

Mark Scheme (Results)

Summer 2012

GCSE English (5EH2H) Paper 1

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## 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.

<b>AO2: Reading</b>
<ul style="list-style-type: none"><li>i Read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.</li><li>ii Develop and sustain interpretations of writers' ideas and perspectives.</li><li>iii Explain and evaluate how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.</li><li>iv Understand texts in their social, cultural and historical contexts.</li></ul>
<b>AO3: Writing</b>
<ul style="list-style-type: none"><li>i Write clearly, effectively and imaginatively, using and adapting forms and selecting vocabulary appropriate to task and purpose in ways that engage the reader.</li><li>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.</li><li>iii Use a range of sentence structures for clarity, purpose and effect, with accurate punctuation and spelling.</li></ul>

SECTION A: SHAKESPEARE

*Romeo and Juliet*

Question Number	Question	
1(a)		
	(7 marks)	
Indicative content		
<p><b>Candidates will make inferences and judgements about the character of Romeo as seen in the extract by reference to the following points:</b></p> <ul style="list-style-type: none"> <li>• Romeo is generous (to Balthasar) in his wishes when dismissing him</li> <li>• He is made desperate due to his love of/distress over Juliet</li> <li>• He is singleminded in his mission</li> <li>• His motives are questionable to an outsider (Balthasar): 'I fear', 'I doubt'</li> <li>• He is in no mood to have his purpose obstructed: he is determined to prevail, as we see in his personification of the tomb ('I enforce thy rotten jaws to open')</li> <li>• He has given up hope: 'I must [die] indeed...tempt not a desperate man' and this makes him reckless</li> <li>• He shows some concern for Paris in warning him: 'O, be gone!...I love thee better than myself'</li> <li>• He is swift to fly into a rage: 'Wilt thou provoke me'.</li> </ul> <p><b>Some candidates may also include:</b></p> <ul style="list-style-type: none"> <li>• Romeo characteristically puts the blame on others: 'Put not another sin upon my head'</li> <li>• He taunts Paris in the way that Tybalt once taunted him: 'youth', 'boy'</li> <li>• His swift change of mood is similar to that in Act 3 scene 1.</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	
1(b)		
	<b>(7 marks)</b>	
	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"> <li>• Romeo should be in a state of desperation and his voice, face and actions should all reflect his desire for Paris to leave so that he can get on with his business in the tomb</li> <li>• Paris is also determined to apprehend Romeo and is in a state of anger mixed with grief</li> <li>• His persistence may cause conflict within Romeo, at least for an instant, until he realises he has no option. Then his anger flares up.</li> </ul> <p>Some candidates may also include:</p> <ul style="list-style-type: none"> <li>• Particular emphasis put on certain words, e.g. Paris's 'felon' and Romeo's 'boy'</li> <li>• Some reference to the fact that Romeo does not recognise Paris and therefore might find his persistence not only irritating but also mystifying.</li> <li>• The reactions of Balthasar, who is still present.</li> </ul>	
Band	Mark	AO2 iii: understand how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <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	
1(c)		
	(10 marks)	
Indicative content		
<p>Candidates may draw on any relevant part of the play provided that the focus is on violence(AO2ii).</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• The early brawls, which illustrate the deep-seated nature of the feud and lead to the Prince’s pronouncements, which have dire consequences</li> <li>• The fight between Mercutio and Tybalt: how it is caused, the consequences it has and what it demonstrates about characters and relationships</li> <li>• The subsequent fight between Romeo and Tybalt: how it is caused, the consequences it has and what it demonstrates about characters and relationships.</li> </ul> <p>Some candidates may also include:</p> <ul style="list-style-type: none"> <li>• Examples of more verbal violence (Juliet and her father) or of threatened violence (Tybalt at the ball).</li> </ul>		
Band	Mark	AO2 ii: develop and sustain interpretations of writers’ ideas and perspectives.
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of theme and its importance.</li> <li>• Clear reference to one other part of the play to support response.</li> </ul>
2	4-7	<ul style="list-style-type: none"> <li>• Thorough understanding of theme and its importance.</li> <li>• Sustained reference to one other part of the play to support response.</li> </ul>
3	8-10	<ul style="list-style-type: none"> <li>• Perceptive understanding of theme and its importance.</li> <li>• Discriminating reference to one other part of the play to support response.</li> </ul>

Question Number	Question	
2(a)	(7 marks)	
Indicative content		
<p><b>Candidates will make inferences and judgements about the character of Duncan as seen in the extract by reference to the following points:</b></p> <ul style="list-style-type: none"> <li>• Duncan is self-aware, acknowledging he has been duped by 'a gentleman on whom I built/ An absolute trust'</li> <li>• This suggests that he may still be taking Macbeth ('O worthiest cousin') at face value, however</li> <li>• He is self-critical, referring to the 'sin of my ingratitude'</li> <li>• He is effusive in his thanks and compliments towards Macbeth (and Banquo): 'More is due than more than all can pay'</li> <li>• He is generous in his thanks and will continue to nurture Macbeth's advancement: 'will labour/ To make thee full of growing'</li> <li>• He is happy and wishes to share his joy with 'all deservers'.</li> </ul> <p><b>Some candidates may also include:</b></p> <ul style="list-style-type: none"> <li>• Duncan is still naively trusting (of Macbeth)</li> <li>• His 'plenteous joys' are distorting his judgement</li> <li>• He may be naïve in naming his successor.</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	
2(b)		
	(7 marks)	
Indicative content		
<p>Candidates will select from a range of material to explain how these lines might be performed.</p> <p>Comments should focus on the following aspects:</p> <ul style="list-style-type: none"> <li>Physical positioning to indicate dominance and subservience is important here</li> <li>Consideration should be given to the turning of attention away from Macbeth to Banquo, Duncan's embrace and, possibly, Macbeth's silent reaction.</li> </ul> <p>Some candidates may also include:</p> <ul style="list-style-type: none"> <li>Some reference to the reactions of the others present.</li> </ul>		
Band	Mark	AO2 iii: understand how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>Generally sound or sound understanding of effectiveness of performance techniques.</li> <li>Clear reference to the lines from the extract to support response.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>Thorough understanding of effectiveness of performance techniques.</li> <li>Sustained reference to the lines from the extract to support response.</li> </ul>
3	6-7	<ul style="list-style-type: none"> <li>Perceptive understanding of effectiveness of performance techniques.</li> <li>Discriminating reference to the lines from extract to support response.</li> </ul>

Question Number	Question	
2(c)		
	(10 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the play provided that the focus is on betrayal (AO2ii).</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• Any of the many instances of Macbeth's betrayal of others: Duncan, Banquo, MacDuff, his people and his country</li> <li>• Cawdor's original betrayal of Duncan and how this gave an opportunity for Macbeth to find favour.</li> </ul> <p>Some candidates may also include:</p> <ul style="list-style-type: none"> <li>• The role of Lady Macbeth in encouraging betrayal</li> <li>• The possibility that Macbeth himself has been betrayed by fate/ the witches/ his own self-confidence.</li> </ul>	
Band	Mark	AO2 ii: develop and sustain interpretations of writers' ideas and perspectives.
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of theme and its importance.</li> <li>• Clear reference to one other part of the play to support response.</li> </ul>
2	4-7	<ul style="list-style-type: none"> <li>• Thorough understanding of theme and its importance.</li> <li>• Sustained reference to one other part of the play to support response.</li> </ul>
3	8-10	<ul style="list-style-type: none"> <li>• Perceptive understanding of theme and its importance.</li> <li>• Discriminating reference to one other part of the play to support response.</li> </ul>

*The Merchant of Venice*

Question Number	Question	
3(a)		
	(7 marks)	
	Indicative content	
	<p><b>Candidates will make inferences and judgements about the character of Bassanio as seen in the extract by reference to the following points:</b></p> <ul style="list-style-type: none"> <li>• Bassanio 'judges' Gratiano</li> <li>• Bassanio attempts to lift Antonio's mood after Gratiano's comments: 'Gratiano speaks an infinite deal of nothing'</li> <li>• He is self-aware about his financial state: 'disabled mine estate', 'my faint means'</li> <li>• Is suitably grateful towards Antonio: 'I owe the most in money and in love'</li> <li>• He has the best of intentions in wanting to pay his debts to Antonio ('bring your latter hazard back again') but may be selfish in asking for more help.</li> </ul> <p><b>Some candidates may also include:</b></p> <ul style="list-style-type: none"> <li>• Bassanio is articulate and clever, presenting the conceit of the arrow to support his request</li> <li>• He is single-minded in pursuit of his aims.</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	
3(b)		
	(7 marks)	
	Indicative content	
	<p>Candidates will select from a range of material to explain how these lines might be performed.</p> <p>Comments should focus on the following aspects:</p> <ul style="list-style-type: none"> <li>• Bassanio is making light of Gratiano's comment, jokey in tone and presenting witty comments which would normally expect an appreciative response. His voice and face should reflect this</li> <li>• He may be focusing on the departed Gratiano or on Antonio</li> <li>• Antonio is keen to change the subject but may be a little uncomfortable in talking about the object of Bassanio's affections.</li> </ul> <p>Some candidates may also include:</p> <ul style="list-style-type: none"> <li>• Comments about how much Gratiano's statements may have affected Antonio's mood at the start of the extract</li> <li>• The extent of Bassanio's concern for his friend, or just keen to engage in gossip.</li> </ul>	
Band	Mark	AO2 iii: understand how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of effectiveness of performance techniques.</li> <li>• Clear reference to the lines from the extract to support response.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>• Thorough understanding of effectiveness of performance techniques.</li> <li>• Sustained reference to the lines from the extract to support response.</li> </ul>
3	6-7	<ul style="list-style-type: none"> <li>• Perceptive understanding of effectiveness of performance techniques.</li> <li>• Discriminating reference to the lines from extract to support response.</li> </ul>

Question Number	Question	
3(c)		
	(10 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the play provided that the focus is on money (AO2ii).</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• Any part of the play which highlights the money owed by Bassanio to Antonio or that owed by Antonio to Shylock</li> <li>• Shylock's jealous guarding of his wealth and how others view him because of this.</li> <li>• The possible avariciousness of Portia's suitors.</li> </ul>	
Band	Mark	AO2 ii: develop and sustain interpretations of writers' ideas and perspectives.
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of theme and its importance.</li> <li>• Clear reference to one other part of the play to support response.</li> </ul>
2	4-7	<ul style="list-style-type: none"> <li>• Thorough understanding of theme and its importance.</li> <li>• Sustained reference to one other part of the play to support response.</li> </ul>
3	8-10	<ul style="list-style-type: none"> <li>• Perceptive understanding of theme and its importance.</li> <li>• Discriminating reference to one other part of the play to support response.</li> </ul>

SECTION B: PROSE

*Anita and Me*

Question Number	Question	
4(a)		
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> <li>• He is 'uncomfortable amongst the ...women' and probably embarrassed by their flirtatiousness</li> <li>• He is self-controlled and gentlemanly enough to 'nod and smile politely'</li> <li>• It nevertheless makes him tense: 'he would squeeze [Meena's hand] so hard...'</li> <li>• He is shocked by the women's impropriety: 'are there no limits'</li> <li>• He is secure with his wife and responds to her efforts to 'soothe him'</li> <li>• He 'loves' gambling and is impatient to start: 'jingling his loose change'.</li> </ul> <p>Some candidates may also include:</p> <ul style="list-style-type: none"> <li>• This kind of incident is a regular occurrence ('Papa would always nod') and he slips into the comfort of what might be something of a ritual with his wife. He may even enjoy the attention.</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)		
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of materials from the extract. These could include the following points:</p> <ul style="list-style-type: none"> <li>• They are identified as a group: 'sizeable group'</li> <li>• They work together, 'teasing' papa. They are playful</li> <li>• They speak longingly: 'Ooh, an't he got lovely eyes..' and with local colloquialisms: 'yow tell her that'</li> <li>• They have no shame when they 'flirt' and are mischievous in 'enjoying [Papa's] obvious discomfiture'</li> <li>• Only one of them is described as an individual ('big teeth and purple hair') and the picture of her is clownish</li> <li>• 'they are nice women' but clearly provocative</li> <li>• They are very personal: 'your missus is a lucky woman'.</li> </ul> <p>Some candidates may also include:</p> <ul style="list-style-type: none"> <li>• They see Papa as someone exotic and outside their sphere ('like that Omar Sharif').</li> </ul>	
Band	Mark	AO2 iii: understand how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Generally sound understanding of how the writer uses language to present ideas.</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 how the writer uses language to present ideas to the reader.</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 how the writer uses language to present ideas to the reader.</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

Question Number	Question	
4(c)	(10 marks)	
Indicative content		
<p>Candidates may draw on any relevant part of the novel provided that the focus is on different cultures(AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• Meena’s experiences with members of the community and with Anita</li> <li>• Papa and Mama’s past and present experiences</li> <li>• Anita’s culture shock at the meal</li> <li>• The experiences of Nanima and other visitors or immigrants.</li> </ul> <p>Some candidates may also include:</p> <ul style="list-style-type: none"> <li>• The degree of discomfort or enrichment resulting from any of these experiences.</li> </ul>		
Band	Mark	<p>AO2 ii: develop and sustain interpretations of writers’ ideas and perspectives.</p> <p>AO2 iv: understand texts in their social, cultural, and historical contexts.</p>
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <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)		
	(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"> <li>• She is willing to give compliments: ‘very great dentist’, ‘he likes you very much’</li> <li>• She is cautious (‘voice sank to a whisper’)</li> <li>• She takes a long view: ‘one day ...’</li> <li>• She is optimistic: ‘you shouldn’t lose hope’</li> <li>• And is encouraging (‘Mao is bound to need...’)</li> <li>• She is keen to present herself in a superior light: ‘I seem to be busy knitting ... composing poems in my head.’</li> <li>• This also shows she is creative and capable of multi-tasking</li> <li>• She is decisive: ‘speared a sweet potato’.</li> </ul> <p>Some candidates may also include:</p> <ul style="list-style-type: none"> <li>• She is indiscreet: ‘Chairman Mao is bound..’. ‘he’s not so fond of your friend’.</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	
5(b)		
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of materials from the extract. These could include the following points:</p> <ul style="list-style-type: none"> <li>• He is cautious: 'I echoed warily'</li> <li>• He is 'filled with remorse' when his lie brings compliments</li> <li>• He responds sensitively to the 'gentle, melodic voice'</li> <li>• He 'congratulates' himself when he hears that Four-Eyes doesn't like him because his lie may have prevented confrontation.</li> </ul> <p>Some candidates may also include:</p> <ul style="list-style-type: none"> <li>• The first person subjective voice suggests to the reader how much of his feelings he is keeping hidden.</li> </ul>	
Band	Mark	AO2 iii: understand how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <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>
2	3-5	<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>
3	6-7	<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)		
	(10 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the novel provided that the focus is on punishment (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• The need for secrecy to avoid punishment when under scrutiny for western leanings in the areas of literature, music and the seamstress's pregnancy</li> <li>• The fact that able intellectuals are kept in detention whilst the largely uneducated are in control.</li> </ul> <p>Some candidates may also include:</p> <ul style="list-style-type: none"> <li>• Although detention is a serious threat, Luo and the narrator have a good deal of fun in leading a secret life.</li> </ul>	
Band	Mark	
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)		
	(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"> <li>• At this stage, Nicole is damaged emotionally as well as physically: 'I'm not all right', 'I hurt all over'</li> <li>• She is unsure about meeting Francis: 'frowned, drew back a step'</li> <li>• But willing to listen ('paused, as if waiting for me')</li> <li>• She is angry: 'her voice was harsh', 'the accusation in her voice', 'anger flashing in her eyes'</li> <li>• She blames Francis: 'why didn't you do something?' but is able to talk to him - shows some sense of past friendship.</li> </ul> <p>Some candidates may also include:</p> <ul style="list-style-type: none"> <li>• Nicole is taking the opportunity to vent her anger on Francis even though he was not directly to blame.</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	
6(b)		
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of materials from the extract. These could include the following points:</p> <ul style="list-style-type: none"> <li>Francis feels devastated, as shown by the metaphors 'my voice breaking' and 'my heart was so full'</li> <li>He is speechless ('I couldn't reply') and acknowledges his guilt: 'I had no defence'</li> <li>His strong feelings have a physical effect: 'My head so heavy, pounding with blood.'</li> <li>His words belie his intense feelings: 'knowing how pitiful those words must sound'</li> <li>His internal rhetorical questions highlight the inadequacy of what he says: 'Are you hurt? Torn apart?'</li> </ul> <p>Some candidates may also include:</p> <ul style="list-style-type: none"> <li>Francis is torn between wanting to be with Nicole and the pain of the experience: 'I couldn't afford to let her go'</li> <li>He is self-critical: 'knowing how pitiful ...'</li> </ul>	
Band	Mark	AO2 iii: understand how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <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>
2	3-5	<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>
3	6-7	<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)		
	(10 marks)	
Indicative content		
<p>Candidates may draw on any relevant part of the novel provided that the focus is on guilt (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• Any relevant actions which give rise to feelings of guilt, particularly related to the war and /or to the sexual attitudes of the time</li> <li>• Francis's guilt and Larry's guilt and any of the relevant encounters between them or with Nicole</li> <li>• The context of what Larry was able to achieve in Frenchtown and/or the impact of the war.</li> </ul>		
Band	Mark	
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	
7(a)		
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> <li>• Carlson is forthright: 'that stink hangs around'</li> <li>• He lacks tact and is brutal: 'Why'n't you shoot him?'</li> <li>• But he rationalises: 'ain't no good to himself', 'He don't have no fun'</li> <li>• He is persistent: 'was not to be put off'</li> <li>• He shows some awareness of Candy's misgivings and offers to shoot the dog himself</li> <li>• He is capable of softening the blow: 'you ain't bein' kind to him', 'give you one of them pups'.</li> </ul> <p>Some candidates may also include:</p> <ul style="list-style-type: none"> <li>• Carlson has good reasons, even if he can't fully articulate them and is not just reacting to the dog's smell: 'he ain't no good to himself.'</li> <li>• He tries to be comforting ('he'd never know what hit him') but the effect is clumsy.</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	
7(b)		
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of materials from the extract. These could include the following points:</p> <ul style="list-style-type: none"> <li>• Candy 'squirmed uncomfortably', perhaps feeling trapped</li> <li>• He is proud ('said proudly') of what the dog once was, and nostalgic: 'he was a pup', 'best damn sheep dog'</li> <li>• He 'looked about unhappily' for support or escape</li> <li>• All the adverbs used above, together with 'nervously', 'softly', 'helplessly' suggest defeat or inability to produce arguments.</li> </ul> <p>Some candidates may also include:</p> <ul style="list-style-type: none"> <li>• The final tipping point is Slim's intervention - Candy gives in to Slim's authority.</li> </ul>	
Band	Mark	AO2 iii: understand how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <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>
2	3-5	<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>
3	6-7	<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)		
	(10 marks)	
Indicative content		
<p>Candidates may draw on any relevant part of the novel provided that the focus is on loneliness (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• How the friendship between George and Lennie highlights the need for mutual support in avoiding loneliness</li> <li>• Crooks' loneliness due to his race. It affects his sense of reality</li> <li>• Curley's wife's isolation as a woman and an abused wife.</li> </ul> <p>Some candidates may also include:</p> <ul style="list-style-type: none"> <li>• The life of the ranch hand is lonely and rootless and Steinbeck is suggesting that cooperation is a way of combating loneliness and exploitation</li> <li>• Loneliness means insecurity and absence of hope</li> <li>• All this set against the helplessness and powerlessness of itinerant workers at the time.</li> </ul>		
Band	Mark	
		AO2 ii: develop and sustain interpretations of writers' ideas and perspectives. AO2 iv: understand texts in their social, cultural, and historical contexts.
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <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	
8(a)		
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> <li>• Natalie has a no-nonsense approach to Rani’s problems: ‘Just call him’</li> <li>• She is assertive: ‘You’ve got to hear me..’</li> <li>• She is clear-sighted when faced with a problem (takes Rani through the situation with a series of questions)</li> <li>• She is ‘exasperated’ by Rani’s dithering: ‘sighed for about the tenth time’</li> <li>• Uses Socratic questions to help Rani reach a conclusion (‘do you love him’) and cuts to the chase: ‘you haven’t got time for this shit’</li> <li>• She has limited patience: ‘you’re doing my head in now...’</li> </ul> <p>Some candidates may also include:</p> <ul style="list-style-type: none"> <li>• She is firm but affectionate: ‘Answer the question, minx.’</li> <li>• She appears to have more experience and maturity compared to Rani.</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	<ul style="list-style-type: none"> <li>• No rewardable material.</li> </ul>
1	1-2	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of the character.</li> <li>• Clear reference to the extract to support response.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>• Thorough understanding of the character.</li> <li>• Sustained reference to the extract to support response.</li> </ul>
3	6-7	<ul style="list-style-type: none"> <li>• Perceptive understanding of the character.</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

Question Number	Question	
8(b)		
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of materials from the extract. These could include the following points:</p> <ul style="list-style-type: none"> <li>• Rani's feelings dominate her: 'trying to listen to Natalie'</li> <li>• Her feelings prompt an extreme metaphor: 'killing me'</li> <li>• Her internal rhetorical questions reflect her turmoil</li> <li>• She uses colloquialisms (cliches) as shorthand for her emotions: 'so rubbish', 'drop me like a stone'.</li> </ul> <p>Some candidates may also include:</p> <ul style="list-style-type: none"> <li>• She grins at mention of the feud ('a bit Bollywood'), trivializing something that is to have dire consequences.</li> </ul>	
Band	Mark	AO2 iii: understand how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <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>
2	3-5	<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>
3	6-7	<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)		
	(10 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the novel, provided that the focus is on the significance of the feud (AO2ii) and a reference is made to social, cultural, historical context (AO2iv).</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• The consequences of the taboo relationship in the Punjab section of the novel</li> <li>• It's immediate effect when first disclosed to Rani and Sukh</li> <li>• The different reactions of the two families and the descent into violence.</li> </ul> <p>Some candidates may also include:</p> <ul style="list-style-type: none"> <li>• The final scene with Natalie which indicates some kind of resolution to the cycle of passion and violence.</li> </ul>	
Band	Mark	
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	
9(a)		
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> <li>• Pete is ready to question others and their ideas: 'Captain Cranky ... speak his mind'</li> <li>• He is interested in others: 'he listened'</li> <li>• He is relaxed and casual: 'nonchalantly pointed', even about serious matters like the history of the sword</li> <li>• He seems callous: 'lopped off a few heads'</li> <li>• He seems more worldly wise than John: 'What do you think they used them for?'</li> </ul> <p>Some candidates may also include:</p> <ul style="list-style-type: none"> <li>• He is an entrepreneur: 'racing bike promoter', and appears to be independent.</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	
9(b)		
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of materials from the extract. These could include the following points:</p> <ul style="list-style-type: none"> <li>• The relics of the past seem insignificant: 'rusted old sword', 'blunt relic'</li> <li>• Pete refers to what the sword may have done in a casual, understated way: 'did the deed', 'lopped off', 'cleared'.</li> <li>• John is stunned by the possible harsh truth: 'appalled', 'my vivid imagination went into overdrive' - the reality of a 'few massacres' is coming to life due to the sight of the sword.</li> </ul> <p>Some candidates may also include:</p> <ul style="list-style-type: none"> <li>• The dreadful reality is only implicitly referred to: 'vivid imagination'</li> <li>• The harmless 'blunt sword' is being transformed into the harmful via imaginative reconstruction.</li> </ul>	
Band	Mark	AO2 iii: understand how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <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>
2	3-5	<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>
3	6-7	<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)	(10 marks)	
Indicative content		
<p>Candidates may draw on any relevant part of the novel provided that the focus is on the treatment of Aboriginal Australians (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• Any incident which highlights the past treatment of aborigines, evidenced in, for example, John’s research reading in chapter 15</li> <li>• The responses to aborigines and their culture in contemporary Australian society (e.g. in the media, by John’s father)</li> </ul> <p>Some candidates may also include:</p> <ul style="list-style-type: none"> <li>• The profound effect that learning about this treatment had on John and members of his family.</li> </ul>		
Band	Mark	<p>AO2 ii: develop and sustain interpretations of writers’ ideas and perspectives.</p> <p>AO2 iv: understand texts in their social, cultural, and historical contexts.</p>
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <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>

*To Kill a Mockingbird*

Question Number	Question	
10(a)		
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> <li>• Scout is nerveless and attempts a 'friendly overture' in a difficult situation</li> <li>• Scout is observant: 'forehead was white' and can deduce from small details: 'led me to believe'</li> <li>• She has moments of doubt: 'began to sense the futility'</li> <li>• She is polite and positive: 'Mr Cunningham', 'Ain't he, sir?', 'a real nice boy'</li> <li>• She is ingenuous and candid: 'I beat him up one time'.</li> </ul> <p>Some candidates may also include:</p> <ul style="list-style-type: none"> <li>• Scout is precocious: 'legal affairs were well known to me'.</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	
10(b)		
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of materials from the extract. These could include the following points.</p> <ul style="list-style-type: none"> <li>• The men are overdressed on a summer night and this emphasises the strangeness of the scene</li> <li>• They are 'unused to late hours', which stresses this further</li> <li>• They are 'sullen-looking' and not individualised, until Mr Cunningham is identified</li> <li>• Mr. Cunningham is embarrassed, as evidenced by his physical movements: 'cleared his throat and looked away'</li> <li>• His clothing and complexion are indicative of his work and way of life: 'overall straps', 'sun-scorched face', 'heavy work shoes'.</li> </ul> <p>Some candidates may also include:</p> <ul style="list-style-type: none"> <li>• Mr Cunningham is an ordinary, simple man who is behaving uncharacteristically. Scout reminds him of normal life.</li> </ul>	
Band	Mark	AO2 iii: understand how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <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>
2	3-5	<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>
3	6-7	<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)		
	(10 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the novel provided that the focus is on the significance of the law (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• The role of Atticus as the town's lawyer and the focus for principles and justice in the novel</li> <li>• The central importance of the Tom Robinson trial and the need to follow due process even though some people try to circumvent it</li> <li>• How the law is a safeguard against the worst excesses of racism.</li> </ul> <p>Some candidates may also include:</p> <ul style="list-style-type: none"> <li>• How even the due course of law is no guarantor of fairness or justice and this is a lesson for Scout to learn about her community.</li> </ul>	
Band	Mark	<p>AO2 ii: develop and sustain interpretations of writers' ideas and perspectives.</p> <p>AO2 iv: understand texts in their social, cultural, and historical contexts.</p>
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <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>

SECTION C: WRITING

Question Number	Question	
*11		
	(48 marks)	
Indicative content		
<p><b>Purpose:</b> to write a letter recommending a charity for which to raise money. This may involve a range of features including: information, explanation, comparison, exemplification, persuasion and analysis.</p> <p><b>Audience:</b> The headteacher or principal.</p> <p><b>Form:</b> A structured argument, presenting reasons supported by examples but also aiming at an emotional response. Continuous paragraphed prose expected.</p> <p><b>Successful answers are likely to:</b></p> <ul style="list-style-type: none"> <li>• present a rational argument possibly motivated by passion and belief</li> <li>• use a range of persuasive rhetorical devices including emotive language</li> <li>• be written in a register and style appropriate to the task and audience.</li> </ul>		
Band	Mark	<p>AO3 i: write clearly, effectively and imaginatively, using and adapting forms and selecting vocabulary appropriate to task and purpose in ways that engage the reader.</p> <p>AO3 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.</p>
0	0	No rewardable response.
1	1-6	<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>
2	7-12	<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>

3	13-19	<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>
4	20-26	<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>
5	27-32	<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>

Band	Mark	AO3 iii: 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"> <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>
2	4-6	<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>
3	7-10	<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>
4	11-13	<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>
5	14-16	<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		
	(48 marks)	
	Indicative content	
	<p><b>Purpose:</b> to advise young adults on how to deal with bullying.</p> <p><b>Audience:</b> young adults who may be at school or college or in part-time or full-time employment.</p> <p><b>Form:</b> an analysis of common situations involving bullying and advice on how to deal with relevant problems. Might contain examples or case studies. Continuous paragraphed prose is expected.</p> <p><b>Successful answers are likely to:</b></p> <ul style="list-style-type: none"> <li>• present a coherent and structured approach to the topic</li> <li>• adopt a tone which is balanced and alert to the sensitivities involved</li> <li>• be written in a style and register appropriate to the topic, audience and form.</li> </ul>	
Band	Mark	<p>AO3 i: write clearly, effectively and imaginatively, using and adapting forms and selecting vocabulary appropriate to task and purpose in ways that engage the reader.</p> <p>AO3 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.</p>
0	0	No rewardable response.
1	1-6	<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>
2	7-12	<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>
3	13-19	<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</li> </ul>

		<p>and its intended audience.</p> <ul style="list-style-type: none"> <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>
4	20-26	<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>
5	27-32	<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>

Band	Mark	AO3 iii: 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"> <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>
2	4-6	<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>
3	7-10	<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>
4	11-13	<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>
5	14-16	<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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