

Mark Scheme

November 2016

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) | <p>Explain how Shakespeare presents the character of Friar Lawrence in the extract.</p> <p>Use evidence from the extract to support your answer.</p> |
| | (7 marks) |
| | Indicative content |
| | <p>Candidates will make inferences and judgements about the character of Friar Lawrence as seen in the extract by reference to the following points:</p> <ul style="list-style-type: none"> • Friar Lawrence believes Romeo is behaving irrationally: 'Thou fond mad man' • he is, though, willing to help: 'Hear me a little speak' • he wants to comfort Romeo: 'I'll give thee armour' • he believes in the power of rational thought: 'Adversity's sweet milk, philosophy' • he is close to despairing of Romeo's attitude: 'O, then I see that madmen have no ears' • he persists in getting Romeo to think clearly: 'Let me dispute with thee...' • Romeo thinks the Friar is incapable of understanding emotion: 'Thou canst not speak of that thou dost not feel!' • Romeo thinks the Friar has no empathy: 'Wert thou as young as I...<i>Then</i> mightst thou speak!' • he is concerned for Romeo's safety: 'hide thyself', 'Thou wilt be taken' • he is torn between answering the door and his impatience with Romeo: 'Stay a while! – Stand up!' • he is annoyed with Romeo: 'What simpleness is this?' • he is cautious before opening the door: 'Who knocks so hard?' • he is relieved when he knows the answer: 'Welcome then' • he may be contemptuous of Romeo: 'with his own tears made drunk'. <p>Accept any other valid response.</p> |

| Band | Mark | A02i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross references as appropriate. |
|-------------|-------------|---|
| 0 | 0 | No rewardable material. |
| 1 | 1-2 | <ul style="list-style-type: none"> • Generally sound or sound understanding of the character • Clear reference to the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Thorough understanding of the character • Sustained reference to the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> • Perceptive understanding of the character • Discriminating reference to the extract to support response. |

| Question Number | Question |
|-----------------|--|
| 1(b) | <p>Using your understanding of the extract, explain how the following lines might be performed.</p> <p>ROMEO Not I – unless the breath of heartsick groans Mist-like infold me from the search of eyes. <i>More knocking heard.</i></p> <p>FRIAR LAWRENCE Hark how they knock! (<i>Calling</i>) Who’s there?- Romeo, arise! Thou wilt be taken. – (<i>Calling</i>) Stay a while! –Stand up! Run to my study.– (<i>Calling</i>) By and by! – God’s will! What simpleness is this? - (<i>Calling</i>) I come, I come! <i>Louder knocking from the door.</i> Who knocks so hard? Whence come you? What’s your will?</p> <p>Give reasons for your answer.</p> |
| | (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"> • Romeo is on the floor, his actions reflecting his mental state • Friar Lawrence has his attention split between Romeo and the knocking • Friar Lawrence may become more frustrated and flustered • successful answers are likely to deal with the lines phrase by phrase. <p>Accept any other valid response. Reasons should be given for performance suggestions made.</p> |

| Band | Mark | AO2iii: 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) | <p>In the extract, Romeo refers to his youth.</p> <p>Explore the significance of youth in one other part of the play.</p> <p style="text-align: right;">(10 marks)</p> |
| | Indicative content |
| | <p>Candidates may draw on any relevant part of the play provided that the focus is on youth (AO2ii).</p> <p>Candidates must refer to ONE OTHER PART OF THE PLAY where youth is a significant factor, for instance:</p> <ul style="list-style-type: none"> • Romeo’s youthful love for Rosaline in Act 1 scene 1 • references to Juliet’s age, for example in Act 1 scenes 1 and 3 • Romeo and Juliet’s rashness and decision to marry at points in Act 1 scene 2 • any relevant argument between Juliet and her parents or between Romeo and Friar Lawrence, particularly concerning marriage • Romeo’s youthful rashness in response to Mercutio’s death • youthful passions displayed in parts of Act 5. <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 youth • how that part of the play shows youth affecting relationships • how youth in that part of the play drives the plot • what Shakespeare is saying about youth • how the play’s structure is affected by youth in that part of the play • how different aspects of youth are explored in that part of the play. |

| Band | Mark | AO2ii: develop and sustain interpretations of writers' ideas and perspectives. |
|-------------|-------------|--|
| 0 | 0 | No rewardable material. |
| 1 | 1-3 | <ul style="list-style-type: none"> • 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. |

Macbeth

| Question Number | Question |
|-----------------|--|
| 2(a) | Explain how Shakespeare presents the character of Macbeth in the extract. Use evidence from the extract to support your answer. |
| | (7 marks) |
| | Indicative content |
| | <p>Candidates will make inferences and judgements about the character of Macbeth as seen in the extract by reference to the following points:</p> <ul style="list-style-type: none">• Macbeth is alert and ready for battle: 'What is that noise?'• he reveals he no longer experiences fear: 'I have almost forgot the taste of fear'• he realises he was once sensitive to fear: 'The time has been...to hear a night-shriek'• he has become immune to horrors: 'Direness...Cannot once start me'• he wishes his wife had lived longer or is accepting of her death: 'She should have died hereafter'• he is philosophical about mortality and the cycle of life and death: 'Tomorrow, and tomorrow, and tomorrow...Life's but a walking shadow'• he is perhaps cynical about life: 'petty', 'fools', 'poor', 'idiot'• this suggests he thinks life is meaningless: 'Signifying nothing'• he compares life to a stage performance: 'frets his hour upon the stage'• he is impatient with the messenger: 'thy story, quickly'• he is rattled by the news and won't believe it: 'Liar and slave!'• he is brutal and cruel: 'Upon the next tree thou shalt hang...'• he may be struck by the witches' predictions apparently coming true. <p>Accept any other valid response.</p> |

| Band | Mark | A02i: 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. |

| Band | Mark | AO2iii: 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) | In the extract, Macbeth refers to death. Explore the significance of death in one other part of the play. |
| | (10 marks) |
| | Indicative content |
| | <p>Candidates may draw on any relevant part of the play provided that the focus is on death (AO2ii).</p> <p>Candidates must refer to ONE OTHER PART OF THE PLAY where death plays a part, for instance:</p> <ul style="list-style-type: none"> • any of the deaths referred to in Act 1 which set the violent context of the play • the deaths of Duncan or his guards in Act 2 and the many implications of these • the death of Banquo or his reappearance at the banquet • the scene in which Macduff's family is murdered and what it reveals about a number of characters • any of the deaths in Act 5. <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 death • how that part of the play shows death affecting relationships • how death in that part of the play drives the plot • what Shakespeare is saying about death and its effect on behaviour • how the play's structure is affected by death in that part of the play • how different aspects of death are explored in that part of the play. |

| Band | Mark | AO2ii: develop and sustain interpretations of writers' ideas and perspectives. |
|-------------|-------------|--|
| 0 | 0 | No rewardable material. |
| 1 | 1-3 | <ul style="list-style-type: none"> • 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) | Explain how Shakespeare presents the character of Shylock in the extract. |
| | Use evidence from the extract to support your answer. (7 marks) |
| | Indicative content |
| | <p>Candidates will make inferences and judgements about the character of Shylock as seen in the extract by reference to the following points:</p> <ul style="list-style-type: none"> • Shylock is used to giving orders to Jessica: 'Jessica I say!' but he trusts her: 'There are my keys' • he is particularly commanding towards Lancelot: 'I do not bid thee call' and Lancelot's comment ('Your lordship was wont to tell me...without bidding') suggests that Shylock keeps tight control of servants • he seems to hold Lancelot in contempt: 'Who bids <i>thee</i> call?' • Shylock has doubts about his visit to Antonio: 'wherefore should I go?' and he knows he is not invited out of friendship: 'I am not bid for love' • he twists circumstance to suit himself: 'I'll go in hate, to feed upon...' • he hates Christians for being wasteful: 'The prodigal Christian...' • he is very uneasy: 'some ill a-brewing towards my rest' • money plays a big part in his life: 'I did dream of money-bags tonight' • he cleverly uses Lancelot's misuse of the word 'reproach': 'So do I his' • he dislikes music and merriment ('vile squealing') and dislikes the masque as a Christian celebration: 'Christian fools with varnished faces' • he wants Jessica to adopt this attitude: 'Clamber not you up to the casements' • he wishes to protect his possessions physically: 'Lock up my doors' and also morally: 'Let not the sound of shallow foppery enter' • he will attend the dinner against his instincts: 'But I will go'. <p>Accept any other valid response.</p> |

| Band | Mark | A02i: 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) | <p>Using your understanding of the extract, explain how the following lines might be performed.</p> <p>SHYLOCK Who bids <i>thee</i> call? I do not bid thee call.</p> <p>LANCELOT Your worship was wont to tell me I could do nothing without bidding.</p> <p style="text-align: center;"><i>Enter JESSICA</i></p> <p>JESSICA Call you? What is your will?</p> <p>SHYLOCK I am bid forth to supper, Jessica. There are my keys. – But wherefore should I go? I am not bid for love. They flatter me. But yet I'll go in hate...</p> <p>Give reasons for your answer.</p> <p style="text-align: right;">(7 marks)</p> |
| | Indicative content |
| | <p>Candidates will select from a range of material to explain how these lines might be performed.</p> <p>Comments should focus on the following aspects:</p> <ul style="list-style-type: none"> • Lancelot's and Shylock's reactions to each other in the first three lines • Jessica's attitude to her father • how Shylock treats Jessica • how Shylock behaves when he is questioning himself • successful answers are likely to deal with the lines phrase by phrase. <p>Accept any other valid response. Reasons should be given for performance suggestions made.</p> |

| Band | Mark | AO2iii: 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) | <p>In the extract, Shylock refers to hate. Explore the significance of hate in one other part of the play.</p> <p style="text-align: right;">(10 marks)</p> |
| | Indicative content |
| | <p>Candidates may draw on any relevant part of the play provided that the focus is on hate (AO2ii).</p> <p>Candidates must refer to ONE OTHER PART OF THE PLAY where hate is shown or referred to, for instance:</p> <ul style="list-style-type: none"> • any example of the hate shown by Shylock towards Christians, especially in Act 1 scene 3, 3.3 or 4.1 • any example of the hate shown by Christians towards Shylock, especially in 1.3, 3.2 or 4.1 • any example of Jessica’s intense dislike of her father, in 2.3 or 3.5. <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 hate • how that part of the play shows hate affecting relationships • how hate in that part of the play drives the plot • what Shakespeare is saying about hate • how the play’s structure is affected by hate in that part of the play • how different aspects of hate are explored in that part of the play. |

| Band | Mark | AO2ii: develop and sustain interpretations of writers' ideas and perspectives. |
|-------------|-------------|--|
| 0 | 0 | No rewardable material. |
| 1 | 1-3 | <ul style="list-style-type: none"> • Generally sound or sound understanding of theme and its importance • Clear reference to one other part of the play to support response. |
| 2 | 4-7 | <ul style="list-style-type: none"> • Thorough understanding of theme and its importance • Sustained reference to one other part of the play to support response. |
| 3 | 8-10 | <ul style="list-style-type: none"> • Perceptive understanding of theme and its importance • Discriminating reference to one other part of the play to support response. |

SECTION B: PROSE

Anita and Me

| Question Number | Question |
|-----------------|---|
| 4(a) | Explain how the writer presents the character of Meena in the extract. Use evidence from the extract to support your answer. <p style="text-align: right;">(7 marks)</p> |
| | Indicative content |
| | <p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none">• Meena finds humour in the discomfort caused by the furniture: 'leathery farts and squeaks'• she is amused by her overweight relatives: 'corpulent uncles', 'roly-poly aunties'• she takes delight in describing their embarrassment: 'vainly hold on to their sari petticoats as they slowly slipped backwards'• she is cunning ('I decided to adopt my cute...face') to defuse tension with her parents• she seems to be successful at school: 'over-achiever'• her reference to the incident with Mr Ormerod suggests she is not remorseful• 'a hundred years ago' suggests she has put the incident out of her mind• she follows her father's instructions: 'I obeyed'• she is happy when her father shows affection: 'sighed with relief as he slipped his arm around my waist'• she puts on the appearance of being sorry: 'shook my head sorrowfully'• she wants to avoid serious discussion: 'I desperately wanted to eat my jam tarts'• she enjoys her father's physical presence: 'snuggled into the crook of his arm'• and also his voice: 'I loved the timbre'• she takes pleasure in his stories and the imaginative journeys involved: 'the places it took me'. <p>Accept any other valid response.</p> |

| Band | Mark | A02i: 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) | Comment on how language is used to present Meena's home in the extract. Use evidence from the extract to support your answer. |
| | (7 marks) |
| | Indicative content |
| | <p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> • adjectives tell us that the furniture is not of the highest quality: 'mock leather', 'worn', 'rickety' • phrases describe the assorted relatives who visit: 'corpulent uncles' • other phrases suggest comfort: 'marshmallow cushions' • onomatopoeia and metaphors describe the noises the furniture makes: 'a symphony of leathery farts and squeaks' • other phrases indicate colour and decoration: 'tie-dye Indian hangings', 'brass ornaments', 'flowery suite' • these details reflect a mixture of cultures, Indian and English • rooms are named according to their function: 'telly and flop room' • quotation marks ('front room' and 'lounge') add irony to the description • the writer undermines any air of pretension with the phrase 'our telly and flop room' • personification is used to suggest the settee has a life of its own: 'the settee pushed me'. <p>Accept any other valid response.</p> |

| Band | Mark | AO2iii: 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 understanding of how the writer uses language to present ideas • Clear reference to the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Thorough understanding of how the writer uses language to present ideas to the reader • Sustained reference to the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> • Perceptive understanding of how the writer uses language to present ideas to the reader • Discriminating reference to the extract to support response. |

| Question Number | Question |
|-----------------|--|
| 4(c) | <p>In the extract, Meena is with her family. Explore the significance of family in one other part of the novel.</p> <p>You must refer to the context of the novel in your answer.</p> <p style="text-align: right;">(10 marks)</p> |
| | Indicative content |
| | <p>Candidates may draw on any relevant part of the novel provided that the focus is on family (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 family is shown or referred to, for instance:</p> <ul style="list-style-type: none"> • any episode involving Meena and her father (such as in chapters 1, 5, 6, 7, 10 or 11) • any episode involving Meena and her mother (such as in chapters 2 or 3) • any episode involving interaction between mama and papa (such as in chapters 2, 4 or 10) • any episode involving the extended family (such as in chapters 2, 4 or 5) • Anita and Tracey in chapters 3 or 6 • after the birth of Sunil in chapter 6 • Meena and her cousins in chapter 6 • the effect of Nanima’s arrival from chapter 8. <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 family • how that part of the novel shows family affecting relationships • how family in that part of the novel drives the plot • what the writer is saying about families • how the novel’s structure is affected by family in that part of the novel. <p>References to context are likely to focus on the ways members of a family react to the multicultural community to which they belong.</p> |

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

Balzac and the Little Chinese Seamstress

| Question Number | Question |
|-----------------|---|
| 5(a) | Explain how the writer presents the character of the Narrator in the extract. Use evidence from the extract to support your answer. <p style="text-align: right;">(7 marks)</p> |
| | Indicative content |
| | <p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none">• the Narrator is troubled by 'bad dreams' and this may indicate deep-seated anxiety• he is worried about the Little Seamstress• he shows no fear: 'without a thought of the risk to ourselves'• he is confused about being 'in my dream or in reality'• he cannot run as fast as Luo: 'I was outdistanced'• he remembers a previous dream 'in sharp detail'• he has visions of seeing the Little Seamstress 'lying at the foot of a cliff'• he admires the Little Seamstress's looks: 'her finely turned forehead'• he questions his own motives: 'Was it friendship?'• he is persistent: 'After two or three hours of running'• he is comforted by seeing the Seamstress alive and well: 'an immense relief'• he is physically shattered by his journey: 'dizzy, exhausted'. <p>Accept any other valid response.</p> |

| Band | Mark | A02i: 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) | Comment on how language is used to present the journey in the extract. Use evidence from the extract to support your answer. <div style="text-align: right;">(7 marks)</div> |
| | 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"> • phrases like 'losing her footing' and 'falling into the void' accentuate the dangerous high terrain, as does 'perpendicular cliffs' • the verbs 'slithering' and 'scrambling' suggest insecure footing • the phrase 'moist, slippery moss' further stresses the treacherous conditions • the words 'rocks', 'boulder', 'rocky' tell us about the many obstacles • the verbs 'chasing', 'running', 'taking flying leaps' indicate the speed of movement • phrases such as 'muscles ached' and 'mind reeled' point to the physical effects of the journey • the list 'dizzy, exhausted, my stomach heaving' stresses this further • the adjective 'treacherous' personifies the danger posed by the landscape • the list 'running, jumping, slithering, falling and even somersaulting' shows the physical demands of the journey • some phrases add to the anxiety and uncertainty which accompany the journey: 'ominous cries', 'circling invisibly', 'I wondered', 'round and round in my head'. <p>Accept any other valid response.</p> |

| Band | Mark | AO2iii: 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 understanding of how the writer uses language to present ideas • Clear reference to the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Thorough understanding of how the writer uses language to present ideas to the reader • Sustained reference to the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> • Perceptive understanding of how the writer uses language to present ideas to the reader • Discriminating reference to the extract to support response. |

| Question Number | Question |
|-----------------|--|
| 5(c) | <p>In the extract, the Narrator refers to friendship. Explore the significance of friendship in one other part of the novel.</p> <p>You must refer to the context of the novel in your answer.</p> <p style="text-align: right;">(10 marks)</p> |
| | Indicative content |
| | <p>Candidates may draw on any relevant part of the novel provided that the focus is on friendship (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 friendship features or is referred to, for instance:</p> <ul style="list-style-type: none"> • any episode illustrating the friendship between the Narrator and Luo, for example their arrival in the village or Luo’s illness • any episode concerning the Narrator and the Seamstress, such as the way he reacts to her pregnancy • any episode charting the growing romance between Luo and the Seamstress. <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 the young people’s reliance on friendship to survive in hostile circumstances.</p> |

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

Heroes

| Question Number | Question |
|-----------------|---|
| 6(a) | Explain how the writer presents the character of Larry in the extract. Use evidence from the extract to support your answer. |
| | (7 marks) |
| | Indicative content |
| | <p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> • Larry speaks in 'a whisper', suggesting intimacy and sincerity • he genuinely wants to know why Francis 'want[ed] to die' • he responds physically to the mention of Nicole ('mouth drops open', 'flinches', 'reeling') and this shows shock and the impact of being reminded • he cannot believe Francis's explanation: 'Shaking his head' • he comforts Francis: 'You're too hard on yourself' • he points out his superiority over Francis: 'You couldn't have stopped me' and he is patronising towards Francis: 'You were just a child...' • his 'long sigh' may indicate he is dismissing Francis's concerns • his questions ('To tell me this?') suggest his disbelief • he confesses his attraction to 'sweet young things' • he admits his 'sins' and 'evil' and he tries to justify these: 'We love the thing that make us...' • he does not see himself as different: 'Everybody sins...' • he seeks justification in his belief that there are 'all kinds of love' • he is moved by Francis's complimentary remarks: 'sighs', 'trembling', 'trembles' • he wants to be remembered for his 'good things' and suggests his 'one sin' is not enough to 'wipe' these away. <p>Accept any other valid response.</p> |

| Band | Mark | A02i: 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) | Comment on how language is used to present Francis's thoughts and actions in the extract. Use evidence from the extract to support your answer. |
| | (7 marks) |
| | Indicative content |
| | <p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> • the word 'Stunned' indicates his surprise at Larry's question but 'realising' shows that he remembers and understands • the sentence 'My own voice is now a whisper' indicates the intensity of his memories and feelings • use of the present tense creates dramatic immediacy • the short sentence 'I still want to die' is a shocking indication of Francis's mental state • the phrase 'I did nothing' shows Francis's guilt • the verbs 'trembling' and 'shaking' tell us how strongly Francis is affected • the phrase 'I am suddenly overwhelmed' and the question 'Why has it come to this?' suggest he is questioning himself • the word 'booming' indicates he is not fully in control of his voice • his internal questions ('Had he done it before?') show how intensely he is processing information • the sentence 'I shake my head in dismay' is a sign of how difficult it is for him to understand • his expression of 'love' towards Larry is a sign of his mental turmoil. <p>Accept any other valid response.</p> |

| Band | Mark | AO2iii: 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 understanding of how the writer uses language to present ideas • Clear reference to the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Thorough understanding of how the writer uses language to present ideas to the reader • Sustained reference to the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> • Perceptive understanding of how the writer uses language to present ideas to the reader • Discriminating reference to the extract to support response. |

| Question Number | Question |
|-----------------|---|
| 6(c) | <p>In the extract, Francis refers to love. Explore the significance of love in one other part of the novel.</p> <p>You must refer to the context of the novel in your answer.</p> <p style="text-align: right;">(10 marks)</p> |
| | Indicative content |
| | <p>Candidates may draw on any relevant part of the novel provided that the focus is on love (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 love is shown or referred to, for instance:</p> <ul style="list-style-type: none"> • any episode involving reference to Francis’s love for Nicole from chapters 2, 5, 7, 9, 11, 12, 15 or 16 • any episode involving reference to Francis’s love for Larry from chapters 5, 7, 11 and 14. <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 love • how that part of the novel shows love affecting relationships • how love in that part of the novel drives the plot • what the writer is saying about love • how the novel’s structure is affected by love in that part of the novel. <p>References to context are likely to focus on the way fledgling love is damaged by events and circumstances.</p> |

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

Of Mice and Men

| Question Number | Question |
|-----------------|---|
| 7(a) | Explain how the writer presents the character of Curley's wife in the extract. Use evidence from the extract to support your answer. |
| | (7 marks) |
| | Indicative content |
| | <p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> • Curley's wife shows contempt for Crooks: 'scorn', 'Nigger' • she threatens him: 'You know what I could do?' • she pursues her advantage: 'closed on him' • she makes her power over Crooks explicit: 'keep your place', 'I could get you strung up' • she physically dominates Crooks: 'stood over him' • she is ready to attack Crooks further: 'whip at him again' • she is confident of her power over the other men present: 'Tell an' be damned', 'Nobody'd listen to you' • she keeps her calm: 'appraised him coolly' • she doubts what Candy says: 'I ain't sure you heard nothing' • she is grateful to Lennie: 'I'm glad you bust up Curley' • she shows dislike of her husband: 'I'd like to bust him myself' • she is used to being stealthy and evasive: 'slipped out the door and disappeared into the dark barn.' <p>Accept any other valid response.</p> |

| Band | Mark | A02i: 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) | <p>Comment on how language is used to present the reactions of the men in the extract.</p> <p>Use evidence from the extract to support your answer.</p> <p style="text-align: right;">(7 marks)</p> |
| | Indicative content |
| | <p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> • the adverb 'hopelessly' indicates how Crooks is unable to defend himself • the phrases 'grow smaller', 'pressed himself', 'reduced himself to nothing' stress how he is cowed by the attack • the negatives 'no personality', 'no ego', 'nothing to arouse' show how he is blotting out his identity • his repetition of 'Yes ma'am' tells us he is totally accepting the power of Curley's wife • the phrases 'his voice was toneless', 'sat perfectly still', 'eyes averted' stress his complete submission • the adjective 'fascinated' indicates that Candy is spellbound by Curley's wife • the adverb 'quietly' suggests Candy's tension or nervousness • the verbs 'subsided' and 'agreed' show how he too submits • the verb 'whined' shows Lennie's distress, and comparison with an animal • the phrases 'stepped over to him' and 'don't you worry' tell us how Candy tries to comfort Lennie • Candy's final words to Curley's wife suggest he is exercising some degree of control. <p>Accept any other valid response.</p> |

| Band | Mark | AO2iii: 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 understanding of how the writer uses language to present ideas • Clear reference to the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Thorough understanding of how the writer uses language to present ideas to the reader • Sustained reference to the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> • Perceptive understanding of how the writer uses language to present ideas to the reader • Discriminating reference to the extract to support response. |

| Question Number | Question |
|-----------------|---|
| 7(c) | <p>In the extract, Curley's wife has power over the men. Explore the significance of power in one other part of the novel.</p> <p>You must refer to the context of the novel in your answer.</p> <p style="text-align: right;">(10 marks)</p> |
| | Indicative content |
| | <p>Candidates may draw on any relevant part of the novel provided that the focus is on power (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 power is shown or referred to, for instance:</p> <ul style="list-style-type: none"> • George exercising power over Lennie • Lennie's power of emotional blackmail over George • Lennie's physical power over Curley • Curley's power over the men • Crooks's baiting of Lennie • Lennie's threat towards Crooks. <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 power • how that part of the novel shows power affecting relationships • how power in that part of the novel drives the plot • what the writer is saying about power • how the novel's structure is affected by power in that part of the novel. <p>References to context are likely to focus on the hierarchy of the ranch.</p> |

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

Rani and Sukh

| Question Number | Question |
|-----------------|---|
| 8(a) | Explain how the writer presents the character of Rani in the extract. Use evidence from the extract to support your answer. <p style="text-align: right;">(7 marks)</p> |
| | Indicative content |
| | <p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> • Rani’s name means ‘queen’, her parents speak Punjabi and this makes us aware of her heritage • she feels that her name can be a cause for mockery: ‘a noose around my neck’, ‘Natalie rips me over it’ • she is influenced by her best friend Natalie • she speaks directly to the reader and hints at future ‘trouble’ • she uses direct address (‘if you think about it’, ‘No-seriously’) to establish a relationship with the reader • her relationship with Sukh is slow to develop, which she thinks is ‘quite weird’ • Natalie’s sexualised comments about Sukh awaken Rani’s interest: ‘sexy...bum’ • she has a low opinion of other boys at school: ‘minging’, ‘stupid’, ‘babies’, ‘Nasty’ • she is frank about her emotions: ‘my heart skipped a beat’, ‘blush’, ‘feel hot’ • this shows she expresses herself in clichés • she is self-critical: ‘I know it sounds all stupid’ • she is extremely attracted to Sukh: ‘Talk about fit’. <p>Accept any other valid response.</p> |

| Band | Mark | A02i: 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) | Comment on how language is used to present Sukh and the other boys in the extract. Use evidence from the extract to support your answer. <div style="text-align: right;">(7 marks)</div> |
| | Indicative content |
| | <p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> • adjectives describe most of the boys at school as 'minging', 'stupid', 'nasty' • the nouns 'crowd', 'kids', 'lads' and 'gangs' lump them all together • the phrase 'they fight' suggests they are aggressive • the references to 'porn magazines', the comment that they 'giggle at the naked women' and the description of them having 'no concept of hormonal control' all contribute to the view that they are immature • the nouns and phrases 'spots', 'greasy hair', 'BO', 'smelly feet' stress their physical repulsiveness • in contrast, the language used to describe Sukh is positive, starting with the phrase 'how sexy Sukh's bum looked' • an adjectival phrase describes the 'beautiful amber-brown colour of his eyes' • this is developed into a simile: 'like pools...Pools of honey' • other phrases emphasise his good looks: 'beautiful', 'big eyes and really thick, long lashes', 'coffee-coloured skin', 'totally kissable lips', 'white teeth that sparkled' • his direct gaze and the simile 'just like a girl's' further distance him from the other boys. <p>Accept any other valid response.</p> |

| Band | Mark | AO2iii: 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 understanding of how the writer uses language to present ideas • Clear reference to the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Thorough understanding of how the writer uses language to present ideas to the reader • Sustained reference to the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> • Perceptive understanding of how the writer uses language to present ideas to the reader • Discriminating reference to the extract to support response. |

| Question Number | Question |
|-----------------|---|
| 8(c) | <p>In the extract, Rani mentions her parents. Explore the significance of parents in one other part of the novel.</p> <p>You must refer to the context of the novel in your answer.</p> <p style="text-align: right;">(10 marks)</p> |
| | Indicative content |
| | <p>Candidates may draw on any relevant part of the novel, provided that the focus is on parents (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 parents are shown or referred to, for instance:</p> <ul style="list-style-type: none"> • Rani’s relationship with her parents before or after they find out about Sukh • any episode dealing with the attitude of Sukh’s father • the reactions of either set of parents to the relationship between Billah and Kulwant. <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 parents • how that part of the novel shows parents affecting relationships • how parents in that part of the novel drive the plot • what the writer is saying about parents • how the novel’s structure is affected by parents in that part of the novel. <p>References to context are likely to focus on the attitudes of parents to their children and their concept of family honour.</p> |

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

Riding the Black Cockatoo

| Question Number | Question |
|-----------------|--|
| 9(a) | Explain how the writer presents John, the narrator, in the extract. Use evidence from the extract to support your answer. |
| | (7 marks) |
| | Indicative content |
| | <p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> • John stresses 'I'm not a little kid any more' and this suggests he needs to assert himself • he left home 20 years ago so is probably in his late thirties • he is a parent, so has that in common with his father • he is insecure; his father has the power to make him feel 'a very nervous ten-year-old' • even so, he had a fairly relaxed childhood: 'didn't spend [it] in fear' • he and his brother were probably mischievous: 'got away with murder' • he can read his father's ('dark' and 'good') moods and responds accordingly • he placates his father with a 'nod in agreement' even when he disagrees with him • he has contact with his parents as grandparents: 'drop off my two-year-old' • he is nervous when visiting his father: 'fumbled', 'struggling' • he realises he must express himself carefully: 'It's sort of a delicate matter' • he worries about what his father may think: 'I'm sure he thought I was...' <p>Accept any other valid response.</p> |

| Band | Mark | A02i: 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) | Comment on how language is used to present John's father in the extract. Use evidence from the extract to support your answer. |
| | (7 marks) |
| | Indicative content |
| | <p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> • the phrase 'unnerving ability...to teleport me back' shows how his father can be intimidating • the image 'with a barely perceptible nostril twitch' indicates that he can have an effect with slight gestures • the sentence beginning 'But Dad wasn't one to tolerate fools...' tells us that he has strong opinions and is forceful • the phrases 'dark moods' and 'good mood' suggest he has contrasting states of mind • the metaphor 'set his highly combustible Greek temper alight' tells us about his origins and his temperament • the phrase 'Little things...could set him off' shows that he can be volatile • the contrast between 'lefties, greenies' and 'right-wing diatribe' tells us about his political views • the phrase 'Aborigines – could set him off' suggests he may be racist • the contrast between the phrase 'mellowed considerably' and the metaphorical 'firebrand Dad of old' tell us how he has matured • the phrases 'caught off guard', 'tensed in mid-step and 'took a breath' show how he is unused to his son's assurance. <p>Accept any other valid response.</p> |

| Band | Mark | AO2iii: 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 understanding of how the writer uses language to present ideas • Clear reference to the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Thorough understanding of how the writer uses language to present ideas to the reader • Sustained reference to the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> • Perceptive understanding of how the writer uses language to present ideas to the reader • Discriminating reference to the extract to support response. |

| Question Number | Question |
|-----------------|--|
| 9(c) | <p>In the extract, John describes his father. Explore the significance of fathers in one other part of the text.</p> <p>You must refer to the context of the text in your answer.</p> <p style="text-align: right;">(10 marks)</p> |
| | Indicative content |
| | <p>Candidates may draw on any relevant part of the text provided that the focus is on fathers (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 a father is shown or referred to, for instance:</p> <ul style="list-style-type: none"> • Dad’s influence presented in chapter 2 • Dad’s reaction in chapter 4 • Dad, John and the bike in chapter 6 • John and his children in chapters 8 or 15 • Dad and the grindstone in chapter 15. <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 a father • how that part of the text shows a father affecting relationships • what the writer is saying about father/child relationships. <p>References to context are likely to focus on the contrast in attitudes to Aborigine culture and how these attitudes may change.</p> |

| Band | Mark | AO2ii: develop and sustain interpretations of writers' ideas and perspectives. AO2iv: understand texts in their social, cultural, and historical contexts. |
|-------------|-------------|---|
| 0 | 0 | No rewardable material. |
| 1 | 1-3 | <ul style="list-style-type: none"> • 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) | Explain how the writer presents the character of Scout in the extract. Use evidence from the extract to support your answer. |
| | (7 marks) |
| | Indicative content |
| | <p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> • Scout is amused by behaviour she finds unusual: 'the only two men we ever saw kiss' • she is judgemental: 'not high enough' • she is observant: 'Jack was a head shorter' • she makes comparisons: 'Jack made better use of his face' • she references the difference between her perceptions as a child and as an adult: 'we were never wary of his sharp nose' • she admits she is 'terrified' by 'men of science' and doctors • she is complimentary about Uncle Jack's approach to medical treatment: 'he never behaved like a doctor' • she is reluctant to seek this treatment: 'lurked', 'permitting no one to come near me' • she has a sense of humour: 'kept me laughing' • this sense of humour is sophisticated for a child, as the nature of Uncle Jack's story suggests • she shows how learned she is: 'that was what was known as relativity' • she is curious: 'What's in those packages?' • she is forthright: 'She's gettin' fat' • she uses profane language: 'that's a damn story'. <p>Accept any other valid response.</p> |

| Band | Mark | A02i: 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) | Comment on how language is used to present Uncle Jack in the extract. Use evidence from the extract to support your answer. |
| | (7 marks) |
| | Indicative content |
| | <p>Candidates may select from a range of material from the extract. These could include the following points.</p> <ul style="list-style-type: none"> • the phrase 'pecked Atticus on the cheek' shows he is affectionate towards his brother • the phrase 'shook hands with Jem and swung me high' shows he differentiates between the children's ages, and perhaps their gender • the sentence beginning 'He and Aunty looked alike' suggests he is more animated or looked less severe than his sister • the parallel phrases of 'never terrified me' and 'never behaved like a doctor' indicate that he is approachable • the verbs/verb phrases 'performed a minor service', 'removing a splinter', 'tell us', 'give us an estimation', 'explain', 'employed' show he is both capable and sympathetic • the phrases 'kept me laughing' and 'yanked it while I was laughing' indicate his skill and use of psychology • his response 'None of your business' makes it clear he is plain-speaking • the comparison between his cat and other 'women' tells us about his lifestyle and, perhaps, his determination to remain single • his tale about 'left-over fingers' emphasises his ability to relate to children • the response 'I beg your pardon?' suggests he is slightly shocked by Scout and may disapprove of her language. <p>Accept any other valid response.</p> |

| Band | Mark | AO2iii: 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 understanding of how the writer uses language to present ideas • Clear reference to the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Thorough understanding of how the writer uses language to present ideas to the reader • Sustained reference to the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> • Perceptive understanding of how the writer uses language to present ideas to the reader • Discriminating reference to the extract to support response. |

| Question Number | Question |
|-----------------|---|
| 10(c) | <p>In the extract, Scout is with her family. Explore the significance of family in one other part of the novel.</p> <p>You must refer to the context of the novel in your answer.</p> |
| | (10 marks) |
| | Indicative content |
| | <p>Candidates may draw on any relevant part of the novel provided that the focus is on family (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 family is shown or referred to, for instance:</p> <ul style="list-style-type: none"> • any episode involving Scout, Jem and Atticus, or any two of them • any episode concerning the wider family, such as Aunt Alexandra and the debate about Calpurnia • any episode featuring the Ewells. <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 family • how that part of the novel shows family affecting relationships • how family in that part of the novel drives the plot • what the writer is saying about family • how the novel's structure is affected by family in that part of the novel. <p>References to context are likely to focus on how members of a family respond to the social concerns of Maycomb.</p> |

| Band | Mark | AO2ii: develop and sustain interpretations of writers' ideas and perspectives. AO2iv: understand texts in their social, cultural, and historical contexts. |
|-------------|-------------|---|
| 0 | 0 | No rewardable material. |
| 1 | 1-3 | <ul style="list-style-type: none"> • 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 | Your year group is holding a debate about zoos and wildlife parks. Write the text of a speech giving your views on whether they are beneficial or harmful. <p style="text-align: right;">(48 marks)</p> |
| | Indicative content |
| | <p>Purpose: presenting a point of view about zoos and wildlife parks Audience: the candidate's peers Form: a speech which is likely to make use of appropriate rhetorical devices, personal opinion and anecdote supported by relevant factual information. Continuous paragraphed prose is expected. Successful answers are likely to:</p> <ul style="list-style-type: none">• be clear and well-organised• display personal engagement• present a thoughtful consideration of the issues involved. <p>Candidates may write about their own experiences of zoos and wildlife parks but the more successful will consider the issues involved.</p> |

| Band | Mark | AO3i/ii i Write clearly, effectively and imaginatively, using and adapting forms and selecting vocabulary appropriate to task and purpose in ways that engage the reader. ii Organise information and ideas into structured and sequenced sentences, paragraphs and whole texts, using a variety of linguistic and structural features to support cohesion and overall coherence. |
|-------------|--------------|--|
| 0 | 0 | No rewardable response. |
| 1 | 1-6 | <ul style="list-style-type: none"> Expresses ideas that are generally appropriate. Generally sound grasp of the purpose of the writing and audience. Generally sound evidence of control in the choice of vocabulary and sentence structures. Organisation shows generally sound grasp of text structure, with opening and development, and broadly appropriate paragraphing. |
| 2 | 7-12 | <ul style="list-style-type: none"> Expresses and develops ideas appropriately. A clear sense of the purpose of the writing and audience Well-chosen vocabulary, and shows some evidence of crafting in the construction of sentences. Organisation is sound, with a clear text structure, controlled paragraphing to reflect opening, development and closure, together with successful use of cohesive devices. |
| 3 | 13-19 | <ul style="list-style-type: none"> Effectively presents ideas in a sustained way. A secure sustained realisation of the purpose of the writing task and its intended audience. Aptly chosen vocabulary and well-controlled variety in the construction of sentences. Organisation is secure, with a well-judged text structure, effective paragraphing and use of cohesive devices between and within paragraphs. |
| 4 | 20-26 | <ul style="list-style-type: none"> Assured presentation of fully developed ideas. A consistent fulfilment of the writing task and assured realisation of its intended audience. Aptly chosen, reasonably extensive vocabulary and assured control in the construction of varied sentence forms. Organisation is assured, with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of cohesive devices. |
| 5 | 27-32 | <ul style="list-style-type: none"> Achieves precision and clarity in presenting compelling and fully developed ideas. A strong, consistent fulfilment of the writing task sharply focused on the writer's purpose and audience. An extensive vocabulary and mature control in the construction of varied sentence forms. Organisation is convincing, with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of cohesive devices. |

| Band | Mark | A03iii 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 | <p>A local newspaper is publishing a series of articles on happiness. Write an article expressing your views on what happiness means to you and other people.</p> <p style="text-align: right;">(48 marks)</p> |
| | Indicative content |
| | <p>Purpose: to express personal views on happiness Audience: local newspaper readers Form: an article which presents personal views but which shows awareness of the lives of others. Successful answers are likely to:</p> <ul style="list-style-type: none"> • present a coherent and structured approach to the topic • consider a range of views on happiness • balance personal experience with generalisations • say something about how happiness can be achieved. <p>Interpretations of 'happiness' may be wide and varied. Please be prepared to reward reasoned presentations of a range of appropriate views.</p> |

| Band | Mark | AO3i/ii i Write clearly, effectively and imaginatively, using and adapting forms and selecting vocabulary appropriate to task and purpose in ways that engage the reader. ii Organise information and ideas into structured and sequenced sentences, paragraphs and whole texts, using a variety of linguistic and structural features to support cohesion and overall coherence. |
|-------------|--------------|--|
| 0 | 0 | No rewardable response. |
| 1 | 1-6 | <ul style="list-style-type: none"> Expresses ideas that are generally appropriate. Generally sound grasp of the purpose of the writing and audience. Generally sound evidence of control in the choice of vocabulary and sentence structures. Organisation shows generally sound grasp of text structure, with opening and development, and broadly appropriate paragraphing. |
| 2 | 7-12 | <ul style="list-style-type: none"> Expresses and develops ideas appropriately. A clear sense of the purpose of the writing and audience Well-chosen vocabulary, and shows some evidence of crafting in the construction of sentences. Organisation is sound, with a clear text structure, controlled paragraphing to reflect opening, development and closure, together with successful use of cohesive devices. |
| 3 | 13-19 | <ul style="list-style-type: none"> Effectively presents ideas in a sustained way. A secure sustained realisation of the purpose of the writing task and its intended audience. Aptly chosen vocabulary and well-controlled variety in the construction of sentences. Organisation is secure, with a well-judged text structure, effective paragraphing and use of cohesive devices between and within paragraphs. |
| 4 | 20-26 | <ul style="list-style-type: none"> Assured presentation of fully developed ideas. A consistent fulfilment of the writing task and assured realisation of its intended audience. Aptly chosen, reasonably extensive vocabulary and assured control in the construction of varied sentence forms. Organisation is assured, with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of cohesive devices. |
| 5 | 27-32 | <ul style="list-style-type: none"> Achieves precision and clarity in presenting compelling and fully developed ideas. A strong, consistent fulfilment of the writing task sharply focused on the writer's purpose and audience. An extensive vocabulary and mature control in the construction of varied sentence forms. Organisation is convincing, with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of cohesive devices. |

| Band | Mark | A03iii 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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