

Mark Scheme (Results)

Summer 2015

GCSE English (5EH2F)
Unit 2: The Writer's Craft

Foundation Tier

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Mark Scheme

This booklet contains the mark scheme for the English Unit 2: The Writer's Craft Foundation Tier Question Paper.

The questions on this paper have been designed to enable candidates to show what they can achieve in relation to a detailed study of a text. The specification aims to encourage students to:

- i respond to texts critically, sensitively and in detail, selecting appropriate ways to convey their response, using textual evidence as appropriate;
- ii explore relationships and comparisons between texts, selecting and evaluating relevant material.

Examiners should allow the candidate to determine their 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.

AO2: Reading

- 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.
- iv Understand texts in their social, cultural and historical contexts.

AO3: Writing

- i Write 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: SHAKESPEARE

Romeo and Juliet

| Question Number | Question | |
|-----------------|--|--|
| 1(a) | From the extract, what do you learn about the character of Romeo? Use evidence from the extract to support your answer. | |
| | (7 marks) | |
| | Indicative content | |
| | <p>Candidates will make inferences and judgements about the character of Romeo as seen in the extract by reference to the following points:</p> <ul style="list-style-type: none"> • Romeo has great respect for Juliet ('dear saint', 'fair maid') • he is reluctant to speak his own name: 'I know not how to tell thee...' • he is aware he is from a family set against Juliet's: 'it is an enemy to thee' • he resents his family name: 'hateful to myself' • he is keen to please Juliet: 'Neither, fair maid, if either thee dislike' • he is fanciful/idealistic/besotted/charmed: 'With love's light wings...' • he does not fear Juliet's family: 'thy kinsmen are no stop to me' • he believes Juliet's approval will be protection: 'Look thou but sweet...' and is eager for her approval • he believes the darkness is more practical protection: 'I have night's cloak to hide me' • he believes death is preferable to Juliet's denial of love: 'My life were better ended...' <p>Accept any other valid response.</p> | |
| Band | Mark | AO2i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate. |
| 0 | 0 | No rewardable material. |
| 1 | 1-2 | <ul style="list-style-type: none"> • Basic understanding of the character • Limited reference to the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Some understanding of the character • Some reference to the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> • Generally sound or sound understanding of the character • Clear reference to the extract to support response. |

| Question Number | Question |
|-----------------|--|
| 1 (b) | <p>Using your understanding of the extract, explain how the following lines might be performed.</p> <p>JULIET If they do see thee, they will murder thee. ROMEO Alack, there lies more peril in thine eye Than twenty of their swords. Look thou but sweet And I am proof against their enmity.</p> <p>JULIET I would not for the world they saw thee here. ROMEO I have night's cloak to hide me from their eyes. And but thou love me, <i>let</i> them find me here. My life were better ended by their hate Than death prorogued, wanting of thy love.</p> <p>You may consider the following in your answer:</p> <ul style="list-style-type: none"> • actions • positioning • movement • voice • gesture • facial expression. <p style="text-align: right;">(7 marks)</p> |
| | Indicative content |
| | <p>Candidates will select from a range of material to explain how these lines might be performed.</p> <p>Comments should focus on the following aspects:</p> <ul style="list-style-type: none"> • Juliet's genuine concern for Romeo's well-being, perhaps tinged with pleasure or embarrassment • Juliet's fear of discovery • Romeo's fervour and bravado • the contrast between the two: Romeo is declamatory and fearless, Juliet is whispering and cautious • the positioning of the two in relation to the window/balcony. <p>Accept any other valid response.</p> |

| Band | Mark | AO2iii: explain and evaluate how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader. |
|-------------|-------------|---|
| 0 | 0 | No rewardable material. |
| 1 | 1-2 | <ul style="list-style-type: none"> • Basic understanding of effectiveness of performance techniques • Limited reference to the lines from the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Occasional understanding of effectiveness of performance techniques • Some reference to the lines from the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> • Generally sound or sound understanding of effectiveness of performance techniques • Clear reference to the lines from the extract to support response. |

| Question Number | Question | |
|-----------------|--|--|
| 1(c) | In the extract, Romeo speaks of love. | |
| | Comment on the importance of love in one other part of the play. (10 marks) | |
| | Indicative content | |
| | <p>Candidates may draw on any relevant part of the play provided that the focus is on love (AO2ii). Candidates must refer to ONE OTHER PART OF THE PLAY where love and its consequences play a part, for instance:</p> <ul style="list-style-type: none"> Romeo's love for Rosaline and discussion with Benvolio in Act 1 scene 1 Mercutio's pronouncements in Act 1 scene 4 Romeo and Juliet in Act 1 scene 5 other parts of Act 2 scene 2 Romeo with Friar Lawrence in Act 2 scene 3 the marriage in Act 2 scene 6 Romeo's claim to love Tybalt in Act 3 scene 1 and his love for Mercutio the lovers' parting in Act 3 scene 5 the final tragic events. <p>Candidates may interpret 'importance' in a number of ways, which could include:</p> <ul style="list-style-type: none"> how that part of the play shows characters influenced by love how that part of the play shows love affecting relationships how love in that part of the play drives the plot what Shakespeare is saying about love how the play's structure is affected by love in that part of the play how different aspects of love are explored in that part of the play. | |
| Band | Mark | AO2ii: develop and sustain interpretations of writers' ideas and perspectives. |
| 0 | 0 | No rewardable material. |
| 1 | 1-3 | <ul style="list-style-type: none"> Basic understanding of theme and its importance Limited reference to one other part of the play to support response. |
| 2 | 4-7 | <ul style="list-style-type: none"> Some understanding of theme and its importance Some reference to one other part of the play to support response. |
| 3 | 8-10 | <ul style="list-style-type: none"> Generally sound or sound understanding of theme and its importance Clear reference to one other part of the play to support response. |

| | | |
|-----------------|--|---|
| Question Number | Question | |
| 2(a) | From the extract, what do you learn about the character of Banquo? Use evidence from the extract to support your answer. | |
| | (7 marks) | |
| | Indicative content | |
| | <p>Candidates will make inferences and judgements about the character of Banquo as seen in the extract by reference to the following points:</p> <ul style="list-style-type: none"> • Banquo recognises Macbeth’s rise to power: ‘Thou hast it now’ • he suspects Macbeth’s methods: ‘Thou playedst most foully’ • he takes note of the witches’ other predictions about royal succession: ‘myself should be the root and father...’ • he hopes that this may come true as it did for Macbeth: ‘by the verities on thee made good’, ‘set me up in hope’ • this leads to him keeping his suspicions quiet: ‘hush: no more’ • he accepts Macbeth’s authority: ‘Let your Highness/Command upon me’ • he is caught up in Macbeth’s fate: ‘most indissoluble tie’ • he intends to attend the feast after his ride: ‘My lord, I will not.’ <p>Accept any other valid response.</p> | |
| Band | Mark | AO2i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate. |
| 0 | 0 | No rewardable material. |
| 1 | 1-2 | <ul style="list-style-type: none"> • Basic understanding of the character • Limited reference to the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Some understanding of the character • Some reference to the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> • Generally sound or sound understanding of the character • Clear reference to the extract to support response. |

| Question Number | Question | |
|---|--|---|
| 2(b) | <p>Using your understanding of the extract, explain how the following lines might be performed.</p> <p>MACBETH Here's our chief guest.</p> <p>LADY MACBETH If he had been forgotten, It had been as a gap in our great feast, And all-thing unbecoming.</p> <p>MACBETH (<i>To BANQUO</i>) Tonight we hold a solemn supper, sir, And I'll request your presence.</p> <p>BANQUO Let your Highness Command upon me, to the which my duties Are with a most indissoluble tie For ever knit.</p> <p>You may consider the following in your answer:</p> <ul style="list-style-type: none"> • actions • positioning • movement • voice • gesture • facial expression. | |
| (7 marks) | | |
| Indicative content | | |
| <p>Candidates will select from a range of material to explain how these lines might be performed.</p> <p>Comments should focus on the following aspects:</p> <ul style="list-style-type: none"> • Macbeth's fake warmth towards Banquo • Lady Macbeth's more genuine warmth • Banquo's hiding of his true feelings • he shows respect towards Macbeth and Lady Macbeth. <p>Accept any other valid response.</p> | | |
| Band | Mark | AO2iii: explain and evaluate how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader. |
| 0 | 0 | No rewardable material. |
| 1 | 1-2 | <ul style="list-style-type: none"> • Basic understanding of effectiveness of performance techniques • Limited reference to the lines from the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Occasional understanding of effectiveness of performance techniques • Some reference to the lines from the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> • Generally sound or sound understanding of effectiveness of performance techniques • Clear reference to the lines from the extract to support response. |

| Question Number | Question | |
|-----------------|---|--|
| 2(c) | In the extract, Macbeth is pretending to be innocent. | |
| | Comment on the importance of pretending in one other part of the play. | |
| | (10 marks) | |
| | Indicative content | |
| | <p>Candidates may draw on any relevant part of the play provided that the focus is on pretending (AO2ii).</p> <p>Candidates must refer to ONE OTHER PART OF THE PLAY where pretending plays a part, for instance:</p> <ul style="list-style-type: none"> • Lady Macbeth's encouragement of Macbeth in Act 1 scene 5: 'look like the innocent flower' • also in Act 1 scene 7: 'False face must hide what the false heart doth know' • Macbeth and Lady Macbeth's behaviour after the murder in Act 2 scene 3 • their behaviour at the feast in Act 3 scene 4 • the use of camouflage by the soldiers in Act 5 scenes 4 and 5 (Birnam Wood to Dunsinane). <p>Candidates may interpret 'importance' in a number of ways, which could include:</p> <ul style="list-style-type: none"> • how that part of the play shows characters influenced by pretending • how that part of the play shows pretending affecting relationships • how pretending in that part of the play drives the plot • what Shakespeare is saying about pretending and its effect on behaviour • how the play's structure is affected by pretending in that part of the play. | |
| Band | Mark | AO2ii: develop and sustain interpretations of writers' ideas and perspectives. |
| 0 | 0 | No rewardable material. |
| 1 | 1-3 | <ul style="list-style-type: none"> • Basic understanding of theme and its importance • Limited reference to one other part of the play to support response. |
| 2 | 4-7 | <ul style="list-style-type: none"> • Some understanding of theme and its importance • Some reference to one other part of the play to support response. |
| 3 | 8-10 | <ul style="list-style-type: none"> • Generally sound or sound understanding of theme and its importance • Clear reference to one other part of the play to support response. |

The Merchant of Venice

| Question Number | Question | |
|-----------------|--|---|
| 3(a) | From the extract, what do you learn about the character of Portia? Use evidence from the extract to support your answer. | |
| | (7 marks) | |
| | Indicative content | |
| | <p>Candidates will make inferences and judgements about the character of Portia as seen in the extract by reference to the following points:</p> <ul style="list-style-type: none"> • Portia is determined and knows her own mind: 'I will do anything...' • Portia has a sense of humour: 'ere I will be married to a sponge' • she fears she will not marry ('I will die as chaste as Diana') • she is restricted by her 'father's will' • she is dismissive of the suitors: 'there is not one among them but I dote on his very absence.' • she is enthused at the mention of Bassanio: 'Yes, yes, it was Bassanio!' • she agrees with Nerissa's complimentary words: 'I remember him worthy of thy praise.' • she is unenthusiastic about the approach of another suitor: 'I'd rather he should shrive me than wive me.' <p>Accept any other valid response.</p> | |
| Band | Mark | AO2i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate. |
| 0 | 0 | No rewardable material. |
| 1 | 1-2 | <ul style="list-style-type: none"> • Basic understanding of the character • Limited reference to the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Some understanding of the character • Some reference to the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> • Generally sound or sound understanding of the character • Clear reference to the extract to support response. |

| Question Number | Question | |
|-----------------|---|---|
| 3(b) | <p>Using your understanding of the extract, explain how the following lines might be performed.</p> <p>NERISSA Do you not remember, lady, in your father's time, a Venetian, a scholar and a soldier, that came hither in company of the Marquis of Montferrat?</p> <p>PORTIA Yes, yes, it was Bassanio! – as I think so was he called.</p> <p>NERISSA True, madam – he of all the men that ever my foolish eyes looked upon was the best deserving a fair lady.</p> <p>PORTIA I remember him well, and I remember him worthy of thy praise.</p> <p>You may consider the following in your answer:</p> <ul style="list-style-type: none"> • actions • positioning • movement • voice • gesture • facial expression. | |
| | (7 marks) | |
| | Indicative content | |
| | <p>Candidates will select from a range of material to explain how these lines might be performed.</p> <p>Comments should focus on the following aspects:</p> <ul style="list-style-type: none"> • Nerissa's desire to cheer Portia • Portia's excitement when remembering Bassanio • she tempers this excitement • Nerissa's understanding of the situation. <p>Accept any other valid response.</p> | |
| Band | Mark | AO2iii: explain and evaluate how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader. |
| 0 | 0 | No rewardable material. |
| 1 | 1-2 | <ul style="list-style-type: none"> • Basic understanding of effectiveness of performance techniques • Limited reference to the lines from the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Occasional understanding of effectiveness of performance techniques • Some reference to the lines from the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> • Generally sound or sound understanding of effectiveness of performance techniques • Clear reference to the lines from the extract to support response. |

| | | |
|-----------------|---|--|
| Question Number | Question | |
| 3(c) | In the extract, Portia refers to marriage. | |
| | Comment on the importance of marriage in one other part of the play. (10 marks) | |
| | Indicative content | |
| | <p>Candidates may draw on any relevant part of the play provided that the focus is on marriage (AO2ii).</p> <p>Candidates must refer to ONE OTHER PART OF THE PLAY where marriage is shown or referred to, for instance:</p> <ul style="list-style-type: none"> • one of the several scenes involving the suitors • Lorenzo and Jessica's elopement in Act 2 scene 6 • Bassanio and Portia in Act 3 scene 2 • the final scene. <p>Candidates may interpret 'importance' in a number of ways, which could include:</p> <ul style="list-style-type: none"> • how that part of the play shows characters influenced by marriage • how that part of the play shows marriage affecting relationships • how marriage in that part of the play drives the plot • what Shakespeare is saying about marriage • how the play's structure is affected by marriage in that part of the play • how different aspects of marriage are explored in that part of the play. | |
| Band | Mark | AO2ii: develop and sustain interpretations of writers' ideas and perspectives. |
| 0 | 0 | No rewardable material. |
| 1 | 1-3 | <ul style="list-style-type: none"> • Basic understanding of theme and its importance • Limited reference to one other part of the play to support response. |
| 2 | 4-7 | <ul style="list-style-type: none"> • Some understanding of theme and its importance • Some reference to one other part of the play to support response. |
| 3 | 8-10 | <ul style="list-style-type: none"> • Generally sound or sound understanding of theme and its importance • Clear reference to one other part of the play to support response. |

SECTION B: PROSE

Anita and Me

| Question Number | Question | |
|-----------------|---|---|
| 4(a) | From the extract, what do you learn about the character of Sam? Use evidence from the extract to support your answer. | |
| | (7 marks) | |
| | Indicative content | |
| | <p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> • Sam instinctively realises he has approval: ‘sensed unspoken support’ • he is more ‘confident’ and this inspires him: ‘high on the sound of his own...voice’ • he speaks loudly (exclamation marks) and swears at Mr Pembridge, Reverend Ince and their supporters: ‘bloody’ • Sam seems crafty and amused: ‘sly grin’ • he shows contempt towards Uncle Alan: ‘Yow don’t do nothing...’ • he is territorial: ‘this is our patch’ • he uses racist language: ‘darkies’, ‘wogs’. <p>Accept any other valid response.</p> | |
| Band | Mark | AO2i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate. |
| 0 | 0 | No rewardable material. |
| 1 | 1-2 | <ul style="list-style-type: none"> • Basic understanding of the character • Limited reference to the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Some understanding of the character • Some reference to the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> • Generally sound or sound understanding of the character • Clear reference to the extract to support response. |

| Question Number | Question | |
|-----------------|---|--|
| 4(b) | Explain how the writer uses language to present reactions to Sam in the extract. | |
| | Use evidence from the extract to support your answer. | |
| | (7 marks) | |
| | Indicative content | |
| | <p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> • Sam has tacit approval from many in the crowd: 'unspoken support' • Meena thinks he has changed for the worse: the 'soft shadows', which suggested a milder side to him, have gone • the 'blonde bullet' simile suggests aggression/destruction • the metaphor 'crowd erupted' indicates the extent of the furore he has created • the crowd are divided: 'shuttit!', 'he's got a point' • the onomatopoeic 'babble' hints at the crowd's confusion • the metaphor 'cut through' stresses Alan's desire to answer Sam • violent verbs ('grabbed', 'threw him off') describe the behaviour between Ince and Alan • the adjective 'fierce' describing the exchange between Pembridge and Ince also suggests violence. <p>Accept any other valid response.</p> | |
| Band | Mark | AO2iii: explain and evaluate how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader. |
| 0 | 0 | No rewardable material. |
| 1 | 1-2 | <ul style="list-style-type: none"> • Basic understanding of how the writer uses language to present ideas • Limited reference to the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Occasional understanding of how the writer uses language to present ideas • Some reference to the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> • Generally sound or sound understanding of how the writer uses language to present ideas • Clear reference to the extract to support response. |

| Question Number | Question |
|-----------------|---|
| 4(c) | <p>In the extract, Sam is trying to speak for local people. Explain the importance of the local community in one other part of the novel.</p> <p>In your answer, you must consider:</p> <ul style="list-style-type: none"> • how members of the community behave in your chosen part • what that tells us about the attitudes of the characters involved. |
| | (10 marks) |
| | Indicative content |
| | <p>Candidates may draw on any relevant part of the novel provided that the focus is on local community (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</p> <p>Candidates must refer to ONE OTHER PART OF THE NOVEL where the local community is shown or referred to, for instance:</p> <ul style="list-style-type: none"> • the relationship between Meena and Anita and/or the other youngsters • Meena’s desire to become a ‘Tollington wench’ • the strong ties between Punjabi family and friends • mama’s desire to help others • how Nanima is accepted by others • how papa fits in at work and in the community • how Harinder and Mireille choose to opt out of the community. <p>Candidates may interpret ‘importance’ in a number of ways, which could include:</p> <ul style="list-style-type: none"> • how that part of the novel shows characters influenced by community • how that part of the novel shows community affecting relationships • how community in that part of the novel drives the plot • what the writer is saying about communities • how the novel’s structure is affected by community in that part of the novel. <p>References to context are likely to focus on the interaction between people of different cultural backgrounds and/or age groups in the community they share.</p> |

| Band | Mark | AO2ii: develop and sustain interpretations of writers' ideas and perspectives. AO2iv: understand texts in their social, cultural and historical contexts. |
|-------------|-------------|---|
| 0 | 0 | No rewardable material. |
| 1 | 1-3 | <ul style="list-style-type: none"> • Basic understanding of theme and its importance in one other part of the novel • Basic reference to the novel's context. |
| 2 | 4-7 | <ul style="list-style-type: none"> • Some understanding of theme and its importance in one other part of the novel • Some reference to the novel's context. |
| 3 | 8-10 | <ul style="list-style-type: none"> • Generally sound or sound understanding of theme and its importance in one other part of the novel • Generally sound or sound reference to the novel's context. |

Balzac and the Little Chinese Seamstress

| | | |
|-----------------|--|---|
| Question Number | Question | |
| 5(a) | From the extract, what do you learn about the character of Four-Eyes? Use evidence from the extract to support your answer. | |
| | (7 marks) | |
| | Indicative content | |
| | <p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> • Luo thinks Four-Eyes is 'mad' to go without his glasses • Four-Eyes does not want to be inactive: 'I can't sit and do nothing' • he feels the need to 'work' or to obey the headman • he becomes 'angry': 'to hell with you', 'growled' • he is secretive about the 'hidden' books • his movements are erratic: 'tottering and lurching', 'buckled', 'scramble' • he is single-minded and persistent: 'plough on'. <p>Accept any other valid response.</p> | |
| Band | Mark | AO2i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate. |
| 0 | 0 | No rewardable material. |
| 1 | 1-2 | <ul style="list-style-type: none"> • Basic understanding of the character • Limited reference to the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Some understanding of the character • Some reference to the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> • Generally sound or sound understanding of the character • Clear reference to the extract to support response. |

| Question Number | Question | |
|-----------------|---|--|
| 5(b) | Explain how the writer uses language to create a sense of danger in the extract. Use evidence from the extract to support your answer. | |
| | (7 marks) | |
| | Indicative content | |
| | <p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> the phrase 'heavy burden' hints at the struggle to come, as does 'the physical odds were against him' 'embroiled' suggests struggle the adjective 'slippery' and the verb 'sank' show how the physical conditions are dangerous the details of Four-Eyes' plight stress his personal handicap: 'bulging eyes', 'blindly', 'lurching like a drunkard' the phrases 'in search of a foothold', 'unable to sustain' and 'buckled' indicate how disaster might strike at any moment the repetition 'metre by metre' stresses his slow progress. <p>Accept any other valid response.</p> | |
| Band | Mark | AO2iii: explain and evaluate how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader. |
| 0 | 0 | No rewardable material. |
| 1 | 1-2 | <ul style="list-style-type: none"> Basic understanding of how the writer uses language to present ideas Limited reference to the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> Occasional understanding of how the writer uses language to present ideas Some reference to the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> Generally sound or sound understanding of how the writer uses language to present ideas Clear reference to the extract to support response. |

| Question Number | Question |
|-----------------|--|
| 5(c) | <p>In the extract, Luo refers to books. Explain the importance of books in one other part of the novel. In your answer, you must consider:</p> <ul style="list-style-type: none"> • how books are treated in your chosen part • what this tells us about the attitudes of the characters involved. |
| | (10 marks) |
| | Indicative content |
| | <p>Candidates may draw on any relevant part of the novel provided that the focus is on books (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</p> <p>Candidates must refer to ONE OTHER PART OF THE NOVEL where books feature or are referred to, for instance:</p> <ul style="list-style-type: none"> • the hiding of the books because they are considered subversive by the state • the stealing of the books because the boys believe they are important • how books are liberating to the boys • how books liberate the seamstress • the deal with the doctor. <p>Candidates may interpret 'importance' in a number of ways, which could include:</p> <ul style="list-style-type: none"> • how that part of the novel shows characters influenced by books • how that part of the novel shows books affecting relationships • how books in that part of the novel drive the plot • what the writer is saying about books • how the novel's structure is affected by books in that part of the novel. <p>References to context are likely to focus on the young students' need to keep their 'reactionary' interests secret and what they learn from the books they read.</p> |

| Band | Mark | AO2ii: develop and sustain interpretations of writers' ideas and perspectives. AO2iv: understand texts in their social, cultural and historical contexts. |
|-------------|-------------|--|
| 0 | 0 | No rewardable material. |
| 1 | 1-3 | <ul style="list-style-type: none"> • Basic understanding of theme and its importance in one other part of the novel • Basic reference to the novel's context. |
| 2 | 4-7 | <ul style="list-style-type: none"> • Some understanding of theme and its importance in one other part of the novel • Some reference to the novel's context. |
| 3 | 8-10 | <ul style="list-style-type: none"> • Generally sound or sound understanding of theme and its importance in one other part of the novel • Generally sound or sound reference to the novel's context |

Heroes

| Question Number | Question | |
|-----------------|---|--|
| 6(a) | From the extract, what do you learn about the character of Enrico? Use evidence from the extract to support your answer. | |
| | (7 marks) | |
| | Indicative content | |
| | <p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> • Enrico is talkative: 'always had something to say' • he is in constant pain: 'you could see the pain flashing' • he is adapting to his disability: 'practising shuffling' • but this is only partly successful: 'he tried to shake a cigarette...fell to the floor' • he has not fully adapted: 'massaging the air' • he is complimentary to Francis: 'you're a big hero' • he has opinions about 'anything and everything': 'here's what you do' • he may be joking: 'get yourself to a home for the blind' • or he may be insensitive to Francis: 'as long as she can't see your face' • his memory may be defective: 'what blind girl?' • Enrico shows some empathy with Francis: 'It's still Nicole, isn't it?' <p>Accept any other valid response.</p> | |
| Band | Mark | AO2i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate. |
| 0 | 0 | No rewardable material. |
| 1 | 1-2 | <ul style="list-style-type: none"> • Basic understanding of the character • Limited reference to the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Some understanding of the character • Some reference to the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> • Generally sound or sound understanding of the character • Clear reference to the extract to support response. |

| | | |
|-----------------|---|--|
| Question Number | Question | |
| 6(b) | Explain how the writer uses language to present the effects of war injuries in the extract. Use evidence from the extract to support your answer. | |
| | (7 marks) | |
| | Indicative content | |
| | <p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> • Enrico's pain is constant: 'even when he laughed', 'never left his eyes' • the pain's acuteness is emphasised by the metaphor 'flashed' and Enrico's 'gasp' • pain may affect his voice as the simile 'like a saw going through wood' demonstrates • adjectives like 'sharp' and 'bitter' sum up the effects on Enrico's voice • adaptation is slow as the phrase 'tried to shake' shows • the paradox 'pain in his legs that were not there any more' is powerful • this is developed by the phrase 'massaging the air...his legs used to fill' • and the phrase 'hand clawing the air' hints at desperation. <p>Accept any other valid response.</p> | |
| Band | Mark | AO2iii: explain and evaluate how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader. |
| 0 | 0 | No rewardable material. |
| 1 | 1-2 | <ul style="list-style-type: none"> • Basic understanding of how the writer uses language to present ideas • Limited reference to the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Occasional understanding of how the writer uses language to present ideas • Some reference to the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> • Generally sound or sound understanding of how the writer uses language to present ideas • Clear reference to the extract to support response. |

| Question Number | Question |
|-----------------|---|
| 6(c) | <p>In the extract, both Enrico and Francis have war injuries. Explain the importance of war injuries in one other part of the novel.</p> <p>In your answer, you must consider:</p> <ul style="list-style-type: none"> • how war injuries are presented in your chosen part • how characters are affected by the injuries. |
| | (10 marks) |
| | Indicative content |
| | <p>Candidates may draw on any relevant part of the novel provided that the focus is on war injuries (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</p> <p>Candidates must refer to ONE OTHER PART OF THE NOVEL where war injuries are shown or referred to, for instance:</p> <ul style="list-style-type: none"> • Francis’s introduction of himself in Chapter 1 • Mrs Belander’s reaction to Francis when he rents her room • how Francis became wounded, described at the end of Chapter 3 • either of Francis’s conversations with Arthur in Chapter 6 or Chapter 8 • Francis’s concern about his experience at the start of Chapter 10 • Francis’s meeting with Larry in Chapter 14 • Francis’s meeting with Nicole in Chapter 15. <p>Candidates may interpret ‘importance’ in a number of ways, which could include:</p> <ul style="list-style-type: none"> • how that part of the novel shows characters influenced by war injuries • how that part of the novel shows war injuries affecting relationships • how war injuries in that part of the novel drive the plot • what the writer is saying about war injuries • how the novel’s structure is affected by war injuries in that part of the novel. <p>References to context are likely to focus on the way the war has impacted on the lives of the characters in the novel.</p> |

| Band | Mark | AO2ii: develop and sustain interpretations of writers' ideas and perspectives. AO2iv: understand texts in their social, cultural and historical contexts. |
|-------------|-------------|--|
| 0 | 0 | No rewardable material. |
| 1 | 1-3 | <ul style="list-style-type: none"> • Basic understanding of theme and its importance in one other part of the novel • Basic reference to the novel's context. |
| 2 | 4-7 | <ul style="list-style-type: none"> • Some understanding of theme and its importance in one other part of the novel • Some reference to the novel's context. |
| 3 | 8-10 | <ul style="list-style-type: none"> • Generally sound or sound understanding of theme and its importance in one other part of the novel • Generally sound or sound reference to the novel's context |

Of Mice and Men

| Question Number | Question | |
|-----------------|--|---|
| 7(a) | From the extract, what do you learn about the character of Curley? Use evidence from the extract to support your answer. | |
| | (7 marks) | |
| | Indicative content | |
| | <p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> • Curley's physical description is given: 'young', 'thin', 'brown eyes', 'brown hair' • his 'work glove' is explained later • 'high-heeled boots' indicate status 'like the boss' • he is unfriendly: 'glanced coldly' • he is guarded/ready to strike: 'hands closed into fists', 'stiffened...slight crouch' • he gives orders: 'let the big guy talk' • he reacts quickly and aggressively: 'lashed his body around' • he quickly becomes angry: 'what the hell...' • he is suspicious: 'so it's that way' • he is reluctant to back down: 'stared levelly', 'elbows were still bent' • he is 'the boss's son' • he was 'a lightweight' and 'handy'. <p>Accept any other valid response.</p> | |
| Band | Mark | AO2i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate. |
| 0 | 0 | No rewardable material. |
| 1 | 1-2 | <ul style="list-style-type: none"> • Basic understanding of the character • Limited reference to the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Some understanding of the character • Some reference to the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> • Generally sound or sound understanding of the character • Clear reference to the extract to support response. |

| | | |
|-----------------|--|--|
| Question Number | Question | |
| 7(b) | Explain how the writer uses language to present the men's reactions to Curley in the extract. | |
| | Use evidence from the extract to support your answer. | |
| | (7 marks) | |
| | Indicative content | |
| | <p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> the verb 'squirmed' and adverb 'nervously' show Lennie's discomfort as does the phrase 'twisted with embarrassment' when spoken to George stands up to him: 'S'pose he don't want to talk?' the adverb 'coldly' indicates George's hostility the adjectives 'tense and motionless' show how George is defensive the adverb 'helplessly' stresses Lennie's reliance on George Lennie answers Curley with George's tacit permission but does so without confidence: 'softly' the phrase 'what the hell' demonstrates George's annoyance the adverbs 'cautiously' and 'quietly' show Candy is careful about what he says. <p>Accept any other valid response.</p> | |
| Band | Mark | AO2iii: explain and evaluate how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader. |
| 0 | 0 | No rewardable material. |
| 1 | 1-2 | <ul style="list-style-type: none"> Basic understanding of how the writer uses language to present ideas Limited reference to the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> Occasional understanding of how the writer uses language to present ideas Some reference to the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> Generally sound or sound understanding of how the writer uses language to present ideas Clear reference to the extract to support response. |

| Question Number | Question |
|-----------------|--|
| 7(c) | <p>In the extract, Curley is aggressive. Explain the importance of aggression in one other part of the novel. In your answer, you must consider:</p> <ul style="list-style-type: none"> • who shows aggression in your chosen part • what we learn about the characters involved. |
| | (10 marks) |
| | Indicative content |
| | <p>Candidates may draw on any relevant part of the novel provided that the focus is on aggression (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</p> <p>Candidates must refer to ONE OTHER PART OF THE NOVEL where aggression is shown or referred to, for instance:</p> <ul style="list-style-type: none"> • Candy’s story about the fight between Crooks and Smitty • George’s story about the incident in Weed • Curley’s attack on Lennie • Crooks’s provoking of Lennie • Curley’s wife’s verbal attack on Crooks • the killing of Curley’s wife and its aftermath. <p>Candidates may interpret ‘importance’ in a number of ways, which could include:</p> <ul style="list-style-type: none"> • how that part of the novel shows characters influenced by aggression • how that part of the novel shows aggression affecting relationships • how aggression in that part of the novel drives the plot • what the writer is saying about aggression • how the novel’s structure is affected by aggression in that part of the novel. <p>References to context are likely to focus on the male-dominated, insecure conditions on the ranch.</p> |

| Band | Mark | AO2ii: develop and sustain interpretations of writers' ideas and perspectives. AO2iv: understand texts in their social, cultural and historical contexts. |
|-------------|-------------|--|
| 0 | 0 | No rewardable material. |
| 1 | 1-3 | <ul style="list-style-type: none"> • Basic understanding of theme and its importance in one other part of the novel • Basic reference to the novel's context. |
| 2 | 4-7 | <ul style="list-style-type: none"> • Some understanding of theme and its importance in one other part of the novel • Some reference to the novel's context. |
| 3 | 8-10 | <ul style="list-style-type: none"> • Generally sound or sound understanding of theme and its importance in one other part of the novel • Generally sound or sound reference to the novel's context |

Rani and Sukh

| Question Number | Question | |
|-----------------|---|--|
| 8(a) | From the extract, what do you learn about the character of Rani? Use evidence from the extract to support your answer. | |
| | (7 marks) | |
| | Indicative content | |
| | <p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> • Rani is trying to be 'all chirpy and likeable' to impress • she is self-aware: 'I was doing it again. Please like me' • she is alerted by Parvy's 'strange question' • she tries to stay positive: 'smiled back anyway' • she is sensitive and doubts herself: 'Had I said something wrong?', 'she didn't like me.' • she is conscious of her appearance: 'Did I look silly?' • she is unable to make sense of the situation: 'Lost. Confused.' • she can't handle the situation: 'I wanted to get out'. <p>Accept any other valid response.</p> | |
| Band | Mark | AO2i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate. |
| 0 | 0 | No rewardable material. |
| 1 | 1-2 | <ul style="list-style-type: none"> • Basic understanding of the character • Limited reference to the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Some understanding of the character • Some reference to the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> • Generally sound or sound understanding of the character • Clear reference to the extract to support response. |

| | | |
|-----------------|---|--|
| Question Number | Question | |
| 8(b) | Explain how the writer uses language to create a sense of unease in the extract. Use evidence from the extract to support your answer. | |
| | (7 marks) | |
| | Indicative content | |
| | <p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> • the phrase 'please like me' shows that Rani is already uncomfortable • the phrase 'friendly voice...disguised...a strange question' makes Rani and the reader suspicious • Parvy's look 'as though something was wrong' develops this • Parvy's series of questions is unusual • the words 'friendly' and 'gently' hint that Parvy is over-compensating • Rani's first person narrative ensures that the adjective 'puzzled' applies to the reader as well as to her • the repetition of 'looked at' shows Parvy's internal conflict • 'tried to smile' stresses her discomfort • the simile 'like a child in...a supermarket' sums up Rani's confusion • Sukh's question 'are you gonna tell us...?' and his 'glaring' tell us that he is uneasy too. <p>Accept any other valid response.</p> | |
| Band | Mark | AO2iii: explain and evaluate how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader. |
| 0 | 0 | No rewardable material. |
| 1 | 1-2 | <ul style="list-style-type: none"> • Basic understanding of how the writer uses language to present ideas • Limited reference to the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Occasional understanding of how the writer uses language to present ideas • Some reference to the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> • Generally sound or sound understanding of how the writer uses language to present ideas • Clear reference to the extract to support response. |

| Question Number | Question | |
|--|--|---|
| 8(c) | <p>In the extract, Parvy asks about Rani's family. Explain the importance of family in one other part of the novel. In your answer, you must consider:</p> <ul style="list-style-type: none"> • how family members behave in your chosen part • why the characters involved behave in the way they do. | |
| (10 marks) | | |
| Indicative content | | |
| <p>Candidates may draw on any relevant part of the novel, provided that the focus is on family (AO2ii) and a reference is made to social, cultural, historical context (AO2iv).</p> <p>Candidates must refer to ONE OTHER PART OF THE NOVEL where family is shown or referred to, for instance:</p> <ul style="list-style-type: none"> • one of many scenes involving Sukh's family • one of many scenes involving Rani's family • confrontation between the two • family conflicts in the Punjab. <p>Candidates may interpret 'importance' in a number of ways, which could include:</p> <ul style="list-style-type: none"> • how that part of the novel shows characters influenced by family • how that part of the novel shows family affecting relationships • how family in that part of the novel drives the plot • what the writer is saying about family • how the novel's structure is affected by family in that part of the novel. <p>References to context are likely to focus on the conflicts within and between the two families and the differences between modern UK and traditional Punjabi cultures.</p> | | |
| Band | Mark | <p>AO2ii: develop and sustain interpretations of writers' ideas and perspectives.</p> <p>AO2iv: understand texts in their social, cultural and historical contexts.</p> |
| 0 | 0 | No rewardable material. |
| 1 | 1-3 | <ul style="list-style-type: none"> • Basic understanding of theme and its importance in one other part of the novel • Basic reference to the novel's context. |
| 2 | 4-7 | <ul style="list-style-type: none"> • Some understanding of theme and its importance in one other part of the novel • Some reference to the novel's context. |
| 3 | 8-10 | <ul style="list-style-type: none"> • Generally sound or sound understanding of theme and its importance in one other part of the novel • Generally sound or sound reference to the novel's context. |

Riding the Black Cockatoo

| Question Number | Question | |
|-----------------|---|--|
| 9(a) | From the extract, what do you learn about John, the narrator? Use evidence from the extract to support your answer. | |
| | (7 marks) | |
| | Indicative content | |
| | <p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> • John admires Dad's skill: 'a fine veterinarian' • John is critical of Dad's efforts as a barber: 'how cold my head felt' • he nevertheless has a sense of humour about this: 'shaving dog's bellies...' • he slightly over-dramatises when showing this: 'I felt a certain connection' • he is self-conscious: 'I hid out under...hats' • he is perceptive: 'Dad's exterior...but inside...' • he has to show subtlety: 'probe for cracks'. <p>Accept any other valid response.</p> | |
| Band | Mark | AO2i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate. |
| 0 | 0 | No rewardable material. |
| 1 | 1-2 | <ul style="list-style-type: none"> • Basic understanding of the character • Limited reference to the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Some understanding of the character • Some reference to the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> • Generally sound or sound understanding of the character • Clear reference to the extract to support response. |

| | | |
|-----------------|---|--|
| Question Number | Question | |
| 9(b) | Explain how the writer uses language to present John's Dad in the extract. Use evidence from the extract to support your answer. | |
| | (7 marks) | |
| | Indicative content | |
| | <p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> • Dad is shown to be rough-edged, as the metaphor 'bark' shows • the phrase 'fine veterinarian' extols his qualities • there is a gap between his self-image and reality, as shown by the difference between 'he got the idea' and 'It didn't' • the simile 'as tough as an old stockman's boot' indicates his external image • this is softened by the phrase 'heart of a sensitive man' • the verb 'snapped' stresses his impatience • he gets 'annoyed' with matters unfamiliar • no-nonsense epithets like 'bullshit' are attributed to him. <p>Accept any other valid response.</p> | |
| Band | Mark | AO2iii: explain and evaluate how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader. |
| 0 | 0 | No rewardable material. |
| 1 | 1-2 | <ul style="list-style-type: none"> • Basic understanding of how the writer uses language to present ideas • Limited reference to the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Occasional understanding of how the writer uses language to present ideas • Some reference to the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> • Generally sound or sound understanding of how the writer uses language to present ideas • Clear reference to the extract to support response. |

| Question Number | Question | |
|--|--|---|
| 9(c) | <p>In the extract, John's Dad refers to 'Mary', the skull. Explain the importance of attitudes to the skull in one other part of the text.</p> <p>In your answer, you must consider:</p> <ul style="list-style-type: none"> • how the skull is treated in your chosen part • what this tells us about the characters involved. | |
| (10 marks) | | |
| Indicative content | | |
| <p>Candidates may draw on any relevant part of the text provided that the focus is on the skull (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</p> <p>Candidates must refer to ONE OTHER PART OF THE TEXT where the skull is shown or referred to, for instance:</p> <ul style="list-style-type: none"> • John's revelations to his class • his family's treatment of the skull • John's search for and finding of the skull • any part of John's quest to return the skull • the ceremony and its return. <p>Candidates may interpret 'importance' in a number of ways, which could include:</p> <ul style="list-style-type: none"> • how that part of the text shows people influenced by the skull • how that part of the text shows the skull affecting relationships • what the writer is saying about the importance of the skull. <p>References to context are likely to focus on the interaction between white and Aboriginal Australians and John's growing awareness.</p> | | |
| Band | Mark | <p>AO2ii: develop and sustain interpretations of writers' ideas and perspectives.</p> <p>AO2iv: understand texts in their social, cultural and historical contexts.</p> |
| 0 | 0 | No rewardable material. |
| 1 | 1-3 | <ul style="list-style-type: none"> • Basic understanding of theme and its importance in one other part of the text • Basic reference to the text's context. |
| 2 | 4-7 | <ul style="list-style-type: none"> • Some understanding of theme and its importance in one other part of the text • Some reference to the text's context. |
| 3 | 8-10 | <ul style="list-style-type: none"> • Generally sound or sound understanding of theme and its importance in one other part of the text • Generally sound or sound reference to the text's context. |

To Kill a Mockingbird

| Question Number | Question | |
|-----------------|--|--|
| 10(a) | From the extract, what do you learn about the character of Jem? Use evidence from the extract to support your answer. | |
| | (7 marks) | |
| | Indicative content | |
| | <p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> • Jem claims not to be afraid • he is providing a running commentary on progress ('We can see the street light then') probably to comfort Scout • he is in control: 'No. Be real quiet' • he gives signals to alert Scout: 'pressed my head', 'Run' • he recognises imminent danger and 'screamed' • he moves quickly: 'up like lightning' • he takes responsibility for Scout: 'pulling me with him'. <p>Accept any other valid response.</p> | |
| Band | Mark | AO2i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate. |
| 0 | 0 | No rewardable material. |
| 1 | 1-2 | <ul style="list-style-type: none"> • Basic understanding of the character • Limited reference to the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Some understanding of the character • Some reference to the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> • Generally sound or sound understanding of the character • Clear reference to the extract to support response. |

| | | |
|-----------------|--|--|
| Question Number | Question | |
| 10(b) | <p>Explain how the writer uses language to create a sense of danger in the extract. Use evidence from the extract to support your answer.</p> | |
| | (7 marks) | |
| | Indicative content | |
| | <p>Candidates may select from a range of material from the extract. These could include the following points.</p> <ul style="list-style-type: none"> the phrases Jem uses to count out progress ('almost to the tree...') suggest they need to move towards safety words like 'difficult', 'stumping', 'tripping', 'inconveniences' indicate things may go wrong references to the 'rustling' of the trees are futile attempts to explain mysterious noises onomatopoeic words ('shuffled', 'rustling', 'swish', 'wheek') create tension because their sources are unseen repetition of 'stopped', 'running' and 'run' creates drama and a sense of climax verbs such as 'reeling', 'crushed', 'ripped', 'rolled', 'floundering', 'scuffling', 'kicking', 'scraping' are dynamic and portray turmoil (reward candidates who comment on the effect of any single examples accordingly). <p>Accept any other valid response.</p> | |
| Band | Mark | AO2iii: explain and evaluate how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader. |
| 0 | 0 | No rewardable material. |
| 1 | 1-2 | <ul style="list-style-type: none"> Basic understanding of how the writer uses language to present ideas Limited reference to the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> Occasional understanding of how the writer uses language to present ideas Some reference to the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> Generally sound or sound understanding of how the writer uses language to present ideas Clear reference to the extract to support response. |

| Question Number | Question |
|-----------------|--|
| 10(c) | <p>In the extract, there is violence. Explain the importance of violence in one other part of the novel. In your answer, you must consider:</p> <ul style="list-style-type: none"> • what causes the violence in your chosen part • what we learn about the characters involved. |
| | (10 marks) |
| | Indicative content |
| | <p>Candidates may draw on any relevant part of the novel provided that the focus is on violence (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</p> <p>Candidates must refer to ONE OTHER PART OF THE NOVEL where violence is shown or referred to, for instance:</p> <ul style="list-style-type: none"> • the shot in the Radley garden • the shooting of the dog • Jem’s attack on the flowers • the fight between Jem and Scout • accounts of Ewell’s violence • continuation of the scene in the extract. <p>Candidates may interpret ‘importance’ in a number of ways, which could include:</p> <ul style="list-style-type: none"> • how that part of the novel shows characters influenced by violence • how that part of the novel shows violence affecting relationships • how violence in that part of the novel drives the plot • what the writer is saying about violence • how the novel’s structure is affected by violence in that part of the novel. <p>References to context are likely to focus on the tensions between people in Maycomb and what causes them.</p> |

| Band | Mark | AO2ii: develop and sustain interpretations of writers' ideas and perspectives. AO2iv: understand texts in their social, cultural and historical contexts. |
|-------------|-------------|--|
| 0 | 0 | No rewardable material. |
| 1 | 1-3 | <ul style="list-style-type: none"> • Basic understanding of theme and its importance in one other part of the novel • Basic reference to the novel's context. |
| 2 | 4-7 | <ul style="list-style-type: none"> • Some understanding of theme and its importance in one other part of the novel • Some reference to the novel's context. |
| 3 | 8-10 | <ul style="list-style-type: none"> • Generally sound or sound understanding of theme and its importance in one other part of the novel • Generally sound or sound reference to the novel's context |

SECTION C: WRITING

| Question Number | Question |
|-----------------|--|
| *11 | <p>Write the text of a speech you will give to your peers explaining your hopes for the future.</p> <p>In your speech, you may wish to include:</p> <ul style="list-style-type: none">• hopes for yourself or for others or both• why these hopes are important• how these hopes can be achieved <p>as well as any other ideas you may have.</p> <p style="text-align: right;">(48 marks)</p> |

| | Indicative content |
|--|--|
| | <p>Purpose: presenting a point of view about hopes for the future</p> <p>Audience: the candidate's peers</p> <p>Form: a speech which is likely to make use of appropriate rhetorical devices, personal opinion and anecdote supported by relevant factual information. Continuous paragraphed prose is expected.</p> <p>Successful answers are likely to:</p> <ul style="list-style-type: none"> • be clear and well-organised • display personal engagement • present realistic and achievable goals. <p>Candidates may write about their personal hopes or may range more widely. Either approach, or a mixture of the two, should be rewarded appropriately.</p> |

| Band | Mark | AO3i/ii i Write 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. |
|-------------|--------------|--|
| 0 | 0 | No rewardable response. |
| 1 | 1-6 | <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. Organisation is simple with little success in introducing and developing a response. |
| 2 | 7-12 | <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 | 13-19 | <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 | 20-26 | <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 | 27-32 | <ul style="list-style-type: none"> Expresses and develops ideas appropriately. A clear sense of the purpose and audience. Well-chosen vocabulary, and 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 | AO3iii Use a range of sentence structures for clarity, purpose and effect, with accurate punctuation and spelling. |
|-------------|--------------|--|
| 0 | 0 | No rewardable response. |
| 1 | 1-3 | <ul style="list-style-type: none"> • Sentences show basic attempt to structure and control expression and meaning. A basic range of sentence structures is 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 hinder meaning. |
| 2 | 4-6 | <ul style="list-style-type: none"> • Sentences show limited attempt to structure and control expression and meaning. A limited range of sentence structures is used. • Limited control of a range of punctuation devices, with limited success in conveying intended emphasis and effects. • Spelling is limited in accuracy, with many slips which may hinder meaning. |
| 3 | 7-10 | <ul style="list-style-type: none"> • Sentences show some attempt to structure and control expression and meaning. Occasional 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. |
| 4 | 11-13 | <ul style="list-style-type: none"> • Sentences are generally clearly structured, with generally sound control of expression and meaning, some variety 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. |
| 5 | 14-16 | <ul style="list-style-type: none"> • Sentences are clearly structured, with sound control of expression and meaning, a reasonable selection of sentence structures are 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 |
|-----------------|--|
| *12 | <p>Write a letter to your Headteacher or Principal giving your views on homework. In your letter, you may wish to include:</p> <ul style="list-style-type: none"> • the benefits of homework • the disadvantages of homework • what you think schools should do about homework <p>as well as any other ideas you may have.</p> <p style="text-align: right;">(48 marks)</p> |
| | Indicative content |
| | <p>Purpose: to express personal views on homework Audience: the candidate's Headteacher or Principal Form: a letter which considers both advantages and disadvantages of homework, with ideas on what schools should do about homework. Continuous paragraphed prose is expected. Successful answers are likely to:</p> <ul style="list-style-type: none"> • present a coherent and structured approach to the topic • consider the difficulties and the benefits of homework • balance personal experience with generalisations • express clear ideas about the topic. <p>Interpretations of 'homework' may be wide and varied. Please be prepared to reward reasoned presentations of a range of appropriate views.</p> |

| Band | Mark | AO3i/ii i Write 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. |
|-------------|--------------|---|
| 0 | 0 | No rewardable response. |
| 1 | 1-6 | <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. Organisation is simple with little success in introducing and developing a response. |
| 2 | 7-12 | <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 | 13-19 | <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 | 20-26 | <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 | 27-32 | <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 | AO3iii Use a range of sentence structures for clarity, purpose and effect, with accurate punctuation and spelling. |
|-------------|--------------|--|
| 0 | 0 | No rewardable response. |
| 1 | 1-3 | <ul style="list-style-type: none"> • Sentences show basic attempt to structure and control expression and meaning. A basic range of sentence structures is 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 hinder meaning. |
| 2 | 4-6 | <ul style="list-style-type: none"> • Sentences show limited attempt to structure and control expression and meaning. A limited range of sentence structures is used. • Limited control of a range of punctuation devices, with limited success in conveying intended emphasis and effects. • Spelling is limited in accuracy, with many slips which may hinder meaning. |
| 3 | 7-10 | <ul style="list-style-type: none"> • Sentences show some attempt to structure and control expression and meaning. Occasional 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. |
| 4 | 11-13 | <ul style="list-style-type: none"> • Sentences are generally clearly structured, with generally sound control of expression and meaning, some variety 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. |
| 5 | 14-16 | <ul style="list-style-type: none"> • Sentences are clearly structured, with sound control of expression and meaning, a reasonable selection of sentence structures are 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. |

