

# Mark Scheme (Results)

June 2011

GCSE English (5EH2H/01)

The Writers Craft

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## General Marking Guidance

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

## **Mark Scheme**

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

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

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

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

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

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

## **Assessment Objectives**

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

### **AO2: Reading**

- i Read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.
- ii Develop and sustain interpretations of writers' ideas and perspectives.
- iii Explain and evaluate how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.
- iv Understand texts in their social, cultural and historical contexts.

### **AO3: Writing**

- i Write clearly, effectively and imaginatively, using and adapting forms and selecting vocabulary appropriate to task and purpose in ways that engage the reader.
- ii Organise information and ideas into structured and sequenced sentences, paragraphs and whole texts, using a variety of linguistic and structural features to support cohesion and overall coherence.
- iii Use a range of sentence structures for clarity, purpose and effect, with accurate punctuation and spelling.

## SECTION A: SHAKESPEARE

### *Romeo and Juliet*

Question Number	Question	
<b>1(a)</b>	Explain how Shakespeare presents the character of Capulet in this 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 Capulet as seen in the extract by reference to the following points.</b></p> <ul style="list-style-type: none"> <li>• Capulet expects his daughter to obey him and is angry when she doesn't: 'disobedient wretch', 'never look me in the face'</li> <li>• he shows some resentment for Juliet being his 'only child': 'we have a curse in having her'</li> <li>• he is sarcastic towards the nurse: 'Lady Wisdom', 'Good Prudence' .</li> <li>• he is rude to the nurse ('mumbling fool') and thinks her fit only for 'gossip'.</li> <li>• he believes that it his fatherly duty to have Juliet 'match'd'.</li> <li>• he is excessive in his rage ('you are too hot') and will not listen to anyone else</li> <li>• he seems prepared to completely disown his daughter: 'hang, beg, starve, die in the streets'</li> <li>• he makes no effort to listen to the nurse or to his daughter ("speak not, reply not") and is dismissive of women in general: "smatter with your gossips"</li> <li>• his anger may be seen to be too sudden and reflects the gap in understanding between generations</li> <li>• he treats his daughter as property ('I'll give you to my friend')</li> <li>• some candidates may, however, compare his impetuosity with Romeo's.</li> </ul>	
Band	Mark	<b>AO2 i: 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	
1(b)	<p>Using your understanding of the extract explain how the following lines from the extract might be performed. Give reasons for your answer.</p> <p><i>Nurse</i>                    <b>God in heaven bless her!</b>                                  <b>You are to blame, my lord, to rate her so.</b></p> <p><i>Capulet</i> <b>And why, my Lady Wisdom? hold your tongue,</b>                                  <b>Good Prudence; smatter with your gossips, go.</b></p> <p><i>Nurse</i>    <b>I speak no treason.</b></p> <p><i>Capulet</i>                 <b>O, God-i-god-en</b></p> <p><i>Nurse</i>    <b>May not one speak?</b></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>• the nurse’s concern for Juliet and her effrontery in challenging Capulet. She may go to protect Juliet</li> <li>• Capulet’s reactions to the nurse: his sarcasm and exasperation</li> <li>• the nurse’s response to his rudeness</li> <li>• Juliet’s reactions now that attention is temporarily taken from her</li> <li>• the body language of all four characters.</li> </ul>		
Band	Mark	<b>AO2 iii: understand how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.</b>
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 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	
<b>1(c)</b>	<p>In the extract, we see conflict between the characters.</p> <p>Explore the significance of conflict between characters in <b>one other</b> part of the play.</p>	
	<b>(10 marks)</b>	
	Indicative content	
	<p><b>Candidates may draw on any relevant part of the play provided that the focus is on conflict between characters (AO2ii).</b></p> <p><b>Candidates may refer to:</b></p> <ul style="list-style-type: none"> <li>The fights between Mercutio and Tybalt, between Tybalt and Romeo and between Romeo and Paris</li> </ul> <p>Other possibilities are less pronounced but cases could be argued for discussions between Romeo and Friar Lawrence (2.3 and 3.3) or between Juliet and the Nurse (2.5).</p>	
Band	Mark	AO2 ii: develop and sustain interpretations of writers' ideas and perspectives.
<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>

Question Number	Question	
2(a)	Explain how Shakespeare presents the character of Lady Macbeth in this 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 Lady Macbeth as seen in the extract by reference to the following points.</b></p> <ul style="list-style-type: none"> <li>• Lady Macbeth's contempt at Macbeth's doubts : 'When you durst do it, then you were a man'</li> <li>• Lady Macbeth's ruthlessness and suppression of maternal instincts: 'I would..have..dash'd the brains out'</li> <li>• she is confident: 'we'll not fail'</li> <li>• she is resourceful and plans the details of the murder: 'When Duncan is asleep...'</li> <li>• she is willing to play her part in the crime: 'What cannot you and I perform'</li> <li>• she is capable of feigning sorrow: 'we shall make our griefs and clamour roar'</li> <li>• she is persuasive – she has convinced Macbeth</li> <li>• she has successfully challenged Macbeth's manhood and he has taken the bait: "Be so much more the man". She has appeared to be more manly than he: "bring forth men-children only."</li> </ul>	
<b>Band</b>	<b>Mark</b>	<b>AO2i</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>



<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	
<b>2(c)</b>	<p>In this extract, Lady Macbeth and Macbeth are discussing Duncan's murder.</p> <p>Explore the significance of murder in <b>one other</b> part of the play.</p>	
	<b>(10 marks)</b>	
	Indicative content	
	<p><b>Candidates may draw on any relevant part of the play provided that the focus is on murder (AO2ii).</b></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• Any of the murders carried out (of Duncan, of Banquo and of Macduff's family) and a consideration of what they tell us about Macbeth or any of the wider consequences.</li> </ul>	
Band	Mark	AO2ii
<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>

## The Merchant of Venice

Question Number	Question	
3(a)	<p>Explain how Shakespeare presents the character Shylock in the extract.</p> <p>Use <b>evidence</b> from the extract to support your answer.</p>	
	<b>(7 marks)</b>	
	Indicative content	
	<p><b><i>Candidates will make inferences and judgements about the character of Shylock as seen in the extract by reference to the following points.</i></b></p> <ul style="list-style-type: none"> <li>• <i>Shylock takes time to consider the important financial deal. He may be enjoying himself by keeping Bassanio on tenterhooks: “three thousand ducats, well” and the repetition of the terms</i></li> <li>• <i>he speaks and thinks in monetary terms – his “good” means financially “sufficient” rather than honourable</i></li> <li>• <i>he is cautious/realistic in considering the odds: “ships are but boards, sailors but men”</i></li> <li>• <i>he may be implicitly criticising Antonio’s want of prudence when he says “his means are in supposition”</i></li> <li>• <i>he is keen to “be assured” by meeting Antonio.</i></li> <li>• <i>he is a good orator and skilful with language, making use of repetition and asyndetic lists: “I will not eat with you, drink with you, nor pray with you”</i></li> <li>• <i>he twists the meaning of words: “good” and “assured”</i></li> <li>• <i>he is pedantic, explaining what “water thieves and land thieves” are: “-I mean pirates</i></li> <li>• <i>he is knowledgeable about the New Testament: “the Nazarite conjured the devil”</i></li> <li>• <i>he is contemptuous of Christian customs: he will not eat pork. And, by implication, strict in following Jewish custom</i></li> <li>• <i>he is brutally honest when refusing the invitation to dine</i></li> <li>• <i>some candidates may posit the view that Shylock expects that Antonio will fail and is hatching his “pound of flesh” plot here.</i></li> </ul>	
Band	Mark	AO2i
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. Give reasons for your answer.</p> <p><b>Shylock</b> Three thousand ducats; well.  <b>Bassanio</b> Ay, sir, for three months.  <b>Shylock</b> For three months; well.  <b>Bassanio</b> For the which, as I told you, Antonio shall be bound.  <b>Shylock</b> Antonio shall become bound; well.  <b>Bassanio</b> May you stead me? will you pleasure me? shall I know 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>• Shylock is in control. His answer is important to Bassanio</li> <li>• Shylock takes time to consider the terms of the proposal. He is thinking the matter through</li> <li>• Shylock may be toying with Bassanio’s neediness by delaying his answer.</li> <li>• significance can be drawn from the way Shylock pronounces “well” and by his body language and possible pauses</li> <li>• comedy might be drawn from Shylock’s delaying tactics</li> <li>• on the contrary Bassanio is impatient. His “as I told you” and the questions in his last utterance smack of desperation. There may be an increase in his impatience throughout these lines.</li> </ul>		
Band	Mark	AO2iii
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>

<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>
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Question Number	Question	
<b>3(c)</b>	In the extract, we see conflict between characters. Explore the significance of the conflict between characters 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 the conflict between characters (AO2ii).</b></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• Any of the confrontations between Shylock and his Christian 'enemies', in or out of the court.</li> <li>• The less serious quarrels in the last scene.</li> </ul>	
Band	Mark	AO2ii
<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	
4(a)	Explain how the writer presents the character of Meena in this 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>• Meena is used to (rare) insults and makes preparations to withstand them: "I had expected aggression"</li> <li>• she believes she can impress with cheekiness: "I believed...I had won them over with my cheeky charm"</li> <li>• she tries to sound English so as not to seem an outsider: "my deliberately exaggerated Tollington accent"</li> <li>• she wants to show she understands English so no one will abuse her: "proving...that I belonged"</li> <li>• she enjoys putting on an act: "swept up by the drama of the occasion"</li> <li>• she imagines recounting her success to her friends: "embroider the story for my friends"</li> <li>• she is shocked when she is abused by the old lady: "as if I had been punched"</li> <li>• Meena has taken all the precautions she can think of to avoid any upset so is particularly shaken by the woman's words. She just wants to get away: "began running...the door open and the lights were green"</li> </ul>	
Band	Mark	AO2 i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <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	
4(b)	<p>Comment on how language is used to present the effect of racism in the extract.</p> <p>Use <b>evidence</b> from the extract to support your answer.</p>	
	<b>(7 marks)</b>	
	Indicative content	
	<p><b><i>Candidates may select from a range of materials from the extract. These could include the following points.</i></b></p> <ul style="list-style-type: none"> <li>• the word "hissed" highlights the covert and snake-like malice directed at her</li> <li>• the word "endured" suggests she puts up with aggression and is partly used to it</li> <li>• the alliterative phrase "cheeky charm" indicates a lighthearted ness in the way she approaches her task</li> <li>• the "Well, What A Mess But it's Not My Fault " expression suggests she is putting on an act. She gives it a title, like a comedy routine or sketch</li> <li>• her "exaggerated Tollington accent" is used to show belonging</li> <li>• "Sweet-faced elderly woman" serves to emphasise the shock that comes later – she doesn't expect aggression from a woman who "blinked" and "fumbled" and is an "old dear"</li> <li>• her Tollington accent is demonstrated in the way she talks to the woman: "can yow move back just a bit? Ta"</li> <li>• the woman's words shock her all the more because they are presented as being childish: "woggy wog" and the fact that the woman says them "casually"</li> <li>• the simile "as if I had been punched" shows how shocked she was.</li> <li>• the breathlessness of the last sentence mirrors her distress and running away.</li> </ul>	
<b>Band</b>	<b>Mark</b>	<b>AO2 iii: 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>
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Question Number	Question	
4(c)	<p>In the extract, Meena is hurt by a racist comment.</p> <p>Explore the significance of racism 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><i>Candidates may draw on any relevant part of the novel provided that the focus is on racist language or behaviour (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</i></b></p> <p><b><i>Candidates may refer to:</i></b></p> <ul style="list-style-type: none"> <li>• the casual racism of the name chosen for Tracey’s dog (AO2ii) and what this shows about attitudes in England at the time (AO2iv)</li> <li>• stories told by older members of Meena’s family about their early days in England (AO2ii) and the explicit hostility of that period (AO2iv)</li> <li>• Sam Lowbridge’s reference to “darkies” at the fete and to “nigger” in front of the news camera (AO2ii) reveals his inherent racism even though he is friendly towards Meena (AO2iv)</li> <li>• Mama’s encounter with Deirdre (AO2ii) which sees Deirdre assuming superiority over Mama despite Deirdre’s lower educational status (AO2iv)</li> <li>• the assault on Mr Bhatra the Bank Manager (AO2ii) which shows how racism can escalate into violence (AO2iv)</li> <li>• the notes received by Meena which mix personal insults (AO2ii) with racist ones, indicating an inability of people to differentiate between the two at this point in history (AO2iv).</li> </ul>		
Band	Mark	<p><b>AO2 ii: develop and sustain interpretations of writers’ ideas and perspectives.</b></p> <p><b>AO2 iv 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>

**Balzac and the Little Chinese Seamstress**

Question Number	Question	
5(a)	<p>Explain how the writer presents the character of the narrator in this extract. Use <b>evidence</b> from the extract to support your answer.</p>	
	<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 narrator is caring and tender towards the seamstress: “lovingly”</li> <li>• his experience of reading leads him to dramatise his role as that of a “secret agent” and Luo’s role as “commander”</li> <li>• he is observant, noticing her hands and the pink scar</li> <li>• he is not offended by being told he knows “girlish stuff” and acknowledges the influence of his mother</li> <li>• he is willing to try something new which may work: “according to her”</li> <li>• he has feelings of intimacy towards the seamstress (“kiss her red nails”) but is loyal to the wishes of his friend: “prohibitions arising from my gallant commitment”</li> <li>• he feels that his self-denial is noble: “gallant commitment”</li> </ul>	
Band	Mark	AO2i
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	
5(b)	Comment on how language is used to present the relationship between the narrator and the Little Seamstress in this 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 materials from the extract. These could include the following points.</b></p> <ul style="list-style-type: none"> <li>• he creates a mood of intimacy and concealment: "alone", "privacy", "sheltered", "secret agent"</li> <li>• he pictures himself in dramatic roles serving the interests of the seamstress: "storyteller", "cook", "laundry-man", "factotum", "manicurist"</li> <li>• the seamstress's question is forthright but does not offend him</li> <li>• the seamstress accepts his superior knowledge and submits to his ministrations</li> <li>• the word "gnarled" related to "peasant" helps to elevate the seamstress to a position above the common herd in his eyes</li> <li>• "I longed to ask" indicates a desire which is not likely to be consummated</li> <li>• "The scar on her finger" reminds him of the seamstress's commitment to Luo</li> <li>• the shock of this reminder is accentuated by the force of the word "thud"</li> <li>• he dramatises himself further in romantic terms: "gallant commitment", "artistic endeavour".</li> </ul>	
<b>Band</b>	<b>Mark</b>	<b>AO2iii</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, the Narrator describes himself as “the secret agent”.</p> <p>Explore the significance of keeping secrets 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><i>Candidates may draw on any relevant part of the novel provided that the focus is on secrets (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</i></p> <p><i>Candidates may refer to:</i></p> <ul style="list-style-type: none"> <li>• The relationships with the seamstress</li> <li>• Hiding the books</li> <li>• The seamstress’s abortion</li> </ul>	
Band	Mark	AO2ii/iv
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 Larry in this 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>• Larry is curious about Francis's mood</li> <li>• he persists, even when Francis doesn't want to open up, showing he is genuinely concerned</li> <li>• he makes Francis nervous about himself: "avoiding his eyes"</li> <li>• he is observant, noticing Francis's "reflexes" and "athletic gait"</li> <li>• he takes the trouble to explain clearly to Francis "spelled out... 'g-a-i-t'", or may be unnecessarily pedantic</li> <li>• Larry's opinion is always respected ("could never be dismissed")</li> <li>• Larry tries to boost Francis's confidence and self-esteem: "You're going to be a champion"</li> <li>• Larry seems to be in charge of the facilities and is true to his word.</li> </ul>	
Band	Mark	AO2i
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 relationship between Larry and Francis in this 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 materials from the extract. These could include the following points.</b></p> <ul style="list-style-type: none"> <li>• the repetition of “nothing” in the first few lines emphasises how Francis feels about himself at this point</li> <li>• mention of “Follies and Fancies” and “Happy Days” stresses Francis’s despondency, which Larry responds to</li> <li>• the activities of the “other kids” are a “mockery” to Francis and deepens the mood</li> <li>• the word “dropping” suggests how Larry comes down to Francis’s level in order to reach him</li> <li>• there are some things which Francis does not admit to Larry, as seen in his inner voice speaking about Nicole</li> <li>• Larry’s concern makes Francis annoyed with himself: “self-pity”, “snap out of it”</li> <li>• Larry’s compliments stir Francis out of his mood: “my interest quickened”</li> <li>• Larry’s compliments are condensed into specifics about Francis’s physical attributes: “outstanding reflexes”, “athletic gait”</li> <li>• their exchanges mirror the rhythms of everyday colloquial speech: “During callisthenics”, “I’ll be here”.</li> </ul>	
<b>Band</b>	<b>Mark</b>	<b>AO2iii</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, Francis lacks confidence.</p> <p>Explore the significance of Francis's lack of confidence 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><i>Candidates may draw on any relevant part of the novel provided that the focus is on Francis's lack of confidence (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</i></b></p> <p><b><i>Candidates may refer to:</i></b></p> <ul style="list-style-type: none"> <li>• Francis's early attempts to meet with and talk to Nicole</li> <li>• His inability to help when Nicole is attacked</li> <li>• His later encounters with Nicole</li> </ul> <p>Reference should be made to the reasons why Francis is lacking confidence at the time of the chosen incident (low self-esteem, guilt, war injuries et al).</p>	
Band	Mark	AO2ii/iv
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>

***Of Mice and Men***

Question Number	Question	
<b>7(a)</b>	Explain how the writer presents the character of Curley’s wife in this 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 wife treats Crooks as an inferior being: “turns on him in scorn” and calls him “nigger”</li> <li>• she does not hesitate to threaten and use her power over Crooks: “strung up on a tree”</li> <li>• she is malicious and revels in her advantage: “she closed on him”, “she could whip at him again”(Crooks) and “Tell and be damned... Nobody’d listen to you”(Candy)</li> <li>• she has no fear of the men despite their physical superiority: “closed”, “stood over”</li> <li>• she is more defensive when she thinks Curley might be back</li> <li>• she shows dislike of Curley: “I’d like to bust him myself”.</li> </ul>		
Band	Mark	AO2i
<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)	<p>Comment on how language is used to present the men's reactions to Curley's wife in the extract.</p> <p>Use <b>evidence</b> from the extract to support your answer.</p>	
	<b>(7 marks)</b>	
	Indicative content	
	<p><b><i>Candidates may select from a range of materials from the extract. These could include the following points.</i></b></p> <ul style="list-style-type: none"> <li>• the adverb "coldly" indicates Crooks' dislike when he tries to get her out of his room</li> <li>• but he "stared hopelessly" when he realises she has the advantage.</li> <li>• Crooks realises he is in her power and is cowed by her threats of lynching: "reduced himself to nothing", "no ego", "drawn in"</li> <li>• Candy is fascinated by her and his challenging of her is short-lived, suggested by "Nobody'd listen to us".</li> <li>• Crooks visibly shrinks when she has responded: "drew into himself", "seemed to grow smaller", "pressed himself against the wall", "reduced himself to nothing"</li> <li>• Crooks neutralises himself: "reduced himself to nothing", "No personality, no ego", "nothing to arouse either like or dislike", "his voice was toneless"</li> <li>• Crooks is too afraid to risk movement: "sat perfectly still, his eyes averted everything that might be hurt drawn in"</li> <li>• yet Candy persists by keeping calm and has some success: "'better go home now', he said quietly" and uses the only threat he can</li> <li>• Lennie behaves like a scared animal: "whined"</li> <li>• they all share the same dialect and vocabulary of double negatives and words like "wisht", "ain't" "bust up" which emphasises their similarities rather than their differences but Curley's wife has power derived from her husband and her sex</li> <li>• much of the language hints at the link between the humans and the animals around them: Crooks make sure that "everything that may be hurt [is] drawn in" and the three-part list at the end of the extract foreshadows the scene of Curley's wife's death</li> <li>• none of the characters in the extract are referred to by name by the others, which indicates an essential lack of intimacy between them.</li> </ul>	
<b>Band</b>	<b>Mark</b>	<b>AO2iii</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's wife threatens Crooks with violence.</p> <p>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><i>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).</i></b></p> <p><b><i>Candidates may refer to:</i></b></p> <ul style="list-style-type: none"> <li>• Curley's assault on Lennie and the damage done when Lennie is given permission to fight back. The physical and mental effects on Curley.</li> <li>• The incident in Weed and its consequences</li> <li>• The killing of mouse or pup or Candy's dog</li> <li>• The killing of Curley's wife</li> <li>• The killing of Lennie</li> </ul> <p>And how any of these highlight Lennie's mental condition and the contextual circumstances which make these incidents significant.</p>		
Band	Mark	AO2ii/iv
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>

**Rani and Sukh**

Question Number	Question	
<b>8(a)</b>	<p>Explain how the writer presents the character of Resham Bains in this extract. Use <b>evidence</b> from the extract to support your answer.</p>	
	<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>• Resham is vigorously opposed to bloodshed “No!’ spat Resham”</li> <li>• he considers that his new nationality represents a different or higher level of civilisation: “We are British now...”</li> <li>• he assumes male dominance (“You leave that to me, woman...”) and paternalism: “Rani, sit down”</li> <li>• the killing in the Punjab has affected him deeply, at first requiring revenge (“I wanted to kill him”) but now leading him to seek reconciliation with “my first friend”</li> <li>• he is deeply moved by the loss of Billah, Kulwant and Mohinder: “He swallowed to hold back his emotions”</li> <li>• he is optimistic about the situation: “I hope that this will bring our families together”</li> <li>• he is nurturing and reconciliatory: “I will love you as my own daughter”</li> </ul>		
Band	Mark	AO2i
<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	
8(b)	Comment on how language is used to present reactions to violence 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 materials from the extract. These could include the following points.</b></p> <ul style="list-style-type: none"> <li>• Sukh's mother uses vivid imagery when expressing her fears: "There will be more blood spilled"</li> <li>• Resham is strongly against violence: "No!" spat Resham"</li> <li>• Resham feels that violence belongs to another world: "We are not in a village in the Punjab"</li> <li>• Resham is aware of the possible far-reaching potential consequence of violence: "this will <i>not</i> destroy us"</li> <li>• "dishonour" is a concept that can spark violence</li> <li>• Resham's urge to avenge violently is expressed graphically: "I wanted to...tear out his heart"</li> <li>• Resham's desire for appeasement is expressed by calling Mohinder his metaphorical "brother"</li> <li>• Resham uses the metaphor "tear them apart" to suggest the potential result of "dishonour"</li> </ul>	
<b>Band</b>	<b>Mark</b>	<b>AO2iii</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, the characters discuss violence that has happened in the past.</p> <p>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>	
	<b>(10 marks)</b>	
	Indicative content	
	<p><b><i>Candidates may draw on any relevant part of the novel, provided that the focus is on the significance of violence (AO2ii) and a reference is made to social, cultural, historical context (AO2iv).</i></b></p> <p><b><i>Candidates may refer to</i></b></p> <ul style="list-style-type: none"> <li>• how the violence expected in response to dishonour in Punjabi culture (AO2iv) has been at the root of the feud since the behaviour of Billah and Kulwant (AO2ii)</li> <li>• how Punjabi traditions restrict women and frown on pre-marital sexual activity (AO2iv). The relationship of Rani and Sukh lead to the violence at the end of the novel (AO2ii)</li> <li>• the tribal divisions of the Punjabi community in Leicester(AO2iv) trigger the violence at the football match(AO2ii)</li> <li>• Candidates may also draw parallels between the feud in the novel and the historic feud in Romeo and Juliet (AO2ii) and how similar intractable cultural imperatives lead to the violence which is inherent in some cultures (AO2iv).</li> </ul>	
Band	Mark	AO2ii/iv
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’s father in this 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’s Dad is liable to act quickly without thinking through the consequences: “As far as Dad was concerned it was all sorted”</li> <li>• his Dad shows “new-found zeal and goodwill” which is a result of the turnaround from his earlier racism</li> <li>• at first, Dad is unimpressed by John’s legalistic language. He “made one of his bristling grunt sounds”</li> <li>• he responds better to down-to-earth language like “mob of bloody pirates”: “Dad burst out laughing”</li> <li>• Dad is more reasonable when adequately convinced: “‘You’re probably right, son”</li> <li>• his new choice of film shows how deep his “change of heart” is</li> <li>• his reaction to “Aboriginal faces...activists or demonstrators” is now “relaxed, comfortable”.</li> </ul>	
Band	Mark	AO2i
<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)	<p>Comment on how language is used to present John's attitude to his father in the extract. Use <b>evidence</b> from the extract to support your answer.</p>	
	<b>(7 marks)</b>	
	Indicative content	
	<p><b>Candidates may select from a range of materials from the extract. These could include the following points.</b></p> <ul style="list-style-type: none"> <li>• John feels "moved by my father's goodwill and zeal"</li> <li>• the metaphor "alarm bells were pinging in my ears" shows that John does not automatically accept what his father says</li> <li>• John is able to translate his father's metaphorical "bristling grunt" into the equally metaphorical "bullshit"</li> <li>• John is able to adjust his language to get through to his father : from the alliterative legalese of "politics and protocols" to the more colloquial "cool it", "mob of bloody pirates" and "stashed"</li> <li>• John understands his father's tastes and what sends him to the metaphorical "celluloid heaven"</li> <li>• he is sensitive to his father's moods: "gone was the tension" "He was relaxed, comfortable": both stress the contrast in his father</li> <li>• John's choice of "happily chomping popcorn" makes his father seem content and childlike.</li> </ul>	
<b>Band</b>	<b>Mark</b>	<b>AO2iii</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>John's father changes his attitudes to Aboriginal culture</p> <p>Explore the significance of changing attitudes in <b>one other</b> part of the book</p> <p>You <b>must</b> refer to the context of the novel in your answer.</p>	
	<b>(10 marks)</b>	
	Indicative content	
	<p><i>Candidates may draw on any relevant part of the novel provided that the focus is on changing attitudes (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</i></p> <p><i>Candidates may refer to:</i></p> <ul style="list-style-type: none"> <li>• the way John has to come to terms with the significance of the skull in Aborigine culture</li> <li>• How he is affected by his research into the early treatment of Aborigines by settlers.</li> </ul>	
<b>Band</b>	<b>Mark</b>	<b>AO2ii/iv</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>

***To Kill a Mockingbird***

Question Number	Question	
<b>10(a)</b>	Explain how the writer presents the character of Atticus in this 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>• Atticus has a sense of humour: he “got up grinning”</li> <li>• Atticus takes his time when making decisions: “he walked slowly across the room”</li> <li>• he tries to put people at their ease in the courtroom “‘Miss Mayella,’ he said smiling”</li> <li>• he is polite and respectful: “Miss Mayella”, “ma’am” “Mr Finch is always courteous to everybody”</li> <li>• he makes assumptions about his witness without waiting for an answer “won’t you? Good”</li> <li>• he is capable of being “startled”</li> <li>• he knows when to step back from a situation: “Atticus... let Judge Taylor handle this one.”</li> </ul>	
Band	Mark	AO2i
<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)	Explain how the writer uses language to present the attitudes of other characters to Atticus in the extract.	
	<b>(7 marks)</b>	
	Indicative content	
	<p><b>Candidates may select from a range of materials from the extract. These could include the following points.</b></p> <ul style="list-style-type: none"> <li>the narrator (Scout) can infer Atticus's thought processes from his movements: "From long years of experience, I could tell he was trying to come to a decision about something"</li> <li>Mayella "jerked her head resentfully" when Atticus asked her a question she had already answered</li> <li>Mayella reacts "furiously" to Atticus' perceived "mockin'" when he addresses her politely as "Miss Mayella" and "ma'am"</li> <li>Mayella's strong dialect ("Long's you keep on makin' fun o' me" and "I don't hafta take his sass") indicates the class differences between her and Atticus and suggests why she is unused to being addressed formally</li> <li>nevertheless, Atticus has made some attempt to speak in the vernacular ("I'm getting along") although Mayella is unimpressed</li> <li>Judge Taylor is used to "Mr Finch's way" and realises "he's trying to be polite", attempting to explain this to Mayella in simple language.</li> </ul>	
<b>Band</b>	<b>Mark</b>	<b>AO2iii</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)	In the extract, Atticus is trying to be fair to Mayella.	
	Explore the significance of fairness in <b>one other</b> part of the novel. You <b>must</b> refer to the context of the novel in your answer.	
	<b>(10 marks)</b>	
	Indicative content	
	<p><b><i>Candidates may draw on any relevant part of the novel provided that the focus is on fairness (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</i></b></p> <p><b><i>Candidates may refer to:</i></b></p> <ul style="list-style-type: none"> <li>• Scout's altercation with Francis and the issues arising</li> <li>• the behaviour of the children towards Mrs Dubose</li> <li>• any relevant matters arising from the treatment of Tom Robinson and the court case</li> </ul> <p>All these show how attitudes towards other people can be unfair or mistaken.</p>	
<b>Band</b>	<b>Mark</b>	<b>AO2ii/iv</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 an article for your school or college magazine arguing for <b>or</b> against continuing education after the age of 16.
	<b>(48 marks)</b>
	Indicative content
	<p><b>Purpose:</b> to write an article arguing either for or against continuing education after taking GCSEs. This may involve a range of approaches including: explanation, anecdote, argument, persuasion and analysis.</p> <p><b>Audience:</b> a group of the writer's peers, who may be teenagers or adults and other adults (for example parents and staff or even governors) who may read the publication.</p> <p><b>Form:</b> an article would have not only rhetorical features, but also show an organisation and structure which has a clear introduction, development of points and a conclusion. Some candidates may intentionally adapt their language, style and tone to their audience by using for example a more informal or colloquial approach. Continuous paragraphed prose expected.</p> <p><b>Successful answers are likely to:</b></p> <ul style="list-style-type: none"> <li>• present a series of coherent reasons for the position taken which attempt to be convincing and persuasively argued</li> <li>• be written in a register and style appropriate for a school or college magazine article, which may include some carefully selected colloquial elements.</li> </ul>

<b>Band</b>	<b>Mark</b>	<b>AO3i/ii</b>
<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>
<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 1326 371">Write a review for a travel website about a place of your choice.</p> <p data-bbox="1270 405 1458 439" style="text-align: right;"><b>(48 marks)</b></p>
	Indicative content
	<p data-bbox="371 510 1437 651"><b>Purpose:</b> to write what, in the writer’s opinion, are the facts and opinions about the writer’s place of choice. This may involve a range of approaches including advice, description, anecdote, argument, judgement and analysis.</p> <p data-bbox="371 689 1433 790"><b>Audience:</b> Readers of a travel website. These may well be people who are seeking out information about a place they may be intending to visit.</p> <p data-bbox="371 828 1453 1003"><b>Form:</b> A review should contain information which is of use to a potential visitor, including costs and the range of facilities, a judgement of the suitability for a range of clientele as well as a clear statement of opinion from someone who has tried it out. Continuous paragraphed prose is expected.</p> <p data-bbox="371 1041 919 1075"><b>Successful answers are likely to:</b></p> <ul data-bbox="371 1081 1433 1256" style="list-style-type: none"> <li>• present a coherent and structured approach to describe and evaluate the writer’s place of choice</li> <li>• include both good and bad points</li> <li>• be written in a style and register appropriate to the topic, audience and form.</li> </ul>

<b>Band</b>	<b>Mark</b>	<b>AO3i/ii</b>
<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>
<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>

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