

Edexcel GCSE

English Language

Unit 2: The Writer's Voice

Foundation Tier

Additional Sample Assessment Material

Paper Reference

Time: 1 hour 45 minutes

5EN2F/01

Questions and Extracts Booklet

Clean copies of the set texts may be taken into the examination.

Do not return this booklet with the Answer Booklet.

Turn over ►

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Answer ONE question from Section A and ONE question from Section B.

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SECTION A: READING

Answer ONE question in this section.

Use this extract to answer Question 1.

Touching the Void

Extract taken from Chapter 7.

I lolled on the rope, scarcely able to hold my head up. An awful weariness washed through me, and with it a fervent hope that this endless hanging would soon be over. There was no need for the torture. I wanted with all my heart for it to finish.

The rope jolted down a few inches. How long will you be, Simon? I thought. How long before you join me? It would be soon. I could feel the rope tremble again; wire-tight, it told me the truth as any phone call. So! It ends here. Pity! I hope somebody finds us, and knows we climbed the West Face. I don't want to disappear without trace. They'd never know we did it.

The wind swung me in a gentle circle. I looked at the crevasse beneath me, waiting for me. It was big. Twenty feet wide at least, I guessed that I was hanging fifty feet above it. It stretched along the base of the ice cliff. Below me it was covered with a roof of snow, but to the right it opened out and a dark space yawned there. Bottomless, I thought idly. No. They're never bottomless. I wonder how deep I will go? To the bottom... to the water at the bottom? God, I hope not!

Another jerk. Above me the rope sawed through the cliff edge, dislodging chunks of crusty ice. I stared at it stretching into the darkness above. Cold had long since won its battle. There was no feeling in my arms and legs. Everything slowed and softened. Thoughts became idle questions, never answered. I accepted that I was to die. There was no alternative. It caused me no dreadful fear. I was numb with cold and felt no pain; so senselessly cold that I craved sleep and cared nothing for the consequences. It would be a dreamless sleep. Reality had become a nightmare, and sleep beckoned insistently; a black hole calling me, pain-free, lost in time, like death.

My torch beam died. The cold had killed the batteries. I saw stars in a dark gap above me. Stars, or lights in my head. The storm was over. The stars were good to see. I was glad to see them again. Old friends come back. They seemed far away; further than I'd ever seen them before. And bright: you'd think them gemstones hanging there, floating in the air above. Some moved, little winking moves, on and off, on and off, floating the brightest sparks of light down to me.

Then, what I had waited for pounced on me. The stars went out, and I fell. Like something come alive, the rope lashed violently against my face and I fell silently, endlessly into nothingness, as if dreaming or falling. I fell fast, faster than thought, and my stomach protested at the swooping speed of it. I swept down, and from far above I saw myself falling and felt nothing. No thoughts, and all fears gone away. So this is it!

Touching the Void

1 Answer all parts of the following question.

(a) (i) Give **three** examples of the writer's use of language in the extract.

Identify the language feature for each example chosen.

An example has been given to help you.

Example: *Another jerk.*

Feature: *This is a sentence without a verb.*

(3)

(ii) Explain how the language in the extract influences your view of how the dangerous situation affected Joe.

You may include the examples you have used in your answer to 1(a)(i).

(13)

(b) Joe faces many dangerous situations.

Describe **one other** part of *Touching the Void* in which Joe shows how he deals with a dangerous situation.

In your answer, you should give examples of the language the writer uses.

You may wish to consider how the writer:

- describes the dangerous situation
- shows his ability to put up with physical pain
- shows his refusal to be beaten.

(24)

(Total for Question 1 = 40 marks)

Use this extract to answer Question 2.

Anita and Me

Extract taken from Chapter 1.

I scuttled after papa along the single road, bordered with nicotine-tipped spiky grass, the main artery which bisected the village. A row of terraced houses clustered around the crossroads, uneven teeth which spread into a gap-toothed smile as the houses gradually became bigger and grander as the road wandered south, undulating into a gentle hill and finally merging into miles of flat green fields, stretching as far as the eye could see. We were heading in the opposite direction, northwards down the hill, away from the posh, po-faced mansions and towards the nerve centre of Tollington, where Mr Ormerod's grocery shop, the Working Men's Club, the diamond-paned Methodist church and the red brick school jostled for elbow room with the two-up-two-downs, whose outside toilets backed onto untended meadows populated with the carcasses of abandoned agricultural machinery. There was only one working farm now, Dale End farm, bookending the village at the top of the hill, where horses regarded the occasional passers-by with mournful malteser eyes.

From the crest of the hill, on a clear day, you could see the industrial chimneys of Wolverhampton, smoking like fat men's cigars, and sometimes glimpse the dark fringes of Cannock Chase, several square miles of thick conifers bristling with secrets and deer, where every so often, forgotten skeletons of ancient victims were discovered by local courting couples. But the horizon gradually disappeared as we marched down the hill towards Mr Ormerod's shop, down into the valley of... I wished I'd never gone to Sunday School, I wished I did not know the name for what I was now feeling. Sin. One word, three letters, eternal consequences. Unless I confessed all now. I swallowed and looked around, as if for help. There was my home, half-way down the hill, standing on the corner of the crossroads, one of the miners' tithe cottages huddled round a dirt yard which was the unofficial meeting place for our small community. There was the small overgrown park next to the Yard, where the swings and rickety slide were watched over by the witch's hat of an ancient metal roundabout.

I could see children riding their bikes, screeching in and around the parked cars and lines of washing, practising noisy manoeuvres which threw up clouds of dust, punctuating each skid like exclamation marks. I could see my mother, even at this distance her brown skin glowed like a burnished planet drifting amongst the off-white bedsheets of her neighbours. She was wearing one of her slop-around outfits, a faded Punjabi suit whose billowing trousers rippled in the breeze, mercurial wings fluttering at her ankles. She paused, gathered some bundle from a basket at her feet, and then with one motion shook out a peacock-blue sari which she began tacking to the washing line. It puffed outwards in a resigned sigh between her hands.

Anita and Me

2 Answer all parts of the following question.

(a) (i) Give **three** examples of the writer's use of language in the extract.

Identify the language feature for each example chosen.

An example has been given to help you.

Example: ...*the witch's hat of an ancient metal roundabout*

Feature: *This is a metaphor.*

(3)

(ii) Explain how the language in the extract influences your view of the place where Meena lives.

You may include the examples you have used in your answer to 2(a)(i).

(13)

(b) The place where Meena lives is important to her.

Describe how a place is presented in **one other** part of the novel.

In your answer, you should give examples of the language the writer uses.

You may wish to consider how the writer:

- shows the details of the place
- describes the characters in the place
- describes the mood and atmosphere.

(24)

(Total for Question 2 = 40 marks)

Use this extract to answer Question 3.

Balzac and the Little Chinese Seamstress

Extract taken from Part I, Section 2.

The Phoenix of the Sky comprised some twenty villages scattered along the single serpentine footpath or hidden in the depths of gloomy valleys. Usually each village took in five or six young people from the city. But our village, perched on the summit and the poorest of them all, could only afford two: Luo and me. We were assigned quarters in the very house on stilts where the village headman had inspected my violin. This building was village property, and had not been constructed with habitation in mind. Underneath, in the space between the wooden props supporting the floor, was a pigsty occupied by a large, plump sow – likewise common property. The structure itself was made of rough wooden planks, the walls were unpainted and the beams exposed; it was more like a barn for the storage of maize, rice and tools in need of repair. It was also a perfect trysting place for adulterous lovers.

Throughout the years of our re-education the house on stilts remained almost entirely unfurnished. There was not even a table or chair, just two makeshift beds pushed against the wall in a small windowless alcove.

Nonetheless, our home soon became the focal point of the village, thanks to another phoenix, a smaller version, miniature almost, and rather more earthbound whose master was my friend Luo.

Actually, it wasn't really a phoenix but a proud rooster with peacock-like feathers of shimmering green with flashes of deep blue. Under the somewhat dusty glass cover of Luo's alarm clock it could be seen pecking an invisible floor with its sharp ebony beak, while the second hand crept slowly round the clock face. Then it would raise its head, open its beak wide and shake its plumage, visibly gratified, sated with imaginary grains of rice.

It was a tiny clock and it was no doubt thanks to its size that it had escaped the notice of the village headman when we arrived. It fitted in the palm of your hand, and tinkled prettily when the alarm went off.

Before our arrival, there had never been an alarm clock in the village, indeed there had been no clocks or watches at all. The people had timed their days by sunrise and sundown.

We were surprised to see how the alarm clock seized the imagination of the peasants. It became an object of veneration, almost. Everyone came to consult the clock, as though our house on stilts were a temple. Every morning saw the same ritual: the village headman would pace to and fro, smoking his bamboo pipe, which was as long as an old-fashioned rifle, all the while keeping a watchful eye on the clock. At nine o'clock sharp he would give a long piercing whistle to summon the villagers to work in the fields.

'It's time! Do you hear?' he would shout, dead on cue, at the surrounding houses. 'Time to get off your backsides, you lazy louts...!'

Balzac and the Little Chinese Seamstress

3 Answer all parts of the following question.

(a) (i) Give **three** examples of the writer's use of language in the extract.

Identify the language feature for each example chosen.

An example has been given to help you.

Example: ...*lazy louts*...

Feature: *This is alliteration.*

(3)

(ii) Explain how the language in the extract influences your view of the village.

You may include the examples you have used in your answer to 3(a)(i).

(13)

(b) In the extract, the village is described by the Narrator.

Describe the life of the village in **one other** part of the novel.

In your answer, you should give examples of the language the writer uses.

You may wish to consider how the writer:

- describes the village and its setting
- shows what the Narrator thinks about his life in the village
- shows that life for the villagers is hard.

(24)

(Total for Question 3 = 40 marks)

Use this extract to answer Question 4.

Heroes

Extract taken from Chapter 3.

I don't want to think about them, those GIs in my platoon. I don't want to recite their names. I want to forget what happened there in France but every night the recitation begins, like a litany, the names of the GIs like beads on a rosary. I close my eyes and see them advancing in scattered groups through the abandoned village, ruined homes and debris-cluttered streets, our rifles ready, late afternoon shadows obscuring the windows and doorways and the alley entrances, and we are all tense and nervous and scared because the last village seemed peaceful and vacant until sudden gunfire from snipers erupted from those windows and doorways and cut down the advance patrol just ahead of our platoon. Now I can hear Henry Johnson's ragged breathing and Blinky Chambers whistling, between his teeth, the village too still, too quiet. 'Jesus,' Sonny Orlandi mutters. *Jesus*: meaning *I'm scared* and so is everybody else, clenching fists holding firearm, quiet curses floating on the air, grunts and hisses and farts, not like the war movies at the Plymouth, nobody displaying heroics or bravado. We are probably taking the final steps of our lives in this village whose name we don't even know and other villages are awaiting us and Eddie Richards asks of nobody in particular: 'What the hell are we doing here, anyway?' And he's clutching his stomach because he has had diarrhoea for three days, carrying the stink with him all that time so that everybody has been avoiding his presence. Now gunfire erupts and at the same time artillery shells – theirs or ours? – boom in the air and explode around us. We run for cover, scrambling and scurrying, hitting the dirt, trying not to become part of the buildings themselves but not safe anywhere.

I find myself in a narrow alley, groping through rising dust and two German soldiers in white uniforms appear like grim ghosts, rifles coming up, but my automatic is too quick and the head of one of the soldiers explodes like a ripe tomato and the other cries *Mama* as my gunfire cuts him in half, both halves of him tumbling to the ground.

I explode into wakefulness along with the booming artillery and I find myself gasping, instantly wide-eyed, not cold for once, in Mrs Belander's tenement, the sweat warm on my flesh, but in a minute the sweat turns icy. In the alley that day, I encountered the German soldiers, all right, but my bursts of gunfire killed the soldiers quickly, no exploding head, no body cut in two, although one of them cried *Mama* as he fell. When I looked down at them, in one of those eerie pauses that happens in an attack – a sudden silence that's even more terrible than exploding shells – I saw how young they were, boys with apple cheeks, too young to shave. Like me.

Heroes

4 Answer all parts of the following question.

(a) (i) Give **three** examples of the writer's use of language in the extract.

Identify the language feature for each example chosen.

An example has been given to help you.

Example: ...*grim ghosts*...

Feature: *adjective*

(3)

(ii) Explain how the language in the extract influences your view of Francis's horrific memories.

You may include the examples you have used in your answer to 4(a)(i).

(13)

(b) Francis has many different thoughts and feelings about his past.

Describe the thoughts and feelings of Francis about his past in **one other** part of the novel.

In your answer, you should give examples of the language the writer uses.

You may wish to consider how the writer:

- describes an event in Francis's past
- shows how he feels about the event
- describes how the event affects him now.

(24)

(Total for Question 4 = 40 marks)

Use this extract to answer Question 5.

Of Mice and Men

Extract taken from Section 1.

A few miles south of Soledad, the Salinas River drops in close to the hillside bank and runs deep and green. The water is warm too, for it has stopped twinkling over the yellow sands in the sunlight before reaching the narrow pool. On one side of the river the golden foothill slopes curve up to the strong and rocky Gabilan mountains, but on the valley side the water is lined with trees – willows fresh and green with every spring, carrying in their lower leaf junctures the debris of the winter's flooding; and sycamores with mottled, white, recumbent limbs and branches that arch over the pool. On the sandy bank under the trees the leaves lie deep and so crisp that a lizard makes a great skittering if he runs among them. Rabbits come out of the brush to sit on the sand in the evening, and the damp flats are covered with the night tracks of 'coons, and with the spread pads of dogs from the ranches, and with the split-wedge tracks of deer that come to drink in the dark.

There is a path through the willows and among the sycamores, a path beaten hard by boys coming down from the ranches to swim in the deep pool, and beaten hard by tramps who come wearily down from the highway in the evening to jungle-up near water. In front of the low horizontal limb of a giant sycamore there is an ash pile made by many fires; the limb is worn smooth by men who have sat on it.

Evening of a hot day started the little wind to moving among the leaves. The shade climbed up the hills toward the top. On the sand banks the rabbits sat as quietly as little gray, sculptured stones. And then from the direction of the state highway came the sound of footsteps on crisp sycamore leaves. The rabbits hurried noiselessly for cover. A stilted heron labored up into the air and pounded down river. For a moment the place was lifeless, and then two men emerged from the path and came into the opening by the green pool.

They had walked in single file down the path, and even in the open one stayed behind the other. Both were dressed in denim trousers and in denim coats with brass buttons. Both wore black, shapeless hats and both carried tight blanket rolls slung over their shoulders. The first man was small and quick, dark of face, with restless eyes and sharp, strong features. Every part of him was defined: small, strong hands, slender arms, a thin and bony nose. Behind him walked his opposite, a huge man, shapeless of face, with large, pale eyes, with wide, sloping shoulders; and he walked heavily, dragging his feet a little, the way a bear drags his paws. His arms did not swing at his sides, but hung loosely.

Of Mice and Men

5 Answer all parts of the following question.

(a) (i) Give **three** examples of the writer's use of language in the extract.

Identify the language feature for each example chosen.

An example has been given to help you.

Example: *Both wore black, shapeless hats and both carried tight blanket rolls...*

Feature: *This is repetition.*

(3)

(ii) Explain how the language in the extract influences your view of the setting.

You may include the examples you have used in your answer to 5(a)(i).

(13)

(b) In the novel, settings are important.

Describe how the writer uses setting in **one other** part of the novel.

In your answer, you should give examples of the language the writer uses.

You may wish to consider how the writer:

- shows the details of the setting
- describes characters in the setting
- describes the mood and atmosphere of the setting.

(24)

(Total for Question 5 = 40 marks)

Use this extract to answer Question 6.

Rani and Sukh

Extract taken from the second 'Leicester' section.

'What happened to my aunt? Something must have happened because until just now I didn't even know about her.'

Parvy looked away. 'She killed herself – jumped in a well, I think. No one really knows because they never found her body. Just her shawl – lying next to the well.'

'But she was...' I began.

Parvy put her hand on mine and squeezed. 'I know, I know...' she said.

'Oh, this is horrible!' I shouted suddenly, and then wished that I hadn't. But then what was I supposed to do? I didn't know what to think. My family hated Sukh's family, and there we both were, seeing each other.

Parvy stood up and walked over to the window. She started to speak but stopped and thought for a while. Then she went on. 'Our family had to leave the village after Billah died and Kulwant vanished. The elders thought it would be the best way to stop any more blood being spilt. But the feud continued. Both our fathers moved to Leicester in the nineteen sixties and there've been incidents between them, off and on, over the years...'

I shuddered. My mind was going in about a million directions at the same time and I felt numb. Sukh tried to take hold of my hand but I pushed him away. I didn't want to – it just happened that way. I couldn't control it.

Parvy turned and looked at me. 'There've been fights between our uncles, our cousins – we even go to separate *gurudwara*. It's been calm for a few years now though.'

'But it just doesn't make any sense,' I told her. 'How could me and Sukh not have known about it?'

'I dunno how someone didn't let it slip,' Parvy shrugged. 'But I'm sure Dad told everyone not to tell you about it, Sukh. When I found out he told me never to mention it again. He said it was like cutting open an old wound...'

Sukh just sat where he was, looking from me to Parvy and feeling a little hurt by my rejection, I think. I just didn't want to be there. Didn't want to be around them. I needed to think... I needed to call Nat. I needed to cry again too.

Something in my head snapped and I shot up from my seat. 'Gotta go,' I mumbled, not looking at Sukh or Parvy. I headed for the door.

'Rani... wait,' said Sukh, coming after me, but I didn't wait.

I ran to the door, threw it open and went out into the corridor. I rushed down the stairs and out into the street, the glass door to the foyer slamming shut behind me. I looked up, tears blurring my sight, made out a taxi and ran to it, got in and told the driver to go. As he pulled away I saw Sukh standing across the street from me, shouting. I think he was still telling me to wait. I don't know. I didn't want to talk to him, didn't want to touch him. Just wanted to go home. Just wanted to ...

Rani and Sukh

6 Answer all parts of the following question.

(a) (i) Give **three** examples of the writer's use of language in the extract.

Identify the language feature for each example chosen.

An example has been given to help you.

Example: 'Gotta go'

Feature: *This is colloquial language.*

(3)

(ii) Explain how the language in the extract influences your view of the difficulties that face Rani and Sukh.

You may include the examples you have used in your answer to 6(a)(i).

(13)

(b) Rani faces many difficulties because of her love for Sukh.

Describe how Rani faces a difficult situation in **one other** part of the novel.

In your answer, you should give examples of the language the writer uses.

You may wish to consider how the writer:

- describes the difficult situation
- shows how Rani deals with this situation
- describes the effect this situation has on Rani.

(24)

(Total for Question 6 = 40 marks)

Use this extract to answer Question 7.

Riding the Black Cockatoo

Extract taken from Chapter 4.

I'm not a little kid any more; I left home 20 years ago and now have two children of my own. Yet my father still has the unnerving ability – with a barely perceptible nostril twitch – to teleport me back into the shorts of a very nervous ten-year-old. I didn't spend my childhood in fear, far from it; in fact, my brother and I often got away with murder. But Dad wasn't one to tolerate fools, and if he was in one of his dark moods it was best to stay out of his way. And even when Dad was in a good mood, it often took only a trivial thing to set his highly combustible Greek temper alight. Little things on television – like a story on lefties, greenies or Aborigines – could set him off on a right-wing diatribe and it would have been reckless of us to do anything but nod in agreement.

These thoughts stampeded through my mind as I arrived at my parents' house to drop off my two-year-old daughter Lydia for the day. Even though my father had mellowed considerably over the last 30 years, it was the firebrand Dad of old who occupied my thoughts as I fumbled Lydia's lunchbox and bottles into the fridge. I waited for my moment in the kitchen, struggling to look casual while Mum fussed over my daughter. Eventually Lydia scampered off down the hallway and Mum gave chase; Dad and I were alone at last.

'Dad, I wanted to discuss something with you.' There was no turning back now. 'It's sort of a delicate matter.'

My father was caught off guard. I'd rarely addressed him so seriously before, and I'm sure he thought I was about to hit him up for a loan – or worse. He tensed in mid-step and turned to me. He took a breath, as if to remind himself that his son – someone he'd spent 20 years telling what to do – was now a man. I took a deeper breath and reminded myself of the same thing. The father-son patterns of a lifetime creaked aside in painful slowness and let this new moment through. And then for the first time I realised – marvelled – at how much older he had become; I was now taller and he shorter. Still, I didn't feel any braver.

'It's about the skull, you know, Mary. Well, I've been thinking...'

I became acutely aware of every change in my father's face; every pore in his skin seemed magnified. One eyebrow rose a quarter of a millimetre, his nostril hairs fluttered, but it wasn't enough to throw me off course. I told Dad about my study of indigenous writing, the feelings I'd been having about Mary, and what I'd learnt about repatriation. His cropped grey hair bristled, but he was no longer the fearsome drill sergeant I remembered as a child.

Riding the Black Cockatoo

7 Answer all parts of the following question.

(a) (i) Give **three** examples of the writer's use of language in the extract.

Identify the language feature for each example chosen.

An example has been given to help you.

Example: *nervous ten-year-old*

Feature: *This is an adjective.*

(3)

(ii) Explain how the language in the extract influences your view of John's father.

You may include the examples you have used in your answer to 7(a)(i).

(13)

(b) John's father has strong opinions about Aboriginal people.

Describe the importance of these opinions in **one other** part of the text.

In your answer, you should give examples of the language the writer uses.

You may wish to consider how the writer:

- describes his father's opinions
- shows how he feels about his father's opinions
- shows the effect of his father's opinions.

(24)

(Total for Question 7 = 40 marks)

Use this extract to answer Question 8.

To Kill a Mockingbird

Extract taken from Chapter XVII.

Every town the size of Maycomb had families like the Ewells. No economic fluctuations changed their status – people like the Ewells lived as guests of the county in prosperity as well as in the depths of a depression. No truant officers could keep their numerous offspring in school; no public health officer could free them from congenital defects, various worms, and the diseases indigenous to filthy surroundings.

Maycomb Ewells lived behind the town garbage dump in what was once a Negro cabin. The cabin's plank walls were supplemented with sheets of corrugated iron, its roof shingled with tin cans hammered flat, so only its general shape suggested its original design: square, with four tiny rooms opening on to a shotgun hall, the cabin rested uneasily upon four irregular lumps of limestone. Its windows were merely open spaces in the walls, which in the summertime were covered with greasy strips of cheesecloth to keep out the varmints that feasted on Maycomb's refuse.

The varmints had a lean time of it, for the Ewells gave the dump a thorough gleaning every day, and the fruits of their industry (those that were not eaten) made the plot around the cabin look like the playhouse of an insane child: what passed for a fence was bits of tree-limbs, broomsticks and tool shafts, all tipped with rusty hammer-heads, snaggle-toothed rake heads, shovels, axes and grabbing hoes, held on with pieces of barbed wire. Enclosed by this barricade was a dirty yard containing the dentist's chair, an ancient ice-box, plus lesser items: old shoes, worn-out table radios, picture-frames, and fruit jars under which scrawny orange chickens pecked hopefully.

One corner of the yard, though, bewildered Maycomb. Against the fence, in a line, were six chipped-enamel slop jars holding brilliant red geraniums, cared for as tenderly as if they belonged to Miss Maudie Atkinson, had Miss Maudie deigned to permit a geranium on her premises. People said they were Mayella Ewell's.

Nobody was quite sure how many children were on the place. Some people said six, others said nine; there were always several dirty-faced ones at the windows when anyone passed by. Nobody had occasion to pass by except at Christmas, when the churches delivered baskets, and when the mayor of Maycomb asked us to please help the garbage collector by dumping our own trees and trash.

Atticus took us with him last Christmas when he complied with the mayor's request. A dirt road ran from the highway past the dump, down to a small Negro settlement some five hundred yards beyond the Ewells'. It was necessary either to back out to the highway or go the full length of the road and turn around; most people turned around in the Negroes' front yards. In the frosty December dusk, their cabins looked neat and snug with pale blue smoke rising from the chimneys and doorways glowing amber from the fires inside. There were delicious smells about: chicken, bacon frying crisp as the twilight air.

To Kill a Mockingbird

8 Answer all parts of the following question.

(a) (i) Give **three** examples of the writer's use of language in the extract.

Identify the language feature for each example chosen.

An example has been given to help you.

Example: *filthy surroundings*

Feature: *This is an adjective.*

(3)

(ii) Explain how the language in the extract influences your view of the Ewells' home.

You may include the examples you have used in your answer to 8(a)(i).

(13)

(b) Maycomb has many different places where people live.

Describe how a place where people live is presented in **one other** part of the novel.

In your answer, you should give examples of the language the writer uses.

You may wish to consider how the writer:

- describes the details of the place
- shows characters who live there
- describes people's attitudes to the place.

(24)

(Total for Question 8 = 40 marks)

TOTAL FOR SECTION A = 40 MARKS

SECTION B: WRITING

Answer **ONE** question in this section.

EITHER

***9** You have found out that a large cinema in your area is closing down.

Write a letter to the local newspaper which gives your suggestions for how the cinema site could be redeveloped.

In your letter, you may wish to consider:

- ideas for how the site could be redeveloped
- reasons for your ideas
- benefits to the local community
- any other ideas you may have

(24)

OR

***10** Write an article for a teenage magazine in which you suggest fitness activities that you think young people would enjoy.

In your article, you may wish to consider:

- ideas for fitness activities
- why you have suggested these activities
- benefits to young people
- any other ideas you may have

(24)

TOTAL FOR SECTION B = 24 MARKS
TOTAL FOR PAPER = 64 MARKS

Write your name here

Surname

Other names

Centre Number

Candidate Number

Edexcel GCSE

English Language

Unit 2: The Writer's Voice

Foundation Tier

Additional Sample Assessment Material

Time: 1 hour 45 minutes

Paper Reference

5EN2F/01

You must have:

Questions and Extracts Booklet (enclosed)

Total Marks

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- You must answer **two** questions. Answer **one** question from Section A and **one** question from Section B.
- Answer the questions in the spaces provided
– *there may be more space than you need.*

Information

- The total mark for this paper is 64.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*
- Questions labelled with an **asterisk** (*) are ones where the quality of your written communication will be assessed
– *you should take particular care on these questions with your spelling, punctuation and grammar, as well as the clarity of expression.*

Advice

- Read each question carefully before you start to answer it.
- Keep an eye on the time.
- Check your answers if you have time at the end.

Turn over ►

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A large rectangular area with rounded corners, enclosed by a solid grey border. The interior of this area is filled with 25 horizontal dotted lines, providing a guide for handwriting practice.

A large rectangular area with rounded corners, containing 25 horizontal dotted lines for writing. The lines are evenly spaced and extend across the width of the page.

Handwriting practice area with 25 horizontal dotted lines.

TOTAL FOR SECTION A = 40 MARKS

A large rectangular area with rounded corners, containing numerous horizontal dotted lines for writing.

A large rectangular area with rounded corners, containing 25 horizontal dotted lines for writing. The lines are evenly spaced and extend across the width of the page.

TOTAL FOR SECTION B = 24 MARKS
TOTAL FOR PAPER = 64 MARKS

Mark Scheme

Additional Sample Assessment Material

GCSE 2010

GCSE English Language (5EN2F/01)

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 score through 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
<ul style="list-style-type: none">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
<ul style="list-style-type: none">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)(i)	<p>Answer all parts of the following question.</p> <p>Give three examples of the writer's use of language in the extract.</p> <p>Identify the language feature for each example chosen.</p> <p>An example has been given to help you.</p> <p>Example: '<i>Another jerk</i>' Feature: <i>This is a sentence without a verb</i></p>																		
	(3 marks)																		
	Answer																		
	<p>The following gives some suggestions, but there are many others which a candidate could choose. Reward any appropriate example.</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 25%;">Example</td> <td style="width: 25%;"><i>like death</i></td> <td style="width: 25%;">Feature</td> <td style="width: 25%;"><i>simile</i></td> </tr> <tr> <td>Example</td> <td><i>on and off, on and off</i></td> <td>Feature</td> <td><i>repetition</i></td> </tr> <tr> <td>Example</td> <td><i>slowed and softened</i></td> <td>Feature</td> <td><i>alliteration</i></td> </tr> <tr> <td>Example</td> <td><i>Reality had become a nightmare</i></td> <td>Feature</td> <td><i>metaphor</i></td> </tr> </table> <p>Award 0 marks where no language example or feature is identified Award 1 mark for each example and corresponding language feature, up to a maximum of 3 marks. Each example must be supported by a language feature to gain the mark. The candidate should be awarded the feature mark for identifying the feature either using his or her own words, eg 'compares', or by referring to specific figures of speech, eg 'simile/metaphor'.</p>			Example	<i>like death</i>	Feature	<i>simile</i>	Example	<i>on and off, on and off</i>	Feature	<i>repetition</i>	Example	<i>slowed and softened</i>	Feature	<i>alliteration</i>	Example	<i>Reality had become a nightmare</i>	Feature	<i>metaphor</i>
Example	<i>like death</i>	Feature	<i>simile</i>																
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Example	<i>slowed and softened</i>	Feature	<i>alliteration</i>																
Example	<i>Reality had become a nightmare</i>	Feature	<i>metaphor</i>																

Question Number		
1(a)(ii)	Explain how the language in the extract influences your view of how the dangerous situation affected Joe.	
	You may include the examples you have used in your answer to 1(a)(i). <p style="text-align: right;">(13 marks)</p>	
Indicative content		
<p>Responses may include:</p> <ul style="list-style-type: none"> • references to his physical exhaustion 'awful weariness' • references to the effects of the cold: 'numb with cold and felt no pain' • his resigned mental state: 'I accepted that I was to die' • the difficulty of hanging on to the rope • his isolation and desperate situation, which meant he needed real inner strength to survive <p>Reward other responses, provided that they are rooted in the extract. Reward responses that link the language of the extract with the influence on the candidate's views.</p>		
Band	Mark	A03: Studying written language
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Basic understanding of the text • Basic understanding of the writer's ideas • Basic understanding of how the writer uses language • Little relevant reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Limited understanding of the text • Limited understanding of the writer's ideas • Limited understanding of how the writer uses language • Limited relevant reference to the extract to support response.
3	6-8	<ul style="list-style-type: none"> • Some understanding of the text • Some understanding of the writer's ideas • Some understanding of how the writer uses language • Occasional relevant reference to the extract to support response.
4	9-11	<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.
5	12-13	<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.

Question Number		
1(b)	<p>Joe faces many dangerous situations.</p> <p>Describe one other part of <i>Touching the Void</i> in which how Joe shows how he deals with a dangerous situation.</p> <p>In your answer you should give examples of the language the writer uses.</p> <p>You may wish to consider how the writer:</p> <ul style="list-style-type: none"> • describes the dangerous situation • shows his ability to put up with physical pain • shows his refusal to be beaten. <p style="text-align: right;">(24 marks)</p>	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> • reference to any short relevant section • reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives • eg Joe has been cut loose. He does not want to wait for death on the ledge. He faces getting down the mountain alone. • reference to descriptive and/or informative language relevant to the question <p>NB A specimen example is given below from p111-p112 (when Joe tries to examine his position in the crevasse, with the help of his torch), but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> • How the writer describes the dangerous situation Use of informative language to help us understand the danger Joe faced, eg: 'I could only guess at how many hundreds of feet the blackness beyond my torch was hiding.' • How the writer shows Joe's ability to put up with physical pain The descriptive language of the pain he experiences, eg: 'for the moment, I forgot Simon, and the crevasse, and even my leg' • How the writer shows his refusal to be beaten He continues to be practical even in the dangerous darkness, eg: 'I searched in my rucksack for the spare torch battery I knew was there.' <p>Reward any other examples of use of language that are linked with writer's ideas and perspectives.</p>	
Band	Mark	A03: Studying written language
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> • Basic understanding of the text • Basic understanding of the writer's ideas • Basic understanding of how the writer uses language • Little relevant textual reference to support response.

2	6-9	<ul style="list-style-type: none"> • Limited understanding of the text • Limited understanding of the writer's ideas • Limited understanding of how the writer uses language • Limited relevant textual reference to support response.
3	10-14	<ul style="list-style-type: none"> • Some understanding of the text • Some understanding of the writer's ideas • Some understanding of how the writer uses language • Occasional relevant textual reference to support response.
4	15-19	<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 textual reference to support response.
5	20-24	<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 textual reference to support response.

Anita and Me

Question Number																			
2(a)(i)	<p>Give three examples of the writer’s use of language in the extract.</p> <p>Identify the language feature for each example chosen.</p> <p>An example has been given to help you.</p> <p>Example: <i>...the witch’s hat of an ancient metal roundabout</i> Feature: <i>This is a metaphor.</i></p>																		
	(3 marks)																		
	Answer																		
	<p>The following gives some suggestions, but there are many others which a candidate could choose. Reward any appropriate example.</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 25%;">Example</td> <td style="width: 25%;"><i>uneven teeth which spread into a gap-toothed smile</i></td> <td style="width: 25%;">Feature</td> <td style="width: 25%;"><i>Metaphor/personification</i></td> </tr> <tr> <td>Example</td> <td><i>mournful malteser eyes</i></td> <td>Feature</td> <td><i>Alliteration (or metaphor)</i></td> </tr> <tr> <td>Example</td> <td><i>Sin.</i></td> <td>Feature</td> <td><i>Short sentence - no verb</i></td> </tr> <tr> <td>Example</td> <td><i>glowed like a burnished planet</i></td> <td>Feature</td> <td><i>Simile</i></td> </tr> </table> <p>Award 0 marks where no language example or feature is identified Award 1 mark for each example and corresponding language feature, up to a maximum of 3 marks. Each example must be supported by a language feature to gain the mark. The candidate should be awarded the feature mark for identifying the feature either using his or her own words, eg ‘compares’, or by referring to specific figures of speech, eg ‘simile/metaphor’.</p>			Example	<i>uneven teeth which spread into a gap-toothed smile</i>	Feature	<i>Metaphor/personification</i>	Example	<i>mournful malteser eyes</i>	Feature	<i>Alliteration (or metaphor)</i>	Example	<i>Sin.</i>	Feature	<i>Short sentence - no verb</i>	Example	<i>glowed like a burnished planet</i>	Feature	<i>Simile</i>
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Example	<i>Sin.</i>	Feature	<i>Short sentence - no verb</i>																
Example	<i>glowed like a burnished planet</i>	Feature	<i>Simile</i>																

Question Number		
2(a)(ii)	Explain how the language in the extract influences your view of the place where Meena lives.	
	You may include the examples you have used in your answer to 2(a)(i). <p style="text-align: right;">(13 marks)</p>	
Indicative content		
<p>Responses may include:</p> <ul style="list-style-type: none"> • the description of the changing houses as one approaches the village • the village's position near the industrial conurbation of Wolverhampton • the woods of Cannock Chase • her home and its immediate surroundings • the lively scene of children playing • the picture of her mother and the washing <p>Reward other responses, provided that they are rooted in the extract. Reward responses that link the language of the lines with the influence on the candidate's views.</p>		
Band	Mark	AO3: Studying written language
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Basic understanding of the text • Basic understanding of the writer's ideas • Basic understanding of how the writer uses language • Little relevant reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Limited understanding of the text • Limited understanding of the writer's ideas • Limited understanding of how the writer uses language • Limited relevant reference to the extract to support response.
3	6-8	<ul style="list-style-type: none"> • Some understanding of the text • Some understanding of the writer's ideas • Some understanding of how the writer uses language • Occasional relevant reference to the extract to support response.
4	9-11	<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.
5	12-13	<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.

Question Number	
2(b)	<p>The place where Meena lives is important to her.</p> <p>Describe how a place is presented in one other part of the novel.</p> <p>In your answer you should give examples of the language the writer uses.</p> <p>You may wish to consider how the writer:</p> <ul style="list-style-type: none"> • shows the detail of the place • describes the characters in the place • describes the mood and atmosphere. <p style="text-align: right;">(24 marks)</p>
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> • reference to any short relevant section • descriptions of how the writer presents the place in the chosen 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 (eg descriptive or informative language; use of dialogue) relevant to the question <p>NB A specimen example is given below from p126-127 (the description of the garden of the big house) but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> • How the writer shows the detail of the place The writer's use of descriptive language about the place, eg: 'it resembled a small bandstand made out of marble, a small circle of pillars topped with a cupped dome,' • How the writer describes the characters in the place The writer's use of language describing Meena and Anita, eg: 'We were creeping around the wall into another small wood at the back of the house' • How the writer describes the mood and atmosphere The writer's use of language about the mood which the writing evokes, eg: 'And then I wondered if it was one of those enchanted forests that featured in the fable and legend books I read surreptitiously' (atmosphere of enchantment) <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives.</p>

Band	Mark	A03: Studying written language
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> • Basic understanding of the text • Basic understanding of the writer's ideas • Basic understanding of how the writer uses language • Little relevant textual reference to support response.
2	6-9	<ul style="list-style-type: none"> • Limited understanding of the text • Limited understanding of the writer's ideas • Limited understanding of how the writer uses language • Limited relevant textual reference to support response.
3	10-14	<ul style="list-style-type: none"> • Some understanding of the text • Some understanding of the writer's ideas • Some understanding of how the writer uses language • Occasional relevant textual reference to support response.
4	15-19	<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 textual reference to support response.
5	20-24	<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 textual reference to support response.

Balzac and the Little Chinese Seamstress

Question Number																			
3(a)(i)	<p>Give three examples of the writer's use of language in the extract.</p> <p>Identify the language feature for each example chosen.</p> <p>An example has been given to help you.</p> <p>Example: <i>lazy louts...</i> Feature: <i>This is alliteration.</i></p>																		
	(3 marks)																		
	Answer																		
	<p>The following gives some suggestions, but there are many others which a candidate could choose. Reward any appropriate example.</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 25%;">Example</td> <td style="width: 25%;"><i>as long as an old-fashioned rifle</i></td> <td style="width: 25%;">Feature</td> <td style="width: 25%;"><i>simile</i></td> </tr> <tr> <td>Example</td> <td><i>lazy louts</i></td> <td>Feature</td> <td>alliteration; colloquial speech</td> </tr> <tr> <td>Example</td> <td><i>sewage sloshing</i></td> <td>Feature</td> <td><i>onomatopoeia;</i> <i>alliteration</i></td> </tr> <tr> <td>Example</td> <td><i>seep ... and trickle</i></td> <td>Feature</td> <td><i>verbs (movement of water)</i></td> </tr> </table> <p>Award 0 marks where no language example or feature is identified Award 1 mark for each example and corresponding language feature, up to a maximum of 3 marks. Each example must be supported by a language feature to gain the mark. The candidate should be awarded the feature mark for identifying the feature either using his or her own words, eg 'compares', or by referring to specific figures of speech, eg 'simile/metaphor'.</p>			Example	<i>as long as an old-fashioned rifle</i>	Feature	<i>simile</i>	Example	<i>lazy louts</i>	Feature	alliteration; colloquial speech	Example	<i>sewage sloshing</i>	Feature	<i>onomatopoeia;</i> <i>alliteration</i>	Example	<i>seep ... and trickle</i>	Feature	<i>verbs (movement of water)</i>
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Example	<i>seep ... and trickle</i>	Feature	<i>verbs (movement of water)</i>																

Question Number		
3(a)(ii)	Explain how the language in the extract influences your view of the village. You may include the examples you have used in your answer to 3(a)(i).	
	(13 marks)	
Indicative content		
<p>Responses may include:</p> <ul style="list-style-type: none"> • The description of the village's situation in the Phoenix in the Sky – the twenty villages, the windy footpath, the dark valleys • The fact that this was the poorest village of all • The account of the stilt house (rickety and not designed for habitation) • The focus on the clock and the phoenix • The description of the villagers' attitudes to time-keeping • The way the villagers consulted the clock • The account of the headman's exercise of authority <p>Reward other responses, provided that they are rooted in the extract. Reward responses that link the language of the lines with the influence on the candidate's views.</p>		
Band	Mark	AO3: Studying written language
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Basic understanding of the text • Basic understanding of the writer's ideas • Basic understanding of how the writer uses language • Little relevant reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Limited understanding of the text • Limited understanding of the writer's ideas • Limited understanding of how the writer uses language • Limited relevant reference to the extract to support response.
3	6-8	<ul style="list-style-type: none"> • Some understanding of the text • Some understanding of the writer's ideas • Some understanding of how the writer uses language • Occasional relevant reference to the extract to support response.
4	9-11	<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.
5	12-13	<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.

Question Number	
3(b)	<p>In the extract, the village is described by the Narrator.</p> <p>Describe the life of the village in one other part of the novel.</p> <p>In your answer you should give examples of the language the writer uses.</p> <p>You may wish to consider how the writer:</p> <ul style="list-style-type: none"> • describes the village and its setting • shows what the Narrator thinks about his life in the village • shows that life for the villagers is hard. <p style="text-align: right;">(24 marks)</p>
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> • reference to any short relevant section • descriptions of how the writer presents the life of the village in the chosen 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 (eg descriptive or informative language; use of dialogue) relevant to the question <p>NB A specimen example is given below from p18-19 (the trip to the cinema and the villagers' return) but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> • How the writer describes the village and its setting The writer's use of descriptive language about the place, eg: 'Every single villager was crammed into the clearing in front of our house on stilts' • How the writer shows what the Narrator thinks about his life in the village The writer's use of language about his feelings of remoteness, eg: 'We got two days off for the journey to town and two for the return' • How the writer shows that life for the villagers is hard The writer's use of language about difficulties of living in the village, eg: 'Phoenix Mountain was so remote from civilisation that most of the inhabitants had never had the opportunity of seeing a film, let alone visit a cinema' <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives.</p>

Band	Mark	A03: Studying written language
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> • Basic understanding of the text • Basic understanding of the writer's ideas • Basic understanding of how the writer uses language • Little relevant textual reference to support response.
2	6-9	<ul style="list-style-type: none"> • Limited understanding of the text • Limited understanding of the writer's ideas • Limited understanding of how the writer uses language • Limited relevant textual reference to support response.
3	10-14	<ul style="list-style-type: none"> • Some understanding of the text • Some understanding of the writer's ideas • Some understanding of how the writer uses language • Occasional relevant textual reference to support response.
4	15-19	<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 textual reference to support response.
5	20-24	<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 textual reference to support response.

Heroes

Question Number															
4(a)(i)	<p>Give three examples of the writer's use of language in the extract.</p> <p>Identify the language feature for each example chosen.</p> <p>An example has been given to help you.</p> <p>Example: <i>grim ghosts...</i> Feature: <i>adjective</i>.</p>														
	(3 marks)														
	Answer														
	<p>The following gives some suggestions, but there are many others which a candidate could choose. Reward any appropriate example.</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 25%;">Example</td> <td style="width: 25%;"><i>boom</i></td> <td style="width: 25%;">Feature</td> <td style="width: 25%;">onomatopoeia</td> </tr> <tr> <td>Example</td> <td><i>'What the hell are we doing here, anyway?'</i></td> <td>Feature</td> <td><i>direct question/speech (rhetorical question)</i></td> </tr> <tr> <td>Example</td> <td><i>scrambling and scurrying</i></td> <td>Feature</td> <td><i>alliteration</i></td> </tr> </table> <p>Award 0 marks where no language example or feature is identified Award 1 mark for each example and corresponding language feature, up to a maximum of 3 marks. Each example must be supported by a language feature to gain the mark. The candidate should be awarded the feature mark for identifying the feature either using his or her own words, eg 'compares', or by referring to specific figures of speech, eg 'simile/metaphor'.</p>			Example	<i>boom</i>	Feature	onomatopoeia	Example	<i>'What the hell are we doing here, anyway?'</i>	Feature	<i>direct question/speech (rhetorical question)</i>	Example	<i>scrambling and scurrying</i>	Feature	<i>alliteration</i>
Example	<i>boom</i>	Feature	onomatopoeia												
Example	<i>'What the hell are we doing here, anyway?'</i>	Feature	<i>direct question/speech (rhetorical question)</i>												
Example	<i>scrambling and scurrying</i>	Feature	<i>alliteration</i>												

Question Number		
4(a)(ii)	Explain how the language in the extract influences your view of Francis's horrific memories.	
	You may include the examples you have used in your answer to 4(a)(i)	
	(13 marks)	
Indicative content		
	<p>Responses may include:</p> <ul style="list-style-type: none"> • The difficulty he had getting to sleep • His desire to forget because of how dreadful it had been • The account of the feelings of the other men • The horrific scenes in the nightmare • His realisation of what danger they had been in when he wakes from the nightmare <p>Reward other responses, provided that they are rooted in the extract. Reward responses that link the language of the lines with the influence on the candidate's views.</p>	
Band	Mark	A03: Studying written language
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Basic understanding of the text • Basic understanding of the writer's ideas • Basic understanding of how the writer uses language • Little relevant reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Limited understanding of the text • Limited understanding of the writer's ideas • Limited understanding of how the writer uses language • Limited relevant reference to the extract to support response.
3	6-8	<ul style="list-style-type: none"> • Some understanding of the text • Some understanding of the writer's ideas • Some understanding of how the writer uses language • Occasional relevant reference to the extract to support response.
4	9-11	<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.
5	12-13	<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.

Question Number	
4(b)	<p>Francis has many different thoughts and feelings about his past.</p> <p>Describe the thoughts and feelings of Francis about his past in one other part of the novel.</p> <p>In your answer you should give examples of the language the writer uses.</p> <p>You may wish to consider how the writer:</p> <ul style="list-style-type: none"> • describes an event in Francis’s past • shows how he feels about the event • describes how the event affects him now.
	(24 marks)
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> • reference to any short relevant section • descriptions of how the writer presents the way Francis thinks and feels in the chosen 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 (eg descriptive or informative language; use of dialogue) relevant to the question <p>NB A specimen example is given below from p 64-65 (where Francis leaves the grounds of the hospital in England and goes for a walk in London: he remembers how a young boy was horrified by his appearance) but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> • How the writer describes an event in Francis’s past The writer’s use of descriptive language about the event, eg: ‘As I walked along, I became aware of people coming upon me and turning away, or giving me wide walking space’ (he now realises for the first time how shocking the wounds he has suffered are to others) • How the writer shows how he feels about the event The writer’s use of language to show his feelings about the events he experiences, eg: ‘“I saw what the boy had seen - my face. No face at all, actually...”’ (his finding that a young boy bursts into tears) • How the writer describes how the event affects him now The writer’s use of language about how Francis is still affected by his experiences, eg: ‘I hurried along the sidewalk, head down, avoiding eye contact, wishing to be invisible’ (he tried to cover the lower part of his face and avoid being seen, now that he realised what he looked like) <p>Reward any other examples of use of language that are linked with the writer’s ideas and perspectives.</p>

Band	Mark	A03: Studying written language
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> • Basic understanding of the text • Basic understanding of the writer's ideas • Basic understanding of how the writer uses language • Little relevant textual reference to support response.
2	6-9	<ul style="list-style-type: none"> • Limited understanding of the text • Limited understanding of the writer's ideas • Limited understanding of how the writer uses language • Limited relevant textual reference to support response.
3	10-14	<ul style="list-style-type: none"> • Some understanding of the text • Some understanding of the writer's ideas • Some understanding of how the writer uses language • Occasional relevant textual reference to support response.
4	15-19	<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 textual reference to support response.
5	20-24	<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 textual reference to support response.

Of Mice and Men

Question Number																			
5(a)(i)	<p>Give three examples of the writer's use of language in the extract.</p> <p>Identify the language feature for each example chosen.</p> <p>An example has been given to help you.</p> <p>Example: <i>Both wore black, shapeless hats and both carried tight blanket rolls...</i> Feature: <i>This is repetition.</i></p>																		
	(3 marks)																		
Answer																			
<p>The following gives some suggestions, but there are many others which a candidate could choose. Reward any appropriate example.</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 25%;">Example</td> <td style="width: 25%;"><i>Twinkling... golden</i></td> <td style="width: 25%;">Feature</td> <td style="width: 25%;"><i>adjectives (describing scene)</i></td> </tr> <tr> <td>Example</td> <td><i>skittering</i></td> <td>Feature</td> <td>onomatopoeia</td> </tr> <tr> <td>Example</td> <td><i>beaten hard by boys...and beaten hard</i></td> <td>Feature</td> <td><i>repetition (repeatedly beaten down)</i></td> </tr> <tr> <td>Example</td> <td><i>small, strong hands, slender arms</i></td> <td>Feature</td> <td><i>Alliteration ('s' sound)</i></td> </tr> </table> <p>Award 0 marks where no language example or feature is identified Award 1 mark for each example and corresponding language feature, up to a maximum of 3 marks. Each example must be supported by a language feature to gain the mark. The candidate should be awarded the feature mark for identifying the feature either using his or her own words, eg 'compares', or by referring to specific figures of speech, eg 'simile/metaphor'.</p>				Example	<i>Twinkling... golden</i>	Feature	<i>adjectives (describing scene)</i>	Example	<i>skittering</i>	Feature	onomatopoeia	Example	<i>beaten hard by boys...and beaten hard</i>	Feature	<i>repetition (repeatedly beaten down)</i>	Example	<i>small, strong hands, slender arms</i>	Feature	<i>Alliteration ('s' sound)</i>
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Example	<i>beaten hard by boys...and beaten hard</i>	Feature	<i>repetition (repeatedly beaten down)</i>																
Example	<i>small, strong hands, slender arms</i>	Feature	<i>Alliteration ('s' sound)</i>																

Question Number		
5(a)(ii)	Explain how the language in the extract influences your view of the setting.	
	You may include the examples you have used in your answer to 5(a)(i).	
	(13 marks)	
Indicative content		
	<p>Responses may include:</p> <ul style="list-style-type: none"> • The description of the heat • The influence of water on the landscape: the greenery • The account of animals living near the river • Descriptive details: 'horizontal limb of a giant sycamore' • The picture of the heron • The change at evening - breeze arrives • The effect on the landscape of the two men's arrival <p>Reward other responses, provided that they are rooted in the extract. Reward responses that link the language of the extract with the influence on the candidate's views.</p>	
Band	Mark	AO3: Studying written language
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Basic understanding of the text • Basic understanding of the writer's ideas • Basic understanding of how the writer uses language • Little relevant reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Limited understanding of the text • Limited understanding of the writer's ideas • Limited understanding of how the writer uses language • Limited relevant reference to the extract to support response.
3	6-8	<ul style="list-style-type: none"> • Some understanding of the text • Some understanding of the writer's ideas • Some understanding of how the writer uses language • Occasional relevant reference to the extract to support response.
4	9-11	<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.
5	12-13	<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.

Question Number	
5(b)	<p>In the novel, settings are important.</p> <p>Describe how the writer uses setting in one other part of the novel.</p> <p>In your answer you should give examples of the language the writer uses.</p> <p>You may wish to consider how the writer:</p> <ul style="list-style-type: none"> • shows the details of the setting • describes characters in the setting • describes the mood and atmosphere of the setting. <p style="text-align: right;">(24 marks)</p>
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> • reference to any short relevant section • descriptions of how the writer presents the setting in the chosen 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 (eg descriptive or informative language; use of dialogue) relevant to the question <p>NB A specimen example is given below from p19-20 (the description of the bunk house) but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> • How the writer shows the details of the setting The writer's use of descriptive language about the place, eg: 'Over each bunk there was nailed an apple box with the opening forward so that it made two shelves for the personal belongings of the occupant of the bunk' • How the writer describes characters in the setting The writer's use of language about particular characters, eg: 'The door opened and a tall, stoop-shouldered old man came in' • How the writer describes the mood and atmosphere of the setting The writer's use of language to create a sense of mood or atmosphere, eg: 'The sun threw a bright, dust-laden bar through one of the side windows, and in and out of the beam flies shot like rushing stars' <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives.</p>

Band	Mark	A03: Studying written language
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> • Basic understanding of the text • Basic understanding of the writer's ideas • Basic understanding of how the writer uses language • Little relevant textual reference to support response.
2	6-9	<ul style="list-style-type: none"> • Limited understanding of the text • Limited understanding of the writer's ideas • Limited understanding of how the writer uses language • Limited relevant textual reference to support response.
3	10-14	<ul style="list-style-type: none"> • Some understanding of the text • Some understanding of the writer's ideas • Some understanding of how the writer uses language • Occasional relevant textual reference to support response.
4	15-19	<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 textual reference to support response.
5	20-24	<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 textual reference to support response.

Rani and Sukh

Question Number																			
6(a)(i)	<p>Give three examples of the writer's use of language in the extract.</p> <p>Identify the language feature for each example chosen.</p> <p>An example has been given to help you.</p> <p>Example: <i>'Gotta go'</i> Feature: <i>This is colloquial language.</i></p>																		
	(3 marks)																		
	Answer																		
	<p>The following gives some suggestions, but there are many others which a candidate could choose. Reward any appropriate example.</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 25%;">Example</td> <td style="width: 25%;"><i>I know, I know</i></td> <td style="width: 25%;">Feature</td> <td style="width: 25%;"><i>repetition</i></td> </tr> <tr> <td>Example</td> <td><i>dunno</i></td> <td>Feature</td> <td><i>Colloquial language</i></td> </tr> <tr> <td>Example</td> <td><i>But she was...</i></td> <td>Feature</td> <td><i>Incomplete sentence</i></td> </tr> <tr> <td>Example</td> <td><i>like cutting open an old wound...</i></td> <td>Feature</td> <td><i>simile</i></td> </tr> </table> <p>Award 0 marks where no language example or feature is identified Award 1 mark for each example and corresponding language feature, up to a maximum of 3 marks. Each example must be supported by a language feature to gain the mark. The candidate should be awarded the feature mark for identifying the feature either using his or her own words, eg 'compares', or by referring to specific figures of speech, eg 'simile/metaphor'.</p>			Example	<i>I know, I know</i>	Feature	<i>repetition</i>	Example	<i>dunno</i>	Feature	<i>Colloquial language</i>	Example	<i>But she was...</i>	Feature	<i>Incomplete sentence</i>	Example	<i>like cutting open an old wound...</i>	Feature	<i>simile</i>
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Example	<i>dunno</i>	Feature	<i>Colloquial language</i>																
Example	<i>But she was...</i>	Feature	<i>Incomplete sentence</i>																
Example	<i>like cutting open an old wound...</i>	Feature	<i>simile</i>																

Question Number		
6(a)(ii)	Explain how the language in the extract influences your view of the difficulties that face Rani and Sukh.	
	You may include the examples you have used in your answer to 6(a)(i). <p style="text-align: right;">(13 marks)</p>	
Indicative content		
<p>Responses may include:</p> <ul style="list-style-type: none"> • Rani’s horror at the discovery of her aunt’s suicide: ‘She killed herself - jumped in a well, I think’. • This increases as Parvi tells more details: ‘I shuddered’ • Her bewilderment at the fact she had never known anything of this • She turns away from Sukh, who is ‘a little hurt by ... rejection’ • She feels she has to run away. <p>Reward other responses, provided that they are rooted in the extract. Reward responses that link the language of the extract with the influence on the candidate’s views.</p>		
Band	Mark	A03: Studying written language
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Basic understanding of the text • Basic understanding of the writer’s ideas • Basic understanding of how the writer uses language • Little relevant reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Limited understanding of the text • Limited understanding of the writer’s ideas • Limited understanding of how the writer uses language • Limited relevant reference to the extract to support response.
3	6-8	<ul style="list-style-type: none"> • Some understanding of the text • Some understanding of the writer’s ideas • Some understanding of how the writer uses language • Occasional relevant reference to the extract to support response.
4	9-11	<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.
5	12-13	<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.

Question Number	
6(b)	<p>Rani faces many difficulties because of her love for Sukh.</p> <p>Describe how Rani faces a difficult situation in one other part of the novel.</p> <p>In your answer you should give examples of the language the writer uses.</p> <p>You may wish to consider how the writer:</p> <ul style="list-style-type: none"> • describes the difficult situation • shows how Rani deals with this situation • describes the effect this situation has on Rani. <p style="text-align: right;">(24 marks)</p>
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> • reference to any short relevant section • descriptions of how the writer presents the way Rani acts in the chosen 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 (eg descriptive or informative language; use of dialogue) relevant to the question <p>NB A specimen example is given below from p310-311 (how Rani learns to live with her child, after his death) but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> • How the writer describes the difficult situation The writer’s use of language about Rani’s difficulties in coming to terms with her new situation, eg: ‘She knew exactly what he would have said. How his face would have looked. She would never forget it. He was with her every day.’ (Rani still feels strongly that Sukh is still with her even two years after his death) • How the writer shows how Rani deals with this situation The writer’s use of language about how she responds to her new experiences, eg: ‘Didn’t want to mark the date with tears and bitterness and blame. She had done enough of that... It couldn’t define her life for ever,...’ (She feels, during her time in New York, that she is able to move forward and to make a fresh start.) • How the writer describes the effect this situation has on Rani The writer’s use of language about how Rani is affected by an experience, eg: ‘She refused to end up bitter, if only for the sake of –’ (Having Sukh’s son helped her to look on life in a more positive light.) <p>Reward any other examples of use of language that are linked with the writer’s ideas and perspectives.</p>

Band	Mark	A03: Studying written language
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> • Basic understanding of the text • Basic understanding of the writer's ideas • Basic understanding of how the writer uses language • Little relevant textual reference to support response.
2	6-9	<ul style="list-style-type: none"> • Limited understanding of the text • Limited understanding of the writer's ideas • Limited understanding of how the writer uses language • Limited relevant textual reference to support response.
3	10-14	<ul style="list-style-type: none"> • Some understanding of the text • Some understanding of the writer's ideas • Some understanding of how the writer uses language • Occasional relevant textual reference to support response.
4	15-19	<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 textual reference to support response.
5	20-24	<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 textual reference to support response.

Riding the Black Cockatoo

Question Number																	
7(a)(i)	<p>Give three examples of the writer's use of language in the extract.</p> <p>Identify the language feature for each example chosen.</p> <p>An example has been given to help you.</p> <p>Example: <i>nervous ten-year-old</i> Feature: <i>This is an adjective.</i></p>																
	(3 marks)																
	Answer																
	<p>The following gives some suggestions, but there are many others which a candidate could choose. Reward any appropriate example.</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 25%;">Example</td> <td style="width: 25%;"><i>Lefties and greenies</i></td> <td style="width: 25%;">Feature</td> <td style="width: 25%;"><i>Australian slang expressions</i></td> </tr> <tr> <td>Example</td> <td><i>stampeded</i></td> <td>Feature</td> <td><i>metaphor</i></td> </tr> <tr> <td>Example</td> <td><i>creaked</i></td> <td>Feature</td> <td><i>onomatopoeia</i></td> </tr> <tr> <td>Example</td> <td><i>The fearsome drill sergeant</i></td> <td>Feature</td> <td><i>metaphor</i></td> </tr> </table> <p>Award 0 marks where no language example or feature is identified Award 1 mark for each example and corresponding language feature, up to a maximum of 3 marks. Each example must be supported by a language feature to gain the mark. The candidate should be awarded the feature mark for identifying the feature either using his or her own words, eg 'compares', or by referring to specific figures of speech, eg 'simile/metaphor'.</p>	Example	<i>Lefties and greenies</i>	Feature	<i>Australian slang expressions</i>	Example	<i>stampeded</i>	Feature	<i>metaphor</i>	Example	<i>creaked</i>	Feature	<i>onomatopoeia</i>	Example	<i>The fearsome drill sergeant</i>	Feature	<i>metaphor</i>
Example	<i>Lefties and greenies</i>	Feature	<i>Australian slang expressions</i>														
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Example	<i>creaked</i>	Feature	<i>onomatopoeia</i>														
Example	<i>The fearsome drill sergeant</i>	Feature	<i>metaphor</i>														

Question Number		
7(a)(ii)	Explain how the language in the extract influences your view of John's father.	
	You may include the examples you have used in your answer to 7(a)(i)	
	(13 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> • His father can still make John very much like a frightened child: 'teleport me back...' • He was intolerant if he was in a bad mood: 'Dad wasn't one to tolerate fools if he was in one of his dark moods' • He had a violent temper: 'highly combustible Greek temper' • He was not as angry as he used to be: '...had considerably mellowed...' • John still thought of him as he had been: 'the firebrand Dad of old' • He had to realise that John was no longer a child to be told what to do: 'He took a breath, as if to remind himself...' • He was still capable of an angry response but now controlled this better and was less frightening: His cropped grey hair bristled.... No longer the fearsome drill sergeant' <p>Reward other responses, provided that they are rooted in the extract. Reward responses that link the language of the lines with the influence on the candidate's views.</p>	
Band	Mark	A03: Studying written language
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Basic understanding of the text • Basic understanding of the writer's ideas • Basic understanding of how the writer uses language • Little relevant reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Limited understanding of the text • Limited understanding of the writer's ideas • Limited understanding of how the writer uses language • Limited relevant reference to the extract to support response.
3	6-8	<ul style="list-style-type: none"> • Some understanding of the text • Some understanding of the writer's ideas • Some understanding of how the writer uses language • Occasional relevant reference to the extract to support response.
4	9-11	<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.
5	12-13	<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.

Question Number	
7(b)	<p>John's father has strong opinions about Aboriginal people.</p> <p>Describe the importance of these opinions in one other part of the text.</p> <p>In your answer you should give examples of the language the writer uses.</p> <p>You may wish to consider how the writer:</p> <ul style="list-style-type: none"> • describe his father's opinions • shows how he feels about his father's opinions • shows the effect of his father's opinions. <p style="text-align: right;">(24 marks)</p>
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> • reference to any short relevant section • descriptions of how, in the chosen section, the writer presents his father's attitudes to Aboriginal people • 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 (eg descriptive or informative language; use of dialogue) relevant to the question <p>NB A specimen example is given below from p101-104 (where John's father decides to go to the handover ceremony at the university because Gary's son is a good footballer) but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> • How the writer describe his father's opinions The writer's use of language about the nature of his attitudes to Aboriginal culture, eg: 'Dad abruptly declined, saying he had an appointment in town that day.' (This indicates how unwilling he is at this stage to respond to his country's heritage.) • How the writer shows how he feels about his father's opinions The writer's use of language about his father's changed attitudes, eg: 'I mentioned Gary's son - number 42.' (Through the 'power of football', his father gets excited about the prospect of meeting an Aboriginal footballer.) • How the writer shows the effect of his father's opinions The writer's use of language about how John is affected by his father, eg: 'Dad always gets excited talking footy .' (John realises that his father is showing a new attitude to the people.) <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives.</p>

Band	Mark	AO3: Studying written language
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> • Basic understanding of the text • Basic understanding of the writer's ideas • Basic understanding of how the writer uses language • Little relevant textual reference to support response.
2	6-9	<ul style="list-style-type: none"> • Limited understanding of the text • Limited understanding of the writer's ideas • Limited understanding of how the writer uses language • Limited relevant textual reference to support response.
3	10-14	<ul style="list-style-type: none"> • Some understanding of the text • Some understanding of the writer's ideas • Some understanding of how the writer uses language • Occasional relevant textual reference to support response.
4	15-19	<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 textual reference to support response.
5	20-24	<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 textual reference to support response.

To Kill a Mockingbird

Question Number																			
8(a)(i)	<p>Give three examples of the writer's use of language in the extract.</p> <p>Identify the language feature for each example chosen.</p> <p>An example has been given to help you.</p> <p>Example: <i>filthy surroundings</i> Feature: <i>This is an adjective.</i></p>																		
	(3 marks)																		
	Answer																		
	<p>The following gives some suggestions, but there are many others which a candidate could choose. Reward any appropriate example.</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 25%;">Example</td> <td style="width: 25%;">like the playhouse of an insane child</td> <td style="width: 25%;">Feature</td> <td style="width: 25%;"><i>simile</i></td> </tr> <tr> <td>Example</td> <td>Smells about: chicken, bacon frying</td> <td>Feature</td> <td><i>use of senses</i></td> </tr> <tr> <td>Example</td> <td>fruits of their industry</td> <td>Feature</td> <td><i>metaphor</i></td> </tr> <tr> <td>Example</td> <td>December dusk</td> <td>Feature</td> <td><i>alliteration</i></td> </tr> </table> <p>Award 0 marks where no language example or feature is identified Award 1 mark for each example and corresponding language feature, up to a maximum of 3 marks. Each example must be supported by a language feature to gain the mark. The candidate should be awarded the feature mark for identifying the feature either using his or her own words, eg 'compares', or by referring to specific figures of speech, eg 'simile/metaphor'.</p>			Example	like the playhouse of an insane child	Feature	<i>simile</i>	Example	Smells about: chicken, bacon frying	Feature	<i>use of senses</i>	Example	fruits of their industry	Feature	<i>metaphor</i>	Example	December dusk	Feature	<i>alliteration</i>
Example	like the playhouse of an insane child	Feature	<i>simile</i>																
Example	Smells about: chicken, bacon frying	Feature	<i>use of senses</i>																
Example	fruits of their industry	Feature	<i>metaphor</i>																
Example	December dusk	Feature	<i>alliteration</i>																

Question Number		
8(a)(ii)	Explain how the language in the extract influences your view of the Ewells' home. You may include the examples you have used in your answer to 8(a)(i).	
	(13 marks)	
Indicative content		
<p>Responses may include:</p> <ul style="list-style-type: none"> • Description of squalor of the Ewells' home: house a broken-down shack • It had previously belonged to a Negro family but had since gone 'downhill' • The chaos of the surroundings, including the yard: 'a discarded dentist's chair, an ancient ice-box...' • The one unexpected relief from the general picture - the geranium 'pots' • A very different picture of the Negro houses is painted: 'neat and snug' <p>Reward other responses, provided that they are rooted in the extract. Reward responses that link the language of the lines with the influence on the candidate's views.</p>		
Band	Mark	A03: Studying written language
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Basic understanding of the text • Basic understanding of the writer's ideas • Basic understanding of how the writer uses language • Little relevant reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Limited understanding of the text • Limited understanding of the writer's ideas • Limited understanding of how the writer uses language • Limited relevant reference to the extract to support response.
3	6-8	<ul style="list-style-type: none"> • Some understanding of the text • Some understanding of the writer's ideas • Some understanding of how the writer uses language • Occasional relevant reference to the extract to support response.
4	9-11	<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.
5	12-13	<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.

Question Number		
8(b)	<p>Maycomb has many different places where people live.</p> <p>Describe how a place where people live is presented in one other part of the novel..</p> <p>You may wish to consider how the writer:</p> <ul style="list-style-type: none"> • describes the details of the place • shows characters who live there • describes people's attitudes to the place. 	
	(24 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> • reference to any short relevant section • descriptions of how the writer presents the way that people live in the chosen 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 (eg descriptive or informative language; use of dialogue) relevant to the question <p>NB A specimen example is given below from p14-15 (the Radley Place), but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> • How the writer describes the details of the place The writer's use of descriptive language about the Radley Place, eg: 'The house was low, was once white with a deep front porch and green shutters...' • How the writer shows characters who live there The writer's use of language about Boo Radley, initially presented as being perceived as a monster: 'inside the house lived a malevolent phantom' • How the writer describes people's attitudes to the place The writer's use of language about how people viewed the Radley Place: 'People still looked at the Radley Place, unwilling to discard their initial suspicions.' <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives.</p>	
Band	Mark	AO3: Studying written language
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> • Basic understanding of the text • Basic understanding of the writer's ideas • Basic understanding of how the writer uses language • Little relevant textual reference to support response.

2	6-9	<ul style="list-style-type: none"> • Limited understanding of the text • Limited understanding of the writer's ideas • Limited understanding of how the writer uses language • Limited relevant textual reference to support response.
3	10-14	<ul style="list-style-type: none"> • Some understanding of the text • Some understanding of the writer's ideas • Some understanding of how the writer uses language • Occasional relevant textual reference to support response.
4	15-19	<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 textual reference to support response.
5	20-24	<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 textual reference to support response.

SECTION B: WRITING

Question Number	Question	
9	<p>You have found out that a large cinema in your area is closing down</p> <p>Write a letter to the local newspaper which gives your suggestions for how the cinema site could be redeveloped.</p> <p>In your letter, you may wish to consider:</p> <ul style="list-style-type: none"> • ideas for how the site could be redeveloped • reasons for your ideas • benefits to the local community • any other ideas you may have. 	
	(24 marks)	
	Indicative content	
	<p>Responses may:</p> <ul style="list-style-type: none"> • suggest that what is needed is a matter of updating existing facilities or refurbishing buildings • come up with some new suggestion for using a large site - a sports arena, dancehall, theatre, community centre, shopping centre or any of a number of possibilities • suggest converting the site for domestic use: either community/council flats/housing, such as sheltered accommodation, or housing for the private market • come up with something quite different. <p>In their response, candidates may focus on one possible use, or a small number, or they may suggest a larger number of possibilities; provided that the response is developed and meets the descriptors within a particular level, the response should be awarded marks, using the full range available.</p>	
Band	Mark	AO4 (i) and (ii)
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Expresses ideas at a basic level. • Little awareness of the purpose and audience. • Basic vocabulary; little variety of sentence structure; little evidence of control.
2	4-6	<ul style="list-style-type: none"> • Expresses ideas with limited appropriateness. • Limited grasp of the purpose and audience. • Limited evidence of control in the choice of vocabulary and sentence structure. • Organisation shows limited grasp of text structure, with opening and development, and limited use of appropriate paragraphing.

3	7-9	<ul style="list-style-type: none"> Expresses ideas that are sometimes appropriate. Some grasp of the purpose and audience. Some evidence of control in the choice of vocabulary and sentence structures. Organisation shows some grasp of text structure, with opening and development, and some appropriate paragraphing.
4	10-12	<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.
5	13-16	<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.

Band	Mark	AO4 (iii)
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> Sentences show basic attempt to structure and control expression and meaning. Limited range of sentence structures used. Basic control of a range of punctuation devices, with little success in conveying intended emphasis and effects. Spelling is basic in accuracy, with many slips which will hinder meaning.
2	4-6	<ul style="list-style-type: none"> Sentences show some attempt to structure and control expression and meaning. Some variety of sentence structures used. Some control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for some of the response. Spelling is sometimes accurate, with some slips which may hinder meaning.
3	7-8	<ul style="list-style-type: none"> Sentences are clearly structured, with sound control of expression and meaning. Reasonable selection of sentence structures used. Sound control of the full range of punctuation, enabling intended emphasis and effects to be conveyed for the majority of the response. Spelling is mostly accurate, with occasional slips.

Question Number	Question	
10	<p>Write an article for a teenage magazine in which you suggest fitness activities that you think young people would enjoy.</p> <p>In your article, you may wish to consider:</p> <ul style="list-style-type: none"> • ideas for fitness activities • why you have suggested these activities • benefits to young people • any other ideas you may have. 	
	(24 marks)	
Indicative content		
	<p>Responses may:</p> <ul style="list-style-type: none"> • refer to participation in team games or sports • focus on individual ways of taking exercise or sporting activities (gymnasium work-outs, golf, etc) <p>In their response, candidates may focus on one activity, or a small number, or they may suggest a larger number of possibilities; provided that the response is developed and meets the descriptors within a particular level, the response should be awarded marks, using the full range available.</p>	
Band	Mark	AO4 (i) and (ii)
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Expresses ideas at a basic level. • Little awareness of the purpose and audience. • Basic vocabulary; little variety of sentence structure; little evidence of control.
2	4-6	<ul style="list-style-type: none"> • Expresses ideas with limited appropriateness. • Limited grasp of the purpose and audience. • Limited evidence of control in the choice of vocabulary and sentence structure. • Organisation shows limited grasp of text structure, with opening and development, and limited use of appropriate paragraphing.
3	7-9	<ul style="list-style-type: none"> • Expresses ideas that are sometimes appropriate. • Some grasp of the purpose and audience. • Some evidence of control in the choice of vocabulary and sentence structures. • Organisation shows some grasp of text structure, with opening and development, and some appropriate paragraphing.

4	10-12	<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.
5	13-16	<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.

Band	Mark	AO4 (iii)
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> Sentences show basic attempt to structure and control expression and meaning. Limited range of sentence structures used. Basic control of a range of punctuation devices, with little success in conveying intended emphasis and effects. Spelling is basic in accuracy, with many slips which will hinder meaning.
2	4-6	<ul style="list-style-type: none"> Sentences show some attempt to structure and control expression and meaning. Some variety of sentence structures used. Some control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for some of the response. Spelling is sometimes accurate, with some slips which may hinder meaning.
3	7-8	<ul style="list-style-type: none"> Sentences are clearly structured, with sound control of expression and meaning. Reasonable selection of sentence structures used. Sound control of the full range of punctuation, enabling intended emphasis and effects to be conveyed for the majority of the response. Spelling is mostly accurate, with occasional slips.

Edexcel GCSE

English Language

Unit 2: The Writer's Voice

Higher Tier

Additional Sample Assessment Material

Paper Reference

Time: 1 hour 45 minutes

5EN2H/01

Questions and Extracts Booklet

**Clean copies of the set texts may be taken into the examination.
Do not return this booklet with the Answer Booklet.**

Turn over ►

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Answer ONE question from Section A and ONE question from Section B.

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SECTION A: READING

Answer ONE question in this section

Use this extract to answer Question 1.

Touching the Void

Extract taken from Chapter 7.

I lolled on the rope, scarcely able to hold my head up. An awful weariness washed through me, and with it a fervent hope that this endless hanging would soon be over. There was no need for the torture. I wanted with all my heart for it to finish.

The rope jolted down a few inches. How long will you be, Simon? I thought. How long before you join me? It would be soon. I could feel the rope tremble again; wire-tight, it told me the truth as any phone call. So! It ends here. Pity! I hope somebody finds us, and knows we climbed the West Face. I don't want to disappear without trace. They'd never know we did it.

The wind swung me in a gentle circle. I looked at the crevasse beneath me, waiting for me. It was big. Twenty feet wide at least, I guessed that I was hanging fifty feet above it. It stretched along the base of the ice cliff. Below me it was covered with a roof of snow, but to the right it opened out and a dark space yawned there. Bottomless, I thought idly. No. They're never bottomless. I wonder how deep I will go? To the bottom... to the water at the bottom? God, I hope not!

Another jerk. Above me the rope sawed through the cliff edge, dislodging chunks of crusty ice. I stared at it stretching into the darkness above. Cold had long since won its battle. There was no feeling in my arms and legs. Everything slowed and softened. Thoughts became idle questions, never answered. I accepted that I was to die. There was no alternative. It caused me no dreadful fear. I was numb with cold and felt no pain; so senselessly cold that I craved sleep and cared nothing for the consequences. It would be a dreamless sleep. Reality had become a nightmare, and sleep beckoned insistently; a black hole calling me, pain-free, lost in time, like death.

My torch beam died. The cold had killed the batteries. I saw stars in a dark gap above me. Stars, or lights in my head. The storm was over. The stars were good to see. I was glad to see them again. Old friends come back. They seemed far away; further than I'd ever seen them before. And bright: you'd think them gemstones hanging there, floating in the air above. Some moved, little winking moves, on and off, on and off, floating the brightest sparks of light down to me.

Then, what I had waited for pounced on me. The stars went out, and I fell. Like something come alive, the rope lashed violently against my face and I fell silently, endlessly into nothingness, as if dreaming or falling. I fell fast, faster than thought, and my stomach protested at the swooping speed of it. I swept down, and from far above I saw myself falling and felt nothing. No thoughts, and all fears gone away. So this is it!

Touching the Void

1 Answer all parts of the following question.

- (a) Explore how the language in the extract influences the reader's view of how the dangerous situation affected Joe.

You must include examples of language features in your response.

(16)

- (b) Joe faces many dangerous situations.

Explore how the writer presents the ways Joe deals with a dangerous situation in **one other** part of *Touching the Void*.

Use examples of the language the writer uses to support your ideas.

(24)

(Total for Question 1 = 40 marks)

Use this extract to answer Question 2.

Anita and Me

Extract taken from Chapter 1.

I scuttled after papa along the single road, bordered with nicotine-tipped spiky grass, the main artery which bisected the village. A row of terraced houses clustered around the crossroads, uneven teeth which spread into a gap-toothed smile as the houses gradually became bigger and grander as the road wandered south, undulating into a gentle hill and finally merging into miles of flat green fields, stretching as far as the eye could see. We were heading in the opposite direction, northwards down the hill, away from the posh, po-faced mansions and towards the nerve centre of Tollington, where Mr Ormerod's grocery shop, the Working Men's Club, the diamond-paned Methodist church and the red brick school jostled for elbow room with the two-up-two-downs, whose outside toilets backed onto untended meadows populated with the carcasses of abandoned agricultural machinery. There was only one working farm now, Dale End farm, bookending the village at the top of the hill, where horses regarded the occasional passers-by with mournful malteser eyes.

From the crest of the hill, on a clear day, you could see the industrial chimneys of Wolverhampton, smoking like fat men's cigars, and sometimes glimpse the dark fringes of Cannock Chase, several square miles of thick conifers bristling with secrets and deer, where every so often, forgotten skeletons of ancient victims were discovered by local courting couples. But the horizon gradually disappeared as we marched down the hill towards Mr Ormerod's shop, down into the valley of... I wished I'd never gone to Sunday School, I wished I did not know the name for what I was now feeling. Sin. One word, three letters, eternal consequences. Unless I confessed all now. I swallowed and looked around, as if for help. There was my home, half-way down the hill, standing on the corner of the crossroads, one of the miners' tithe cottages huddled round a dirt yard which was the unofficial meeting place for our small community. There was the small overgrown park next to the Yard, where the swings and rickety slide were watched over by the witch's hat of an ancient metal roundabout.

I could see children riding their bikes, screeching in and around the parked cars and lines of washing, practising noisy manoeuvres which threw up clouds of dust, punctuating each skid like exclamation marks. I could see my mother, even at this distance her brown skin glowed like a burnished planet drifting amongst the off-white bedsheets of her neighbours. She was wearing one of her slop-around outfits, a faded Punjabi suit whose billowing trousers rippled in the breeze, mercurial wings fluttering at her ankles. She paused, gathered some bundle from a basket at her feet, and then with one motion shook out a peacock-blue sari which she began tacking to the washing line. It puffed outwards in a resigned sigh between her hands.

Anita and Me

2 Answer all parts of the following question.

- (a) Explore how the language in the extract influences the reader's view of the place where Meena lives.

You must include examples of language features in your response.

(16)

- (b) The place where Meena lives is important to her.

Explore how the writer presents a place in **one other** part of the novel.

Use examples of the language the writer uses to support your ideas.

(24)

(Total for Question 2 = 40 marks)

Use this extract to answer Question 3.

Balzac and the Little Chinese Seamstress

Extract taken from Part I Section 1.

The Phoenix of the Sky comprised some twenty villages scattered along the single serpentine footpath or hidden in the depths of gloomy valleys. Usually each village took in five or six young people from the city. But our village, perched on the summit and the poorest of them all, could only afford two: Luo and me. We were assigned quarters in the very house on stilts where the village headman had inspected my violin. This building was village property, and had not been constructed with habitation in mind. Underneath, in the space between the wooden props supporting the floor, was a pigsty occupied by a large, plump sow – likewise common property. The structure itself was made of rough wooden planks, the walls were unpainted and the beams exposed; it was more like a barn for the storage of maize, rice and tools in need of repair. It was also a perfect trysting place for adulterous lovers.

Throughout the years of our re-education the house on stilts remained almost entirely unfurnished. There was not even a table or chair, just two makeshift beds pushed against the wall in a small windowless alcove.

Nonetheless, our home soon became the focal point of the village, thanks to another phoenix, a smaller version, miniature almost, and rather more earthbound whose master was my friend Luo.

Actually, it wasn't really a phoenix but a proud rooster with peacock-like feathers of shimmering green with flashes of deep blue. Under the somewhat dusty glass cover of Luo's alarm clock it could be seen pecking an invisible floor with its sharp ebony beak, while the second hand crept slowly round the clock face. Then it would raise its head, open its beak wide and shake its plumage, visibly gratified, sated with imaginary grains of rice.

It was a tiny clock and it was no doubt thanks to its size that it had escaped the notice of the village headman when we arrived. It fitted in the palm of your hand, and tinkled prettily when the alarm went off.

Before our arrival, there had never been an alarm clock in the village, indeed there had been no clocks or watches at all. The people had timed their days by sunrise and sundown.

We were surprised to see how the alarm clock seized the imagination of the peasants. It became an object of veneration, almost. Everyone came to consult the clock, as though our house on stilts were a temple. Every morning saw the same ritual: the village headman would pace to and fro, smoking his bamboo pipe, which was as long as an old-fashioned rifle, all the while keeping a watchful eye on the clock. At nine o'clock sharp he would give a long piercing whistle to summon the villagers to work in the fields.

'It's time! Do you hear?' he would shout, dead on cue, at the surrounding houses. 'Time to get off your backsides, you lazy louts...'

Balzac and the Little Chinese Seamstress

3 Answer all parts of the following question.

(a) Explore how the language in the extract influences the reader's view of the village.

You must include examples of language features in your response.

(16)

(b) In the extract, the village is described by the Narrator.

Explore how the writer presents the life of the village in one other part of the novel.

Use examples of the language the writer uses to support your ideas.

(24)

(Total for Question 3 = 40 marks)

Use this extract to answer Question 4.

Heroes

Extract taken from Chapter 3.

I don't want to think about them, those GIs in my platoon. I don't want to recite their names. I want to forget what happened there in France but every night the recitation begins, like a litany, the names of the GIs like beads on a rosary. I close my eyes and see them advancing in scattered groups through the abandoned village, ruined homes and debris-cluttered streets, our rifles ready, late afternoon shadows obscuring the windows and doorways and the alley entrances, and we are all tense and nervous and scared because the last village seemed peaceful and vacant until sudden gunfire from snipers erupted from those windows and doorways and cut down the advance patrol just ahead of our platoon. Now I can hear Henry Johnson's ragged breathing and Blinky Chambers whistling, between his teeth, the village too still, too quiet. 'Jesus,' Sonny Orlandi mutters. Jesus: meaning *I'm scared* and so is everybody else, clenching fists holding firearm, quiet curses floating on the air, grunts and hisses and farts, not like the war movies at the Plymouth, nobody displaying heroics or bravado. We are probably taking the final steps of our lives in this village whose name we don't even know and other villages are awaiting us and Eddie Richards asks of nobody in particular: 'What the hell are we doing here, anyway?' And he's clutching his stomach because he has had diarrhoea for three days, carrying the stink with him all that time so that everybody has been avoiding his presence. Now gunfire erupts and at the same time artillery shells – theirs or ours? – boom in the air and explode around us. We run for cover, scrambling and scurrying, hitting the dirt, trying not to become part of the buildings themselves but not safe anywhere.

I find myself in a narrow alley, groping through rising dust and two German soldiers in white uniforms appear like grim ghosts, rifles coming up, but my automatic is too quick and the head of one of the soldiers explodes like a ripe tomato and the other cries *Mama* as my gunfire cuts him in half, both halves of him tumbling to the ground.

I explode into wakefulness along with the booming artillery and I find myself gasping, instantly wide-eyed, not cold for once, in Mrs Belander's tenement, the sweat warm on my flesh, but in a minute the sweat turns icy. In the alley that day, I encountered the German soldiers, all right, but my bursts of gunfire killed the soldiers quickly, no exploding head, no body cut in two, although one of them cried *Mama* as he fell. When I looked down at them, in one of those eerie pauses that happens in an attack – a sudden silence that's even more terrible than exploding shells – I saw how young they were, boys with apple cheeks, too young to shave. Like me.

Heroes

4 Answer all parts of the following question.

- (a) Explore how the language in the extract influences the reader's view of Francis's horrific memories.

You must include examples of language features in your response.

(16)

- (b) Francis has many different thoughts and feelings about his past.

Explore how the writer presents Francis's thoughts and feelings about his past in **one other** part of the novel.

Use examples of the language the writer uses to support your ideas.

(24)

(Total for Question 4 = 40 marks)

Use this extract to answer Question 5.

Of Mice and Men

Extract taken from Section One.

A few miles south of Soledad, the Salinas River drops in close to the hillside bank and runs deep and green. The water is warm too, for it has stopped twinkling over the yellow sands in the sunlight before reaching the narrow pool. On one side of the river the golden foothill slopes curve up to the strong and rocky Gabilan mountains, but on the valley side the water is lined with trees – willows fresh and green with every spring, carrying in their lower leaf junctures the debris of the winter's flooding; and sycamores with mottled, white, recumbent limbs and branches that arch over the pool. On the sandy bank under the trees the leaves lie deep and so crisp that a lizard makes a great skittering if he runs among them. Rabbits come out of the brush to sit on the sand in the evening, and the damp flats are covered with the night tracks of 'coons, and with the spread pads of dogs from the ranches, and with the split-wedge tracks of deer that come to drink in the dark.

There is a path through the willows and among the sycamores, a path beaten hard by boys coming down from the ranches to swim in the deep pool, and beaten hard by tramps who come wearily down from the highway in the evening to jungle-up near water. In front of the low horizontal limb of a giant sycamore there is an ash pile made by many fires; the limb is worn smooth by men who have sat on it.

Evening of a hot day started the little wind to moving among the leaves. The shade climbed up the hills toward the top. On the sand banks the rabbits sat as quietly as little gray, sculptured stones. And then from the direction of the state highway came the sound of footsteps on crisp sycamore leaves. The rabbits hurried noiselessly for cover. A stilted heron labored up into the air and pounded down river. For a moment the place was lifeless, and then two men emerged from the path and came into the opening by the green pool.

They had walked in single file down the path, and even in the open one stayed behind the other. Both were dressed in denim trousers and in denim coats with brass buttons. Both wore black, shapeless hats and both carried tight blanket rolls slung over their shoulders. The first man was small and quick, dark of face, with restless eyes and sharp, strong features. Every part of him was defined: small, strong hands, slender arms, a thin and bony nose. Behind him walked his opposite, a huge man, shapeless of face, with large, pale eyes, with wide, sloping shoulders; and he walked heavily, dragging his feet a little, the way a bear drags his paws. His arms did not swing at his sides, but hung loosely.

Of Mice and Men

5 Answer all parts of the following question.

- (a) Explore how the language in the extract influences the reader's view of the setting.

You must include examples of language features in your response.

(16)

- (b) In this novel, settings are important.

Explore how the writer presents a setting in **one other** part of the novel.

Use examples of the language the writer uses to support your ideas.

(24)

(Total for Question 5 = 40 marks)

Use this extract to answer Question 6.

Rani and Sukh

Extract taken from the second 'Leicester' section.

'What happened to my aunt? Something must have happened because until just now I didn't even know about her.'

Parvy looked away. 'She killed herself – jumped in a well, I think. No one really knows because they never found her body. Just her shawl – lying next to the well.'

'But she was...' I began.

Parvy put her hand on mine and squeezed. 'I know, I know...' she said.

'Oh, this is horrible!' I shouted suddenly, and then wished that I hadn't. But then what was I supposed to do? I didn't know what to think. My family hated Sukh's family, and there we both were, seeing each other.

Parvy stood up and walked over to the window. She started to speak but stopped and thought for a while. Then she went on. 'Our family had to leave the village after Billah died and Kulwant vanished. The elders thought it would be the best way to stop any more blood being spilt. But the feud continued. Both our fathers moved to Leicester in the nineteen sixties and there've been incidents between them, off and on, over the years...'

I shuddered. My mind was going in about a million directions at the same time and I felt numb. Sukh tried to take hold of my hand but I pushed him away. I didn't want to – it just happened that way. I couldn't control it.

Parvy turned and looked at me. 'There've been fights between our uncles, our cousins – we even go to separate *gurdwara*. It's been calm for a few years now though.'

'But it just doesn't make any sense,' I told her. 'How could me and Sukh not have known about it?'

'I dunno how someone didn't let it slip.' Parvy shrugged. 'But I'm sure Dad told everyone not to tell you about it, Sukh. When I found out he told me never to mention it again. He said it was like cutting open an old wound...'

Sukh just sat where he was, looking from me to Parvy and feeling a little hurt by my rejection, I think. I just didn't want to be there. Didn't want to be around them. I needed to think... I needed to call Nat. I needed to cry again too.

Something in my head snapped and I shot up from my seat. 'Gotta go,' I mumbled, not looking at Sukh or Parvy. I headed for the door.

'Rani... wait,' said Sukh, coming after me, but I didn't wait.

I ran to the door, threw it open and went out into the corridor. I rushed down the stairs and out into the street, the glass door to the foyer slamming shut behind me. I looked up, tears blurring my sight, made out a taxi and ran to it, got in and told the driver to go. As he pulled away I saw Sukh standing across the street from me, shouting. I think he was still telling me to wait. I don't know. I didn't want to talk to him, didn't want to touch him. Just wanted to go home. Just wanted to ...

Rani and Sukh

6 Answer all parts of the following question.

- (a) Explore how the language in the extract influences the reader's view of the difficulties that face Rani and Sukh.

You must include examples of language features in your response.

(16)

- (b) Rani faces many difficulties because of her love for Sukh.

Explore how the writer presents the ways Rani deals with a difficult situation in **one other** part of the novel.

Use examples of the language the writer uses to support your ideas.

(24)

(Total for Question 6 = 40 marks)

Use this extract to answer Question 7.

Riding the Black Cockatoo

Extract taken from Chapter Four.

I'm not a little kid any more; I left home 20 years ago and now have two children of my own. Yet my father still has the unnerving ability – with a barely perceptible nostril twitch – to teleport me back into the shorts of a very nervous ten-year-old. I didn't spend my childhood in fear, far from it; in fact, my brother and I often got away with murder. But Dad wasn't one to tolerate fools, and if he was in one of his dark moods it was best to stay out of his way. And even when Dad was in a good mood, it often took only a trivial thing to set his highly combustible Greek temper alight. Little things on television – like a story on lefties, greenies or Aborigines – could set him off on a right-wing diatribe and it would have been reckless of us to do anything but nod in agreement.

These thoughts stampeded through my mind as I arrived at my parents' house to drop off my two-year-old daughter Lydia for the day. Even though my father had mellowed considerably over the last 30 years, it was the firebrand Dad of old who occupied my thoughts as I fumbled Lydia's lunchbox and bottles into the fridge. I waited for my moment in the kitchen, struggling to look casual while Mum fussed over my daughter. Eventually Lydia scampered off down the hallway and Mum gave chase; Dad and I were alone at last.

'Dad, I wanted to discuss something with you.' There was no turning back now. 'It's sort of a delicate matter.'

My father was caught off guard. I'd rarely addressed him so seriously before, and I'm sure he thought I was about to hit him up for a loan – or worse. He tensed in mid-step and turned to me. He took a breath, as if to remind himself that his son – someone he'd spent 20 years telling what to do – was now a man. I took a deeper breath and reminded myself of the same thing. The father-son patterns of a lifetime creaked aside in painful slowness and let this new moment through. And then for the first time I realised – marvelled – at how much older he had become; I was now taller and he shorter. Still, I didn't feel any braver.

'It's about the skull, you know, Mary. Well, I've been thinking...'

I became acutely aware of every change in my father's face; every pore in his skin seemed magnified. One eyebrow rose a quarter of a millimetre, his nostril hairs fluttered, but it wasn't enough to throw me off course. I told Dad about my study of indigenous writing, the feelings I'd been having about Mary, and what I'd learnt about repatriation. His cropped grey hair bristled, but he was no longer the fearsome drill sergeant I remembered as a child.

Riding the Black Cockatoo

7 Answer all parts of the following question.

- (a) Explore how the language in the extract influences the reader's view of John's father.

You must include examples of language features in your response.

(16)

- (b) John's father has strong opinions about Aboriginal people.

Explore how the writer presents the importance of these opinions in **one other** part of the text.

Use examples of the language the writer uses to support your ideas.

(24)

(Total for Question 7 = 40 marks)

Use this extract to answer Question 8

To Kill a Mockingbird

Extract taken from Chapter XVII.

Every town the size of Maycomb had families like the Ewells. No economic fluctuations changed their status – people like the Ewells lived as guests of the county in prosperity as well as in the depths of a depression. No truant officers could keep their numerous offspring in school; no public health officer could free them from congenital defects, various worms, and the diseases indigenous to filthy surroundings.

Maycomb Ewells lived behind the town garbage dump in what was once a Negro cabin. The cabin's plank walls were supplemented with sheets of corrugated iron, its roof shingled with tin cans hammered flat, so only its general shape suggested its original design: square, with four tiny rooms opening on to a shotgun hall, the cabin rested uneasily upon four irregular lumps of limestone. Its windows were merely open spaces in the walls, which in the summertime were covered with greasy strips of cheesecloth to keep out the varmints that feasted on Maycomb's refuse.

The varmints had a lean time of it, for the Ewells gave the dump a thorough gleaning every day, and the fruits of their industry (those that were not eaten) made the plot around the cabin look like the playhouse of an insane child: what passed for a fence was bits of tree-limbs, broomsticks and tool shafts, all tipped with rusty hammer-heads, snaggle-toothed rake heads, shovels, axes and grabbing hoes, held on with pieces of barbed wire. Enclosed by this barricade was a dirty yard containing the dentist's chair, an ancient ice-box, plus lesser items: old shoes, worn-out table radios, picture-frames, and fruit jars under which scrawny orange chickens pecked hopefully.

One corner of the yard, though, bewildered Maycomb. Against the fence, in a line, were six chipped-enamel slop jars holding brilliant red geraniums, cared for as tenderly as if they belonged to Miss Maudie Atkinson, had Miss Maudie deigned to permit a geranium on her premises. People said they were Mayella Ewell's.

Nobody was quite sure how many children were on the place. Some people said six, others said nine; there were always several dirty-faced ones at the windows when anyone passed by. Nobody had occasion to pass by except at Christmas, when the churches delivered baskets, and when the mayor of Maycomb asked us to please help the garbage collector by dumping our own trees and trash.

Atticus took us with him last Christmas when he complied with the mayor's request. A dirt road ran from the highway past the dump, down to a small Negro settlement some five hundred yards beyond the Ewells'. It was necessary either to back out to the highway or go the full length of the road and turn around; most people turned around in the Negroes' front yards. In the frosty December dusk, their cabins looked neat and snug with pale blue smoke rising from the chimneys and doorways glowing amber from the fires inside. There were delicious smells about: chicken, bacon frying crisp as the twilight air.

To Kill a Mockingbird

8 Answer all parts of the following question.

- (a) Explore how the language in the extract influences the reader's view of the Ewells' home.

You must include examples of language features in your response.

(16)

- (b) Maycomb has many different places where people live.

Explore how a place where people live is presented in **one other** part of the novel.

Use examples of the language the writer uses to support your ideas.

(24)

(Total for Question 8 = 40 marks)

TOTAL FOR SECTION A = 40 MARKS

SECTION B: WRITING

Answer ONE question in this section.

EITHER

***9** You have found out that a large cinema in your area is closing down.

Write a letter to the local newspaper which gives your suggestions for how the cinema site could be redeveloped.

(24)

OR

***10** Write an article for a teenage magazine in which you suggest fitness activities that you think young people would enjoy.

(24)

TOTAL FOR SECTION B = 24 MARKS
TOTAL FOR PAPER = 64 MARKS

Write your name here

Surname

Other names

Centre Number

Candidate Number

Edexcel GCSE

English Language

Unit 2: The Writer's Voice

Higher Tier

Additional Sample Assessment Material

Paper Reference

Time: 1 hour 45 minutes

5EN2H/01

You must have:

Questions and Extracts Booklet (enclosed)

Total Marks

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- You must answer **two** questions. Answer **one** question from Section A and **one** question from Section B.
- Answer the questions in the spaces provided
– *there may be more space than you need.*

Information

- The total mark for this paper is 64.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*
- Questions labelled with an **asterisk** (*) are ones where the quality of your written communication will be assessed
– *you should take particular care on these questions with your spelling, punctuation and grammar, as well as the clarity of expression.*

Advice

- Read each question carefully before you start to answer it.
- Keep an eye on the time.
- Check your answers if you have time at the end.

Turn over ►

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1/2/2



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Handwriting practice sheet with 20 horizontal dotted lines.



Handwriting practice area with 25 horizontal dotted lines.

TOTAL FOR SECTION A = 40 MARKS



Handwriting practice sheet with 25 horizontal dotted lines.



Handwriting practice area with 25 horizontal dotted lines.



Blank writing area with horizontal dotted lines.

TOTAL FOR SECTION B = 24 MARKS
TOTAL FOR PAPER = 64 MARKS



Mark Scheme

Additional Sample Assessment Material

GCSE 2010

GCSE English Language (5EN2H/01)

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 score through 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:

<p>AO3: Studying written language</p> <ul style="list-style-type: none">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.
<p>AO4: Writing</p> <ul style="list-style-type: none">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 the reader’s view of how the dangerous situation affected Joe.	
	You must include the examples of language features in your response. (16 marks)	
Indicative content		
<p>Responses may include exploration of:</p> <ul style="list-style-type: none"> • his physical exhaustion: ‘awful weariness’ • the effects of the cold: ‘numb with cold and felt no pain’ • his resigned mental state: ‘I accepted that I was to die’ • the difficulty of hanging on to the rope • his isolation and desperate situation, which meant he needed real inner strength to survive <p>Reward other responses, provided that they are rooted in the extract. Reward responses that link the language of the extract with the influence on the candidate’s views.</p>		
Band	Mark	AO3: Studying written language
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	7-10	<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	11-13	<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.
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Question Number	
1(b)	<p>Joe faces many dangerous situations. Explore how the writer presents the ways Joe deals with a dangerous situation in one other part of <i>Touching the Void</i></p> <p>Use examples of the language the writer uses to support your ideas.</p> <p style="text-align: right;">(24 marks)</p>
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> • reference to any short relevant section • reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives • reference to the writer's use of language (eg descriptive or informative language; use of dialogue) relevant to the question <p>NB A specimen example is given below from p111-p112 (when Joe tries to examine his position in the crevasse, with the help of his torch), but candidates are free to choose ANY relevant short section.</p> <p>How the writer describes the dangerous situation</p> <ul style="list-style-type: none"> • Use of informative language to help us understand the danger Joe faced, eg: 'I could only guess at how many hundreds of feet the blackness beyond my torch was hiding.' <p>How the writer shows Joe's ability to put up with physical pain</p> <ul style="list-style-type: none"> • The descriptive language of the pain he experiences, eg: 'for the moment, I forgot Simon, and the crevasse, and even my leg' <p>How the writer shows his refusal to be beaten</p> <ul style="list-style-type: none"> • He continues to be practical even in the dangerous darkness, eg: 'I searched in my rucksack for the spare torch battery I knew was there.' <p>Reward any other examples of use of language that are linked with writer's ideas and perspectives.</p>

Band	Mark	AO3: Studying written language
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 textual reference 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 textual reference 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 textual reference 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 textual reference 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 textual reference to support response.

Anita and Me

Question Number		
2(a)	Explore how the language in the extract influences the reader's view of the place where Meena lives.	
	You must include the examples of language features in your response.	
	(16 marks)	
Indicative content		
	<p>Responses may include exploration of:</p> <ul style="list-style-type: none"> • the effect of the changes to the housing as one approaches the village • the village's position near the industrial conurbation of Wolverhampton • the significance of the woods of Cannock Chase • her feelings about her home and its immediate surroundings • the lively scene of children playing • the picture of her mother and the washing and how Meena views the colourful contrast between the home scene and the surroundings (eg miners' cottages: bleak and drab) <p>Reward other responses, provided that they are rooted in the extract. Reward responses that link the language of the lines with the influence on the candidate's views.</p>	
Band	Mark	AO3: Studying written language
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	7-10	<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	11-13	<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 place where Meena lives is important to her.</p> <p>Explore how the writer presents a place in one other part of the novel.</p> <p>Use examples of the language the writer uses to support your ideas.</p> <p style="text-align: right;">(24 marks)</p>
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> • reference to any short relevant section • reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives • reference to the writer's use of language (eg descriptive or informative language; use of dialogue) relevant to the question <p>NB A specimen example is given below from p126-127 (the description of the garden of the big house) but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> • How the writer shows the detail of the place The writer's use of descriptive language about the place, eg: 'it resembled a small bandstand made out of marble, a small circle of pillars topped with a cupped dome' • How the writer describes the characters in the place The writer's use of language describing Meena and Anita, eg: 'We were creeping around the wall into another small wood at the back of the house' • How the writer describes the mood and atmosphere The writer's use of language about the mood which the writing evokes, eg: 'And then I wondered if it was one of those enchanted forests that featured in the fable and legend books I read surreptitiously' (atmosphere of enchantment) <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives.</p>

Band	Mark	A03: Studying written language
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 textual reference 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 textual reference 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 textual reference 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 textual reference 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 textual reference to support response.

Balzac and the Little Chinese Seamstress

Question Number		
3(a)	Explore how the language in the extract influences the reader's view of the village. You must include the examples of language features in your response.	
	(16 marks)	
	Indicative content	
	<p>Responses may include exploration of:</p> <ul style="list-style-type: none"> • The description of the village's situation in the Phoenix in the Sky - the twenty villages, the windy footpath, the dark valleys • The fact that this was the poorest village of all • The account of the stilt house (rickety and not designed for habitation) • The focus on the clock and the phoenix • The description of the villagers' attitudes to time-keeping • The way the villagers consulted the clock • The account of the headman's exercise of authority • The vividness of the pictorial language for the house and the clock, for example <p>Reward other responses, provided that they are rooted in the extract. Reward responses that link the language of the lines with the influence on the candidate's views.</p>	
Band	Mark	AO3: Studying written language
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	7-10	<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	11-13	<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 village is described by the Narrator.</p> <p>Explore how the writer presents the life of the village in one other part of the novel.</p> <p>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 (eg descriptive or informative language; use of dialogue) relevant to the question <p>NB A specimen example is given below from p18-19 (the trip to the cinema and the villagers' return) but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> How the writer describes the village and its setting The writer's use of descriptive language about the place, eg: 'Every single villager was crammed into the clearing in front of our house on stilts' How the writer shows what the Narrator thinks about his life in the village The writer's use of language about his feelings of remoteness, eg: 'We got two days off for the journey to town and two for the return' How the writer shows that life for the villagers is hard The writer's use of language about how difficulties of living in the village, eg: 'Phoenix Mountain was so remote from civilisation that most of the inhabitants had never had the opportunity of seeing a film, let alone visit a cinema' <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives.</p>	
Band	Mark	AO3: Studying written language
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 textual reference 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 textual reference 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 textual reference 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 textual reference 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 textual reference to support response.

Heroes

Question Number		
4(a)	<p>Explore how the language in the extract influences the reader's view of Francis's horrific memories</p> <p>You must include the examples of language features in your response.</p> <p style="text-align: right;">(16 marks)</p>	
Indicative content		
<p>Responses may include exploration of:</p> <ul style="list-style-type: none"> • The thoughts he presents about the difficulty he had getting to sleep • His desire to forget because of how dreadful it had been • The account of the feelings of the other men • The horrific scenes in the nightmare • His realisation of what danger they are in when he wakes from the nightmare • His intensely 'real' feelings about this recurrent nightmare <p>Reward other responses, provided that they are rooted in the extract. Reward responses that link the language of the lines with the influence on the candidate's views.</p>		
Band	Mark	AO3: Studying written language
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	7-10	<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	11-13	<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>Francis has many different thoughts and feelings about his past.</p> <p>Explore how the writer presents Francis's thoughts and feelings about his past in one other part of the novel.</p> <p>Use examples of the language the writer uses to support your ideas.</p> <p style="text-align: right;">(24 marks)</p>
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> • reference to any short relevant section • reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives • reference to the writer's use of language (eg descriptive or informative language; use of dialogue) relevant to the question <p>NB A specimen example is given below from p 64-65 (where Francis leaves the grounds of the hospital in England and goes for a walk in London: he remembers how a young boy was horrified by his appearance) but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> • How the writer describes an event in Francis's past The writer's use of descriptive language about the event, eg: 'As I walked along, I became aware of people coming upon me and turning away, or giving me wide walking space' (he now realises for the first time how shocking the wounds he has suffered are to others) • How the writer shows how he feels about the event The writer's use of language to show his feelings about the events he experiences, eg: "'I saw what the boy had seen - my face. No face at all, actually...'" (his finding that a young boy bursts into tears) • How the writer describes how the event affects him now The writer's use of language about how Francis is still affected by his experiences, eg: 'I hurried along the sidewalk, head down, avoiding eye contact, wishing to be invisible' (he tried to cover the lower part of his face and avoid being seen, now that he realised what he looked like) <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives.</p>

Band	Mark	A03: Studying written language
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 textual reference 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 textual reference 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 textual reference 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 textual reference 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 textual reference to support response.

Of Mice and Men

Question Number		
5(a)	Explore how the language in the extract influences the reader's view of the setting. You must include the examples of language features in your response.	
	(16 marks)	
	Indicative content	
	<p>Responses may include exploration of:</p> <ul style="list-style-type: none"> • The description of the heat • The influence of water on the landscape: the greenery • The account of animals living near the river • Descriptive details: 'horizontal limb of a giant sycamore' • The picture of the heron • The change at evening - breeze arrives • The effect on the landscape of the two men's arrival: the way in which Steinbeck brings his characters on stage, with the contrasting images <p>Reward other responses, provided that they are rooted in the extract. Reward responses that link the language of the extract with the influence on the candidate's views.</p>	
Band	Mark	AO3: Studying written language
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	7-10	<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	11-13	<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 novel, settings are important.</p> <p>Explore how the writer presents a setting in one other part of the novel.</p> <p>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 (eg descriptive or informative language; use of dialogue) relevant to the question <p>NB A specimen example is given below from p19-20 (the description of the bunk house) but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> How the writer shows the details of the setting The writer's use of descriptive language about the place, eg: 'Over each bunk there was nailed an apple box with the opening forward so that it made two shelves for the personal belongings of the occupant of the bunk' How the writer describes characters in the setting The writer's use of language about particular characters, eg: 'The door opened and a tall, stoop-shouldered old man came in' How the writer describes the mood and atmosphere of the setting The writer's use of language to create a sense of mood or atmosphere, eg: 'The sun threw a bright, dust-laden bar through one of the side windows, and in and out of the beam flies shot like rushing stars' <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives.</p>	
Band	Mark	A03: Studying written language
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 textual reference 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 textual reference 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 textual reference 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 textual reference 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 textual reference to support response.

Rani and Sukh

Question Number		
6 (a)	Explore how the language in the extract influences the reader's view of the difficulties that face Rani and Sukh.	
	You must include the examples of language features in your response.	
	(16 marks)	
	Indicative content	
	<p>Responses may include exploration of</p> <ul style="list-style-type: none"> • The nature of Rani's reactions, eg her horror at the discovery of her aunt's suicide: 'She killed herself - jumped in a well, I think'. • Her mounting concern as Parvi tells more details: 'I shuddered' • Her bewilderment at the fact she had never known anything of this • Reasons why she turns away from Sukh, who is 'a little hurt by ... rejection' • The fact that she feels she has to run away and what this shows about the impact of this revelation. (Use of short sentences, eg) <p>Reward other responses, provided that they are rooted in the extract. Reward responses that link the language of the extract with the influence on the candidate's views.</p>	
Band	Mark	AO3: Studying written language
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	7-10	<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	11-13	<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>Rani faces many difficulties because of her love for Sukh.</p> <p>Explore how the writer presents the ways Rani deals with a difficult situation in one other part of the novel.</p> <p>Use examples of the language the writer uses to support your ideas.</p> <p style="text-align: right;">(24 marks)</p>	
Indicative content		
<p>Responses may include:</p> <ul style="list-style-type: none"> • reference to any short relevant section • reference to plot or sequence or character information only when commenting on the writer’s ideas and perspectives • reference to the writer’s use of language (eg descriptive or informative language; use of dialogue) relevant to the question <p>NB A specimen example is given below from p310-311 (how Rani learns to live with her child, after his death) but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> • How the writer describes the difficult situation The writer’s use of language about Rani’s difficulties in coming to terms with her new situation, eg: ‘She knew exactly what he would have said. How his face would have looked. She would never forget it. <i>He was with her every day.</i>’ (Rani still feels strongly that Sukh is still with her even two years after his death) • How the writer shows how Rani deals with this situation The writer’s use of language about how she responds to her new experiences, eg: ‘Didn’t want to mark the date with tears and bitterness and blame. She had done enough of that... It couldn’t define her life for ever,...’ (She feels, during her time in New York, that she is able to move forward and to make a fresh start.) • How the writer describes the effect this situation has on Rani The writer’s use of language about how Rani is affected by an experience, eg: ‘She refused to end up bitter, if only for the sake of -’ (Having Sukh’s son helped her to look on life in a more positive light.) <p>Reward any other examples of use of language that are linked with the writer’s ideas and perspectives.</p>		
1	Mark	AO3: Studying written language
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 textual reference 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 textual reference 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 textual reference 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 textual reference 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 textual reference to support response.

Riding the Black Cockatoo

Question Number		
7(a)	Explore how the language in the extract influences the reader's view of John's father. You must include the examples of language features in your response.	
	(16 marks)	
	Indicative content	
	<p>Responses may include exploration of how:</p> <ul style="list-style-type: none"> • His father can still make John very much like a frightened child: 'teleport me back...' • He was intolerant if he was in a bad mood: 'Dad wasn't one to tolerate fools if he was in one of his dark moods' • He had a violent temper: 'highly combustible Greek temper' • He was not as angry as he used to be: '...had considerably mellowed...' • John still thought of him as he had been: 'the firebrand Dad of old' • He had to realise that John was no longer a child to be told what to do: 'He took a breath, as if to remind himself...' • He was still capable of an angry response but now controlled this better and was less frightening: His cropped grey hair bristled.... No longer the fearsome drill sergeant' • The writer shows the ways John and his father gradually come to terms with the fact that their relationship has to change from that which existed twenty years before <p>Reward other responses, provided that they are rooted in the extract. Reward responses that link the language of the lines with the influence on the candidate's views.</p>	
Band	Mark	AO3: Studying written language
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	7-10	<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	11-13	<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>John's father has strong opinions about Aboriginal people.</p> <p>Explore how the writer presents the importance of these opinions in one other part of the text.</p> <p>Use examples of the language the writer uses to support your ideas.</p> <p style="text-align: right;">(24 marks)</p>	
Indicative content		
<p>Responses may include:</p> <ul style="list-style-type: none"> • reference to any short relevant section • reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives • reference to the writer's use of language (eg descriptive or informative language; use of dialogue) relevant to the question <p>NB A specimen example is given below from p101-104 (where John's father decides to go to the handover ceremony at the university because Gary's son is a good footballer) but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> • How the writer describe his father's opinions The writer's use of language about the nature of his attitudes to Aboriginal culture, eg: 'Dad abruptly declined, saying he had an appointment in town that day.' (This indicates how unwilling he is at this stage to respond to his country's heritage.) • How the writer shows how he feels about his father's opinions The writer's use of language about his father's changed attitudes, eg: 'I mentioned Gary's son - number 42.' (Through the 'power of football', his father gets excited about the prospect of meeting an Aboriginal footballer.) • How the writer describes the effect of his father's opinions The writer's use of language about how John is affected by his father, eg: 'Dad always gets excited talking footy.' (John realises that his father is showing a new attitude to the people.) <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives.</p>		
Band	Mark	AO3: Studying written language
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 textual reference 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 textual reference 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 textual reference 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 textual reference 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 textual reference to support response.

To Kill a Mockingbird

Question Number		
8(a)	<p>Explore how the language in the extract influences the reader's view of the Ewells' home.</p> <p>You must include the examples of language features in your response.</p> <p style="text-align: right;">(16 marks)</p>	
	Indicative content	
	<p>Responses may include exploration of:</p> <ul style="list-style-type: none"> • The way the writer presents the squalor of the Ewells' home: house a broken-down shack • The fact that it had previously belonged to a Negro family but had since gone 'downhill' • The chaos of the surroundings, including the yard: 'a discarded dentist's chair, an ancient ice-box...' • The one unexpected relief from the general picture - the geranium 'pots' (said to be Mayella's) • The fact that there is a strong contrast with how the Negro houses is presented: 'neat and snug' <p>Reward other responses, provided that they are rooted in the extract. Reward responses that link the language of the lines with the influence on the candidate's views.</p>	
Band	Mark	A03: Studying written language
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	7-10	<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	11-13	<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.
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Question Number		
8(b)	<p>Maycomb has many different places where people live.</p> <p>Explore how a place where people live is presented in one other part of the novel.</p> <p>Use examples of the language the writer uses to support your ideas.</p> <p style="text-align: right;">(24 marks)</p>	
Indicative content		
<p>Responses may include:</p> <ul style="list-style-type: none"> • reference to any short relevant section • reference to plot or sequence or character information only when commenting on the writer’s ideas and perspectives • reference to the writer’s use of language (eg descriptive or informative language; use of dialogue) relevant to the question <p>B A specimen example is given below from p14-15 (the Radley place), but candidates are free to choose ANY relevant short section.</p> <ul style="list-style-type: none"> • How the writer describes the details of the place The writer’s use of descriptive language about the Radley place, eg: ‘The house was low, was once white with a deep front porch and green shutters...’ • How the writer shows characters who live there The writer’s use of language about Boo Radley, initially presented as being perceived as a monster: ‘inside the house lived a malevolent phantom’ • How the writer describes people’s attitudes to the place The writer’s use of language about how people viewed the Radley place: ‘People still looked at the Radley place, unwilling to discard their initial suspicions.’ <p>Reward any other examples of use of language that are linked with the writer’s ideas and perspectives.</p>		
Band	Mark	AO3: Studying written language
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 textual reference 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 textual reference 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 textual reference 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 textual reference 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 textual reference to support response.

SECTION B: WRITING

Question Number	Question
9	<p>You have found out that a large cinema in your area is closing down.</p> <p>Write a letter to the local newspaper which gives your suggestions for how the cinema site could be redeveloped.</p> <p style="text-align: right;">(24 marks)</p>
Indicative content	
<p>Purpose: To write a letter focusing on the best local use for a large site</p> <p>Audience: The general public in the local community, councillors (planning office) and public servants</p> <p>Form: Letter form, with continuous paragraphed prose expected</p> <p>Successful answers are likely to:</p> <ul style="list-style-type: none"> • suggest that what is needed is a matter of updating existing facilities or refurbishing buildings • come up with some new suggestion for using a large site - a sports arena, dancehall, theatre, community centre, shopping centre or any of a number of possibilities • suggest converting the site for domestic use: either community/council flats/housing, such as sheltered accommodation, or housing for the private market <p>Successful answers may also:</p> <ul style="list-style-type: none"> • come up with something quite different. <p>In their response, candidates may focus on one possible use, or a small number, or they may suggest a larger number of possibilities; provided that the response is developed and meets the descriptors within a particular level, the response should be awarded marks, using the full range available.</p>	

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

Band	Mark	AO4 (iii)
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Sentences are generally clearly structured, with generally sound control of expression and meaning. Reasonable selection of sentence structures 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. Wide and varied selection of sentence structures 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. Convincing selection of sentence structures 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 data-bbox="300 331 1406 398">Write an article for a teenage magazine in which you suggest fitness activities that you think young people would enjoy.</p> <p data-bbox="1310 416 1458 450" style="text-align: right;">(24 marks)</p>
	Indicative content
	<p data-bbox="300 521 1126 555">Purpose: To write an article about activities for young people</p> <p data-bbox="300 589 954 622">Audience: a teenage magazine-reading audience</p> <p data-bbox="300 656 1078 689">Form: a piece of continuous prose suitable for a magazine</p> <p data-bbox="300 723 751 757">Successful answers are likely to:</p> <ul data-bbox="352 763 1417 864" style="list-style-type: none"> • refer to participation in team games or sports • focus on individual ways of taking exercise or sporting activities (gymnasium work-outs, golf, etc) <p data-bbox="300 898 695 931">Successful answers may also</p> <ul data-bbox="352 938 1430 1005" style="list-style-type: none"> • suggest any one of a number of other hobbies/interests which may appeal to young people. <p data-bbox="300 1039 1437 1167">In their response, candidates may focus on one activity, or a small number, or they may suggest a larger number of possibilities; provided that the response is developed and meets the descriptors within a particular level, the response should be awarded marks, using the full range available.</p>

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

Band	Mark	AO4 (iii)
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Sentences are generally clearly structured, with generally sound control of expression and meaning. Reasonable selection of sentence structures 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. Wide and varied selection of sentence structures 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. Convincing selection of sentence structures used. • Control of the full range of punctuation is precise, enabling intended emphasis and effects to be conveyed. • Spelling is consistently accurate.