

Mark Scheme (Results)

January 2012

GCSE English 5EH2H/01
The Writer's Craft (H)

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme, not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, ie if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed-out work should be marked UNLESS the candidate has replaced it with an alternative response.

Mark Scheme

This booklet contains the mark schemes for the English Unit 2: The Writer's Craft Higher Tier Question Papers.

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.

A02: 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.

A03: 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)	Explain how Shakespeare presents the character of Juliet in the extract. Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates will make inferences and judgements about the character of Juliet as seen in the extract by reference to the following points.</p> <ul style="list-style-type: none"> • Juliet is extravagant but sincere in describing her love as 'boundless' • She is cautious (when the Nurse calls) • She is caring and keen to reassure Romeo: 'Dear love...I will come again' • She is not yet certain of Romeo's constancy: 'If that thy bent of love be honourable', 'if thou meanst not well' • She takes control - making the arrangements • She is prepared for unconditional commitment: 'all my fortunes...I'll lay' <p>Some candidates may also include:</p> <ul style="list-style-type: none"> • Her impetuosity, like Romeo's, is at the root of the tragedy. 	
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"> • Generally sound or sound understanding of the character. • Clear reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of the character. • Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of the character. • Discriminating 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. Give reasons for your answer.</p> <p><i>The Nurse is heard calling from inside the house.</i> JULIET: I hear some noise within. Dear love, adieu! Anon, good Nurse! – Sweet Montague, be true. Stay but a little: I will come again.</p> <p><i>Exit</i> ROMEO: O blessed, blessed night! I am afeard Being in night, all this is but a dream, Too flattering-sweet to be substantial.</p> <p><i>Juliet returns</i></p>	
	(7 marks)	
Indicative content		
<p>Candidates will select from a range of material to explain how these lines might be performed. Comments should focus on the following aspects.</p> <ul style="list-style-type: none"> • The ways in which the two lovers relate to each other • The physical reactions to the nurse's call • Juliet turning her head to the interior and back again, her tone of voice expressing the change of listener • Juliet gesturing to Romeo before she leaves • Romeo's voice, positioning and facial expression when he is alone. 		
Band	Mark	AO2 iii: understand how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.
0	0	<ul style="list-style-type: none"> • No rewardable material.
1	1-2	<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.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of effectiveness of performance techniques. • Sustained reference to the lines from the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of effectiveness of performance techniques. • Discriminating reference to the lines from extract to support response.

Question Number	Question	
1(c)	In the extract, we see love between Romeo and Juliet.	
	Explore the significance 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 the significance of love (AO 2 ii).</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • The first meeting of the two lovers (Act 1 Scene 5) • A different part of Act 2 Scene 2 • Incidents leading up to and including the marriage scene (Act 2 Scene 6) • Act 3 Scene 1: affection between Mercutio and Romeo and Romeo's attempts to express love for Tybalt • The morning scene: Act 3 Scene 5 • The final meeting in the crypt 		
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"> • Generally sound or sound understanding of theme and its importance • Clear reference to one other part of the play to support response.
2	4-7	<ul style="list-style-type: none"> • Thorough understanding of theme and its importance • Sustained reference to one other part of the play to support response.
3	8-10	<ul style="list-style-type: none"> • Perceptive understanding of theme and its importance • Discriminating reference to one other part of the play to support response.

Question Number	Question	
2(a)	Explain how Shakespeare presents the character of Banquo in the extract. 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 has authority over his son: “boy”, Fleance’s “sir” and the imperatives “Hold” and “Give” • He is troubled (“A heavy summons lies like lead upon me”) and full of foreboding (“cursed thoughts”), showing he is sensitive to mood and conscience • He is observant (“Their candles are all out”) and this adds to his sombre mood • He is restless and infirm of purpose: “Hold, take my sword ... Give me my sword” or simply on edge and requires his sword when he hears the approach of Macbeth • He is obedient to the King, delivering the diamond • He is brave enough to raise some of his concerns with Macbeth: “I dreamt last night of the three weird sisters” <p>Some candidates may also include:</p> <ul style="list-style-type: none"> • He is willing to discuss with Macbeth provided his loyalty to Duncan is not compromised: “keep ... allegiance clear” • He is perceptive enough to realise that there may be some threat to this allegiance. 	
Band	Mark	AO2i
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Clear reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of the character. • Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of the character. • Discriminating 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>BANQUO Hold, take my sword. - There's husbandry in heaven: Their candles are all out. - Take thee that, too. A heavy summons lies like lead upon me, And yet I would not sleep. Merciful powers! - Restrain in me the cursed thoughts that nature Gives way to in repose! - Give me my sword.</p> <p><i>Enter MACBETH, with a torch-bearer</i> Who's there? MACBETH A friend.</p>	
	(7 marks)	
	Indicative content	
	<p>Candidates will select from a range of material to explain how these lines might be performed. Comments should focus on the following aspects.</p> <ul style="list-style-type: none"> • Banquo is troubled and his voice, expression and actions must reflect this • Fleance is likely to demonstrate concern for his father • Banquo must be looking up to the heavens and may be talking to himself as much as to Fleance • There are likely to be pauses <p>Some candidates may also include:</p> <ul style="list-style-type: none"> • "Take thee that, too" needs to be interpreted • "Merciful powers!" suggests an attitude of prayer • His re-taking of the sword suggests nervousness 	
Band	Mark	AO2iii
0	0	No rewardable material.
1	1-2	<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.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of effectiveness of performance techniques. • Sustained reference to the lines from the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of effectiveness of performance techniques. • Discriminating reference to the lines from extract to support response.

Question Number	Question	
2(c)	In the extract, Banquo refers to the witches. Explore the significance of the supernatural 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 the significance of the supernatural (AO2ii). Candidates may refer to:</p> <ul style="list-style-type: none"> • The atmosphere of foreboding at Dunsinane • The original predictions and their impact on Macbeth, Banquo and Lady Macbeth leading to the subsequent murders of Duncan, Banquo and Macduff's family • Macbeth's imagining of the dagger • Lady Macbeth's blood stains • The second set of predictions and their effect on Macbeth's fate and the final scenes 	
Band	Mark	AO2ii
0	0	No rewardable material.
1	1-3	<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.
2	4-7	<ul style="list-style-type: none"> • Thorough understanding of theme and its importance • Sustained reference to one other part of the play to support response.
3	8-10	<ul style="list-style-type: none"> • Perceptive understanding of theme and its importance • Discriminating reference to one other part of the play to support response.

The Merchant of Venice

Question Number	Question	
3(a)	<p>Explain how Shakespeare presents the character of Antonio in the extract.</p> <p>Use evidence from the extract to support your answer.</p>	
	(7 marks)	
	Indicative content	
	<p><i>Candidates will make inferences and judgements about the character of Antonio as seen in the extract by reference to the following points.</i></p> <ul style="list-style-type: none"> • Antonio attempts to reason with Shylock (“Hear me”) but recognises failure: “Let him alone” • He is intelligent enough to realise that he will get no joy from Shylock (“He seeks my life”) and the reasons why: “I oft delivered from his forfeitures ...Therefore he hates me” • He understands the necessity of following the law: “The Duke cannot deny the course of law” • He is resigned to his fate: “I care not” <p>Some candidates may also include:</p> <ul style="list-style-type: none"> • He is perceptive enough to grasp the importance of the law to “us in Venice” and to set the example to “strangers” • His problems have severely weakened him and he attempts black humour: “These griefs ..have so bated me/ That I shall hardly spare a pound of flesh” 	
Band	Mark	AO2i
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Clear reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of the character. • Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of the character. • Discriminating 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. Give reasons for your answer.</p> <p>ANTONIO I pray thee hear me speak. SHYLOCK I'll have my bond! I will not hear thee speak. I'll have my bond, and therefore speak no more. I'll not be made a soft and dull-eyed fool, To shake the head, relent, and sigh, and yield To Christian intercessors. (<i>He turns to go.</i>) Follow not - I'll have no speaking! I will have my bond.</p>	
	(7 marks)	
	Indicative content	
	<p>Candidates will select from a range of material to explain how these lines might be performed. Comments should focus on the following aspects.</p> <ul style="list-style-type: none"> • Shylock has told the jailer to hold Antonio who may be in chains or restrained in some way, possibly on his knees • Shylock's voice will be modulated to express his contempt and superiority • Shylock may come very close to Antonio's face or be addressing both Antonio and Solanio • "Follow not" may be addressed to Antonio, Solanio or both. One or both may attempt to go after Shylock before the words are spoken <p>Some candidates may also include:</p> <ul style="list-style-type: none"> • Antonio's state of weakness may be evident in his positioning, voice and expression • Solanio's expression may be one of disgust towards Shylock 	
Band	Mark	AO2iii
0	0	No rewardable material.
1	1-2	<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.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of effectiveness of performance techniques. • Sustained reference to the lines from the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of effectiveness of performance techniques. • Discriminating reference to the lines from extract to support response.

Question Number	Question	
3(c)	In the extract, Shylock refers to justice. Explore the significance of justice in one other part of the play.	
	(10 marks)	
Indicative content		
Candidates may draw on any relevant part of the play provided that the focus is on the significance of justice (AO2ii). Candidates may refer to: <ul style="list-style-type: none"> • The sealing of Antonio's bond (1.3) • Any part of the trial (4.1) 		
Band	Mark	AO2ii
0	0	No rewardable material.
1	1-3	<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.
2	4-7	<ul style="list-style-type: none"> • Thorough understanding of theme and its importance • Sustained reference to one other part of the play to support response.
3	8-10	<ul style="list-style-type: none"> • Perceptive understanding of theme and its importance • Discriminating reference to one other part of the play to support response.

SECTION B: PROSE

Anita and Me

Question Number	Question	
4(a)	Explain how the writer presents the character of Anita 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"> Anita is aggressive and threatening: she “hissed”, “I’ll kill yow” She is violent: “shoving Tracey” She has things to hide: “squashing [Tracey’s] words” She attempts to make light of matters: “forced out a belch” <p>Some candidates may also include:</p> <ul style="list-style-type: none"> She has a dominant presence: “No one spoke for a while” She appears to want to keep secrets (“Mind it yow”) but seems secretly pleased as her “smile” shows She is disloyal/ treacherous (according to Meena) 	
Band	Mark	A02 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"> Generally sound or sound understanding of the character. Clear reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> Thorough understanding of the character. Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> Perceptive understanding of the character. Discriminating reference to the extract to support response.

Question Number	Question	
4(b)	<p>Comment on how language is used to present aggression in the extract.</p> <p>Use evidence from the extract to support your answer.</p>	
	(7 marks)	
Indicative content		
	<p><i>Candidates may select from a range of material from the extract. These could include the following points.</i></p> <ul style="list-style-type: none"> • Aggression is animal-like (“hissed” is a snake metaphor) • The verbs are physical and crude: “shoving”, “choked”, “clamped”, “squashing” • Some are extreme: “I’ll kill yow”, “yanked”, “throw myself”, “burst” • Tracey runs away, the others are quiet (“No one spoke”) <p>Some candidates may also include:</p> <ul style="list-style-type: none"> • Emotional effects are demonstrated physically: “loud retching sobs” • The silence disguises turmoil beneath the surface (“whirling around my head, making me dizzy”) caused by the aggression. 	
Band	Mark	A02 iii: understand 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"> • Mostly sound understanding of how the writer uses language to present ideas. • Clear reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of how the writer uses language to present ideas to the reader. • Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of how the writer uses language to present ideas to the reader • Discriminating reference to the extract to support response.

Question Number	Question	
4(c)	<p>In the extract, Meena thinks about her friendship with Anita.</p> <p>Explore the significance of friendship in one other part of the novel.</p> <p>You must refer to the context of the novel in your answer.</p>	
	(10 marks)	
	Indicative content	
	<p><i>Candidates may draw on any relevant part of the novel provided that the focus is on friendship (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</i></p> <p><i>Candidates may refer to:</i></p> <ul style="list-style-type: none"> • References to the relationships between Anita, Meena, Sherrie and the other girls • Mama or Nanima and the local people • Anita and the boys • Meena and Sam • Meena and Robert • The need for and difficulties of forming friendships with people from different cultures. 	
Band	Mark	<p>A02 ii: develop and sustain interpretations of writers' ideas and perspectives.</p> <p>A02 iv understand texts in their social. Cultural, and historical contexts.</p>
0	0	No rewardable material.
1	1-3	<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
2	4-7	<ul style="list-style-type: none"> • Thorough understanding of theme and its importance in one other part of the novel • Sustained reference to the novel's context
3	8-10	<ul style="list-style-type: none"> • Perceptive understanding of theme and its importance in one other part of the novel • Discriminating reference to the novel's context

Balzac and the Little Chinese Seamstress

Question Number	Question	
5(a)	Explain how the writer presents the character of Four-Eyes 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"> • Four-Eyes is bossy (“I told you”, “scolding, schoolmasterly tone”) • He is articulate (“undertone of romantic realism”) • He is condescending (uses rhetorical questions to accuse) <p>Some candidates may also include:</p> <ul style="list-style-type: none"> • He is officious and enjoys power (evidenced by the threats he makes) • His character has been changed/ made more forceful by “a tiny glimmer of hope”. 	
Band	Mark	A02i
0	0	<ul style="list-style-type: none"> • No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Clear, reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of the character. • Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of the character. • Discriminating reference to the extract to support response.

Question Number	Question	
5(b)	Comment on how language is used to present anger in the extract.	
	Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of materials from the extract. These could include the following points.</p> <ul style="list-style-type: none"> • By exclamations (“Ye Gods!”) and exasperated rhetorical questions (“Do you seriously think ...?”) • exaggerations: “always going for stuff...forbidden”, “He might even go to prison” • strong, emotive lexis used by Four-Eyes (“drivel”, “shit”) • Four-Eyes’ actions: “waved it in our faces” <p>Some candidates may also include:</p> <ul style="list-style-type: none"> • Four-Eyes feels a need to punish (“You want me to show this to the commune authorities?”) • The narrator controls his anger: “I hated him. But I didn’t show it.” 	
Band	Mark	AO2iii
0	0	<ul style="list-style-type: none"> • No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Mostly sound understanding of how the writer uses language to present ideas. • Clear reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of how the writer uses language to present ideas to the reader. • Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of how the writer uses language to present ideas to the reader • Discriminating reference to the extract to support response.

Question Number	Question	
5(c)	<p>In the extract, the narrator mentions “hope for the future”.</p> <p>Explore the significance of hope in one other part of the novel.</p> <p>You must refer to the context of the novel in your answer.</p>	
	(10 marks)	
	Indicative content	
	<p><i>Candidates may draw on any relevant part of the novel provided that the focus is on hope (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</i></p> <p><i>Candidates may refer to:</i></p> <ul style="list-style-type: none"> • The hopes that Luo and the narrator have for a developing relationship with the seamstress • Four-Eyes’ hope to escape his predicament • Hopes that centre on changes in culture towards the adoption of Western values • The seamstress’s hidden hopes. <p>Any of these against a background of repression and censorship</p>	
Band	Mark	AO2ii/iv
0	0	No rewardable material.
1	1-3	<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
2	4-7	<ul style="list-style-type: none"> • Thorough understanding of theme and its importance in one other part of the novel • Sustained reference to the novel’s context
3	8-10	<ul style="list-style-type: none"> • Perceptive understanding of theme and its importance in one other part of the novel • Discriminating reference to the novel’s context

Heroes

Question Number	Question	
6(a)	Explain how the writer presents the character of Francis 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"> • He is frank/ self-critical about looks: "Hunchback of Notre Dame" • He is aware of his anonymity ("not recognising me") and may welcome it • He "tests" Mrs Belander • He is sensitive to his effect on other people • He shows awareness of the value and importance of money: "always with me", "money talks" • He is observant of/ sensitive to Mrs Belander's reactions and appearance. 	
Band	Mark	AO2i
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Clear, reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of the character. • Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of the character. • Discriminating reference to the extract to support response.

Question Number	Question	
6(b)	Comment on how language is used to present Mrs Belander's reactions to Francis in the extract. Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of materials from the extract. These could include the following points.</p> <ul style="list-style-type: none"> • She doesn't recognise him and was distrustful: "regarded me with suspicion" • The verb and idiom "inspected me from head to toe" shows she is cautious and uncommunicative ("didn't respond to my greeting") • She says little but shows understanding with one or two word sentences: "veteran?" and "Poor boy", which also shows compassion, as does "her face softened". 	
Band	Mark	AO2iii
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Mostly sound understanding of how the writer uses language to present ideas. • Clear reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of how the writer uses language to present ideas to the reader. • Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of how the writer uses language to present ideas to the reader • Discriminating reference to the extract to support response.

Question Number	Question	
6(c)	<p>In the extract, Francis has been affected by the war.</p> <p>Explore the significance of the effects of war in one other part of the novel.</p> <p>You must refer to the context of the novel in your answer.</p>	
	(10 marks)	
	Indicative content	
	<p><i>Candidates may draw on any relevant part of the novel provided that the focus is on the effects of war (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</i></p> <p><i>Candidates may refer to:</i></p> <ul style="list-style-type: none"> • The war's effect on Francis, Nicole and Larry and their interrelationships • Francis's alienation • The war's effect on other veterans such as Arthur <p>Effects can be seen as physical, moral or psychological.</p>	
Band	Mark	AO2ii/iv
0	0	No rewardable material.
1	1-3	<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
2	4-7	<ul style="list-style-type: none"> • Thorough understanding of theme and its importance in one other part of the novel • Sustained reference to the novel's context
3	8-10	<ul style="list-style-type: none"> • Perceptive understanding of theme and its importance in one other part of the novel • Discriminating reference to the novel's context

Of Mice and Men

Question Number	Question	
7(a)	Explain how the writer presents the character of Slim 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"> • His face was “ageless” - suggesting a timeworn wisdom • He is alert and perceptive: “his ear heard more than was said to him” • His actions are delicate and precise: like “a temple dancer”, “smoothed out his crushed hat” • He sits “opposite the table from George”, putting him on an equal footing • He speaks “gently”, showing softness of tone and “invites confidence” by asking unchallenging questions • He is sympathetic and encouraging, warm and welcoming: “Hope you get on my team”. <p>Some candidates may also include:</p> <ul style="list-style-type: none"> • He bestows approval and esteem: “Hope you get on my team” and “looked approvingly at George for having given the compliment” • He had “understanding beyond thought”, hinting at developed instinct, even prescience • He is God-like 	
Band	Mark	AO2i
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Clear, reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of the character. • Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of the character. • Discriminating reference to the extract to support response.

Question Number	Question	
7(b)	<p>Comment on how language is used to present the relationship between George and Lennie in the extract.</p> <p>Use evidence from the extract to support your answer.</p>	
	(7 marks)	
Indicative content		
<p><i>Candidates may select from a range of materials from the extract. These could include the following points.</i></p> <ul style="list-style-type: none"> • George compliments Lennie: "...can put up more grain..." • He uses an alliterative insult which is really a compliment: "big bastard" • Lennie understands this as a compliment and smiles, the adverb "complacently" showing he is used to gaining admiration for his size and strength • George's final statements in the last paragraph show how well-established the relationship is and how frank and unashamed George is in talking about it. 		
Band	Mark	AO2iii
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Mostly sound understanding of how the writer uses language to present ideas. • Clear reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of how the writer uses language to present ideas to the reader. • Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of how the writer uses language to present ideas to the reader • Discriminating reference to the extract to support response.

Question Number	Question	
7(c)	<p>In the extract, it is clear that George and Lennie are friends.</p> <p>Explore the significance of friendship in one other part of the novel.</p> <p>You must refer to the context of the novel in your answer.</p>	
	(10 marks)	
	Indicative content	
	<p><i>Candidates may draw on any relevant part of the novel provided that the focus is on friendship (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</i></p> <p><i>Candidates may refer to:</i></p> <ul style="list-style-type: none"> • Any part of the novel which highlights the relationship between Lennie and George and its benefits to both of them • How it is viewed by other characters such as Candy, Crooks and Slim • The social and economic circumstances which make their friendship unusual. 	
Band	Mark	AO2ii/iv
0	0	No rewardable material.
1	1-3	<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
2	4-7	<ul style="list-style-type: none"> • Thorough understanding of theme and its importance in one other part of the novel • Sustained reference to the novel's context
3	8-10	<ul style="list-style-type: none"> • Perceptive understanding of theme and its importance in one other part of the novel • Discriminating reference to the novel's context

Rani and Sukh

Question Number	Question	
8(a)	Explain how the writer presents the character of Billah 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"> • Billah is arrogant and condescending to those of lower status: "mixture of pity and disgust", "what message could the old woman have for <i>him</i>?" • He is aggressive ("glared at her") and challenging ("You dare call me thief") • He is dismissive: "Be gone". • He has underlying confusion and fear: "have I stolen anything from you?", "a terrible chill", "icy sensation" • He harbours anger: "Get away from me, you hag!" • But observes customs of decency: "Men did not raise hands to women" <p>Some candidates may also include:</p> <ul style="list-style-type: none"> • Billah's prejudices prevent him from grasping the significance of Nimmo's words: "the dawning of realisation" • He suffers from "apathy" • No matter how much Nimmo annoys him, his curiosity prevails. 	
Band	Mark	A02i
0	0	<ul style="list-style-type: none"> • No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Clear, reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of the character. • Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of the character. • Discriminating reference to the extract to support response.

Question Number	Question	
8(b)	Comment on how language is used to present Nimmo's effect on Billah in the extract.	
	Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of materials from the extract. These could include the following points.</p> <ul style="list-style-type: none"> • Despite her "lowly status", Nimmo is forthright, repeating "thief", which is a challenge to Billah's dignity • Nimmo has a mission to "shake him from his apathy" and the word "shake" suggests the verbal violence she must employ • Nimmo speaks in metaphors ("your key has unlocked something" and "your tree is blossoming") and "riddles" which intrigue Billah • Billah gradually comes to listen to Nimmo and is affected by her challenges, as revealed in the metaphors "terrible chill", "icy sensation", "dawning of realization", even though he initially denies his instincts ("shook the thought away") <p>Some candidates may also include:</p> <ul style="list-style-type: none"> • The lexical field of Nimmo's decay and disadvantage ("rotten", "decayed", "illness") provides contrast with Billah's "sparkling eyes" • Nimmo achieves almost total control by the end of the extract: "she shushed him" 	
Band	Mark	AO2iii
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Mostly sound understanding of how the writer uses language to present ideas. • Clear reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of how the writer uses language to present ideas to the reader. • Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of how the writer uses language to present ideas to the reader. • Discriminating reference to the extract to support response.

Question Number	Question	
8(c)	<p>In the extract, Nimmo knows Billah's secret.</p> <p>Explore the significance of secrets in one other part of the novel.</p> <p>You must refer to the context of the novel in your answer.</p>	
	(10 marks)	
	Indicative content	
	<p><i>Candidates may draw on any relevant part of the novel, provided that the focus is on the significance of secrets (AO2ii) and a reference is made to social, cultural, historical context (AO2iv).</i></p> <p><i>Candidates may refer to</i></p> <ul style="list-style-type: none"> • The secret of Billah's relationship with Kulwant and the immediate consequences when it is revealed • The secrets surrounding those events in the Punjab and the consequences when they are revealed to Rani and Sukh • Rani and Sukh's secret relationship and the involvement of Parvi as a confidante • The consequences when Rani and Suikh's relationship is discovered • Contrasts between the reactions of Rani's and Sukh's family • How responses depend on Punjabi culture. 	
Band	Mark	AO2ii/iv
0	0	No rewardable material.
1	1-3	<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.
2	4-7	<ul style="list-style-type: none"> • Thorough understanding of theme and its importance in one other part of the novel. • Sustained reference to the novel's context.
3	8-10	<ul style="list-style-type: none"> • Perceptive understanding of theme and its importance in one other part of the novel. • Discriminating reference to the novel's context.

Riding the Black Cockatoo

Question Number	Question	
9(a)	Explain how the writer presents Bob 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"> • Bob can take the lead: "ordered Bob" • He is uninhibited and carefree: "We'll only be a second.....leapt from the car" • He uses humour/irony/light sarcasm: "Geez ...you might kill it this time" • He is knowledgeable: "pointed to the one he thought was best" • He is agile/ confident/ skilful/, athletic: "shimmied up the trunk...let himself fall to the ground" <p>Some candidates may also include:</p> <ul style="list-style-type: none"> • He is involved and aware ("stomped on his imaginary brake pedal") • He is a showman/ extrovert: "made a show of..." • Has a closeness with nature ("like young boys on an emu chase", "like a koala", , picked a tree) 	
Band	Mark	AO2i
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Clear, reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of the character. • Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of the character. • Discriminating reference to the extract to support response.

Question Number	Question	
9(b)	Comment on how language is used to present the men's behaviour in the extract. Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of materials from the extract. These could include the following points.</p> <ul style="list-style-type: none"> • Repetition of "laughing", "laughter", "laugh" shows they are in high spirits • The reaction to the "lurching" of the car shows they ignore potential danger • This is at odds with the sombreness of the occasion: "solemn ceremony" • The exclamation "I can't stop here" demonstrates the writer's brief concern at breaking the law • The similes "like boys" and "like a koala" show a naturalness and youth • "the size of a small surfboard" suggests a sporting parallel <p>Some candidates may also include:</p> <ul style="list-style-type: none"> • Their purpose is serious but they are liberated by the joyous overtones. Verb choices indicate natural movements linked to dance and sport: "lurching", "stomped", "bounced", "festooned", "leapt", "sprinted", "shimmied", "jogged". 	
Band	Mark	AO2iii
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Mostly sound understanding of how the writer uses language to present ideas. • Clear reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of how the writer uses language to present ideas to the reader. • Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of how the writer uses language to present ideas to the reader. • Discriminating reference to the extract to support response.

Question Number	Question	
9(c)	<p>In the extract, the men are gathering paperbark for a traditional ceremony.</p> <p>Explore the significance of tradition in one other part of the book</p> <p>You must refer to the context of the novel in your answer.</p>	
	(10 marks)	
	Indicative content	
	<p><i>Candidates may draw on any relevant part of the novel provided that the focus is on the significance of tradition (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</i></p> <p><i>Candidates may refer to:</i></p> <ul style="list-style-type: none"> • Any aspect of native Australian cultural/ religious belief applied to the returning of the skull • The ceremonies that reflect these beliefs • Attitudes towards those beliefs, ceremonies and traditions. 	
Band	Mark	AO2ii/iv
0	0	No rewardable material.
1	1-3	<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.
2	4-7	<ul style="list-style-type: none"> • Thorough understanding of theme and its importance in one other part of the novel. • Sustained reference to the novel's context.
3	8-10	<ul style="list-style-type: none"> • Perceptive understanding of theme and its importance in one other part of the novel. • Discriminating reference to the novel's context.

To Kill a Mockingbird

Question Number	Question	
10(a)	Explain how the writer presents the character of Calpurnia 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"> • Calpurnia is maternal and protective: "hands went to our shoulders" • She is on-guard and tense: "hand dig into my shoulders" • She is out of the comfort zone she shares with the children: "tones I had never heard her use", "her voice [is] strange" • She is keen to calm the children: "Don't you fret" • She never loses control: "Stop right there, nigger" <p>Some candidates may also include:</p> <ul style="list-style-type: none"> • She is shaken by Lula's insinuations: "her hat trembled indignantly" • She is sensitive to the dominant mood: "there was amusement in her eyes" • She blends in with "her people": "she was talking like the rest of them" 	
Band	Mark	AO2i
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Clear, reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of the character. • Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of the character. • Discriminating reference to the extract to support response.

Question Number	Question	
10(b)	Explain how the writer uses language to present reactions to Lula in the extract. Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of materials from the extract. These could include the following points.</p> <ul style="list-style-type: none"> • Calpurnia is controlled and dismissive towards Lula: “She spoke quietly, contemptuously” • The people think Lula is going too far: “a murmur ran through the crowd” - the onomatopoeia suggests they are at one • Calpurnia can see no sense in Lula’s objections as her rhetorical question (“It’s the same God”) shows • Jem and Scout want to retreat: “Let’s go home...I agreed” 	
Band	Mark	AO2iii
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Mostly sound understanding of how the writer uses language to present ideas. • Clear reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of how the writer uses language to present ideas to the reader. • Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of how the writer uses language to present ideas to the reader • Discriminating reference to the extract to support response.

Question Number	Question	
10(c)	<p>In the extract, Lula is aggressive.</p> <p>Explore the significance of aggression in one other part of the novel.</p> <p>You must refer to the context of the novel in your answer.</p>	
	(10 marks)	
	Indicative content	
	<p><i>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).</i></p> <p><i>Candidates may refer to:</i></p> <ul style="list-style-type: none"> • Aggression towards the Ewells as “white trash” • By Boo Radley • Towards blacks from whites • Towards Mrs Dubose from the children • Towards Atticus from the Ewells and the wider community • Towards Dolphus Raymond • By Tom Ewell towards the children • How any of these exemplify the rifts in the Maycomb community and/or contribute to the learning process undergone by Scout. 	
Band	Mark	AO2ii/iv
0	0	No rewardable material.
1	1-3	<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.
2	4-7	<ul style="list-style-type: none"> • Thorough understanding of theme and its importance in one other part of the novel. • Sustained reference to the novel’s context.
3	8-10	<ul style="list-style-type: none"> • Perceptive understanding of theme and its importance in one other part of the novel. • Discriminating reference to the novel’s context.

SECTION C: WRITING

Question Number	Question
*11	Write a review for a young persons' magazine of a TV programme you have watched.
	(48 marks)
	Indicative content
	<p>Purpose: to write a review for a young persons' magazine. This should not be restricted to retelling the narrative of the programme. It should express an opinion.</p> <p>Audience: Young people who actively seek out such reviews with the possible outcome of watching the programme.</p> <p>Form: a review must follow certain expectations and conventions. These would include a brief summary, some consideration of generic features and clear statements which pass judgement. Continuous paragraphed prose is expected.</p> <p>Successful answers are likely to:</p> <ul style="list-style-type: none"> • Present a confident awareness of purpose and audience together with knowledge and experience of what constitutes a successful programme. • Contain genre- specific language • Be written in a register and style appropriate for a review and contain a lively critique, possibly involving humour.

Band	Mark	A03i/ii
0	0	No rewardable response.
1	1-6	<ul style="list-style-type: none"> • Expresses ideas that are generally appropriate. • Generally sound grasp of the purpose of the writing and audience. • Generally sound evidence of control in the choice of vocabulary and sentence structures. • Organisation shows generally sound grasp of text structure, with opening and development, and broadly appropriate paragraphing.
2	7-12	<ul style="list-style-type: none"> • Expresses and develops ideas appropriately. • A clear sense of the purpose of the writing and audience • Well-chosen vocabulary, and shows some evidence of crafting in the construction of sentences. • Organisation is sound, with a clear text structure, controlled paragraphing to reflect opening, development and closure, together with successful use of cohesive devices.
3	13-19	<ul style="list-style-type: none"> • Effectively presents ideas in a sustained way. • A secure sustained realisation of the purpose of the writing task and its intended audience. • Aptly chosen vocabulary and well-controlled variety in the construction of sentences. • Organisation is secure, with a well-judged text structure, effective paragraphing and use of cohesive devices between and within paragraphs.
4	20-26	<ul style="list-style-type: none"> • Assured presentation of fully developed ideas. • A consistent fulfilment of the writing task and assured realisation of its intended audience. • Aptly chosen, reasonably extensive vocabulary and assured control in the construction of varied sentence forms. • Organisation is assured, with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of cohesive devices.
5	27-32	<ul style="list-style-type: none"> • Achieves precision and clarity in presenting compelling and fully developed ideas. • A strong, consistent fulfilment of the writing task sharply focused on the writer's purpose and audience. • An extensive vocabulary and mature control in the construction of varied sentence forms. • Organisation is convincing, with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of cohesive devices.

Band	Mark	AO3iii
0	0	No rewardable response.
1	1-3	<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.
2	4-6	<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.
3	7-10	<ul style="list-style-type: none"> • Sentences are purposefully structured, with sustained control of expression and meaning. A wide selection of sentence structures is used. • Thorough control of the full range of punctuation, enabling intended emphasis and effects to be conveyed. • Spelling is almost always accurate, with occasional slips.
4	11-13	<ul style="list-style-type: none"> • Sentences are purposefully structured, with assured control of expression and meaning. A wide and varied selection of sentence structures is used. • Control of the full range of punctuation is assured, enabling intended emphasis and effects to be conveyed. • Spelling is almost always accurate, with minimal slips.
5	14-16	<ul style="list-style-type: none"> • Sentences are convincingly structured, with sophisticated control of expression and meaning. A convincing selection of sentence structures is used. • Control of the full range of punctuation is precise, enabling intended emphasis and effects to be conveyed. • Spelling is consistently accurate.

Question Number	Question
*12	<p data-bbox="370 331 1460 405">Write the text of a speech you will give to other students presenting your views about the importance of role models for young people.</p> <p data-bbox="1305 405 1460 450" style="text-align: right;">(48 marks)</p>
	Indicative content
	<p data-bbox="370 517 1460 591">Purpose: To write the text of a speech you will give to other students presenting your views about the importance of role models for young people.</p> <p data-bbox="370 622 1460 696">This may involve a range of approaches including advice, description, anecdote, argument, judgement and opinion.</p> <p data-bbox="370 728 1460 801">Audience: Other students in a class, school or college, not necessarily the same age as the writer.</p> <p data-bbox="370 833 1460 936">Form: A speech should contain rhetorical features and be clearly structured with discourse markers. Awareness of the audience should be apparent. Continuous paragraphed prose is expected.</p> <p data-bbox="370 967 804 1003">Successful answers are likely to:</p> <ul data-bbox="370 1003 1398 1211" style="list-style-type: none"> <li data-bbox="370 1003 1398 1077">• present a coherent and structured approach to the task with a striking opening and conclusion <li data-bbox="370 1077 1398 1151">• include clear statements of opinion supported by experience and/or argument <li data-bbox="370 1151 1398 1211">• be written in a style and register appropriate to the topic, audience and form, possibly containing humour and colloquialisms.

Band	Mark	A03i/ii
0	0	No rewardable response.
1	1-6	<ul style="list-style-type: none"> • Expresses ideas that are generally appropriate. • Generally sound grasp of the purpose of the writing and audience. • Generally sound evidence of control in the choice of vocabulary and sentence structures. • Organisation shows generally sound grasp of text structure, with opening and development, and broadly appropriate paragraphing.
2	7-12	<ul style="list-style-type: none"> • Expresses and develops ideas appropriately. • A clear sense of the purpose of the writing and audience. • Well-chosen vocabulary, and shows some evidence of crafting in the construction of sentences. • Organisation is sound, with a clear text structure, controlled paragraphing to reflect opening, development and closure, together with successful use of cohesive devices.
3	13-19	<ul style="list-style-type: none"> • Effectively presents ideas in a sustained way. • A secure sustained realisation of the purpose of the writing task and its intended audience. • Aptly chosen vocabulary and well-controlled variety in the construction of sentences. • Organisation is secure, with a well-judged text structure, effective paragraphing and use of cohesive devices between and within paragraphs.
4	20-26	<ul style="list-style-type: none"> • Assured presentation of fully developed ideas. • A consistent fulfilment of the writing task and assured realisation of its intended audience. • Aptly chosen, reasonably extensive vocabulary and assured control in the construction of varied sentence forms. • Organisation is assured, with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of cohesive devices.
5	27-32	<ul style="list-style-type: none"> • Achieves precision and clarity in presenting compelling and fully developed ideas. • A strong, consistent fulfilment of the writing task sharply focused on the writer's purpose and audience. • An extensive vocabulary and mature control in the construction of varied sentence forms. • Organisation is convincing, with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of cohesive devices.

Band	Mark	AO3iii
0	0	No rewardable response.
1	1-3	<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.
2	4-6	<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.
3	7-10	<ul style="list-style-type: none"> • Sentences are purposefully structured, with sustained control of expression and meaning. A wide selection of sentence structures is used. • Thorough control of the full range of punctuation, enabling intended emphasis and effects to be conveyed. • Spelling is almost always accurate, with occasional slips.
4	11-13	<ul style="list-style-type: none"> • Sentences are purposefully structured, with assured control of expression and meaning. A wide and varied selection of sentence structures is used. • Control of the full range of punctuation is assured, enabling intended emphasis and effects to be conveyed. • Spelling is almost always accurate, with minimal slips.
5	14-16	<ul style="list-style-type: none"> • Sentences are convincingly structured, with sophisticated control of expression and meaning. A convincing selection of sentence structures is used. • Control of the full range of punctuation is precise, enabling intended emphasis and effects to be conveyed. • Spelling is consistently accurate.

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