

# Mark Scheme (Results)

November 2012

GCSE English (5EH2H/01)

Unit 2

The Writers Craft

Higher Tier

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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.

#### AO2: Reading

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

#### AO3: Writing

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

## SECTION A: SHAKESPEARE

### *Romeo and Juliet*

Question Number	Question	
1(a)		
	<b>(7 marks)</b>	
	Indicative content	
	<p><b>Candidates will make inferences and judgements about the character of the Nurse as seen in the extract by reference to the following points:</b></p> <ul style="list-style-type: none"> <li>• she shows affection towards Juliet: 'love', 'sweetheart'</li> <li>• she is sympathetic towards her: 'take your pennyworths now'</li> <li>• she is crude/bawdy: 'you shall rest but little', 'he'll fright you up'</li> <li>• she is persistent in carrying out her duty: 'madam, madam, madam'</li> <li>• she is deeply shocked when she realises the problem: 'Alas, alas!'</li> <li>• she is panicky and distraught: 'She's dead, alack the day'.</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	
<b>1(b)</b>		
	<b>(7 marks)</b>	
	Indicative content	
	<p><b>Candidates will select from a range of material to explain how these lines might be performed.</b></p> <p>Comments should focus on the following aspects:</p> <ul style="list-style-type: none"> <li>• where and how the Nurse is positioned</li> <li>• how Lady Capulet enters</li> <li>• the love shown by Lady Capulet and the Nurse</li> <li>• their shock and grief</li> <li>• Lady Capulet's first remark might show impatience with the nurse</li> <li>• their panic.</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>	<ul style="list-style-type: none"> <li>• No rewardable material.</li> </ul>
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of effectiveness of performance techniques</li> <li>• Clear reference to the lines from the extract to support response.</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of effectiveness of performance techniques</li> <li>• Sustained reference to the lines from the extract to support response.</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of effectiveness of performance techniques</li> <li>• Discriminating reference to the lines from extract to support response.</li> </ul>

Question Number	Question	
1(c)		
	<b>(10 marks)</b>	
	Indicative content	
	<p><b>Candidates may draw on any relevant part of the play provided that the focus is on death (AO2ii).</b></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• either of the violent deaths resulting from the feud (Mercutio and Tybalt) and their consequences</li> <li>• the plot to fake Juliet's death</li> <li>• Romeo's and others' belief in Juliet's death</li> <li>• the deaths of Paris, Romeo and Juliet at the tomb.</li> </ul>	
<b>Band</b>	<b>Mark</b>	<b>AO2 ii: develop and sustain interpretations of writers' ideas and perspectives.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of theme and its importance</li> <li>• Clear reference to one other part of the play to support response.</li> </ul>
<b>2</b>	<b>4-7</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of theme and its importance</li> <li>• Sustained reference to one other part of the play to support response.</li> </ul>
<b>3</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of theme and its importance</li> <li>• Discriminating reference to one other part of the play to support response.</li> </ul>

Question Number	Question	
2(a)		
	<b>(7 marks)</b>	
	Indicative content	
	<p><b>Candidates will make inferences and judgements about the character of Macbeth as seen in the extract by reference to the following points:</b></p> <ul style="list-style-type: none"> <li>• his reliance on the witches</li> <li>• his confidence in his own invincibility</li> <li>• his contempt for his 'false thanes'</li> <li>• his insulting of the servant shows his arrogance and abusiveness</li> <li>• he nevertheless sees the possibility of his own demise: 'I have lived long enough'</li> <li>• he may show some regret at not having 'love, obedience, troops of friends'</li> <li>• shows defiance and courage in 'I'll fight 'till from my bones my flesh be hacked'.</li> </ul>	
<b>Band</b>	<b>Mark</b>	<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	
<b>2(b)</b>		
	<b>(7 marks)</b>	
	Indicative content	
	<p><b>Candidates will select from a range of material to explain how these lines might be performed.</b></p> <p>Comments should focus on the following aspects:</p> <ul style="list-style-type: none"> <li>• Macbeth's viciousness and arrogance</li> <li>• the servant's nervousness</li> <li>• Macbeth's deep-seated insecurity revealed through his anger</li> <li>• the reactions of those present.</li> </ul>	
<b>Band</b>	<b>Mark</b>	<b>AO2iii: explain and evaluate 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>• Generally sound or sound understanding of effectiveness of performance techniques</li> <li>• Clear reference to the lines from the extract to support response.</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of effectiveness of performance techniques</li> <li>• Sustained reference to the lines from the extract to support response.</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of effectiveness of performance techniques</li> <li>• Discriminating reference to the lines from extract to support response.</li> </ul>

Question Number	Question	
2(c)		
	<b>(10 marks)</b>	
	Indicative content	
	<p><b>Candidates may draw on any relevant part of the play provided that the focus is on power( AO2ii).</b></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• the vulnerability of power in the face of treachery (Duncan)</li> <li>• how the powerful can be generous (Duncan)</li> <li>• Macbeth's and Lady Macbeth's thirst for power</li> <li>• Macbeth's misuse of power in order to preserve it</li> <li>• the unhappiness and insecurity that power brings.</li> </ul>	
<b>Band</b>	<b>Mark</b>	<b>AO2ii: develop and sustain interpretations of writers' ideas and perspectives.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of theme and its importance</li> <li>• Clear reference to one other part of the play to support response.</li> </ul>
<b>2</b>	<b>4-7</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of theme and its importance</li> <li>• Sustained reference to one other part of the play to support response.</li> </ul>
<b>3</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of theme and its importance</li> <li>• Discriminating reference to one other part of the play to support response.</li> </ul>

*The Merchant of Venice*

Question Number	Question	
3(a)		
	<b>(7 marks)</b>	
	Indicative content	
	<p><b>Candidates will make inferences and judgements about the character of Portia as seen in the extract by reference to the following points:</b></p> <ul style="list-style-type: none"> <li>• Portia is confident and commanding in her role: 'Soft!'</li> <li>• She revels in the drama of the situation: 'Tarry a little' and is a good actress</li> <li>• she is firmly in support of 'Christian blood'</li> <li>• she seems sure of legal fact: 'by the laws of Venice'</li> <li>• she is uncompromising: 'Thou diest'.</li> </ul>	
<b>Band</b>	<b>Mark</b>	<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	
<b>3(b)</b>		
	<b>(7 marks)</b>	
	Indicative content	
	<p><b>Candidates will select from a range of material to explain how these lines might be performed.</b></p> <p>Comments should focus on the following aspects:</p> <ul style="list-style-type: none"> <li>• Gratiano's approval may reflect the views of most present</li> <li>• Shylock may be devastated/ bitter</li> <li>• Antonio's allies will be pleased</li> <li>• Portia's strength will be evident.</li> </ul>	
<b>Band</b>	<b>Mark</b>	<b>AO2 iii: explain and evaluate 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>• Generally sound or sound understanding of effectiveness of performance techniques</li> <li>• Clear reference to the lines from the extract to support response.</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of effectiveness of performance techniques</li> <li>• Sustained reference to the lines from the extract to support response.</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of effectiveness of performance techniques</li> <li>• Discriminating reference to the lines from extract to support response.</li> </ul>

Question Number	Question	
<b>3(c)</b>		
	<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 law (AO2ii).</b></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• the way Shylock wants to manipulate the law to take his revenge</li> <li>• how the law is used by Portia to rebound against Shylock</li> <li>• the legal constraints put on Portia by her fathers will</li> <li>• the conditions attached to the casket choice.</li> </ul>	
<b>Band</b>	<b>Mark</b>	<b>AO2 ii: develop and sustain interpretations of writers' ideas and perspectives.AO2ii</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of theme and its importance</li> <li>• Clear reference to one other part of the play to support response.</li> </ul>
<b>2</b>	<b>4-7</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of theme and its importance</li> <li>• Sustained reference to one other part of the play to support response.</li> </ul>
<b>3</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of theme and its importance</li> <li>• Discriminating reference to one other part of the play to support response.</li> </ul>

## SECTION B: PROSE

### *Anita and Me*

Question Number	Question	
4(a)		
	<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>• Aunt Shaila is loud and spontaneous: 'gave a shriek'</li> <li>• she disapproves of Meena's makeup and belittles her: 'rumpty tumpy dancing girl'</li> <li>• she is slightly comical: 'tottered'</li> <li>• she is dominant: 'dragging Uncle Amman', and larger than life</li> <li>• she is dismissive of English weather</li> <li>• she is generous, giving 'sweetmeats'.</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)		
	<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>• she uses comical verbs to describe Shaila ('tottered', 'dragged')</li> <li>• she uses a comic metaphor to describe her uncle: 'polished, billiard ball head'</li> <li>• Mama is seen as busy and fussy ('bustling', 'adjusting')</li> <li>• Papa is good-humoured ('smiled', 'jolly')</li> <li>• she is dismissive and insulting about Pinky and Baby: 'boring and rather thick' but she does not show this.</li> <li>• Meena's use of Punjabi words (eg 'laddoos') shows her links to her ethnic origins and family background.</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>

Question Number	Question	
4(c)		
	<b>(10 marks)</b>	
	Indicative content	
	<p><b>Candidates may draw on any relevant part of the novel provided that the focus is on family life(AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</b></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• Anita's dysfunctional family</li> <li>• Meena's enveloping and sometimes controlling extended family</li> <li>• how the contrast between the two highlights some differences in culture.</li> </ul>	
<b>Band</b>	<b>Mark</b>	<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>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of theme and its importance in one other part of the novel</li> <li>• Generally sound or sound reference to the novel's context</li> </ul>
<b>2</b>	<b>4-7</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of theme and its importance in one other part of the novel</li> <li>• Sustained reference to the novel's context</li> </ul>
<b>3</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of theme and its importance in one other part of the novel</li> <li>• Discriminating reference to the novel's context</li> </ul>

**Balzac and the Little Chinese Seamstress**

Question Number	Question	
5(a)		
	<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 doctor is harsh ('get out of my sight'), suspicious and dismissive</li> <li>• he is angry but controls his anger: 'He didn't raise his voice'</li> <li>• he is cultured and tempted by the thought of the Balzac translation</li> <li>• he is knowledgeable: 'expert eye'</li> <li>• he changes his mind and is sympathetic: 'your father, poor man'.</li> </ul>	
<b>Band</b>	<b>Mark</b>	<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	
5(b)		
	<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 is ashamed and embarrassed: 'blushing with mortification'</li> <li>• he surprises himself: 'heard myself saying', 'it was a shock to hear'</li> <li>• he is moved ('brought tears to my eyes') but tries to hide it ('tried desperately not to cry')</li> <li>• he is crying at the mention of Blazac's translator rather than the Little Seamstress's predicament.</li> </ul>	
<b>Band</b>	<b>Mark</b>	<b>AO2 iii: explain and evaluate how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Mostly sound understanding of how the writer uses language to present ideas</li> <li>• Clear reference to the extract to support response.</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of how the writer uses language to present ideas to the reader</li> <li>• Sustained reference to the extract to support response.</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of how the writer uses language to present ideas to the reader</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

Question Number	Question	
5(c)		
	<b>(10 marks)</b>	
	Indicative content	
	<p><b>Candidates may draw on any relevant part of the novel provided that the focus is on books (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</b></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• the power of books is confirmed by the regime's banning of them</li> <li>• this leads to the various subterfuges used in the hiding of them</li> <li>• they have great influence over their readers: Luo, the Narrator, the doctor, the seamstress</li> <li>• they are subversive within the context of Chinese communism.</li> </ul>	
<b>Band</b>	<b>Mark</b>	<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>
<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>

## Heroes

Question Number	Question	
6(a)		
	<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 attempts to create an intimacy by using Francis' name</li> <li>• Larry is ready to compliment Francis 'how brave you were'</li> <li>• Larry is perceptive and well-informed: 'always one step ahead'</li> <li>• Larry is 'tired', 'worn out' and seems to lack hope</li> <li>• he has charm: 'movie star smile'</li> <li>• he reminisces about the 'old days'</li> <li>• he seems confident with Francis: 'you miss the point'</li> <li>• he is supportive: 'you played like a champion'</li> <li>• he seems to care: 'will you be OK?'</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)		
	<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>• Francis shows his determination with the repetition of 'Don't' and his reference to 'mission'</li> <li>• Francis shows his admiration for Larry ('Marvelling')</li> <li>• Francis describes his 'sadness' with a simile: 'as if winter has invaded'</li> <li>• he seems resentful/ accusatory: 'you let me win'</li> <li>• his internal, rhetorical question ('<i>Why did it have to turn out like this?</i>') indicates regret</li> <li>• he is angry towards Larry: '<i>Maybe your sins catching up with you</i>'</li> <li>• he doesn't want to talk about himself, possibly because it may distract him from his 'mission'.</li> </ul>	
<b>Band</b>	<b>Mark</b>	<b>AO2 iii: explain and evaluate how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Mostly sound understanding of how the writer uses language to present ideas</li> <li>• Clear reference to the extract to support response.</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of how the writer uses language to present ideas to the reader</li> <li>• Sustained reference to the extract to support response.</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of how the writer uses language to present ideas to the reader</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

Question Number	Question	
6(c)		
	<b>(10 marks)</b>	
	Indicative content	
	<p><b>Candidates may draw on any relevant part of the novel provided that the focus is on change (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</b></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• any of the changes caused by the war</li> <li>• its effects on Larry and Francis and their relationships with Nicole</li> <li>• the post-war Frenchtown compared with the days of the wreck centre</li> <li>• the loss of innocence and optimism.</li> </ul>	
<b>Band</b>	<b>Mark</b>	<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>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of theme and its importance in one other part of the novel</li> <li>• Generally sound or sound reference to the novel's context</li> </ul>
<b>2</b>	<b>4-7</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of theme and its importance in one other part of the novel</li> <li>• Sustained reference to the novel's context</li> </ul>
<b>3</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of theme and its importance in one other part of the novel</li> <li>• Discriminating reference to the novel's context</li> </ul>

*Of Mice and Men*

Question Number	Question	
7(a)		
	<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>• George is commanding: 'Give it to me', 'imperiously'</li> <li>• George is threatening: 'coldly', 'do I have to sock you?'</li> <li>• he is impatient/sharp: 'you know God damn well ...', 'snapped his fingers'</li> <li>• he is angry with Lennie: 'You crazy fool', 'blubberin like a baby'</li> <li>• he softens and is sympathetic: 'Aw, Lennie', 'I'll let you keep it'</li> <li>• George is protective: 'that mouse ain't fresh'</li> <li>• He avoids trouble, mollifying Lennie when he is upset.</li> </ul>	
<b>Band</b>	<b>Mark</b>	<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	
7(b)		
	<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>• Lennie stages a blatant, unconvincing denial: 'pantomime of innocence'</li> <li>• Lennie is indecisive, ('as though he contemplated', 'approached, drew back')</li> <li>• 'His voice broke a little' suggests childishness or child-like manipulation, as do 'whimpering cry' and 'lip quivered and tears started'</li> <li>• his seemingly innocent statement ('I don't know why I can't keep it') emphasises this</li> <li>• he is compared to a dog: 'like a terrier'</li> <li>• despite George's knowingness, Lennie has an effect on George.</li> <li>• Lennie sulks: 'hung his head dejectedly'.</li> </ul>	
<b>Band</b>	<b>Mark</b>	<b>AO2 iii: explain and evaluate how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Mostly sound understanding of how the writer uses language to present ideas</li> <li>• Clear reference to the extract to support response.</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of how the writer uses language to present ideas to the reader</li> <li>• Sustained reference to the extract to support response.</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of how the writer uses language to present ideas to the reader</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

Question Number	Question	
7(c)		
	<b>(10 marks)</b>	
	Indicative content	
	<p><b>Candidates may draw on any relevant part of the novel provided that the focus is on the relationship between George and Lennie (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</b></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• any aspect of George's behaviour to Lennie when they are alone</li> <li>• what George tells other men about their background</li> <li>• their inter-dependence and their dream</li> <li>• George's decision to kill Lennie.</li> </ul> <p>Any of these against a background of how their workmates live their lives.</p>	
<b>Band</b>	<b>Mark</b>	<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>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of theme and its importance in one other part of the novel</li> <li>• Generally sound or sound reference to the novel's context</li> </ul>
<b>2</b>	<b>4-7</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of theme and its importance in one other part of the novel</li> <li>• Sustained reference to the novel's context</li> </ul>
<b>3</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of theme and its importance in one other part of the novel</li> <li>• Discriminating reference to the novel's context</li> </ul>

**Rani and Sukh**

Question Number	Question	
<b>8(a)</b>		
	<b>(7 marks)</b>	
	Indicative content	
	<p><b>Candidates may select from a range of material from the extract. These could include the following points:</b></p> <ul style="list-style-type: none"> <li>• Rani is evasive and defensive: 'What's it got to do with you?'</li> <li>• she is annoyed by Divy's reference to Natalie'</li> <li>• is clever when putting Divy off by saying 'Girl stuff'</li> <li>• she is hostile towards Divy's behaviour: 'swore at him', 'I can't be bothered'</li> <li>• she is concerned to speak to Sukh privately: 'tucked away'.</li> </ul>	
<b>Band</b>	<b>Mark</b>	<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	
<b>8(b)</b>		
	<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>• Divy's dialect/accent is heavy and crude: 'I ain't', 'duttu'when accusing Rani of being like a 'white girl'</li> <li>• he is overbearing in his speech: 'you better believe' and threatening: 'just watch yourself'</li> <li>• verbs stress the aggression in his driving: 'flying', 'jumping', 'blowing his horn', 'sped' and these reflect his bullying tone towards Rani</li> <li>• his 'grinning' suggests he enjoys his power and hostility towards her.</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	
<b>8(c)</b>		
	<b>(10 marks)</b>	
	Indicative content	
	<p><b>Candidates may draw on any relevant part of the novel, provided that the focus is on the significance of family conflict (AO2ii) and a reference is made to social, cultural, historical context (AO2iv).</b></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• the importance of the feud between the families in the Punjab and in Leicester</li> <li>• the differences between Rani's family and Sukh's</li> <li>• the role played by Parvy</li> <li>• Rani's treatment at the hands of her family.</li> </ul>	
<b>Band</b>	<b>Mark</b>	<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>
<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>

### *Riding the Black Cockatoo*

Question Number	Question	
9(a)		
	<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>• Jason is resentful/ angry: 'eyes darkened', 'dumb young blackfella', 'spat the words out'</li> <li>• he is inquisitive, challenging towards his employers</li> <li>• he is bitter: 'my people ... jammed in boxes'</li> <li>• he is proud and principled: 'how could I?'</li> <li>• he is regretful: 'leave the job I loved'.</li> </ul>	
<b>Band</b>	<b>Mark</b>	<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	
9(b)		
	<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>• verbs like 'tripped over', 'stashed away' and 'jammed' suggests that the remains are treated as meaningless objects</li> <li>• the comparison 'as if they weren't even human beings' emphasizes this</li> <li>• the list of storage places ('boxes, drawers and bags') further accentuates the dehumanizing process</li> <li>• the possessive pronoun 'my' tries to raise the remains to something more personal.</li> </ul>	
<b>Band</b>	<b>Mark</b>	<b>AO2 iii: explain and evaluate how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Mostly sound understanding of how the writer uses language to present ideas</li> <li>• Clear reference to the extract to support response.</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of how the writer uses language to present ideas to the reader</li> <li>• Sustained reference to the extract to support response.</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of how the writer uses language to present ideas to the reader</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

Question Number	Question	
9(c)		
	<b>(10 marks)</b>	
	Indicative content	
	<p><b>Candidates may draw on any relevant part of the text provided that the focus is on keeping Aboriginal culture alive (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</b></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• any of John's efforts to return the skull and the effect it had on his family</li> <li>• John's growing respect resulting from his contact with the Aboriginal community, contrasted with the behaviour of less respectful Australians</li> <li>• the ceremonies and behaviour of the Aboriginal community</li> <li>• how other members of John's family come to respect a culture they once dismissed</li> <li>• the need to preserve Aboriginal identity, beliefs and customs.</li> </ul>	
<b>Band</b>	<b>Mark</b>	<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>
<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 text</li> <li>• Generally sound or sound reference to the text'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 text</li> <li>• Sustained reference to the text'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 text</li> <li>• Discriminating reference to the text's context.</li> </ul>

***To Kill a Mockingbird***

Question Number	Question	
<b>10(a)</b>		
	<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>• Mrs Dubose interferes</li> <li>• she assumes the worst: 'Playing hooky, I suppose'</li> <li>• she is threatening, suggesting informing on the children</li> <li>• she is aggressive: 'bawled'</li> <li>• she is judgemental: 'you should be in a dress'</li> <li>• she is abusive/ racist/ rude: 'lawing for niggers'.</li> </ul>	
<b>Band</b>	<b>Mark</b>	<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	
<b>10(b)</b>		
	<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>• Jem attempts to be casual and reasonable: 'Aw it's Saturday'</li> <li>• and polite: 'Mrs Dubose'</li> <li>• and placatory: 'we've been going to town by ourselves...'</li> <li>• he is forced to be defensive: 'issued a general denial'</li> <li>• he tries to be dignified: 'hold your head high'</li> <li>• but Mrs Dubose's persistence gets through: 'he stiffened'.</li> </ul>	
<b>Band</b>	<b>Mark</b>	<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>• 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	
<b>10(c)</b>		
	<b>(10 marks)</b>	
	Indicative content	
	<p><b>Candidates may draw on any relevant part of the novel provided that the focus is on conflict (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</b></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• any of the conflicts based on class or racial differences</li> <li>• people of the same community challenging each other</li> <li>• all these focusing on the arrest and trial of Tom Robinson.</li> </ul>	
<b>Band</b>	<b>Mark</b>	<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>
<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	
	<b>(48 marks)</b>
	Indicative content
	<p><b>Purpose:</b> to write a letter to your local newspaper explaining what people in your local community can do to improve the environment. This may involve a range of approaches including: explanation, anecdote, argument, persuasion and analysis.</p> <p><b>Audience:</b> local people who have a vested interested in the state of the environment and in the costs and practicalities involved in changing it.</p> <p><b>Form: a formal letter</b> which would not only have rhetorical features, but also show an organisation and structure which has a clear introduction, development of points and a conclusion. 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 local newspaper, which would be formal.</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	
	<b>(48 marks)</b>
	Indicative content
	<p><b>Purpose:</b> to write a speech setting out the views of the writer on the subject of school uniform. This may involve a range of approaches including opinions, description, anecdote, argument, judgement and analysis.</p> <p><b>Audience:</b> An audience of the writer's peers.</p> <p><b>Form:</b> A speech should include rhetorical features designed to convince the audience. Argument should be supported by exemplification. 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 speech which shows some awareness of alternative views</li> <li>• be written in a style and register appropriate to the topic, audience and form and may include some well-chosen colloquial, as well as rhetorical, features.</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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