



Pearson

Mark Scheme (Results)

Summer 2017

GCSE English (5EH2F)

Paper 2: The Writer's Craft

Foundation Tier

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Mark Scheme

This booklet contains the mark scheme for the Pearson Edexcel GCSE 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 Mercutio? Use evidence from the extract to support your answer. |
| | (7 marks) |
| | Indicative content |
| | <p>Candidates will make inferences and judgements about the character of Mercutio as seen in the extract by reference to the following points.</p> <ul style="list-style-type: none"> • Mercutio mocks Benvolio for being quarrelsome over trivial matters: 'Didst thou not fall out with a tailor...?' • he is defending himself against Benvolio's suggestion that he is quarrelsome: 'And yet thou wilt tutor <i>me</i> from quarrelling!' • he ridicules Benvolio: 'O, simple!' • he appears not to care about the threat posed by the Capulets: 'By my heel, I care not.' • he is provocative towards Tybalt: 'Make it a word and a blow.' • he challenges Tybalt: 'Could you not take some occasion without giving?' • he twists Tybalt's language: 'Consort? What, dost thou make us minstrels?' • he seems to take offence easily: 'look to hear nothing but discords.' 'Zounds, consort!' • he is ready to fight: 'Here's <i>my</i> fiddlestick!' • he is uncompromising: 'I will not budge...' <p>Reward any other valid points.</p> |

| Band | Mark | AO2 i: 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 from the extract might be performed.</p> <p>BENVOLIO By my head, here come the Capulets!</p> <p>MERCUTIO By my heel, I care not.</p> <p>TYBALT (<i>To his men</i>) Follow me close, for I will speak to them.</p> <p style="padding-left: 40px;"><i>(To Mercutio and Benvolio)</i> Gentlemen, good e'en: a word with one of you.</p> <p>MERCUTIO And but one word with one of us? Couple it with something. Make it a word and a blow.</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"> • Benvolio is anxious • Tybalt assumes leadership • Mercutio is confident, challenging and may be playing to his 'audience' • Tybalt may be surprised by Mercutio's response • the reactions of the onlookers. <p>Reward any other valid points.</p> |

| Band | Mark | AO2 iii: 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, Mercutio is keen to quarrel. Comment on the importance of quarrelling 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 quarrelling. (AO2ii).</p> <p>Candidates must refer to ONE OTHER PART OF THE PLAY where quarrelling plays a part, for instance:</p> <ul style="list-style-type: none"> • the early fight between the households • Tybalt's anger at the masque at the house of Capulet • incidents in Act 3 Scene 1, which follow the extract • Juliet's disagreements with her parents • the fight between Romeo and Paris. <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 quarrelling • how that part of the play shows quarrelling affecting relationships • how quarrelling in that part of the play drives the plot • what Shakespeare is saying about quarrelling • how the play's structure is affected by quarrelling in that part of the play. <p>Reward any other valid points.</p> |

| Band | Mark | AO2 ii: 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. |

Macbeth

| Question Number | Question | |
|-----------------|--|---|
| 2(a) | <p>From the extract, what do you learn about the character of Lady Macbeth? Use evidence from the extract to support your answer.</p> | |
| | (7 marks) | |
| | Indicative content | |
| | <p>Candidates will make inferences and judgements about the character of Lady Macbeth as seen in the extract by reference to the following points.</p> <ul style="list-style-type: none"> • Lady Macbeth has a high opinion of Macbeth: ‘worthy’, ‘noble’ • she fears he may be weakening: ‘you do unbend your noble strength’ • she takes control and gives orders: ‘Go, get some water...’, ‘Go, carry them...’ • she is surprised by/critical of Macbeth’s behaviour: ‘Why did you bring these daggers...?’ • she is ruthless: ‘this filthy witness’, ‘smear/The sleepy grooms’ • she becomes impatient towards Macbeth: ‘Infirm of purpose!’, ‘Your constancy/Hath left you unattended’ • she is happy to incriminate the grooms: ‘For it must seem their guilt’ • she denies any responsibility or sense of guilt: ‘A little water clears us of this deed’. <p>Reward any other valid points.</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. |

| 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) | <p>In the extract, Macbeth is feeling guilty. Comment on the importance of guilt in one other part of the play.</p> <p style="text-align: right;">(10 marks)</p> |
| | Indicative content |
| | <p>Candidates may draw on any relevant part of the play provided that the focus is on guilt (AO2ii).</p> <p>Candidates must refer to ONE OTHER PART OF THE PLAY where guilt is shown or referred to, for instance:</p> <ul style="list-style-type: none"> • Macbeth’s reactions to Banquo’s ghost • Lady Macbeth’s attempts to divert attention from Macbeth • Lady Macbeth’s sleepwalking • any relevant soliloquy by Macbeth. <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 guilt • how that part of the play shows guilt affecting relationships • how guilt in that part of the play drives the plot • what Shakespeare is saying about guilt • how the play’s structure is affected by guilt in that part of the play. <p>Reward any other valid points.</p> |

| 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 Shylock? Use evidence from the extract to support your answer. |
| | (7 marks) |
| | Indicative content |
| | <p>Candidates will make inferences and judgements about the character of Shylock as seen in the extract by reference to the following points.</p> <ul style="list-style-type: none"> • Shylock is contemptuous of Antonio: 'fawning publican' • he hates Christians • he hates those who do not charge interest as this affects his business: 'brings down/The rate of usance' • he hopes to take advantage of Antonio: 'catch him once upon the hip' • he has a long-standing resentment: 'ancient grudge' • he is a proud Jew: 'sacred nation' • he feels that Antonio has wronged him: 'he rails [against] my well-worn thrift' • he is willing to borrow from Tubal. <p>Reward any other valid points.</p> |

| Band | Mark | AO2 i: 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. |

| Band | Mark | AO2 iii: 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, Antonio is borrowing money. Comment on the importance of money 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 money (AO2ii).</p> <p>Candidates must refer to ONE OTHER PART OF THE PLAY where money is a feature, for instance:</p> <ul style="list-style-type: none"> • any scene in which Shylock's usury is treated with contempt • Portia's reactions to her father's will and the suitors • Jessica's elopement and Shylock's response • Antonio's generosity towards Bassanio • any occasion when love or hate takes precedence over financial gain. <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 money • how that part of the play shows money affecting relationships • how money in that part of the play drives the plot • what Shakespeare is saying about money • how the play's structure is affected by money in that part of the play. <p>Reward any other valid points.</p> |

| Band | Mark | AO2 ii: 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 mama? 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"> • mama is considerate: 'tried to be a careful motorist' • she lacks confidence/is over-cautious when driving: 'crawling around a gentle corner' • her driving causes nervousness in others: 'his fingers gripping the dashboard' • she prepares thoroughly before the journey: 'detailed map...taped to the dashboard' • she over-prepares: 'tea and ...parathas... in case we became delirious with hunger' • she needs extra help and directions from Meena • she is very tense: 'her knuckles, clamped around the steering wheel'. <p>Reward any other valid points.</p> |

| Band | Mark | AO2 i: 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) | <p>Explain how the writer uses language to present mama's driving in the extract.</p> <p>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 phrase 'blood pressure she provoked' suggests that mama creates frustration in other drivers • the metaphor 'crawling' and simile 'tackling a minor slope as if it were the north face of the Eiger' suggest that driving is a laborious task for her • the simile 'like a spy' shows how seriously she takes the business of a car journey • the phrase 'rev up all the way into second gear' hints at the clumsiness and excessive caution of her driving and creates a comic effect • the phrase 'mama was in no mood for pleasantries' suggests her extreme level of concentration • the verb 'clamped' stresses how tense she is when steering. <p>Reward any other valid points.</p> |

| Band | Mark | AO2 iii: 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, Meena talks about her parents. Explain the importance of parents in one other part of the novel. In your answer, you must consider:</p> <ul style="list-style-type: none"> • how parents behave in the chosen part • what we learn about their attitudes and beliefs. <p style="text-align: right;">(10 marks)</p> |
| | Indicative content |
| | <p>Candidates may draw on any relevant part of the novel provided that the focus is parents (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 parents are shown or referred to, for instance:</p> <ul style="list-style-type: none"> • any part of the text where the influence of papa or mama or both on Meena is featured • any part of the text which illustrates the relationship between mama and papa • Meena's observations about her father or her mother • the behaviour of Anita's mother and father. <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 parents • how that part of the novel shows parents affecting relationships • how parents in that part of the novel drive the plot • what the writer is saying about parents • how the novel's structure is affected by parents in that part of the novel. <p>References to context are likely to focus on the way parents transmit their values to their children.</p> <p>Reward any other valid points.</p> |

| Band | Mark | AO2 ii: develop and sustain interpretations of writers' ideas and perspectives. AO2 iv: 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 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"> • the Narrator sees himself as an ‘agent’ with a ‘mission’ • he ‘struggles’ against difficulties to carry out his assigned task • he overcomes his fears on the way: ‘conquered his vertigo’ • he feels challenged by the ‘red-beaked raven’: ‘perturbed’ • he may believe in ‘the supernatural’ • he is determined: ‘his mind was made up’. <p>Reward any other valid points.</p> |

| Band | Mark | AO2 i: 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) | <p>Explain how the writer uses language to present the Narrator's journey in the extract. Use evidence from the extract to support your answer.</p> <p style="text-align: right;">(7 marks)</p> |
| | 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"> • some phrases suggest determination and heroism: 'my look was steely and my pace brisk' • the simile 'like a vessel in full sail' hints at an epic voyage • the use of the third person indicates how much he is observing his journey from the outside • the word 'struggle' stresses the difficulties he faces, as do the phrases 'hunched over' and 'head bowed' • the adjectives 'perilous' and 'yawning' stress the precarious nature of the terrain he faces • the phrase 'without...having to crouch down and crawl' is a favourable contrast to Luo in previous scenes • the phrase 'wavered only slightly' hints at overcoming his weaknesses • the metaphor 'fastened his gaze' shows how he is facing his demons • the metaphor 'send the tightrope walker crashing' further accentuates his valour and daring. <p>Reward any other valid points.</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, there is a journey. Explain the importance of a journey in one other part of the novel. In your answer, you must consider:</p> <ul style="list-style-type: none"> • why the journey is necessary • what we learn about the characters involved. <p style="text-align: right;">(10 marks)</p> |
| | Indicative content |
| | <p>Candidates may draw on any relevant part of the novel provided that the focus is on a journey (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 a journey is shown or referred to, for instance:</p> <ul style="list-style-type: none"> • the students' original journey to Phoenix mountain • one of the journeys to see a film • any journey to and from work • any journey to see the Little Seamstress • any journey to see Four-Eyes • the journey to see 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 affected by a journey • how that part of the novel shows a journey affecting relationships • how a journey in that part of the novel drives the plot • what the writer is saying about a journey • how the novel's structure is affected by a journey in that part of the novel. <p>References to context are likely to focus on the young students' need to undertake journeys to survive in an alien environment.</p> <p>Reward any other valid points.</p> |

| Band | Mark | AO2 ii: develop and sustain interpretations of writers' ideas and perspectives. AO2 iv: 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 narrator, Francis? 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"> • Francis is haunted by his comrades and past events ‘every night’ • he is honest about his feelings: ‘tense and nervous and scared’ • he remembers details vividly: ‘shadows obscuring the windows’, ‘ragged breathing’ • he is aware of possible death in battle: ‘probably taking the final steps of our lives’ • he does not attempt to escape harsh realities: ‘carrying the stink with him’ • he is desperate to remain safe in the face of danger: ‘trying to become part of the buildings’. <p>Reward any other valid points.</p> | |
| Band | Mark | AO2 i: 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 experience of war 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 adjectives 'abandoned', 'debris-cluttered' and 'ruined' indicate that war is destructive • use of the present tense creates dramatic immediacy • the list 'tense and nervous and scared' shows how individuals are affected • the phrase 'gunfire from snipers erupted' stresses the shock of sudden violence • the phrase 'cut down' illustrates further the finality of violence • phrases such as 'seemed peaceful' and 'too still, too quiet' show how moments of tranquillity are fragile and deceptive • verbs and adjectives suggest the nervousness of the men: 'ragged breathing', 'whistling', 'clenched' • nouns suggest the sounds of men under stress: 'curses', 'grunts', 'hisses', 'farts' • the verbs 'erupts', 'boom' and 'explode' suggest unexpected shock and noise • the verbs 'scrambling and scurrying' describe the frantic actions of the men. <p>Reward any other valid points.</p> |

| Band | Mark | AO2 iii: 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, Francis is remembering the war. Explain the importance of war in one other part of the novel. In your answer, you must consider:</p> <ul style="list-style-type: none"> • who is involved in war • how it has affected them. <p style="text-align: right;">(10 marks)</p> |
| | Indicative content |
| | <p>Candidates may draw on any relevant part of the novel provided that the focus is on war (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 experience of war is shown or referred to, for instance:</p> <ul style="list-style-type: none"> • any episode highlighting Francis’s disfigurement or the injuries of others • the experience described after the quoted extract • any episode highlighting or questioning the notion of heroism. <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 • how that part of the novel shows war affecting relationships • how war in that part of the novel drives the plot • what the writer is saying about war • how the novel’s structure is affected by war in that part of the novel. <p>References to context are likely to focus on how war has affected the people of Frenchtown.</p> <p>Reward any other valid points.</p> |

| Band | Mark | AO2 ii: develop and sustain interpretations of writers' ideas and perspectives. AO2 iv: 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 George? 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"> • George is emotionally upset: ‘The hand shook violently’ • he hardens himself to the task: ‘his face set and his hand steadied’ • he is affected, perhaps disgusted, by his shooting of Lennie: ‘shivered...and then threw it from him’ • he is paralysed by the enormity of his action: ‘sat stiffly...and looked at his right hand’ • he is weary: ‘George said tiredly’ • by agreeing with Carlson, he shows he wants no further discussion • he allows himself to be led by Slim: ‘let himself be helped’. <p>Reward any other valid points.</p> |

| Band | Mark | AO2 i: 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 the killing 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 adverbs 'stiffly', 'tiredly', 'steadily' indicate that George is emotionally drained • Curley's words ('Got him, by God') suggest triumph • the adverb 'softly' implies that Curley is impressed or satisfied • Slim's words show he is sympathetic and understanding: 'A guy got to sometimes', 'You hadda' • Carlson's questions ('How'd you do it?', 'Did he have my gun?', 'An' you got it away from him...?') show that he wants practical, factual information • the phrase 'almost a whisper' suggests the numbness George feels • Carlson's rhetorical question ('Now what the hell ya suppose...?') indicates an absence of empathy. <p>Reward any other valid points.</p> | |
| Band | Mark | AO2 iii: 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, Lennie dies.</p> <p>Explain the importance of death in one other part of the novel.</p> <p>In your answer, you must consider:</p> <ul style="list-style-type: none"> • the reasons for the death • how this death affects other characters. <p style="text-align: right;">(10 marks)</p> |
| | Indicative content |
| | <p>Candidates may draw on any relevant part of the novel provided that the focus is on a death (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 a death is shown or referred to, for instance:</p> <ul style="list-style-type: none"> • the shooting of Candy's dog • Lennie's killing of a mouse or of his pup • the killing of Curley's wife. <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 a death • how that part of the novel shows how a death affects relationships • how death in that part of the novel drives the plot • what the writer is saying about death • how the novel's structure is affected by death in that part of the novel. <p>References to context are likely to focus on the way the men on the ranch make their own decisions about life and death.</p> <p>Reward any other valid points.</p> |

| Band | Mark | AO2 ii: develop and sustain interpretations of writers' ideas and perspectives. AO2 iv: 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 Parvy? 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"> • Parvy thinks things through: 'stood up and paced the room' • she is helpful/generous: 'I'll give you whatever you need.' • she faces up to reality: 'we have to tell Dad' • she reasons with Rani: 'how else can we deal with it?' • she denies the strength of the feud: 'This isn't the Punjab...' • she takes the road of peace: 'This is about stopping any violence' • she has a modern, enlightened view: 'normal people - not feuding farmers from the Punjab'. <p>Reward any other valid points.</p> | |
| Band | Mark | AO2 i: 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) | <p>Explain how the writer uses language to present Rani's thoughts and feelings in the extract.</p> <p>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"> • adjectives describe how Rani feels about Sukh: 'warm and strong and safe' • rhetorical questions suggest her mental turmoil: 'How...?', 'What...?', 'how...?' • her exclamations ('<i>No!</i>', '<i>We can't</i>') show signs of her panic • her statement that 'my brother will kill me' reinforces the sense of desperation • the verb 'pleaded' indicates how helpless she feels • the verb 'blurted' shows she is not thinking rationally • the negatives she uses ('I don't know...', 'I hadn't...', 'I wasn't...') suggest she cannot apply reason. <p>Reward any other valid points.</p> | |
| Band | Mark | AO2 iii: 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 mentions the feud.</p> <p>Explain the importance of the feud in one other part of the novel.</p> <p>In your answer, you must consider:</p> <ul style="list-style-type: none"> • who is involved in the feud • how characters are affected by it. <p style="text-align: right;">(10 marks)</p> |
| | Indicative content |
| | <p>Candidates may draw on any relevant part of the novel, provided that the focus is on the feud (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 the feud is shown or referred to, for instance:</p> <ul style="list-style-type: none"> • the origin of the feud in the Punjab • the football match • antagonism shown by members of the families involved • Rani's treatment at the hands of her family • the response of Resham Bains • the killing of Sukh. <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 the feud • how that part of the novel shows the feud affecting relationships • how the feud in that part of the novel drives the plot • what the writer is saying about the feud • how the novel's structure is affected by the feud in that part of the novel. <p>References to context are likely to focus on the cultural background to the feud and attempts to break the cycle of violence.</p> <p>Reward any other valid points.</p> |

| Band | Mark | AO2 ii: develop and sustain interpretations of writers' ideas and perspectives. AO2 iv: 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. |

Riding the Black Cockatoo

| Question Number | Question | |
|--|--|--|
| 9(a) | From the extract, what do you learn about the narrator, John? 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 feels honoured to be accepted by the Aboriginal community: 'I felt quite privileged...' • he recognises the influence of the skull (Mary) pushing 'through the skin of negativity' • he feels that the attitude of Aboriginal people is positive: 'rich and welcoming' • he is sceptical about Bob's intentions: 'Make one!' • he is perceptive: 'I saw his bewildered spirit' • he is sensitive: 'I noticed a hint of embarrassment' • he is constantly learning: 'I'd naively thought...', 'I was fast learning' • he is anxious: 'Are you sure you've got time...?' <p>Reward any other valid points.</p> | | |
| Band | Mark | AO2 i: 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 Aboriginal people 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 metaphorical phrase 'poisoned by bad press' indicates the public's perception of Aboriginal people • the phrase 'rich and welcoming cultural centre' is very positive towards the Aboriginal community • the adjectives 'warm' and 'fuzzy' indicate how John is made to feel in his contact with Aboriginal people • the adjectives 'drunken', 'drugged' and 'unsteady' indicate how the Aboriginal men have slipped • the verbs 'crashed' and 'lurched' show how the drunks are out of control • the noun 'drones' indicates Bob's contempt, as do 'anger' and 'embarrassment' • the partly alliterative list 'hierarchy of politicians and poets, jokers and brooders, winners and wastrels', shows how John is aware of the diversity in Aboriginal society. <p>Reward any other valid points.</p> | |
| Band | Mark | AO2 iii: 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, there are differences between cultures.</p> <p>Explain the importance of cultural differences in one other part of the text.</p> <p>In your answer, you must consider:</p> <ul style="list-style-type: none"> • what the differences are • how people react to them. <p style="text-align: right;">(10 marks)</p> |
| | Indicative content |
| | <p>Candidates may draw on any relevant part of the text provided that the focus is on cultural differences (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 cultural differences are shown or referred to, for instance:</p> <ul style="list-style-type: none"> • Jason’s or John’s uncle’s stories about the way Aboriginal remains are not respected • any of the lessons learned by John or his father about Aboriginal culture • John’s confrontation with the news editor • the confrontation in the Domain parklands. <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 characters affected by cultural differences • how that part of the text shows cultural differences affecting relationships • what the writer is saying about cultural differences. <p>References to context are likely to focus on the way Aboriginal society is misunderstood or ignored by many non-indigenous Australians.</p> <p>Reward any other valid points.</p> |

| Band | Mark | AO2 ii: develop and sustain interpretations of writers' ideas and perspectives. AO2 iv: 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 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 Atticus? 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"> • Atticus is steeling himself to speak to the children: ‘suddenly grew serious’ • he is behaving unnaturally and formally towards them: ‘lawyer’s voice’ • he does not let himself be deflected: ‘persevered in spite of us’ • he wants to get his speech over with: ‘concluded at a gallop’ • he is uncomfortable: his ‘collar seemed to worry him’ • he is commanding: ‘Stop that noise’ • Scout realises his behaviour is not typical: ‘My father never spoke so’ • he is receptive to Scout’s warm embrace. <p>Reward any other valid points.</p> | | |
| Band | Mark | AO2 i: 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) | Explain how the writer uses language to present the reactions of Scout and Jem 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 adjective 'Stunned' indicates the shock Scout and Jem are feeling • the sentence 'We did not speak to him' shows they have nothing or know not what to say • the metaphor 'stung' stresses Scout's surprise and hurt • the phrase 'For no reason' suggests Scout is confused • the repetition of negatives ('no', 'not' and 'never') tells us that Scout is disbelieving • the metaphor of Jem 'standing in a similar pool of isolation' signals the children's feelings of desolation • the metaphor 'buried my head' in his vest front suggests that Scout is seeking reassurance. <p>Reward any other valid points.</p> | | |
| Band | Mark | AO2 iii: 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, Atticus is teaching Scout and Jem.</p> <p>Explain the importance of teaching in one other part of the novel.</p> <p>In your answer, you must consider:</p> <ul style="list-style-type: none"> • who is teaching whom • how the characters involved react. |
| | (10 marks) |
| | Indicative content |
| | <p>Candidates may draw on any relevant part of the novel provided that the focus is on teaching (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 teaching is shown or referred to, for instance:</p> <ul style="list-style-type: none"> • any of the many lessons taught by Atticus • any example of what is taught by Calpurnia, or Miss Maudie or Dolphus Raymond or, inadvertently, by Mrs Dubose • what is taught by the Tom Robinson case • what is taught by Boo Radley's intervention. <p>'Teaching' may be interpreted in unexpected ways. Be prepared to reward any relevant approach.</p> <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 what they are taught • how that part of the novel shows how what is taught affects relationships • how teaching in that part of the novel drives the plot • what the writer is saying about teaching • how the novel's structure is affected by teaching in that part of the novel. <p>References to context are likely to focus on what the children are taught about their community and life in general from their experiences.</p> <p>Reward any other valid points.</p> |

| Band | Mark | AO2 ii: develop and sustain interpretations of writers' ideas and perspectives. AO2 iv: 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>Your school or college is setting up a student council to represent the views of students. Write the text of a speech to your peers giving reasons why you should be elected to the Council.</p> <p>In your speech, you may wish to include:</p> <ul style="list-style-type: none"> • what the Council can contribute to your school or college • the ideas you have to improve life for students • the qualities that would make you a good Council member <p>as well as any other ideas you may have.</p> <p style="text-align: right;">(48 marks)</p> |
| | Indicative content |
| | <p>Purpose: persuading students to vote for the writer/speaker Audience: the writer's peers Form: a coherent, structured argument presenting personal opinions and intentions supported by concrete proposals. Continuous paragraphed prose expected.</p> <p>Successful answers are likely to:</p> <ul style="list-style-type: none"> • present a persuasive argument • outline and demonstrate the speaker's personal qualities • be written in a style and register appropriate to the topic, audience and genre. <p>Reward any other valid points.</p> |

| Band | Mark | <p>AO3 i: write clearly, effectively and imaginatively, using and adapting forms and selecting vocabulary appropriate to task and purpose in ways that engage the reader.</p> <p>AO3 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.</p> |
|-------------|--------------|--|
| 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 | AO3 iii: 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>Your local newspaper has been publishing articles showing concern about the large number of cars on the roads in your area. Write a letter to the newspaper suggesting what should be done about the problem. In your letter, you may wish to include:</p> <ul style="list-style-type: none"> • the difficulties caused by car traffic • what the local Council can do to improve matters • what individuals can do to improve matters <p>as well as any other ideas you may have.</p> <p style="text-align: right;">(48 marks)</p> |
| | Indicative content |
| | <p>Purpose: to present ideas about solving the problem of too many cars in the area Audience: readers of the local newspaper Form: a structured letter which is likely to contain a reasoned argument supported by facts, generalisations and anecdotes. Continuous paragraphed prose is expected. It is not necessary to include postal addresses.</p> <p>Successful answers are likely to:</p> <ul style="list-style-type: none"> • present a coherent and structured approach to the topic • outline the nature of the problem • consider ways to solve the problem • make clear and practical suggestions. <p>Reward any other valid points.</p> |

| Band | Mark | <p>A03 i: write clearly, effectively and imaginatively, using and adapting forms and selecting vocabulary appropriate to task and purpose in ways that engage the reader.</p> <p>A03 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.</p> |
|------|-------|---|
| 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 | AO3 iii: 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. |

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