

Mark Scheme (Results)

November 2013

Pearson Edexcel GCSE
in English (5EH2H)
Unit 2: The Writer's Craft
Higher Tier

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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.

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)		
	(7 marks)	
	Indicative content	
	<p>Candidates will make inferences and judgements about the character of Capulet as seen in the extract by reference to the following points:</p> <ul style="list-style-type: none"> • Capulet is clearly more sympathetic to 'young Romeo' than is Tybalt: 'bears him like a portly gentleman', 'virtuous and well-governed' • he cares about standards of behaviour and reputation: 'I would not ...Here in my house do him disparagement' • he is more likely to think well of people, as the above references show • he is a peacemaker here: 'let him alone' • he stamps his authority when challenged: 'Go to! /Am I the master here, or you?' • he is angry towards Tybalt and belittles him: 'goodman boy', 'You'll be the man!', 'saucy boy', 'princox' • he is concerned about conflict in his home: 'make a mutiny among my guests!' • he can put on a good face when dealing with Tybalt: 'Well said, my hearts!', 'cheerly my hearts!' • he can put aside the feud when to do so seems appropriate. <p>Accept any other valid response.</p>	
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	
1(b)		
	(7 marks)	
	Indicative content	
	<p>Candidates will select from a range of material to explain how these lines might be performed.</p> <p>Comments should focus on the following aspects:</p> <ul style="list-style-type: none"> • Tybalt's anger towards Romeo • Capulet's control of Tybalt and asserting his authority • Capulet's concern for his guests • the positioning of the two as they argue • how Capulet attempts to maintain his role as host whilst controlling Tybalt • The distractions provided by a crowded stage. <p>Accept any other valid response.</p>	
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)	(10 marks)	
Indicative content		
<p>Candidates may draw on any relevant part of the play provided that the focus is on hatred (AO2ii).</p> <p>Candidates must refer to ONE OTHER PART OF THE PLAY where hatred and its consequences play a part, for instance:</p> <ul style="list-style-type: none"> • the first fight and the Prince’s pronouncement • the killing of Mercutio and Tybalt • the intervention of Friar Lawrence to avoid further hatred • Juliet’s inability to tell her family the truth • Paris’s behaviour towards Romeo at the tomb. <p>Candidates may interpret ‘significance’ 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 hatred • how that part of the play shows hatred affecting relationships • how hatred in that part of the play drives the plot • what Shakespeare is saying about hatred • how the play’s structure is affected by hatred in that part of the play • how different aspects of hatred are explored in that part of the play. 		
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)		
	(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 takes control and tries to reassure • she tries to keep guests calm 'sit worth friends' • she excuses Macbeth's behaviour to the guests 'my lord is often thus' • she responds quickly to the situation 'if much you note him you shall offend him' • she is unsympathetic to Macbeth 'o proper stuff!' • she tries to shame him to bring him back to reality 'are you a man' • her reference to Duncan shows she is conscious of the precarious position Macbeth is in after the murder. <p>Accept any other valid response.</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"> • 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)		
	(7 marks)	
	Indicative content	
	<p>Candidates will select from a range of material to explain how these lines might be performed.</p> <p>Comments should focus on the following aspects:</p> <ul style="list-style-type: none"> • how Macbeth reacts to the ghost • how the guests react to Macbeth • how Lady Macbeth reacts to the situation • whether the ghost is shown on stage or not. <p>Accept any other valid response.</p>	
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	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)		
	(10 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the play provided that the focus is on fear (AO2ii).</p> <p>Candidates must refer to ONE OTHER PART OF THE PLAY where fear plays a part, for instance:</p> <ul style="list-style-type: none"> • any of Macbeth's fears • Banquo's fears • Lady Macbeth's fears • Donalbain and Malcolm's fears • Lady Macduff's fears <p>Candidates may interpret 'significance' 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 fear • how that part of the play shows fear affecting relationships • how fear in that part of the play drives the plot • what Shakespeare is saying about fear and its effect on behaviour • how the play's structure is affected by fear in that part of the play • how different aspects of fear are explored in that part of the play. 	
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.

The Merchant of Venice

Question Number	Question	
3(a)		
	(7 marks)	
	Indicative content	
	<p><i>Candidates will make inferences and judgements about the character of Shylock as seen in the extract by reference to the following points:</i></p> <ul style="list-style-type: none"> • Shylock is setting harsh conditions whilst appearing to demonstrate ‘much kindness’ and makes light of the severity of the conditions: ‘merry sport’ • although he is relishing the prospect of inflicting injury or death on Antonio (‘to be cut off and taken/ In what part of your body pleaseth me.’), he is appearing not to • he shows his dislike for Christians: their ‘own hard dealings teaches them suspect’ • he is pretending that he will not profit: ‘what should I gain?’ • he is pretending to ‘extend this friendship’ • he takes charge of the legal arrangements and details: ‘meet me forthwith at the notary’s’. <p>Accept any other valid response.</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"> • 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)		
	(7 marks)	
	Indicative content	
	<p>Candidates will select from a range of material to explain how these lines might be performed.</p> <p>Comments should focus on the following aspects:</p> <ul style="list-style-type: none"> • Bassanio's distrust of Shylock and attempt to dissuade Antonio • Antonio's confidence, relief and naivety • how Shylock is reacting whilst Antonio and Bassanio are talking. <p>Accept any other valid response.</p>	
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	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)		
	(10 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the play provided that the focus is on friendship (AO2ii).</p> <p>Candidates must refer to ONE OTHER PART OF THE PLAY where friendship is shown or referred to, for instance:</p> <ul style="list-style-type: none"> • the friendship between Antonio and Bassanio • that expressed by Solanio and Salerio • Nerissa and Portia • Shylock and Tubal • between Portia and Bassanio • between Lorenzo and Jessica. <p>Candidates may interpret 'significance' 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 friendship • how that part of the play shows friendship affecting relationships • how friendship in that part of the play drives the plot • what Shakespeare is saying about friendship • how the play's structure is affected by friendship in that part of the play • how different aspects of friendship are explored in that part of the play. 	
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.

SECTION B: PROSE

Anita and Me

Question Number	Question	
4(a)		
	(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"> • Meena is irritated by someone (Angela) who is 'driving her mad' • she is relieved to communicate with someone who understands this: 'I nodded wildly and rolled my eyes' • she is observant and impressed by Robert's looks • she is 'infected by his soundless chortle' • she is surprised and possibly flattered by his attention: 'It startled me ...handsome...talking to me' • she tends to do herself down: 'He's bored, you're the nearest' • she can laugh at herself: 'Trust you to end up next to a dishy bloke when you're in your oldest nightie...' • she feels relieved that Robert is rescuing her from 'boredom, pain, misery' • she does not always do what her family want, never learning to knit. <p>Accept any other valid response.</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"> • 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)		
	(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"> • his frame is described as ‘painfully thin’ • this contrasts with the liveliness of his face, and the description of his eyes (‘energetic, electric’) which ‘illuminated’ • he is eager to communicate, writing on the window but then finding a better way • the verb ‘laughed’ and phrase ‘soundless chortle’ show how cheerful he is • he is playful, as shown by the adverb ‘mock-angrily’ • the simile ‘like a very old man’ reminds us of his illness • adjectives such as ‘handsome’ and ‘dishy’ comment on his good looks. <p>Accept any other valid response.</p>	
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	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)		
(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>Candidates must refer to ONE OTHER PART OF THE NOVEL where friendship is shown or referred to, for instance:</p> <ul style="list-style-type: none"> • the friendship between Meena and Anita and/or the other girls • that between Meena and Sam • Meena and Robert (in another part of the novel) • friendships between older characters in the novel. <p>Candidates may interpret 'significance' 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 friendship • how that part of the novel shows friendship affecting relationships • how friendship in that part of the novel drives the plot • what the writer is saying about friendship • how the novel's structure is affected by friendship in that part of the novel. <p>References to context are likely to focus on Meena's need to be accepted by those of different cultural backgrounds.</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"> • 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)		
	(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 afraid of dying: 'I shared his terror' • he tries to be positive: 'at least I was still alive' • he is superstitious: 'a bad omen' • he is imaginative and has vivid, terrifying visions • he is observant: 'caught sight of a forlorn ant'. <p>Accept any other valid response.</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	<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)		
	(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 metaphor 'clinging' shows how the 'humble cabin' is vulnerable • it is primitive: 'roof covered with bits of tree bark' • there is little privacy: 'slept in the peasants' dormitory' • the weather is gloomy: 'rain dripping' • the work is hard and the mine is threatening: 'roof were about to cave in' • the phrase 'desolation of the mine shaft' suggests he is abandoned and lonely • language in his vision suggests insecurity: 'the rubbery ground stretched elastically' • the simile 'naked as a worm' suggests how insignificant his existence is • they appear to do nothing but work and sleep: they go from dormitory to mine and back again. <p>Accept any other valid response.</p>	
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"> • 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)		
	(10 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the novel provided that the focus is on fear (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 fear is shown or referred to, for instance:</p> <ul style="list-style-type: none"> • the fear of being considered a reactionary by the communists and how ingenuity and secrecy have to be used • the fear of illness (Luo) and death • incidents where individuals fear physical danger (e.g. the narrator and the crowd of yokels, the seamstress in the river) • fears associated with the Little Seamstress's pregnancy and abortion. <p>Candidates may interpret 'significance' 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 fear • how that part of the novel shows fear affecting relationships • how fear in that part of the novel drives the plot • what the writer is saying about fear • how the novel's structure is affected by fear in that part of the novel. <p>References to context are likely to focus on the young students' need to keep their 'reactionary' interests secret and on the 're-education' programme they are subject to.</p>	
Band	Mark	<p>AO2 ii: develop and sustain interpretations of writers' ideas and perspectives.</p> <p>AO2 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

Heroes

Question Number	Question	
6(a)		
	(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"> • Larry is a skilled player of table tennis: his 'return was placed perfectly' • he is letting Francis win and 'guiding the game with such skill' • he is putting on an act for the spectators: 'cleverly missed my returns... feigning frustration' • he is demonstrating kindness towards Francis through his 'subtle tender game' • he is difficult to read ('inscrutable, mysterious') which makes Francis 'tremble' • he has power over Francis: 'could win it so easily' and humiliate him in front of Nicole. <p>Accept any other valid response.</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"> • 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)		
	(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 use of short sentences and phrases in the opening section ('Paddle met ball', 'Next point his, then mine again. Then his.') suggest the fluctuations of the game the use of the scores helps create suspense physical descriptions ('My heartbeat', 'my body poised', 'throwing him off balance') increase the intensity adverbs like 'cleverly' and 'seemingly' show how skilfully the game is being controlled the noise of the crowd ('hush', 'giant sigh') increases the tension against the onomatopoeic 'plopping of the ball' words used in the final paragraph emphasise the combative climax: 'resisted', 'crouching', 'mysterious', 'shudder', 'tremble', 'humiliatingly', 'in an instant'. <p>Accept any other valid response.</p>	
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	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)	(10 marks)	
Indicative content		
<p>Candidates may draw on any relevant part of the novel provided that the focus is on conflict (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 conflict is shown or referred to, for instance:</p> <ul style="list-style-type: none"> • the behaviour of Francis during the war • his inner conflict on his return • his feelings towards Larry and Larry’s behaviour towards Nicole • Francis’s conflict with Nicole. <p>Candidates may interpret ‘significance’ 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 conflict • how that part of the novel shows conflict affecting relationships • how conflict in that part of the novel drives the plot • what the writer is saying about conflict • how the novel’s structure is affected by conflict in that part of the novel. <p>References to context are likely to focus on Francis’s inner torment before, during or after the war and/or how the war affects characters in Frenchtown.</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"> • 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)		
(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 talkative and gives information freely: 'He was sure burned' • he uses the terminology of the period: 'the stable buck's a nigger' • he tends to speak well of people: 'nice fella' • he does so even when he cites examples of people being far from nice ('the boss gives him hell', 'gets pretty mad') • he seems eager to please and slow to condemn, as in his description of the fight. • he enjoys situations which may seem unpleasant to others: 'we had fun', 'in relish of the memory' • he admits he is too old for a night on the town: 'ain't got the poop' • his reaction to the entry of the boss can be interpreted in a variety of ways. <p>Accept any other valid response.</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"> • 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)		
	(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"> • Crooks is not referred to by name but as ‘stable buck’ or ‘nigger’, the racism being unquestioned and accepted • his colour is presented to explain how he is treated: ‘give the stable buck hell’, ‘Smitty took after the nigger’ • he is allowed into the bunkhouse only at Christmas but becomes a victim of drunken aggression – the sparse description offers no sign of sympathy • he wins the fight but only because ‘Smitty can’t use his feet’ and the casual brutality of ‘he woulda killed the nigger’ is presented in matter-of-fact language • the whole episode is presented as ‘fun’ and ‘in relish’ • casual racism is part of having a good time ‘After that...raised hell’. <p>Accept any other valid response.</p>	
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	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)		
	(10 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the novel provided that the focus is on conflict (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 conflict is shown or referred to, for instance:</p> <ul style="list-style-type: none"> • conflict arising from Curley's aggression • conflict between Curley's wife and the men • conflict between Lennie and George • conflict between the men <p>Candidates may interpret 'significance' 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 conflict • how that part of the novel shows conflict affecting relationships • how conflict in that part of the novel drives the plot • what the writer is saying about conflict • how the novel's structure is affected by conflict in that part of the novel <p>References to context are likely to focus on the male-dominated, insecure conditions on the ranch.</p>	
Band	Mark	<p>AO2 ii: develop and sustain interpretations of writers' ideas and perspectives.</p> <p>AO2 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

Rani and Sukh

Question Number	Question	
8(a)		
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> • Rani is contemptuous of Divy's attempt to wind her up by calling her a '<i>goreeh</i>' (white person) • she is loyal to her friend and defends her: 'she ain't dirty' • she ridicules Divy and his accent: 'last I checked you weren't a Jamaican' • she is angry with her brothers, calling them 'all the names I could think of' • she can criticise herself: 'like some mad woman' • she is excited by Sukh: 'my stomach knotted a little' • she experiences some thrill at the thought of being caught: 'made it all seem so much more intense' • she is disdainful of Punjabi matchmaking: 'hairy bloater', 'haggard matchmakers' • she seems to relish disobeying her father: 'It was the stuff of his nightmares'. <p>Accept any other valid response.</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	<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)		
	(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"> • Divy's language ('innit', 'that shit') makes him seem crude and aggressive • Rani's family is large and is described as a network of potential spies • the words 'dead' and 'murdered' emphasise the violence which is a real threat to Rani • some members of the Punjabi community are presented as uncouth and disgusting: 'fat, hairy bloater', 'haggard matchmakers', 'smelled of onions and garlic' • the phrase 'acted like a good Punjabi girl' has a tone of contempt and rebellion • Sukh was a Punjabi but still a boy. <p>Accept any other valid response.</p>	
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	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)		
	(10 marks)	
Indicative content		
<p>Candidates may draw on any relevant part of the novel, provided that the focus is on aggression (AO2ii) and a reference is made to social, cultural, historical context (AO2iv).</p> <p>Candidates must refer to ONE OTHER PART OF THE NOVEL where aggression is shown or referred to, for instance:</p> <ul style="list-style-type: none"> • aggression between the two families in England • aggression between the two families in the Punjab • Rani suffering aggression from her family • Sukh suffering aggression from Rani's family. <p>Candidates may interpret 'significance' in a number of ways, which could include:</p> <ul style="list-style-type: none"> • how that part of the novel shows characters influenced by aggression • how that part of the novel shows aggression affecting relationships • how aggression in that part of the novel drives the plot • what the writer is saying about aggression • how the novel's structure is affected by aggression in that part of the novel. <p>References to context are likely to focus on the feud between the two families and the differences between modern UK and traditional Punjabi cultures.</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"> • 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)		
	(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 is knowledgeable about Australian history: 'Did you know that...' • he is keen to teach/inform people about Australian history: 'My voice swelled with enthusiasm' • he appreciates beauty: 'It <i>is</i> astonishingly beautiful' • he has strong ideas about education: 'it should be displayed..', 'the limitations of the current education system' • he follows his emotions: 'I would teach from the heart' • he takes decisive action: 'I formally withdrew from prac'. • he can be excessively passionate about his enthusiasms, which may be a little difficult for the woman teacher: 'perhaps she was alarmed'. <p>Accept any other valid response.</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"> • 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)		
	(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"> • it is biased towards European culture: 'these men didn't actually discover anything' • reference to the tribal map show how little is taught about Aboriginal Australians • when it is taught, it is 'covered' by 'Indigenous units', which suggests compartmentalisation • the portraits (of explorers) 'hammered home the limitations of the current education system' and its unchallenged assumptions • the adjective 'tired' shows the system needs updating: 'tired old lessons' • it is tightly controlled by the 'curriculum' and lacks emotional engagement: 'I would teach from the heart'. • the other teacher seems uncomfortable about John's enthusiasm ('alarmed by the excited spittle') which suggests his interest in learning about Aboriginal culture is unusual. <p>Accept any other valid response.</p>	
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	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)		
	(10 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the text provided that the focus is on learning about the past (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 learning about the past is shown or referred to, for instance:</p> <ul style="list-style-type: none"> • Learning about Aboriginal culture and history • Learning about the early colonists' treatment of Aboriginals <p>Candidates may interpret 'significance' in a number of ways, which could include:</p> <ul style="list-style-type: none"> • How that part of the text shows people influenced by learning about the past • How that part of the text shows learning about the past affecting relationships • What the writer is saying about the importance of learning about the past. <p>References to context are likely to focus on the interaction between white and Aboriginal Australians.</p>	
Band	Mark	
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 text • Generally sound or sound reference to the text's context.
2	4-7	<ul style="list-style-type: none"> • Thorough understanding of theme and its importance in one other part of the text • Sustained reference to the text's context.
3	8-10	<ul style="list-style-type: none"> • Perceptive understanding of theme and its importance in one other part of the text • Discriminating reference to the text's context.

To Kill a Mockingbird

Question Number	Question	
10(a)		
	(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 pessimistic about the court case: 'It couldn't be worse' • he is realistic about the court case: 'The jury couldn't possibly be expected..' • he hopes to achieve something in the case ('jar the jury') and 'have a reasonable chance on appeal' • he sees the case as a matter of pride/honour/principle: 'do you think I could face my children otherwise?' • he is aware of but doesn't understand 'Maycomb's usual disease' of racism • he hopes his children 'trust me enough' • he is cunning: 'he wanted me to hear' • he 'hoped to get through life' without having the challenge which this case sets • he is fatalistic: 'You're It'. <p>Accept any other valid response.</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"> • 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)		
	(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"> • Maycomb's people are prejudiced and will not believe a 'black man's word' • the Ewells have been in Maycomb for some time and don't seem to change from generation to generation: 'the present ones are the same' • a metaphor ('jar the jury') is used to show the people can be shaken, even if their minds remain closed • Maycomb is presented as a metaphorical body which catches a 'disease' • the people may show 'bitterness' – feelings run high: 'reasonable people go stark raving mad' • 'The town' is presented as something which thinks with one mind. <p>Accept any other valid response.</p>	
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	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)	(10 marks)	
Indicative content		
<p>Candidates may draw on any relevant part of the novel provided that the focus is on racial prejudice (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 racial prejudice is shown or referred to, for instance:</p> <ul style="list-style-type: none"> • behaviour towards Tom Robinson before, during and after the trial • the use of racist language towards Atticus and the children • the children's visit to the church. <p>Candidates may interpret 'significance' 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 racial prejudice • how that part of the novel shows racial prejudice affecting relationships • how racial prejudice in that part of the novel drives the plot • what the writer is saying about racial prejudice • how the novel's structure is affected by racial prejudice in that part of the novel. <p>References to context are likely to focus on the racial tensions in Maycomb.</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"> • 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	
	(48 marks)
	Indicative content
	<p>Purpose: presenting a point of view about how the lives of teenagers can be improved</p> <p>Audience: teenagers</p> <p>Form: a coherent, structured article in continuous paragraphed prose.</p> <p>Successful answers are likely to:</p> <ul style="list-style-type: none">• Present a constructive view which avoids a series of complaints• Be written in a style and register appropriate to the topic, audience and genre.

Band	Mark	AO3 <ul style="list-style-type: none"> i Write clearly, effectively and imaginatively, using and adapting forms and selecting vocabulary appropriate to task and purpose in ways that engage the reader. ii Organise information and ideas into structured and sequenced sentences, paragraphs and whole texts, using a variety of linguistic and structural features to support cohesion and overall coherence.
0	0	No rewardable response.
1	1-6	<ul style="list-style-type: none"> • Expresses ideas 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.

		<ul style="list-style-type: none">• Organisation is convincing, with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of cohesive devices.
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Band	Mark	AO3iii Use a range of sentence structures for clarity, purpose and effect, with accurate punctuation and spelling.
0	0	No rewardable response.
1	1-3	<ul style="list-style-type: none"> • Sentences 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	
	(48 marks)
	Indicative content
	<p>Purpose: to express personal views about friendship</p> <p>Audience: the candidate's peers</p> <p>Form: A structured speech which is likely to contain appropriate rhetorical features and generalisations illustrated by anecdotes. Continuous paragraphed prose expected</p> <p>Successful answers are likely to:</p> <ul style="list-style-type: none"> • present a coherent and structured approach to the topic • consider the difficulties inherent in friendships as well as the benefits • balance examples with generalisations • be written in a style and register appropriate to the topic, audience and form.

Band	Mark	AO3 <ul style="list-style-type: none"> i Write clearly, effectively and imaginatively, using and adapting forms and selecting vocabulary appropriate to task and purpose in ways that engage the reader. ii Organise information and ideas into structured and sequenced sentences, paragraphs and whole texts, using a variety of linguistic and structural features to support cohesion and overall coherence.
0	0	No rewardable response.
1	1-6	<ul style="list-style-type: none"> • Expresses ideas 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.

		<ul style="list-style-type: none">• Organisation is convincing, with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of cohesive devices.
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Band	Mark	AO3iii Use a range of sentence structures for clarity, purpose and effect, with accurate punctuation and spelling.
0	0	No rewardable response.
1	1-3	<ul style="list-style-type: none"> • Sentences 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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