



Pearson

Mark Scheme (Results)

Summer 2017

GCSE English (5EH2H)
Paper 1: The Writer's Craft

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Mark Scheme

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

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

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

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

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

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

Assessment Objectives

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

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)	<p>Explain how Shakespeare presents the character of Mercutio in the extract.</p> <p>Use evidence from the extract to support your answer.</p>
	(7 marks)
	Indicative content
	<p>Candidates will make inferences and judgements about the character of Mercutio as seen in the extract by reference to the following points.</p> <ul style="list-style-type: none"> • Mercutio mocks Benvolio for being quarrelsome over trivial matters: 'Didst thou not fall out with a tailor...?' • he appears to relish wordplay/similes: 'Thy head is as full of quarrels as an egg is full of meat' • he overwhelms Benvolio with examples • he is defending himself against Benvolio's suggestion that he is quarrelsome: 'And yet thou wilt tutor <i>me</i> from quarrelling!' • he ridicules Benvolio: 'O, simple!' • he appears not to care about the threat posed by the Capulets: 'By my heel, I care not.' • he is provocative towards Tybalt: 'Make it a word and a blow.' • he challenges Tybalt: 'Could you not take some occasion without giving?' • he twists Tybalt's language: 'Consort? What, dost thou make us minstrels?' • he seems to take offence easily: 'look to hear nothing but discords.' 'Zounds, consort!' • he is ready to fight: 'Here's <i>my</i> fiddlestick!' • he is uncompromising: 'I will not budge...' • ironically, he is quick to quarrel, despite his criticism of Benvolio. <p>Reward any other valid points.</p>

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"> • Generally sound or sound understanding of the character • Clear reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of the character • Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of the character • Discriminating reference to the extract to support response.

Question Number	Question
1(b)	<p>Using your understanding of the extract, explain how the following lines might be performed.</p> <p>BENVOLIO By my head, here come the Capulets!</p> <p>MERCUTIO By my heel, I care not.</p> <p>TYBALT (To his men) Follow me close, for I will speak to them.</p> <p>(To Mercutio and Benvolio) Gentlemen, good e'en: a word with one of you.</p> <p>MERCUTIO And but one word with one of us? Couple it with something. Make it a word and a blow.</p> <p>Give reasons for your answer.</p> <p style="text-align: right;">(7 marks)</p>
	Indicative content
	<p>Candidates will select from a range of material to explain how these lines might be performed.</p> <p>Comments should focus on the following aspects:</p> <ul style="list-style-type: none"> • Benvolio is anxious • Tybalt assumes leadership • Mercutio is confident, challenging and may be playing to his 'audience' • Tybalt may be surprised by Mercutio's response • the reactions of the onlookers. <p>Reward any other valid points.</p>

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	<ul style="list-style-type: none"> • No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Generally sound or sound understanding of effectiveness of performance techniques • Clear reference to the lines from the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of effectiveness of performance techniques • Sustained reference to the lines from the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of effectiveness of performance techniques • Discriminating reference to the lines from extract to support response.

Question Number	Question
1(c)	<p>In the extract, Mercutio is keen to quarrel.</p> <p>Explore the significance of quarrelling in one other part of the play.</p> <p style="text-align: right;">(10 marks)</p>
	Indicative content
	<p>Candidates may draw on any relevant part of the play provided that the focus is on the significance of quarrelling. (AO2ii).</p> <p>Candidates must refer to ONE OTHER PART OF THE PLAY where quarrelling plays a part, for instance:</p> <ul style="list-style-type: none"> • the early fight between the households • Tybalt's anger at the masque at the house of Capulet • incidents in Act 3 Scene 1, which follow the extract • Juliet's disagreements with her parents • the fight between Romeo and Paris. <p>Candidates may interpret 'significance' in a number of ways, which could include:</p> <ul style="list-style-type: none"> • how that part of the play shows characters influenced by quarrelling • how that part of the play shows quarrelling affecting relationships • how quarrelling in that part of the play drives the plot • what Shakespeare is saying about quarrelling • how the play's structure is affected by quarrelling in that part of the play. <p>Reward any other valid points.</p>

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"> • Generally sound or sound understanding of theme and its importance • Clear reference to one other part of the play to support response.
2	4-7	<ul style="list-style-type: none"> • Thorough understanding of theme and its importance • Sustained reference to one other part of the play to support response.
3	8-10	<ul style="list-style-type: none"> • Perceptive understanding of theme and its importance • Discriminating reference to one other part of the play to support response.

Macbeth

Question Number	Question
2(a)	Explain how Shakespeare presents the character of Lady Macbeth in the extract. Use evidence from the extract to support your answer.
	(7 marks)
	Indicative content
	<p>Candidates will make inferences and judgements about the character of Lady Macbeth as seen in the extract by reference to the following points:</p> <ul style="list-style-type: none">• Lady Macbeth has a high opinion of Macbeth: 'worthy', 'noble'• she fears he may be weakening: 'you do unbend your noble strength'• she takes control and gives orders: 'Go, get some water...', 'Go, carry them...'• she is surprised by/critical of Macbeth's behaviour: 'Why did you bring these daggers...?'• she is ruthless: 'this filthy witness', 'smear/ The sleepy grooms'• she becomes impatient towards Macbeth: 'Infirm of purpose!', 'Your constancy/Hath left you unattended'• she rejects any humane response or sign of weakness: 'The sleeping and the dead/Are but as pictures', 'I shame/To wear a heart so white'• she is happy to incriminate the grooms: 'For it must seem their guilt'• she denies any responsibility or sense of guilt: 'A little water clears us of this deed'• she knows she must put on a show of innocence: 'show us to be watchers'. <p>Reward any other valid points.</p>

Band	Mark	AO2i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character • Clear reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of the character • Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of the character. • Discriminating reference to the extract to support response.

Band	Mark	AO2iii: explain and evaluate how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Generally sound or sound understanding of effectiveness of performance techniques • Clear reference to the lines from the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of effectiveness of performance techniques. • Sustained reference to the lines from the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of effectiveness of performance techniques. • Discriminating reference to the lines from extract to support response.

Question Number	Question
2(c)	<p>In this extract Macbeth is feeling guilty.</p> <p>Explore the significance of guilt in one other part of the play.</p> <p style="text-align: right;">(10 marks)</p>
	Indicative content
	<p>Candidates may draw on any relevant part of the play provided that the focus is on guilt (AO2ii).</p> <p>Candidates must refer to ONE OTHER PART OF THE PLAY where guilt plays a part, for instance:</p> <ul style="list-style-type: none"> • Macbeth’s reactions to Banquo’s ghost • Lady Macbeth’s attempts to divert attention from Macbeth • Lady Macbeth’s sleepwalking • any relevant soliloquy by Macbeth. <p>Candidates may interpret ‘significance’ in a number of ways, which could include:</p> <ul style="list-style-type: none"> • how that part of the play shows characters influenced by guilt • how that part of the play shows guilt affecting relationships • how guilt in that part of the play drives the plot • what Shakespeare is saying about guilt • how the play’s structure is affected by guilt in that part of the play. <p>Reward any other valid points.</p>

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"> • Generally sound or sound understanding of theme and its importance • Clear reference to one other part of the play to support response.
2	4-7	<ul style="list-style-type: none"> • Thorough understanding of theme and its importance • Sustained reference to one other part of the play to support response.
3	8-10	<ul style="list-style-type: none"> • Perceptive understanding of theme and its importance • Discriminating reference to one other part of the play to support response.

The Merchant of Venice

Question Number	Question
3(a)	<p>Explain how Shakespeare presents the character of Shylock in the extract.</p> <p>Use evidence from the extract to support your answer.</p> <p style="text-align: right;">(7 marks)</p>
	Indicative content
	<p>Candidates will make inferences and judgements about the character of Shylock as seen in the extract by reference to the following points.</p> <ul style="list-style-type: none"> • Shylock’s use of asides allows the audience to share his thoughts but hides them from other characters • he is contemptuous of Antonio: ‘fawning publican’ • he hates Christians • he hates those who do not charge interest as this affects his business: ‘brings down/The rate of usance’ • he hopes to take advantage of Antonio: ‘catch him once upon the hip’ • he has a long-standing resentment: ‘ancient grudge’ • he is a proud Jew: ‘sacred nation’ • he feels that Antonio has wronged him: ‘he rails [against] my well-worn thrift’ • he is willing to borrow from Tubal • he is aware of Bassanio’s apparent hypocrisy: ‘you said you neither lend nor borrow/Upon advantage’. <p>Reward any other valid points.</p>

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"> • Generally sound or sound understanding of the character • Clear reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of the character • Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of the character • Discriminating reference to the extract to support response.

Question Number	Question
3(c)	In the extract, Antonio is borrowing money. Explore the significance of money in one other part of the play.
	(10 marks)
	Indicative content
	<p>Candidates may draw on any relevant part of the play provided that the focus is on money (AO2ii).</p> <p>Candidates must refer to ONE OTHER PART OF THE PLAY where money is a feature, for instance:</p> <ul style="list-style-type: none"> • any scene in which Shylock’s usury is treated with contempt • Portia’s reactions to her father’s will and the suitors • Jessica’s elopement and Shylock’s response • Antonio’s generosity towards Bassanio • any occasion when love or hate takes precedence over financial gain. <p>Candidates may interpret ‘significance’ in a number of ways, which could include:</p> <ul style="list-style-type: none"> • how that part of the play shows characters influenced by money • how that part of the play shows money affecting relationships • how money in that part of the play drives the plot • what Shakespeare is saying about money • how the play’s structure is affected by money in that part of the play. <p>Reward any other valid points.</p>

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"> • Generally sound or sound understanding of theme and its importance • Clear reference to one other part of the play to support response.
2	4-7	<ul style="list-style-type: none"> • Thorough understanding of theme and its importance • Sustained reference to one other part of the play to support response.
3	8-10	<ul style="list-style-type: none"> • Perceptive understanding of theme and its importance • Discriminating reference to one other part of the play to support response.

SECTION B: PROSE

Anita and Me

Question Number	Question
4(a)	Explain how the writer presents the character of mama in the extract. Use evidence from the extract to support your answer.
	(7 marks)
Indicative content	
<p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> • mama is considerate: ‘tried to be a careful motorist’ • her carefulness has undesired effects on other motorists: ‘blood pressure she provoked’ • she lacks confidence/is over-cautious when driving: ‘crawling around a gentle corner’ • her driving causes nervousness in others: ‘his fingers gripping the dashboard’ • she prepares thoroughly before the journey: ‘detailed map...taped to the dashboard’ • she over-prepares: ‘tea and ...parathas... in case we became delirious with hunger’ • she needs extra help and directions from Meena • she experiences moments of confidence now and again when ‘the next stage of the trek had been accounted for’ • she is very tense: ‘her knuckles, clamped around the steering wheel’. <p>Reward any other valid points.</p>	

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"> • Generally sound or sound understanding of the character • Clear reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of the character • Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of the character • Discriminating reference to the extract to support response.

Question Number	Question
4(b)	Comment on how language is used to present mama's driving in the extract.
	Use evidence from the extract to support your answer. <p style="text-align: right;">(7 marks)</p>
	Indicative content
	<p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> • verbs such as 'crawling', 'tackling', 'gripping' and 'bracing' indicate the tension experienced by mama while driving • the phrase 'blood pressure she provoked' suggests that mama creates frustration in other drivers • the metaphor 'crawling' and simile 'tackling a minor slope as if it were the north face of the Eiger' suggest that driving is a laborious task for her • the humorous hyperbole 'in case we became delirious with hunger or thirst' indicates how her preparations for a drive are excessive • the simile 'like a spy' shows how seriously she takes the business of a car journey • the phrase 'rev up all the way into second gear' hints at the clumsiness and excessive caution of her driving and creates a comic effect • the phrase 'mama was in no mood for pleasantries' suggests her extreme level of concentration • the verb 'clamped' stresses how tense she is when steering. <p>Reward any other valid points.</p>

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

Question Number	Question
4(c)	<p>In the extract Meena talks about her parents.</p> <p>Explore the significance of parents in one other part of the novel. You must refer to the context of the novel in your answer.</p>
	(10 marks)
	<p>Indicative content</p> <p>Candidates may draw on any relevant part of the novel provided that the focus is parents (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</p> <p>Candidates must refer to ONE OTHER PART OF THE NOVEL where parents are shown or referred to, for instance:</p> <ul style="list-style-type: none"> • any part of the text where the influence of papa or mama or both on Meena is featured • any part of the text which illustrates the relationship between mama and papa • Meena’s observations about her father or her mother • the behaviour of Anita’s mother and father. <p>Candidates may interpret ‘significance’ in a number of ways, which could include:</p> <ul style="list-style-type: none"> • how that part of the novel shows characters influenced by parents • how that part of the novel shows parents affecting relationships • how the behaviour or influence of parents in that part of the novel drive the plot • what the writer is saying about parents • how the novel’s structure is affected by parents in that part of the novel. <p>References to context are likely to focus on the way parents transmit their values to their children.</p> <p>Reward any other valid points.</p>

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"> • Generally sound or sound understanding of theme and its importance in one other part of the novel • Generally sound or sound reference to the novel's context.
2	4-7	<ul style="list-style-type: none"> • Thorough understanding of theme and its importance in one other part of the novel • Sustained reference to the novel's context.
3	8-10	<ul style="list-style-type: none"> • Perceptive understanding of theme and its importance in one other part of the novel • Discriminating reference to the novel's context.

Balzac and the Little Chinese Seamstress

Question Number	Question
5(a)	<p>Explain how the writer presents the character of the Narrator in the extract.</p> <p>Use evidence from the extract to support your answer.</p>
	(7 marks)
Indicative content	
<p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> • The Narrator sees himself as an ‘agent’ with a ‘mission’ • he ‘struggles’ against difficulties to carry out his assigned task • he takes pride in his steadfastness: ‘indefatigable’ • he overcomes his fears on the way: ‘conquered his vertigo’ • he feels challenged by the ‘red-beaked raven’: ‘perturbed’ • he may believe in ‘the supernatural’ • he is determined: ‘his mind was made up’ • he sees himself as a stand-in for Luo: ‘formerly carried by Luo’, ‘substitute reader’ • the list of objects in his hod indicates his attention to detail in carrying materials to the seamstress. <p>Reward any other valid points.</p>	

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"> • No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character • Clear, reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of the character • Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of the character • Discriminating reference to the extract to support response.

Question Number	Question
5(b)	Comment on how language is used to present the Narrator's journey in the extract. Use evidence from the extract to support your answer.
	(7 marks)
	Indicative content
	<p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> • some phrases suggest determination and heroism: 'my look was steely and my pace brisk' • the verb 'bowled' indicates speed of movement • the simile 'like a vessel in full sail' hints at an epic voyage • the use of the third person indicates how much he is observing his journey from the outside • the word 'struggle' stresses the difficulties he faces, as do the phrases 'hunched over' and 'head bowed' • the simile 'like an indefatigable mountaineer' is a romantic allusion • the adjectives 'perilous' and 'yawning' stress the precarious nature of the terrain he faces • the phrase 'without...having to crouch down and crawl' is a favourable contrast to Luo in previous scenes • the phrase 'wavered only slightly' hints at overcoming his weaknesses • the metaphor 'fastened his gaze' shows how he is facing his demons • the metaphor 'send the tightrope walker crashing' further accentuates his valour and daring. <p>Reward any other valid points.</p>

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	<ul style="list-style-type: none"> • No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Mostly sound understanding of how the writer uses language to present ideas • Clear reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of how the writer uses language to present ideas to the reader • Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of how the writer uses language to present ideas to the reader • Discriminating reference to the extract to support response.

Question Number	Question
5(c)	<p>In the extract, there is a journey.</p> <p>Explore the significance of a journey in one other part of the novel.</p> <p>You must refer to the context of the novel in your answer.</p> <p style="text-align: right;">(10 marks)</p>
	Indicative content
	<p>Candidates may draw on any relevant part of the novel provided that the focus is on a journey (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</p> <p>Candidates must refer to ONE OTHER PART OF THE NOVEL where a journey is shown or referred to, for instance:</p> <ul style="list-style-type: none"> • the students' original journey to Phoenix mountain • one of the journeys to see a film • any journey to and from work • any journey to see the Little Seamstress • any journey to see Four-Eyes • the journey to see the doctor. <p>Candidates may interpret 'significance' in a number of ways, which could include:</p> <ul style="list-style-type: none"> • how that part of the novel shows characters affected by a journey • how that part of the novel shows a journey affecting relationships • how a journey in that part of the novel drives the plot • what the writer is saying about a journey • how the novel's structure is affected by a journey in that part of the novel. <p>References to context are likely to focus on the young students' need to undertake journeys to survive in an alien environment.</p> <p>Reward any other valid points.</p>

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"> • Generally sound or sound understanding of theme and its importance in one other part of the novel • Generally sound or sound reference to the novel's context.
2	4-7	<ul style="list-style-type: none"> • Thorough understanding of theme and its importance in one other part of the novel • Sustained reference to the novel's context.
3	8-10	<ul style="list-style-type: none"> • Perceptive understanding of theme and its importance in one other part of the novel • Discriminating reference to the novel's context.

Heroes

Question Number	Question	
6(a)	Explain how the writer presents the character of Francis, the narrator, in the extract. Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> • Francis remembers his time in France in spite of himself • he is haunted by his comrades and past events 'every night' • references to 'litany' and 'rosary' suggest he is religious • he is honest about his feelings: 'tense and nervous and scared' • he remembers details vividly: 'shadows obscuring the windows', 'ragged breathing' • he is aware of possible death in battle: 'probably taking the final steps of our lives' • he does not attempt to escape harsh realities: 'carrying the stink with him' • he is desperate to remain safe in the face of danger: 'trying to become part of the buildings'. <p>Reward any other valid points.</p>	
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"> • Generally sound or sound understanding of the character • Clear, reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of the character • Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of the character • Discriminating reference to the extract to support response.

Question Number	Question
6(b)	<p>Comment on how language is used to present the experience of war in the extract.</p> <p>Use evidence from the extract to support your answer.</p>
	(7 marks)
	Indicative content
	<p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> • the adjectives ‘abandoned’, ‘debris-cluttered’ and ‘ruined’ indicate that war is destructive • use of the present tense creates dramatic immediacy • the list ‘tense and nervous and scared’ shows how individuals are affected • the phrase ‘gunfire from snipers erupted’ stresses the shock of sudden violence • the phrase ‘cut down’ illustrates further the finality of violence • phrases such as ‘seemed peaceful’ and ‘too still, too quiet’ show how moments of tranquillity are fragile and deceptive • verbs and adjectives suggest the nervousness of the men: ‘ragged breathing’, ‘whistling’, ‘clenched’ • nouns suggest the sounds of men under stress: ‘curses’, ‘grunts’, ‘hisses’, ‘farts’ • the simile ‘not like the war movies at the Plymouth’ indicates the gap between romanticised war and reality • the phrase ‘carrying the stink with him’ shows there is no time for cleanliness and niceties • the verbs ‘erupts’, ‘boom’ and ‘explode’ suggest unexpected shock and noise • the verbs ‘scrambling and scurrying’ describe the frantic actions of the men. <p>Reward any other valid points.</p>

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

Question Number	Question
6(c)	<p>In the extract, Francis is remembering the war.</p> <p>Explore the significance of war in one other part of the novel.</p> <p>You must refer to the context of the novel in your answer.</p> <p style="text-align: right;">(10 marks)</p>
	Indicative content
	<p>Candidates may draw on any relevant part of the novel provided that the focus is on war (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</p> <p>Candidates must refer to ONE OTHER PART OF THE NOVEL where the experience of war is shown or referred to, for instance:</p> <ul style="list-style-type: none"> • any episode highlighting Francis's disfigurement or the injuries of others • the experience described after the quoted extract • any episode highlighting or questioning the notion of heroism. <p>Candidates may interpret 'significance' in a number of ways, which could include:</p> <ul style="list-style-type: none"> • how that part of the novel shows characters influenced by war • how that part of the novel shows war affecting relationships • how war in that part of the novel drives the plot • what the writer is saying about war • how the novel's structure is affected by war in that part of the novel. <p>References to context are likely to focus on how war has affected the people of Frenchtown.</p> <p>Reward any other valid points.</p>

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"> • Generally sound or sound understanding of theme and its importance in one other part of the novel • Generally sound or sound reference to the novel's context.
2	4-7	<ul style="list-style-type: none"> • Thorough understanding of theme and its importance in one other part of the novel • Sustained reference to the novel's context.
3	8-10	<ul style="list-style-type: none"> • Perceptive understanding of theme and its importance in one other part of the novel • Discriminating reference to the novel's context.

Of Mice and Men

Question Number	Question
7(a)	<p>Explain how the writer presents the character of George in the extract. Use evidence from the extract to support your answer.</p> <p style="text-align: right;">(7 marks)</p>
	Indicative content
	<p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> • George brings the gun ‘close to the back of Lennie’s head’ so that a quick kill will be achieved and Lennie will be spared pain • he is emotionally upset: ‘The hand shook violently’ • he hardens himself to the task: ‘his face set and his hand steadied’ • he is affected, perhaps disgusted, by his shooting of Lennie: ‘shivered...and then threw it from him’ • he is paralysed by the enormity of his action: ‘sat stiffly...and looked at his right hand’ • he is weary: ‘George said tiredly’ • he is reluctant to answer questions: ‘Yeah. Tha’s how.’ • by agreeing with Carlson, he shows he wants no further discussion • he allows himself to be led by Slim: ‘let himself be helped’. <p>Reward any other valid points.</p>

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"> • Generally sound or sound understanding of the character. • Clear, reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of the character. • Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of the character. • Discriminating reference to the extract to support response.

Question Number	Question
7(b)	<p>Comment on how language is used to present the men's reactions to the killing in the extract.</p> <p>Use evidence from the extract to support your answer.</p>
	(7 marks)
	Indicative content
	<p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> • the verbs 'shivered', 'looked' and 'threw' show how George regrets or wants to deny the killing • the adverbs 'stiffly', 'tiredly', 'steadily' indicate that George is emotionally drained • Curley's words ('Got him, by God') suggest triumph • the adverb 'softly' implies that Curley is impressed or satisfied • Slim's words show he is sympathetic and understanding: 'A guy got to sometimes', 'You hadda' • Carlson's questions ('How'd you do it?', 'Did he have my gun?', 'An' you got it away from him...?') show that he wants practical, factual information • the phrase 'almost a whisper' suggests the numbness George feels • Slim's phrase 'Me an' you'll go' shows empathy with George • Carlson's rhetorical question ('Now what the hell ya suppose...?') indicates an absence of empathy. <p>Reward any other valid points.</p>

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

Question Number	Question
7(c)	<p>In the extract, Lennie dies.</p> <p>Explore the significance of death in one other part of the novel.</p> <p>You must refer to the context of the novel in your answer.</p> <p style="text-align: right;">(10 marks)</p>
	Indicative content
	<p>Candidates may draw on any relevant part of the novel provided that the focus is on a death (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</p> <p>Candidates must refer to ONE OTHER PART OF THE NOVEL where death is shown or referred to, for instance:</p> <ul style="list-style-type: none"> • the shooting of Candy's dog • Lennie's killing of a mouse or of his pup • the killing of Curley's wife. <p>Candidates may interpret 'significance' in a number of ways, which could include:</p> <ul style="list-style-type: none"> • how that part of the novel shows characters influenced by a death • how that part of the novel shows how a death affects relationships • how death in that part of the novel drives the plot • what the writer is saying about death • how the novel's structure is affected by death in that part of the novel. <p>References to context are likely to focus on the way the men on the ranch make their own decisions about life and death.</p> <p>Reward any other valid points.</p>

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"> • Generally sound or sound understanding of theme and its importance in one other part of the novel • Generally sound or sound reference to the novel's context.
2	4-7	<ul style="list-style-type: none"> • Thorough understanding of theme and its importance in one other part of the novel • Sustained reference to the novel's context.
3	8-10	<ul style="list-style-type: none"> • Perceptive understanding of theme and its importance in one other part of the novel • Discriminating reference to the novel's context.

Rani and Sukh

Question Number	Question
8(a)	<p>Explain how the writer presents the character of Parvy in the extract. Use evidence from the extract to support your answer.</p> <p style="text-align: right;">(7 marks)</p>
	Indicative content
	<p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> • Parvy has a strong effect on Rani: ‘Parvy’s words were going round in my head’ • Parvy thinks things through: ‘stood up and paced the room’ • she is helpful/generous: ‘I’ll give you whatever you need.’ • she understands the implications of the situation: ‘this is going to be a difficult decision’ • she faces up to reality: ‘we have to tell Dad’ • she reasons with Rani: ‘how else can we deal with it?’ • she denies the strength of the feud: ‘This isn’t the Punjab...’ • she takes the road of peace: ‘This is about stopping any violence’ • she has a modern, enlightened view: ‘normal people - not feuding farmers from the Punjab’. <p>Reward any other valid points.</p>

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"> • No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character • Clear, reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of the character • Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of the character • Discriminating reference to the extract to support response.

Question Number	Question	
8(b)	<p>Comment on how language is used to present Rani's thoughts and feelings in the extract.</p> <p>Use evidence from the extract to support your answer.</p>	
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> • adjectives describe how Rani feels about Sukh: 'warm and strong and safe' • the verbs 'held' and 'holding' stress that she needs the comfort of physical contact • rhetorical questions suggest her mental turmoil: 'How...?', 'What...?', 'how...?' • her exclamations ('No!', 'We can't') show signs of her panic • her statement that 'my brother will kill me' reinforces the sense of desperation • the verb 'pleaded' indicates how helpless she feels • the verb 'blurted' shows she is not thinking rationally • the negatives she uses ('I don't know...', 'I hadn't...', 'I wasn't...') suggest she cannot apply reason • the phrases she uses ('I wasn't thinking', 'rush of different thoughts') show that her mental processes are out of control. <p>Reward any other valid points.</p>	
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"> • Mostly sound understanding of how the writer uses language to present ideas • Clear reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of how the writer uses language to present ideas to the reader • Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of how the writer uses language to present ideas to the reader • Discriminating reference to the extract to support response.

Question Number	Question
8(c)	<p>In the extract, Parvy mentions the feud.</p> <p>Explore the significance of the feud in one other part of the novel.</p> <p>You must refer to the context of the novel in your answer.</p> <p style="text-align: right;">(10 marks)</p>
	Indicative content
	<p>Candidates may draw on any relevant part of the novel, provided that the focus is on the feud (AO2ii) and a reference is made to social, cultural, historical context (AO2iv).</p> <p>Candidates must refer to ONE OTHER PART OF THE NOVEL where the feud is shown or referred to, for instance:</p> <ul style="list-style-type: none"> • the origin of the feud in the Punjab • the football match • antagonism shown by members of the families involved • Rani’s treatment at the hands of her family • the response of Resham Bains • the killing of Sukh. <p>Candidates may interpret ‘significance’ in a number of ways, which could include:</p> <ul style="list-style-type: none"> • how that part of the novel shows characters influenced by the feud • how that part of the novel shows the feud affecting relationships • how the feud in that part of the novel drives the plot • what the writer is saying about the feud • how the novel’s structure is affected by the feud in that part of the novel. <p>References to context are likely to focus on the cultural background to the feud and attempts to break the cycle of violence.</p> <p>Reward any other valid points.</p>

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"> • Generally sound or sound understanding of theme and its importance in one other part of the novel • Generally sound or sound reference to the novel's context.
2	4-7	<ul style="list-style-type: none"> • Thorough understanding of theme and its importance in one other part of the novel • Sustained reference to the novel's context.
3	8-10	<ul style="list-style-type: none"> • Perceptive understanding of theme and its importance in one other part of the novel • Discriminating reference to the novel's context.

Riding the Black Cockatoo

Question Number	Question	
9(a)	<p>Explain how the writer presents the narrator, John, in the extract. Use evidence from the extract to support your answer.</p> <p style="text-align: right;">(7 marks)</p>	
Indicative content		
<p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> • John feels honoured to be accepted by the Aboriginal community: 'I felt quite privileged...' • he recognises how far his views have changed from finding the place 'intimidating' • he recognises the influence of the skull (Mary) pushing 'through the skin of negativity' • he recognises that his negativity is superficial: 'what a...thin skin' • he feels that the attitude of Aboriginal people is positive: 'rich and welcoming' • he is sceptical about Bob's intentions: 'Make one!' • he is perceptive: 'I saw his bewildered spirit' • he is sensitive: 'I noticed a hint of embarrassment' • he is constantly learning: 'I'd naively thought...', 'I was fast learning' • he is anxious: 'Are you sure you've got time...?' • he is still naïve: 'would a wok do...?' <p>Reward any other valid points.</p>		
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"> • Generally sound or sound understanding of the character • Clear, reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of the character • Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of the character • Discriminating reference to the extract to support response.

Question Number	Question	
9(b)	<p>Comment on how language is used to present Aboriginal people in the extract.</p> <p>Use evidence from the extract to support your answer.</p>	
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> • the metaphorical phrase 'poisoned by bad press' indicates the public's perception of Aboriginal people • the phrase 'rich and welcoming cultural centre' is very positive towards the Aboriginal community • the adjectives 'warm' and 'fuzzy' indicate how John is made to feel in his contact with Aboriginal people • the pronouncement 'No worries, I'll just make one.' shows that the Aboriginal Bob is indefatigable and practical • the adjectives 'drunken', 'drugged' and 'unsteady' indicate how the Aboriginal men have slipped • the verbs 'crashed' and 'lurched' show how the drunks are out of control • the clause 'I saw his bewildered spirit entombed in bloodshot madness' suggests sympathy for the Aboriginals' despair • the noun 'drones' indicates Bob's contempt, as do 'anger' and 'embarrassment' • the partly alliterative list 'hierarchy of politicians and poets, jokers and brooders, winners and wastrels', shows how John is aware of the diversity in Aboriginal society. <p>Reward any other valid points.</p>	
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"> • Mostly sound understanding of how the writer uses language to present ideas • Clear reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of how the writer uses language to present ideas to the reader • Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of how the writer uses language to present ideas to the reader • Discriminating reference to the extract to support response.

Question Number	Question
9(c)	<p>In the extract, there are differences between cultures.</p> <p>Explore the significance of cultural differences in one other part of the text.</p> <p>You must refer to the context of the text in your answer.</p> <p style="text-align: right;">(10 marks)</p>
	Indicative content
	<p>Candidates may draw on any relevant part of the text provided that the focus is on cultural differences (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</p> <p>Candidates must refer to ONE OTHER PART OF THE TEXT where cultural differences are apparent, for instance:</p> <ul style="list-style-type: none"> • Jason’s or John’s uncle’s stories about the way Aboriginal remains are not respected • any of the lessons learned by John or his father about Aboriginal culture • John’s confrontation with the news editor • the confrontation in the Domain parklands. <p>Candidates may interpret ‘significance’ in a number of ways, which could include:</p> <ul style="list-style-type: none"> • how that part of the text shows characters affected by cultural differences • how that part of the text shows cultural differences affecting relationships • what the writer is saying about cultural differences. <p>References to context are likely to focus on the way Aboriginal society is misunderstood, exploited or ignored by many non-indigenous Australians.</p> <p>Reward any other valid points.</p>

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"> • Generally sound or sound understanding of theme and its importance in one other part of the text • Generally sound or sound reference to the text's context.
2	4-7	<ul style="list-style-type: none"> • Thorough understanding of theme and its importance in one other part of the text • Sustained reference to the text's context.
3	8-10	<ul style="list-style-type: none"> • Perceptive understanding of theme and its importance in one other part of the text • Discriminating reference to the text's context.

To Kill a Mockingbird

Question Number	Question	
10(a)	Explain how the writer presents the character of Atticus in the extract. Use evidence from the extract to support your answer.	
	(7 marks)	
Indicative content		
<p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> • Atticus is steeling himself to speak to the children: ‘suddenly grew serious’ • he is behaving unnaturally and formally towards them: ‘lawyer’s voice’ • he is reporting Aunt Alexandra’s views and his language is uncharacteristic: ‘run-of-the-mill people’, ‘gentle breeding’ • he does not let himself be deflected: ‘persevered in spite of us’ • he wants to get his speech over with: ‘concluded at a gallop’ • he is uncomfortable: his ‘collar seemed to worry him’ • he is commanding: ‘stop that noise’ • Scout realises his behaviour is not typical: ‘My father never spoke so’ • he is receptive to Scout’s warm embrace • he will comply with Scout’s concerned suggestion: ‘I will’. <p>Reward any other valid points.</p>		
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"> • Generally sound or sound understanding of the character • Clear, reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of the character • Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of the character • Discriminating reference to the extract to support response.

Question Number	Question	
10(b)	Comment on how language is used to present the reactions of Scout and Jem in the extract. Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of material from the extract. These could include the following points.</p> <ul style="list-style-type: none"> • the phrases 'locate an elusive redbug' and 'found and scratched it' suggest that Scout is distracted • the adjective 'Stunned' indicates the shock Scout and Jem are feeling • the sentence 'We did not speak to him' shows they have nothing to say or know not what to say • the metaphor 'stung' stresses Scout's surprise and hurt • the phrase 'For no reason' suggests Scout is confused • the repetition of negatives ('no', 'not' and 'never') tells us that Scout is disbelieving • the metaphor of Jem 'standing in a similar pool of isolation' signals the children's feelings of desolation • the list of sounds ('his watch ticking, the faint crackle of his starched shirt, the soft sound of his breathing') hint at Scout's need to find comfort • the metaphor 'buried my head' in his vest front suggests that Scout is seeking reassurance. <p>Reward any other valid points.</p>	
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"> • Mostly sound understanding of how the writer uses language to present ideas • Clear reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of how the writer uses language to present ideas to the reader • Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of how the writer uses language to present ideas to the reader • Discriminating reference to the extract to support response.

Question Number	Question
10(c)	<p>In the extract, Atticus is teaching Scout and Jem.</p> <p>Explore the significance of teaching in one other part of the novel.</p> <p>You must refer to the context of the novel in your answer.</p> <p style="text-align: right;">(10 marks)</p>
	Indicative content
	<p>Candidates may draw on any relevant part of the novel provided that the focus is on teaching (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</p> <p>Candidates must refer to ONE OTHER PART OF THE NOVEL where teaching is shown or referred to, for instance:</p> <ul style="list-style-type: none"> • any of the many lessons taught by Atticus • any example of what is taught by Calpurnia, or Miss Maudie or Dolphus Raymond or, inadvertently, by Mrs Dubose • what is taught by the Tom Robinson case • what is taught by Boo Radley's intervention. <p>'Teaching' may be interpreted in unexpected ways. Be prepared to reward any relevant approach.</p> <p>Candidates may interpret 'significance' in a number of ways, which could include:</p> <ul style="list-style-type: none"> • how that part of the novel shows characters influenced by what they are taught • how that part of the novel shows how what is taught affects relationships • how teaching in that part of the novel drives the plot • what the writer is saying about teaching • how the novel's structure is affected by teaching in that part of the novel. <p>References to context are likely to focus on what the children are taught about their community and life in general from their experiences.</p> <p>Reward any other valid points.</p>

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"> • Generally sound or sound understanding of theme and its importance in one other part of the novel • Generally sound or sound reference to the novel's context.
2	4-7	<ul style="list-style-type: none"> • Thorough understanding of theme and its importance in one other part of the novel • Sustained reference to the novel's context.
3	8-10	<ul style="list-style-type: none"> • Perceptive understanding of theme and its importance in one other part of the novel • Discriminating reference to the novel's context.

SECTION C: WRITING

Question Number	Question
*11	Your school or college is setting up a student council to represent the views of students. Write the text of a speech to your peers giving reasons why you should be elected to the Council.
	(48 marks)
	Indicative content
	<p>Purpose: persuading students to vote for the writer/speaker Audience: the writer's peers Form: a coherent, structured argument presenting personal opinions and intentions supported by concrete proposals. Continuous paragraphed prose expected.</p> <p>Successful answers are likely to:</p> <ul style="list-style-type: none"> • present a persuasive argument • outline and demonstrate the speaker's personal qualities • be written in a style and register appropriate to the topic, audience and genre. <p>Reward any other valid points.</p>

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"> • Expresses ideas that are generally appropriate • Generally sound grasp of the purpose of the writing and audience • Generally sound evidence of control in the choice of vocabulary and sentence structures • Organisation shows generally sound grasp of text structure, with opening and development, and broadly appropriate paragraphing.
2	7-12	<ul style="list-style-type: none"> • Expresses and develops ideas appropriately • A clear sense of the purpose of the writing and audience • Well-chosen vocabulary, and shows some evidence of crafting in the construction of sentences • Organisation is sound, with a clear text structure, controlled paragraphing to reflect opening, development and closure, together with successful use of cohesive devices.
3	13-19	<ul style="list-style-type: none"> • Effectively presents ideas in a sustained way • A secure sustained realisation of the purpose of the writing task and its intended audience • Aptly chosen vocabulary and well-controlled variety in the construction of sentences • Organisation is secure, with a well-judged text structure, effective paragraphing and use of cohesive devices between and within paragraphs.
4	20-26	<ul style="list-style-type: none"> • Assured presentation of fully developed ideas. • A consistent fulfilment of the writing task and assured realisation of its intended audience • Aptly chosen, reasonably extensive vocabulary and assured control in the construction of varied sentence forms • Organisation is assured, with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of cohesive devices.
5	27-32	<ul style="list-style-type: none"> • Achieves precision and clarity in presenting compelling and fully developed ideas • A strong, consistent fulfilment of the writing task sharply focused on the writer's purpose and audience • An extensive vocabulary and mature control in the construction of varied sentence forms • Organisation is convincing, with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of cohesive devices.

Band	Mark	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"> • Sentences are generally clearly structured, with generally sound control of expression and meaning, some variety of sentence structures used • Generally sound control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for most of the response • Spelling is mostly accurate, with some slips which do not hinder meaning.
2	4-6	<ul style="list-style-type: none"> • Sentences are clearly structured, with sound control of expression and meaning, a reasonable selection of sentence structures are used • Sound control of the full range of punctuation, enabling intended emphasis and effects to be conveyed for the majority of the response • Spelling is mostly accurate, with occasional slips.
3	7-10	<ul style="list-style-type: none"> • Sentences are purposefully structured, with sustained control of expression and meaning. A wide selection of sentence structures is used • Thorough control of the full range of punctuation, enabling intended emphasis and effects to be conveyed • Spelling is almost always accurate, with occasional slips.
4	11-13	<ul style="list-style-type: none"> • Sentences are purposefully structured, with assured control of expression and meaning. A wide and varied selection of sentence structures is used • Control of the full range of punctuation is assured, enabling intended emphasis and effects to be conveyed • Spelling is almost always accurate, with minimal slips.
5	14-16	<ul style="list-style-type: none"> • Sentences are convincingly structured, with sophisticated control of expression and meaning. A convincing selection of sentence structures is used • Control of the full range of punctuation is precise, enabling intended emphasis and effects to be conveyed • Spelling is consistently accurate.

Question Number	Question
*12	<p>Your local newspaper has been publishing articles showing concern about the large number of cars on the roads in your area. Write a letter to the newspaper suggesting what should be done about the problem.</p> <p style="text-align: right;">(48 marks)</p>
	Indicative content
	<p>Purpose: to present ideas about solving the problem of too many cars in the area Audience: readers of the local newspaper Form: a structured letter which is likely to contain a reasoned argument supported by facts, generalisations and anecdotes. Continuous paragraphed prose is expected. It is not necessary to include postal addresses.</p> <p>Successful answers are likely to:</p> <ul style="list-style-type: none"> • present a coherent and structured approach to the topic • outline the nature of the problem • consider ways to solve the problem • make clear and practical suggestions. <p>Reward any other valid points.</p>

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"> • Expresses ideas that are generally appropriate • Generally sound grasp of the purpose of the writing and audience • Generally sound evidence of control in the choice of vocabulary and sentence structures • Organisation shows generally sound grasp of text structure, with opening and development, and broadly appropriate paragraphing.
2	7-12	<ul style="list-style-type: none"> • Expresses and develops ideas appropriately • A clear sense of the purpose of the writing and audience. • Well-chosen vocabulary, and shows some evidence of crafting in the construction of sentences • Organisation is sound, with a clear text structure, controlled paragraphing to reflect opening, development and closure, together with successful use of cohesive devices.
3	13-19	<ul style="list-style-type: none"> • Effectively presents ideas in a sustained way • A secure sustained realisation of the purpose of the writing task and its intended audience • Aptly chosen vocabulary and well-controlled variety in the construction of sentences • Organisation is secure, with a well-judged text structure, effective paragraphing and use of cohesive devices between and within paragraphs.
4	20-26	<ul style="list-style-type: none"> • Assured presentation of fully developed ideas • A consistent fulfilment of the writing task and assured realisation of its intended audience • Aptly chosen, reasonably extensive vocabulary and assured control in the construction of varied sentence forms. • Organisation is assured, with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of cohesive devices.
5	27-32	<ul style="list-style-type: none"> • Achieves precision and clarity in presenting compelling and fully developed ideas • A strong, consistent fulfilment of the writing task sharply focused on the writer's purpose and audience • An extensive vocabulary and mature control in the construction of varied sentence forms • Organisation is convincing, with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of cohesive devices.

Band	Mark	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"> • Sentences are generally clearly structured, with generally sound control of expression and meaning, some variety of sentence structures used • Generally sound control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for most of the response • Spelling is mostly accurate, with some slips which do not hinder meaning.
2	4-6	<ul style="list-style-type: none"> • Sentences are clearly structured, with sound control of expression and meaning, a reasonable selection of sentence structures are used • Sound control of the full range of punctuation, enabling intended emphasis and effects to be conveyed for the majority of the response • Spelling is mostly accurate, with occasional slips.
3	7-10	<ul style="list-style-type: none"> • Sentences are purposefully structured, with sustained control of expression and meaning. A wide selection of sentence structures is used • Thorough control of the full range of punctuation, enabling intended emphasis and effects to be conveyed • Spelling is almost always accurate, with occasional slips.
4	11-13	<ul style="list-style-type: none"> • Sentences are purposefully structured, with assured control of expression and meaning. A wide and varied selection of sentence structures is used • Control of the full range of punctuation is assured, enabling intended emphasis and effects to be conveyed • Spelling is almost always accurate, with minimal slips.
5	14-16	<ul style="list-style-type: none"> • Sentences are convincingly structured, with sophisticated control of expression and meaning. A convincing selection of sentence structures is used • Control of the full range of punctuation is precise, enabling intended emphasis and effects to be conveyed • Spelling is consistently accurate.

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