

Mark Scheme (Results)

Summer 2015

GCSE English (5EH2H)

Unit 2: The Writer's Craft

Higher Tier

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## Mark Scheme

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

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

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

Examiners should allow the candidate to determine their own approach, and assess what the candidate has offered, rather than judging it against predetermined ideas of what an answer should contain.

Examiners must assure themselves that, before they score through passages they consider to be completely irrelevant, they have made every effort to appreciate the candidate's approach to the question.

A crossed-out response should be marked if there is no other response on the paper.

### Assessment Objectives

The following Assessment Objectives will be assessed in this unit and are referenced in the mark grids.

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

Question Number	Question	
1(b)	<p>Using your understanding of the extract, explain how the following lines might be performed.</p> <p><b>JULIET</b> If they do see thee, they will murder thee.  <b>ROMEO</b> Alack, there lies more peril in thine eye  Than twenty of their swords. Look thou but sweet  And I am proof against their enmity.  <b>JULIET</b> I would not for the world they saw thee here.  <b>ROMEO</b> I have night's cloak to hide me from their eyes.  And but thou love me, <i>let</i> them find me here.  My life were better ended by their hate  Than death prorogued, wanting of thy love.</p> <p>Give reasons for your answer.</p> <p style="text-align: right;"><b>(7 marks)</b></p>	
Indicative content		
<p><b>Candidates will select from a range of material to explain how these lines might be performed.</b>  Comments should focus on the following aspects:</p> <ul style="list-style-type: none"> <li>• Juliet's genuine concern for Romeo's well-being, perhaps tinged with pleasure or embarrassment</li> <li>• Juliet's fear of discovery</li> <li>• Romeo's fervour and bravado</li> <li>• the contrast between the two: Romeo is declamatory and fearless, Juliet is whispering and cautious</li> <li>• the positioning of the two in relation to the window/balcony.</li> </ul> <p><b>Accept any other valid response. Reasons should be given for performance suggestions made.</b></p>		
Band	Mark	<b>AO2iii: understand how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.</b>
<b>0</b>	<b>0</b>	<ul style="list-style-type: none"> <li>• No rewardable material.</li> </ul>
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of effectiveness of performance techniques</li> <li>• Clear reference to the lines from the extract to support response.</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of effectiveness of performance techniques.</li> <li>• Sustained reference to the lines from the extract to support response.</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of effectiveness of performance techniques.</li> <li>• Discriminating reference to the lines from extract to support response.</li> </ul>

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

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

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



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

## The Merchant of Venice

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

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

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

## SECTION B: PROSE

### *Anita and Me*

Question Number	Question	
<b>4(a)</b>	Explain how the writer presents the character of Sam in the extract. Use <b>evidence</b> from the extract to support your answer.	
	<b>(7 marks)</b>	
	Indicative content	
	<p><b>Candidates may select from a range of material from the extract. These could include the following points:</b></p> <ul style="list-style-type: none"> <li>• Sam instinctively realises he has approval: ‘sensed unspoken support’</li> <li>• he is more ‘confident’ and this inspires him: ‘high on the sound of his own...voice’</li> <li>• his appearance has changed (‘new haircut’) and ‘soft shadows’ have gone</li> <li>• the ‘blonde bullet’ simile makes him seem like a weapon</li> <li>• he is aggressive towards people in authority: ‘kowtowing to the big lord and bloody master’</li> <li>• he speaks loudly (exclamation marks) and swears at Mr Pembridge, Reverend Ince and their supporters: ‘bloody’</li> <li>• Sam seems crafty and amused: ‘sly grin’</li> <li>• he shows contempt towards Uncle Alan: ‘Yow don’t do nothing...’</li> <li>• he is territorial: ‘this is our patch’</li> <li>• he uses racist language: ‘darkies’, ‘wogs’.</li> </ul> <p><b>Accept any other valid response.</b></p>	
Band	Mark	AO2i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of the character</li> <li>• Clear reference to the extract to support response.</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of the character</li> <li>• Sustained reference to the extract to support response.</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of the character</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

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

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

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



**Balzac and the Little Chinese Seamstress**

Question Number	Question	
5(a)	<p>Explain how the writer presents the character of Four-Eyes in the extract. Use <b>evidence</b> from the extract to support your answer.</p> <p style="text-align: right;"><b>(7 marks)</b></p>	
Indicative content		
<p><b>Candidates may select from a range of material from the extract. These could include the following points:</b></p> <ul style="list-style-type: none"> <li>• Luo thinks Four-Eyes is 'mad' to go without his glasses</li> <li>• Four-Eyes does not want to be inactive: 'I can't sit and do nothing'</li> <li>• he feels the need to 'work' or to obey the headman</li> <li>• he speaks quickly and is impatient: 'no time to waste'</li> <li>• he becomes 'angry': 'to hell with you', 'growled'</li> <li>• he is secretive about the 'hidden' books</li> <li>• he seems to be punishing himself: 'masochistic ordeal'</li> <li>• he is careless of his own safety: 'couldn't see the raised stones', 'blindly'</li> <li>• his movements are erratic: 'tottering and lurching', 'buckled', 'scramble'</li> <li>• he is single-minded and persistent: 'plough on'.</li> </ul> <p><b>Accept any other valid response.</b></p>		
Band	Mark	AO2i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.
<b>0</b>	<b>0</b>	<ul style="list-style-type: none"> <li>• No rewardable material.</li> </ul>
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of the character</li> <li>• Clear, reference to the extract to support response.</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of the character</li> <li>• Sustained reference to the extract to support response.</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of the character</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

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

Question Number	Question	
5(c)	<p>In the extract, Luo refers to books. Explore the significance of books in <b>one other</b> part of the novel.</p> <p>You <b>must</b> refer to the context of the novel in your answer.</p>	
	<b>(10 marks)</b>	
	Indicative content	
	<p><b>Candidates may draw on any relevant part of the novel provided that the focus is on books (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</b></p> <p>Candidates must refer to ONE OTHER PART OF THE NOVEL where books feature or are referred to, for instance:</p> <ul style="list-style-type: none"> <li>• the hiding of the books because they are considered subversive by the state</li> <li>• the stealing of the books because the boys believe they are important</li> <li>• how books are liberating to the boys</li> <li>• how books liberate the seamstress</li> <li>• the deal with the doctor.</li> </ul> <p>Candidates may interpret 'significance' in a number of ways, which could include:</p> <ul style="list-style-type: none"> <li>• how that part of the novel shows characters influenced by books</li> <li>• how that part of the novel shows books affecting relationships</li> <li>• how books in that part of the novel drive the plot</li> <li>• what the writer is saying about books</li> <li>• how the novel's structure is affected by books in that part of the novel.</li> </ul> <p>References to context are likely to focus on the young students' need to keep their 'reactionary' interests secret and what they learn from the books they read.</p>	
Band	Mark	<p><b>AO2ii: develop and sustain interpretations of writers' ideas and perspectives.</b></p> <p><b>AO2iv: understand texts in their social, cultural, and historical contexts.</b></p>
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of theme and its importance in one other part of the novel</li> <li>• Generally sound or sound reference to the novel's context</li> </ul>
2	4-7	<ul style="list-style-type: none"> <li>• Thorough understanding of theme and its importance in one other part of the novel</li> <li>• Sustained reference to the novel's context</li> </ul>
3	8-10	<ul style="list-style-type: none"> <li>• Perceptive understanding of theme and its importance in one other part of the novel</li> <li>• Discriminating reference to the novel's context</li> </ul>

## Heroes

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

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

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

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

**Of Mice and Men**

Question Number	Question	
<b>7(a)</b>	Explain how the writer presents the character of Curley in the extract. Use <b>evidence</b> from the extract to support your answer.	
	<b>(7 marks)</b>	
	Indicative content	
	<p><b>Candidates may select from a range of material from the extract. These could include the following points:</b></p> <ul style="list-style-type: none"> <li>• Curley’s physical description is given: ‘young’, ‘thin’, ‘brown eyes’, ‘brown hair’</li> <li>• ‘tightly curled hair’ hints at the tension he carries with him</li> <li>• his ‘work glove’ is explained later</li> <li>• ‘high-heeled boots’ indicate status ‘like the boss’</li> <li>• he is unfriendly: ‘glanced coldly’</li> <li>• he is guarded/ready to strike: ‘hands closed into fists’, ‘stiffened...slight crouch’</li> <li>• ‘calculating and pugnacious’ foreshadows talk of his boxing ability: ‘done quite a bit in the ring’</li> <li>• he is a little hesitant: ‘stepped gingerly’</li> <li>• he gives orders: ‘let the big guy talk’</li> <li>• he reacts quickly and aggressively: ‘lashed his body around’</li> <li>• he quickly becomes angry: ‘what the hell...’</li> <li>• he is suspicious: ‘so it’s that way’</li> <li>• he is reluctant to back down: ‘stared levelly’, ‘elbows were still bent’</li> <li>• he is ‘the boss’s son’</li> <li>• he was ‘a lightweight’ and ‘handy’.</li> </ul> <p><b>Accept any other valid response.</b></p>	
<b>Band</b>	<b>Mark</b>	<b>AO2i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of the character</li> <li>• Clear, reference to the extract to support response</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of the character</li> <li>• Sustained reference to the extract to support response</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of the character</li> <li>• Discriminating reference to the extract to support response.</li> </ul>



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

Question Number	Question
7(c)	<p>In the extract, Curley is aggressive. Explore the significance of aggression in <b>one other</b> part of the novel.</p> <p>You <b>must</b> refer to the context of the novel in your answer.</p> <p style="text-align: right;"><b>(10 marks)</b></p>
	Indicative content
	<p><b>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).</b></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"> <li>• Candy's story about the fight between Crooks and Smitty</li> <li>• George's story about the incident in Weed</li> <li>• Curley's attack on Lennie</li> <li>• Crooks's provoking of Lennie</li> <li>• Curley's wife's verbal attack on Crooks</li> <li>• the killing of Curley's wife and its aftermath.</li> </ul> <p>Candidates may interpret 'significance' in a number of ways, which could include:</p> <ul style="list-style-type: none"> <li>• how that part of the novel shows characters influenced by aggression</li> <li>• how that part of the novel shows aggression affecting relationships</li> <li>• how aggression in that part of the novel drives the plot</li> <li>• what the writer is saying about aggression</li> <li>• how the novel's structure is affected by aggression in that part of the novel.</li> </ul> <p>References to context are likely to focus on the male-dominated, insecure conditions on the ranch.</p>

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

## Rani and Sukh

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

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

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

### ***Riding the Black Cockatoo***

Question Number	Question	
<b>9(a)</b>	Explain how the writer presents John, the narrator, in the extract. Use <b>evidence</b> from the extract to support your answer.	
	<b>(7 marks)</b>	
	Indicative content	
	<p><b>Candidates may select from a range of material from the extract. These could include the following points:</b></p> <ul style="list-style-type: none"> <li>• John admires Dad's skill: 'a fine veterinarian'</li> <li>• John is critical of Dad's efforts as a barber: 'how cold my head felt'</li> <li>• he nevertheless has a sense of humour about this: 'shaving dog's bellies...'</li> <li>• he slightly over-dramatises when showing this: 'I felt a certain connection'</li> <li>• he is self-conscious: 'I hid out under...hats'</li> <li>• he is perceptive: 'Dad's exterior...but inside...'</li> <li>• he has to show subtlety: 'probe for cracks'</li> <li>• he is sensitive about 'the Aboriginal concept of family'</li> <li>• he communicates on his father's level: 'wouldn't want your noggin...'</li> </ul> <p><b>Accept any other valid response.</b></p>	
Band	Mark	AO2i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of the character</li> <li>• Clear, reference to the extract to support response.</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of the character</li> <li>• Sustained reference to the extract to support response.</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of the character</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

Question Number	Question	
9(b)	Comment on how language is used to present John's Dad in the extract. Use <b>evidence</b> from the extract to support your answer.	
	<b>(7 marks)</b>	
	Indicative content	
	<p><b>Candidates may select from a range of material from the extract. These could include the following points:</b></p> <ul style="list-style-type: none"> <li>• Dad is shown to be rough-edged, as the metaphor 'bark' shows</li> <li>• the phrase 'fine veterinarian' extols his qualities</li> <li>• there is a gap between his self-image and reality, as shown by the difference between 'he got the idea' and 'It didn't'</li> <li>• the anecdote about the brothers at school and Mum's intervention suggest that his (negative) influence is recognised by others</li> <li>• the simile 'as tough as an old stockman's boot' indicates his external image</li> <li>• this is softened by the phrase 'heart of a sensitive man'</li> <li>• the verb 'snapped' stresses his impatience</li> <li>• he gets 'annoyed' with matters unfamiliar</li> <li>• no-nonsense epithets like 'bullshit' are attributed to him</li> <li>• the last sentence suggests John thinks he is anti-academic.</li> </ul> <p><b>Accept any other valid response.</b></p>	
<b>Band</b>	<b>Mark</b>	<b>AO2iii: understand how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Mostly sound understanding of how the writer uses language to present ideas</li> <li>• Clear reference to the extract to support response.</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of how the writer uses language to present ideas to the reader</li> <li>• Sustained reference to the extract to support response.</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of how the writer uses language to present ideas to the reader</li> <li>• Discriminating reference to the extract to support response.</li> </ul>



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

**To Kill a Mockingbird**

Question Number	Question	
<b>10(a)</b>	Explain how the writer presents the character of Jem in the extract. Use <b>evidence</b> from the extract to support your answer.	
	<b>(7 marks)</b>	
	Indicative content	
	<p><b>Candidates may select from a range of material from the extract. These could include the following points:</b></p> <ul style="list-style-type: none"> <li>• Jem claims not to be afraid</li> <li>• he is providing a running commentary on progress ('we can see the street light then') probably to comfort Scout</li> <li>• he speaks 'in an unhurried, flat toneless voice' probably to keep them both calm</li> <li>• he is in control: 'No. Be real quiet'</li> <li>• he is aware of the difficulties in hurrying: he 'knew as well as I...'</li> <li>• he gives signals to alert Scout: 'pressed my head', 'Run'</li> <li>• he recognises imminent danger and 'screamed'</li> <li>• he moves quickly: 'up like lightning'</li> <li>• he takes responsibility for Scout: 'pulling me with him'.</li> </ul> <p><b>Accept any other valid response.</b></p>	
<b>Band</b>	<b>Mark</b>	<b>AO2i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of the character</li> <li>• Clear, reference to the extract to support response.</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of the character</li> <li>• Sustained reference to the extract to support response.</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of the character</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

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

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

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

## SECTION C: WRITING

Question Number	Question
*11	Write the text of a speech you will give to your peers explaining your hopes for the future.
	<b>(48 marks)</b>
	Indicative content
	<p><b>Purpose:</b> presenting a point of view about hopes for the future</p> <p><b>Audience:</b> the candidate's peers</p> <p><b>Form:</b> a speech which is likely to make use of appropriate rhetorical devices, personal opinion and anecdote supported by relevant factual information. Continuous paragraphed prose is expected.</p> <p><b>Successful answers are likely to:</b></p> <ul style="list-style-type: none"> <li>• be clear and well-organised</li> <li>• display personal engagement</li> <li>• present realistic and achievable goals.</li> </ul> <p>Candidates may write about their personal hopes or may range more widely. Either approach, or a mixture of the two, should be rewarded appropriately.</p>

<b>Band</b>	<b>Mark</b>	<b>AO3</b> 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.
<b>0</b>	<b>0</b>	No rewardable response.
<b>1</b>	<b>1-6</b>	<ul style="list-style-type: none"> <li>Expresses ideas that are generally appropriate.</li> <li>Generally sound grasp of the purpose of the writing and audience.</li> <li>Generally sound evidence of control in the choice of vocabulary and sentence structures.</li> <li>Organisation shows generally sound grasp of text structure, with opening and development, and broadly appropriate paragraphing.</li> </ul>
<b>2</b>	<b>7-12</b>	<ul style="list-style-type: none"> <li>Expresses and develops ideas appropriately.</li> <li>A clear sense of the purpose of the writing and audience</li> <li>Well-chosen vocabulary, and shows some evidence of crafting in the construction of sentences.</li> <li>Organisation is sound, with a clear text structure, controlled paragraphing to reflect opening, development and closure, together with successful use of cohesive devices.</li> </ul>
<b>3</b>	<b>13-19</b>	<ul style="list-style-type: none"> <li>Effectively presents ideas in a sustained way.</li> <li>A secure sustained realisation of the purpose of the writing task and its intended audience.</li> <li>Aptly chosen vocabulary and well-controlled variety in the construction of sentences.</li> <li>Organisation is secure, with a well-judged text structure, effective paragraphing and use of cohesive devices between and within paragraphs.</li> </ul>
<b>4</b>	<b>20-26</b>	<ul style="list-style-type: none"> <li>Assured presentation of fully developed ideas.</li> <li>A consistent fulfilment of the writing task and assured realisation of its intended audience.</li> <li>Aptly chosen, reasonably extensive vocabulary and assured control in the construction of varied sentence forms.</li> <li>Organisation is assured, with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of cohesive devices.</li> </ul>
<b>5</b>	<b>27-32</b>	<ul style="list-style-type: none"> <li>Achieves precision and clarity in presenting compelling and fully developed ideas.</li> <li>A strong, consistent fulfilment of the writing task sharply focused on the writer's purpose and audience.</li> <li>An extensive vocabulary and mature control in the construction of varied sentence forms.</li> <li>Organisation is convincing, with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of cohesive devices.</li> </ul>

<b>Band</b>	<b>Mark</b>	<b>AO3iii</b> Use a range of sentence structures for clarity, purpose and effect, with accurate punctuation and spelling.
<b>0</b>	<b>0</b>	No rewardable response.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Sentences are generally clearly structured, with generally sound control of expression and meaning, some variety of sentence structures used.</li> <li>• Generally sound control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for most of the response.</li> <li>• Spelling is mostly accurate, with some slips which do not hinder meaning.</li> </ul>
<b>2</b>	<b>4-6</b>	<ul style="list-style-type: none"> <li>• Sentences are clearly structured, with sound control of expression and meaning, a reasonable selection of sentence structures are used.</li> <li>• Sound control of the full range of punctuation, enabling intended emphasis and effects to be conveyed for the majority of the response.</li> <li>• Spelling is mostly accurate, with occasional slips.</li> </ul>
<b>3</b>	<b>7-10</b>	<ul style="list-style-type: none"> <li>• Sentences are purposefully structured, with sustained control of expression and meaning. A wide selection of sentence structures is used.</li> <li>• Thorough control of the full range of punctuation, enabling intended emphasis and effects to be conveyed.</li> <li>• Spelling is almost always accurate, with occasional slips.</li> </ul>
<b>4</b>	<b>11-13</b>	<ul style="list-style-type: none"> <li>• Sentences are purposefully structured, with assured control of expression and meaning. A wide and varied selection of sentence structures is used.</li> <li>• Control of the full range of punctuation is assured, enabling intended emphasis and effects to be conveyed.</li> <li>• Spelling is almost always accurate, with minimal slips.</li> </ul>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Sentences are convincingly structured, with sophisticated control of expression and meaning. A convincing selection of sentence structures is used.</li> <li>• Control of the full range of punctuation is precise, enabling intended emphasis and effects to be conveyed.</li> <li>• Spelling is consistently accurate.</li> </ul>



Question Number	Question
*12	<p data-bbox="371 338 1382 405">Write a letter to your Headteacher or Principal giving your views on homework.</p> <p data-bbox="1270 421 1452 454" style="text-align: right;"><b>(48 marks)</b></p>
	Indicative content
	<p data-bbox="371 528 1129 562"><b>Purpose:</b> to express personal views on homework</p> <p data-bbox="371 562 1150 595"><b>Audience:</b> the candidate's Headteacher or Principal</p> <p data-bbox="371 595 1442 701"><b>Form:</b> a letter which may consider both advantages and disadvantages of homework, and ideas on what schools should do about homework. Continuous paragraphed prose is expected.</p> <p data-bbox="371 701 919 734"><b>Successful answers are likely to:</b></p> <ul data-bbox="520 734 1406 880" style="list-style-type: none"> <li>• present a coherent and structured approach to the topic</li> <li>• consider the difficulties and the benefits of homework</li> <li>• balance personal experience with generalisations</li> <li>• express clear ideas about the topic.</li> </ul> <p data-bbox="371 880 1406 983">Interpretations of 'homework' may be wide and varied. Please be prepared to reward reasoned presentations of a range of appropriate views.</p>

<b>Band</b>	<b>Mark</b>	<b>AO3</b> 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.
<b>0</b>	<b>0</b>	No rewardable response.
<b>1</b>	<b>1-6</b>	<ul style="list-style-type: none"> <li>Expresses ideas that are generally appropriate.</li> <li>Generally sound grasp of the purpose of the writing and audience.</li> <li>Generally sound evidence of control in the choice of vocabulary and sentence structures.</li> <li>Organisation shows generally sound grasp of text structure, with opening and development, and broadly appropriate paragraphing.</li> </ul>
<b>2</b>	<b>7-12</b>	<ul style="list-style-type: none"> <li>Expresses and develops ideas appropriately.</li> <li>A clear sense of the purpose of the writing and audience.</li> <li>Well-chosen vocabulary, and shows some evidence of crafting in the construction of sentences.</li> <li>Organisation is sound, with a clear text structure, controlled paragraphing to reflect opening, development and closure, together with successful use of cohesive devices.</li> </ul>
<b>3</b>	<b>13-19</b>	<ul style="list-style-type: none"> <li>Effectively presents ideas in a sustained way.</li> <li>A secure sustained realisation of the purpose of the writing task and its intended audience.</li> <li>Aptly chosen vocabulary and well-controlled variety in the construction of sentences.</li> <li>Organisation is secure, with a well-judged text structure, effective paragraphing and use of cohesive devices between and within paragraphs.</li> </ul>
<b>4</b>	<b>20-26</b>	<ul style="list-style-type: none"> <li>Assured presentation of fully developed ideas.</li> <li>A consistent fulfilment of the writing task and assured realisation of its intended audience.</li> <li>Aptly chosen, reasonably extensive vocabulary and assured control in the construction of varied sentence forms.</li> <li>Organisation is assured, with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of cohesive devices.</li> </ul>

<b>5</b>	<b>27-32</b>	<ul style="list-style-type: none"><li>• Achieves precision and clarity in presenting compelling and fully developed ideas.</li><li>• A strong, consistent fulfilment of the writing task sharply focused on the writer's purpose and audience.</li><li>• An extensive vocabulary and mature control in the construction of varied sentence forms.</li><li>• Organisation is convincing, with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of cohesive devices.</li></ul>
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<b>Band</b>	<b>Mark</b>	<b>AO3iii</b> Use a range of sentence structures for clarity, purpose and effect, with accurate punctuation and spelling.
<b>0</b>	<b>0</b>	No rewardable response.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Sentences are generally clearly structured, with generally sound control of expression and meaning, some variety of sentence structures used.</li> <li>• Generally sound control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for most of the response.</li> <li>• Spelling is mostly accurate, with some slips which do not hinder meaning.</li> </ul>
<b>2</b>	<b>4-6</b>	<ul style="list-style-type: none"> <li>• Sentences are clearly structured, with sound control of expression and meaning, a reasonable selection of sentence structures are used.</li> <li>• Sound control of the full range of punctuation, enabling intended emphasis and effects to be conveyed for the majority of the response.</li> <li>• Spelling is mostly accurate, with occasional slips.</li> </ul>
<b>3</b>	<b>7-10</b>	<ul style="list-style-type: none"> <li>• Sentences are purposefully structured, with sustained control of expression and meaning. A wide selection of sentence structures is used.</li> <li>• Thorough control of the full range of punctuation, enabling intended emphasis and effects to be conveyed.</li> <li>• Spelling is almost always accurate, with occasional slips.</li> </ul>
<b>4</b>	<b>11-13</b>	<ul style="list-style-type: none"> <li>• Sentences are purposefully structured, with assured control of expression and meaning. A wide and varied selection of sentence structures is used.</li> <li>• Control of the full range of punctuation is assured, enabling intended emphasis and effects to be conveyed.</li> <li>• Spelling is almost always accurate, with minimal slips.</li> </ul>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Sentences are convincingly structured, with sophisticated control of expression and meaning. A convincing selection of sentence structures is used.</li> <li>• Control of the full range of punctuation is precise, enabling intended emphasis and effects to be conveyed.</li> <li>• Spelling is consistently accurate.</li> </ul>

