

Mark Scheme (Results)

November 2014

Pearson Edexcel GCSE English
(5EH2F) Paper 1: The Writer's Craft

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November 2014

Publications Code UG040252

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General Marking Guidance

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

Mark Scheme

This booklet contains the mark schemes for the English Unit 2: The Writer's Craft Foundation 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) | | |
| | (7 marks) | |
| | Indicative content | |
| | <p>Candidates will make inferences and judgements about the character of the Nurse as seen in the extract by reference to the following points:</p> <ul style="list-style-type: none"> • the Nurse claims she is tired after her errand: 'I am weary' • she is repetitive about this and complains a lot: 'how my bones ache' • she seems irritated by Juliet's questions: 'Jesu, what haste!' • she wants time to recover: 'Can you not stay a while?' • she claims Juliet has made a foolish choice: 'you have made a simple choice' • she is complimentary about Romeo: 'his face be better than any man's' • but she contradicts this: 'no, not he' • she changes the subject: 'have you dined..?' • she avoids Juliet's questions and complains lengthily: 'how my head aches' • she appears to be answering Juliet: 'your love says...' • but delays again: 'Where is your mother?' • overall, she is teasing Juliet and making her wait. <p>Accept any other valid response.</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"> • Basic understanding of the character • Limited reference to the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Some understanding of the character • Some reference to the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> • Generally sound or sound understanding of the character • Clear reference to the extract to support response. |

| | | |
|-----------------|---|---|
| Question Number | Question | |
| 1(b) | | |
| | (7 marks) | |
| | Indicative content | |
| | <p>Candidates will select from a range of material to explain how these lines might be performed.</p> <p>Comments should focus on the following aspects:</p> <ul style="list-style-type: none"> • Juliet's increasing impatience (she may know Nurse is just teasing) • Nurse's (mock) complaints and exaggerations • Juliet's sympathy for Nurse • Nurse's build-up to a meaningful message and outrageous use of anti-climax. <p>Accept any other valid response.</p> | |
| Band | Mark | AO2 iii: 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"> • Basic understanding of effectiveness of performance techniques • Limited reference to the lines from the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Occasional understanding of effectiveness of performance techniques • Some reference to the lines from the extract to support response. |
| 3 | 6-7 | <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. |

| Question Number | Question | |
|-----------------|---|--|
| 1(c) | | |
| | (10 marks) | |
| | Indicative content | |
| | <p>Candidates may draw on any relevant part of the play provided that the focus is on marriage (AO2ii).</p> <p>Candidates must refer to ONE OTHER PART OF THE PLAY where marriage and its consequences play a part, for instance:</p> <ul style="list-style-type: none"> • Romeo asking the Friar in 2.3, and Lawrence's agreement • the proposal (Nurse and Romeo) in 2.4 • Juliet's reaction later in 2.5 • the marriage in 2.6 • Capulet's plans for Juliet to marry Paris • later complications (e.g. Romeo and Tybalt, Juliet and her parents, the lovers' parting). <p>Candidates may interpret 'importance' 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 marriage • how that part of the play shows marriage affecting relationships • how marriage in that part of the play drives the plot • what Shakespeare is saying about marriage • how the play's structure is affected by marriage in that part of the play • how different aspects of marriage are explored in that part of the play. <p>Accept any other valid response.</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"> • Basic understanding of theme and its importance • Limited reference to one other part of the play to support response. |
| 2 | 4-7 | <ul style="list-style-type: none"> • Some understanding of theme and its importance • Some reference to one other part of the play to support response. |
| 3 | 8-10 | <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. |

| | | |
|-----------------|--|--|
| Question Number | Question | |
| 2(a) | | |
| | (7 marks) | |
| | Indicative content | |
| | <p>Candidates will make inferences and judgements about the character of Macbeth as seen in the extract by reference to the following points:</p> <ul style="list-style-type: none"> • Macbeth is mystified by the witches: 'Where are they?' • he believes that what he has heard and seen is bad/evil: 'pernicious', 'accursèd' • he takes command/gives orders: 'Come in' • he believes that they should not be trusted: 'damned all those that trust them' • he has already thought of dealing with Macduff: 'thou anticipat'st my dread exploits' • he resolves to act without hesitation: 'firstlings of my heart...firstlings of my hand', 'before this purpose cool' • he intends to kill Macduff's family ('Seize upon Fife') to destroy Macduff's 'line' • he vows not to pre-announce his actions: 'No boasting' • he claims he will no longer be affected by visions: 'no more sights'. <p>Accept any other valid response.</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"> • Basic understanding of the character • Limited reference to the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Some understanding of the character • Some reference to the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> • Generally sound or sound understanding of the character • Clear reference to the extract to support response. |

| | | |
|-----------------|---|---|
| Question Number | Question | |
| 2(b) | | |
| | (7 marks) | |
| | Indicative content | |
| | <p>Candidates will select from a range of material to explain how these lines might be performed.</p> <p>Comments should focus on the following aspects:</p> <ul style="list-style-type: none"> • how Macbeth reacts to the disappearance of the witches (e.g. with anger, confusion, frustration/ despair) • what he hears from offstage • his eagerness to get information from Lennox • Lennox's reactions to him. <p>Accept any other valid response.</p> | |
| Band | Mark | AO2 iii: 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"> • Basic understanding of effectiveness of performance techniques • Limited reference to the lines from the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Occasional understanding of effectiveness of performance techniques • Some reference to the lines from the extract to support response. |
| 3 | 6-7 | <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. |

| Question Number | Question | |
|--|-------------------|--|
| 2(c) | (10 marks) | |
| Indicative content | | |
| <p>Candidates may draw on any relevant part of the play provided that the focus is on power (AO2ii).</p> <p>Candidates must refer to ONE OTHER PART OF THE PLAY where power plays a part, for instance:</p> <ul style="list-style-type: none"> • Duncan exercising his power in the early scenes • Macbeth's and Lady Macbeth's desire for power in scenes before and just after the murder • lust for power awakened in his meetings with the witches • Banquo's hopes for power (3.1) • Macbeth's efforts to preserve his power (the murders he commits or are committed in his name) • his last desperate actions to cling on (5.8) <p>Candidates may interpret 'importance' 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 power • how that part of the play shows power affecting relationships • how power in that part of the play drives the plot • what Shakespeare is saying about power and its effect on behaviour • how the play's structure is affected by power in that part of the play • how different aspects of power are explored in that part of the play. <p>Accept any other valid response.</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"> • Basic understanding of theme and its importance • Limited reference to one other part of the play to support response. |
| 2 | 4-7 | <ul style="list-style-type: none"> • Some understanding of theme and its importance • Some reference to one other part of the play to support response. |
| 3 | 8-10 | <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. |

The Merchant of Venice

| Question Number | Question | |
|-----------------|---|--|
| 3(a) | | |
| | (7 marks) | |
| | Indicative content | |
| | <p>Candidates will make inferences and judgements about the character of Shylock as seen in the extract by reference to the following points:</p> <ul style="list-style-type: none"> • more successful answers will show awareness that Portia is playing a part throughout this scene and concealing her knowledge of what has happened • she claims that Bassanio would not give away the ring she gave him: 'he would not leave it...for the wealth that the world masters' • she accuses Gratiano: 'you give your wife too unkind a cause for grief' • she claims she would 'be mad' if her ring were given up • she challenges Bassanio ('what ring gave you?') in a way calculated to make Bassanio feel guilty • she condemns Bassanio ('false heart') and revokes their vows: 'I will ne'er come in your bed' • she accuses Bassanio of not recognising 'virtue', 'worthiness' and 'honour'. <p>Accept any other valid response.</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"> • Basic understanding of the character • Limited reference to the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Some understanding of the character • Some reference to the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> • Generally sound or sound understanding of the character • Clear reference to the extract to support response. |

| | | |
|-----------------|--|---|
| Question Number | Question | |
| 3(b) | | |
| | (7 marks) | |
| | Indicative content | |
| | <p>Candidates will select from a range of material to explain how these lines might be performed.</p> <p>Comments should focus on the following aspects:</p> <ul style="list-style-type: none"> • Portia's haughty adoption of the moral high ground • Bassanio's decision to confess • Portia's condemnation and Bassanio's reaction • the reactions of others present. <p>Accept any other valid response.</p> | |
| Band | Mark | AO2 iii: 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"> • Basic understanding of effectiveness of performance techniques • Limited reference to the lines from the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Occasional understanding of effectiveness of performance techniques • Some reference to the lines from the extract to support response. |
| 3 | 6-7 | <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. |

| Question Number | Question | |
|-----------------|---|--|
| 3(c) | | |
| | (10 marks) | |
| | Indicative content | |
| | <p>Candidates may draw on any relevant part of the play provided that the focus is on love(AO2ii).</p> <p>Candidates must refer to ONE OTHER PART OF THE PLAY where love is shown or referred to, for instance:</p> <ul style="list-style-type: none"> • the love between Antonio and Bassanio • love between Nerissa and Portia • love between Portia and Bassanio • love between Lorenzo and Jessica • love between Nerissa and Gratiano • Shylock's love of money. <p>Candidates may interpret 'importance' 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 love • how that part of the play shows love affecting relationships • how love in that part of the play drives the plot • what Shakespeare is saying about love • how the play's structure is affected by love in that part of the play • how different aspects of love are explored in that part of the play. <p>Accept any other valid response.</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"> • Basic understanding of theme and its importance • Limited reference to one other part of the play to support response. |
| 2 | 4-7 | <ul style="list-style-type: none"> • Some understanding of theme and its importance • Some reference to one other part of the play to support response. |
| 3 | 8-10 | <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. |

SECTION B: PROSE

Anita and Me

| Question Number | Question | |
|-----------------|--|--|
| 4(a) | | |
| | (7 marks) | |
| | Indicative content | |
| | <p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> • Papa is an accomplished singer/musician • he missed out on opportunities in his youth: 'offered a contract' • this was caused by his father's 'edict', which he mimics • he tells the story with good humour: 'laughed uproariously' • he has 'the looks': 'noble profile and almond eyes' • he is in 'love' with mama, about whom he asks 'the same rhetorical question' • papa may have felt 'disappointed' by his missed opportunity. <p>Accept any other valid response.</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"> • Basic understanding of the character • Limited reference to the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Some understanding of the character • Some reference to the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> • Generally sound or sound understanding of the character • Clear reference to the extract to support response. |

| | | |
|-----------------|--|--|
| Question Number | Question | |
| 4(b) | | |
| | (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"> • listeners greet his performance enthusiastically, as shown by the adjective 'rapturous' • phrases referring to physical contact ('squeezed his arm playfully', 'breasts hanging over') show that Auntie Shaila wishes to be close to him • general approval is signalled by phrases such as 'waggle their heads appreciatively' and 'enjoying' • adjectives such as 'proud' and 'proprietary' show that the Aunties feel he belongs to them • mama's 'sigh' and 'beautiful' suggest she is in love with papa and open about it • Meena fantasises about a life built on papa's success, using images of fame such as, 'grown up in a palace', 'screaming fans'. <p>Accept any other valid response.</p> | |
| Band | Mark | AO2 iii: 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"> • Basic understanding of how the writer uses language to present ideas • Limited reference to the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Occasional understanding of how the writer uses language to present ideas • Some reference to the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> • Generally sound or sound understanding of how the writer uses language to present ideas • Clear reference to the extract to support response. |

| Question Number | Question | |
|-----------------|---|---|
| 4(c) | | |
| | (10 marks) | |
| | Indicative content | |
| | <p>Candidates may draw on any relevant part of the novel provided that the focus is on hopes for the future (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 hopes for the future are shown or referred to, for instance:</p> <ul style="list-style-type: none"> • Meena's desire for friendship and to be like English girls • Meena's hopes for Robert • Meena's and her parents' hopes for educational success • hopes associated with the changing environment. <p>Candidates may interpret 'importance' 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 hopes for the future • how that part of the novel shows hopes for the future affecting relationships • how hopes for the future in that part of the novel drive the plot • what the writer is saying about hopes for the future • how the novel's structure is affected by hopes for the future in that part of the novel. <p>References to context are likely to focus on the hopes of characters against a background of change.</p> <p>Accept any other valid response.</p> | |
| Band | Mark | |
| 0 | 0 | No rewardable material. |
| 1 | 1-3 | <ul style="list-style-type: none"> • Basic understanding of theme and its importance in one other part of the novel • Basic reference to the novel's context. |
| 2 | 4-7 | <ul style="list-style-type: none"> • Some understanding of theme and its importance in one other part of the novel • Some reference to the novel's context. |
| 3 | 8-10 | <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. |

Balzac and the Little Chinese Seamstress

| | | |
|-----------------|---|--|
| Question Number | Question | |
| 5(a) | | |
| | (7 marks) | |
| | Indicative content | |
| | <p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> • the Seamstress engages in ‘our usual game’ • she knows what it was like to touch a snake: ‘instantly recognisable’ • she is repelled by the experience: ‘I shrank back’, ‘the snake...was frightening’ • she is brave: ‘plunged in again’ • she knows her own mind: ‘in spite of Luo’s protestations’ • she cares about Luo’s keys: ‘I couldn’t bear to think...’ • she is ‘worried’ but is persistent; ‘the third time...’ • she has to give up when bitten – the scar is a trophy now. <p>Accept any other valid response.</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"> • Basic understanding of the character • Limited reference to the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Some understanding of the character • Some reference to the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> • Generally sound or sound understanding of the character • Clear reference to the extract to support response. |

| | | |
|-----------------|---|--|
| Question Number | Question | |
| 5(b) | | |
| | (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 'shadowy' and 'black' show the place is dark and mysterious • the phrases 'stony bed' and 'slippery cold' suggest harshness • 'worried', 'frightening' and 'cold sweat' highlight the dangers • 'groped' suggests how difficult it is to see in the water • 'glimmering' hints at something valuable at the bottom • 'stinging blow' and 'snapping of jaws' confirm the hidden threats. <p>Accept any other valid response.</p> | |
| Band | Mark | AO2 iii: 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"> • Basic understanding of how the writer uses language to present ideas • Limited reference to the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Occasional understanding of how the writer uses language to present ideas • Some reference to the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> • Generally sound or sound understanding of how the writer uses language to present ideas • Clear reference to the extract to support response. |

| Question Number | Question | |
|-----------------|---|--|
| 5(c) | | |
| | (10 marks) | |
| | Indicative content | |
| | <p>Candidates may draw on any relevant part of the novel provided that the focus is on taking risks (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 taking risks is shown or referred to, for instance:</p> <ul style="list-style-type: none"> • the stealing of the books • the owning and reading of the books • incidents where individuals face physical danger (e.g. the journeys in the mountains) • risks associated with the Little Seamstress's pregnancy and abortion. <p>Candidates may interpret 'importance' 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 taking risks • how that part of the novel shows taking risks affecting relationships • how taking risks in that part of the novel drives the plot • what the writer is saying about taking risks • how the novel's structure is affected by taking risks in that part of the novel. <p>References to context are likely to focus on the young students' need to face the challenges of life in the village whilst preserving their interests in 'decadent' activities.</p> <p>Accept any other valid response.</p> | |
| Band | Mark | |
| 0 | 0 | No rewardable material. |
| 1 | 1-3 | <ul style="list-style-type: none"> • Basic understanding of theme and its importance in one other part of the novel • Basic reference to the novel's context. |
| 2 | 4-7 | <ul style="list-style-type: none"> • Some understanding of theme and its importance in one other part of the novel • Some reference to the novel's context. |
| 3 | 8-10 | <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 |

Heroes

| Question Number | Question | |
|-----------------|--|--|
| 6(a) | | |
| | (7 marks) | |
| | Indicative content | |
| | <p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> • Francis watches Nicole with obvious admiration • he is almost speechless when she speaks to him: 'gulped, coughed, managed to utter' • he is unable to say her name • he is physically affected: 'heart racing', 'knees liquid' • he is happy about Nicole's visits: 'made my life ... complete' • he is 'angered' at Joey's pessimism • he expresses anger: 'slamming'. <p>Accept any other valid response.</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"> • Basic understanding of the character • Limited reference to the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Some understanding of the character • Some reference to the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> • Generally sound or sound understanding of the character • Clear reference to the extract to support response. |

| | | |
|-----------------|--|--|
| Question Number | Question | |
| 6(b) | | |
| | (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"> • verbs ('glide', 'twisted', 'turned', 'leaping') capture her elegance • as do adjectives: 'bird-like', 'graceful' • the phrase 'she seemed to exist in a world of her own' shows that she is oblivious to those watching her • the phrases 'separate from the rest' and 'she didn't join' show her independence and, possibly, uniqueness • the simile 'like raindrops on white porcelain' suggests purity • the phrase 'strange teasing' hints at her playful approach to Francis • 'as if to say more' indicates her interest in him • 'sweet fragrance' and 'musky smell' imply sensuality. <p>Accept any other valid response.</p> | |
| Band | Mark | AO2 iii: 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"> • Basic understanding of how the writer uses language to present ideas • Limited reference to the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Occasional understanding of how the writer uses language to present ideas • Some reference to the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> • Generally sound or sound understanding of how the writer uses language to present ideas • Clear reference to the extract to support response. |

| Question Number | Question | |
|-----------------|--|--|
| 6(c) | | |
| | (10 marks) | |
| | Indicative content | |
| | <p>Candidates may draw on any relevant part of the novel provided that the focus is on anger (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 anger is shown or referred to, for instance:</p> <ul style="list-style-type: none"> • Francis's anger towards Larry • Nicole's anger towards Francis • Francis's anger with himself. <p>Candidates may interpret 'importance' 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 anger • how that part of the novel shows anger affecting relationships • how anger in that part of the novel drives the plot • what the writer is saying about anger • how the novel's structure is affected by anger in that part of the novel. <p>References to context are likely to focus on the results of Larry's actions when he returns from the war.</p> <p>Accept any other valid response.</p> | |
| Band | Mark | |
| 0 | 0 | No rewardable material. |
| 1 | 1-3 | <ul style="list-style-type: none"> • Basic understanding of theme and its importance in one other part of the novel • Basic reference to the novel's context. |
| 2 | 4-7 | <ul style="list-style-type: none"> • Some understanding of theme and its importance in one other part of the novel • Some reference to the novel's context. |
| 3 | 8-10 | <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 |

Of Mice and Men

| Question Number | Question | |
|-----------------|--|--|
| 7(a) | | |
| | (7 marks) | |
| | Indicative content | |
| | <p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> • Crooks is gaining some pleasure/satisfaction from challenging Lennie: 'pressed forward', 'private victory' 'face lighted with pleasure' • he knows he is upsetting Lennie: 'his torture' • he is in control: 'observed calmly' • he is persistent and repeats 's'pose' • he is cruel: 'bored in on him', 'take ya to the booby hatch', 'like a dog' • he sees the threat in time: 'saw the danger', 'edged back'. <p>Accept any other valid response.</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"> • Basic understanding of the character • Limited reference to the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Some understanding of the character • Some reference to the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> • Generally sound or sound understanding of the character • Clear reference to the extract to support response. |

| | | |
|-----------------|--|--|
| Question Number | Question | |
| 7(b) | | |
| | (7 marks) | |
| | Indicative content | |
| | <p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> • the phrase 'attention came gradually' shows how Lennie is slow on the uptake • 'cried' indicates his distress as does 'face wrinkled with apprehension' • the phrase 'doubt was too much for him' shows he is affected even though he tries not to be • 'struggled' tells of his difficulty in understanding as does his repetition of words and phrases such as 'careful' and 'supposin'' • 'eyes centred', 'quiet and mad', 'walked dangerously', 'demanded' show how he becomes more assertive • the phrase 'stood over him' shows how threatening he is • 'growled' and 'grumbled' are calmer but still hint at unhappiness. <p>Accept any other valid response.</p> | |
| Band | Mark | AO2 iii: 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"> • Basic understanding of how the writer uses language to present ideas • Limited reference to the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Occasional understanding of how the writer uses language to present ideas • Some reference to the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> • Generally sound or sound understanding of how the writer uses language to present ideas • Clear reference to the extract to support response. |

| Question Number | Question | |
|-----------------|--|--|
| 7(c) | | |
| | (10 marks) | |
| | Indicative content | |
| | <p>Candidates may draw on any relevant part of the novel provided that the focus is on loneliness (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</p> <p>Candidates must refer to ONE OTHER PART OF THE NOVEL where loneliness is shown or referred to, for instance:</p> <ul style="list-style-type: none"> • references to and depictions of Crooks • Candy and the loss of his dog • Whit and the reference to Bill Tenner's letter • Crooks and his room • Curley's wife's predicament • the importance of Lennie and George's relationship. <p>Candidates may interpret 'importance' 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 loneliness • how that part of the novel shows loneliness affecting relationships • how loneliness in that part of the novel drives the plot • what the writer is saying about loneliness • how the novel's structure is affected by loneliness in that part of the novel. <p>References to context are likely to focus on the insecurity of itinerant workers and conditions on the ranch which isolate Crooks and Curley's wife.</p> <p>Accept any other valid response.</p> | |
| Band | Mark | |
| 0 | 0 | No rewardable material. |
| 1 | 1-3 | <ul style="list-style-type: none"> • Basic understanding of theme and its importance in one other part of the novel • Basic reference to the novel's context. |
| 2 | 4-7 | <ul style="list-style-type: none"> • Some understanding of theme and its importance in one other part of the novel • Some reference to the novel's context. |
| 3 | 8-10 | <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 |

Rani and Sukh

| | | |
|-----------------|---|--|
| Question Number | Question | |
| 8(a) | | |
| | (7 marks) | |
| | Indicative content | |
| | <p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> • Natalie is not usually patient: 'her itchy feet', 'asked him what had taken him so long' • she ridicules Sukh: 'putting your trousers back on?', 'listening to shite music', '<i>wankyboy</i>', 'Mummy and Daddy Bains' • she is blunt: 'I want you there', 'she feels stupid...and...she should' • she takes no nonsense/is forthright: 'what if I just bang both your heads together?' • she puts the responsibility onto Sukh: 'I don't have to be here' • she shows real concern: 'are you OK?' • she can be friendly: 'smiled warmly'. <p>Accept any other valid response.</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"> • Basic understanding of the character • Limited reference to the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Some understanding of the character • Some reference to the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> • Generally sound or sound understanding of the character • Clear reference to the extract to support response. |

| | | |
|-----------------|--|--|
| Question Number | Question | |
| 8(b) | | |
| | (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 adverb 'sullenly' suggests Sukh is sulking • his question 'what is it that you want, man?' betrays irritation/impatience • 'trying to sound cool' and 'spitting out' show he lacks composure • 'looked away' indicates his lack of confidence • 'seem cool' and 'attempted nonchalance' show he is hiding his true feelings • 'smiled', 'I'm sorry' and 'I really do want to see her' suggest he relents/relaxes • the phrase 'took his hand away, regretting it instantly' betrays his mixed feelings as do the adjectives 'excited and nervous'. <p>Accept any other valid response.</p> | |
| Band | Mark | AO2 iii: 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"> • Basic understanding of how the writer uses language to present ideas • Limited reference to the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Occasional understanding of how the writer uses language to present ideas • Some reference to the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> • Generally sound or sound understanding of how the writer uses language to present ideas • Clear reference to the extract to support response. |

| Question Number | Question | |
|-----------------|---|--|
| 8(c) | | |
| | (10 marks) | |
| | Indicative content | |
| | <p>Candidates may draw on any relevant part of the novel, provided that the focus is on love (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 love is shown or referred to, for instance:</p> <ul style="list-style-type: none"> • love between Rani and Sukh • love between Natalie and Rani • love between family members • love between Billah and Kulwant. <p>Candidates may interpret 'importance' in a number of ways, which could include:</p> <ul style="list-style-type: none"> • how that part of the novel shows characters influenced by love • how that part of the novel shows love affecting relationships • how love in that part of the novel drives the plot • what the writer is saying about love • how the novel's structure is affected by love in that part of the novel. <p>References to context are likely to focus on how love is intertwined with the feud between the two families.</p> <p>Accept any other valid response.</p> | |
| Band | Mark | |
| 0 | 0 | No rewardable material. |
| 1 | 1-3 | <ul style="list-style-type: none"> • Basic understanding of theme and its importance in one other part of the novel • Basic reference to the novel's context. |
| 2 | 4-7 | <ul style="list-style-type: none"> • Some understanding of theme and its importance in one other part of the novel • Some reference to the novel's context. |
| 3 | 8-10 | <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 |

Riding the Black Cockatoo

| | | |
|-----------------|---|--|
| Question Number | Question | |
| 9(a) | | |
| | (7 marks) | |
| | Indicative content | |
| | <p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> • John is a young boy in the extract • he is determined: 'managed to get the old rattler moving', 'determined not to stop' • he is pleased to see his bike-riding acknowledged: 'swelled with pride' • he moves on, developing 'confidence and speed' • the bike-riding makes him feel wonderful: 'I was in heaven' • he wants to please his father: 'made a suitable impression' • he persists in spite of pain: 'raw', 'screamed', 'blistered' • the experience has lasted: 'I've been riding ever since'. <p>Accept any other valid response.</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"> • Basic understanding of the character • Limited reference to the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Some understanding of the character • Some reference to the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> • Generally sound or sound understanding of the character • Clear reference to the extract to support response. |

| | | |
|-----------------|---|--|
| Question Number | Question | |
| 9(b) | | |
| | (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 image of 'the old rattler' shows how old and run down the bike is • 'the nose of the saddle kept bumping' shows how the bike is too big • 'wobbled' indicates early discomfort • repetition ('round and round', 'up and back, up and back', 'up and down') stresses his commitment to keep on • 'hands were raw', 'back screamed', 'boots blistered' stress physical pain • the simile 'like a sailor back on land after a long voyage' emphasises the epic nature of the ride • the repetitive phrases 'still rattling, still rolling, still turning over' add to the idea that the experience is momentous and abiding. <p>Accept any other valid response.</p> | |
| Band | Mark | AO2 iii: 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"> • Basic understanding of how the writer uses language to present ideas • Limited reference to the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Occasional understanding of how the writer uses language to present ideas • Some reference to the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> • Generally sound or sound understanding of how the writer uses language to present ideas • Clear reference to the extract to support response. |

| Question Number | Question | |
|-----------------|--|--|
| 9(c) | | |
| | (10 marks) | |
| | Indicative content | |
| | <p>Candidates may draw on any relevant part of the text provided that the focus is on facing a challenge (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 facing a challenge is shown or referred to, for instance:</p> <ul style="list-style-type: none"> • the decision to return the skull and the practical challenges of doing so • persuading John's father at various times • challenging examples of racism • John's personal challenges arising from his discoveries. <p>Candidates may interpret 'importance' in a number of ways, which could include:</p> <ul style="list-style-type: none"> • how that part of the text shows people influenced by facing a challenge • how that part of the text shows facing a challenge affecting relationships • what the writer is saying about facing a challenge. <p>References to context are likely to focus on the need to overcome long-standing prejudices.</p> <p>Accept any other valid response.</p> | |
| Band | Mark | |
| 0 | 0 | No rewardable material. |
| 1 | 1-3 | <ul style="list-style-type: none"> • Basic understanding of theme and its importance in one other part of the text • Basic reference to the text's context. |
| 2 | 4-7 | <ul style="list-style-type: none"> • Some understanding of theme and its importance in one other part of the text • Some reference to the text's context. |
| 3 | 8-10 | <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 |

To Kill a Mockingbird

| | | |
|-----------------|--|--|
| Question Number | Question | |
| 10(a) | | |
| | (7 marks) | |
| | Indicative content | |
| | <p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> • Scout is polite: 'Mr Arthur' • she understands other people: 'if he was awake... he wouldn't let you' • she is ready to explain and take responsibility: 'go ahead' • she is sensitive to Boo's needs, learning his 'body English' • she is sensitive to the relationship: 'I would never lead him home', 'slipped my hand into the crook of his arm' • she is conscious of how people would interpret her actions: 'she would see Arthur Radley escorting me'. <p>Accept any other valid response.</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"> • Basic understanding of the character • Limited reference to the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Some understanding of the character • Some reference to the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> • Generally sound or sound understanding of the character • Clear reference to the extract to support response. |

| | | |
|-----------------|---|--|
| Question Number | Question | |
| 10(b) | | |
| | (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"> • 'an expression of timid curiosity', 'his mouth was slightly open' and 'hand came up, but he let it drop' are phrases which stress uncertainty and lack of confidence • 'hovered' and 'came down lightly' suggest care and delicacy • 'whispered' further suggests his hesitancy, as does the question 'will you take me home?' but otherwise he says nothing • he communicates through small actions rather than words • 'the voice of a child afraid of the dark' makes Boo seem harmless and vulnerable • the phrases 'his fingers found' and 'gently released' also suggest timidity. <p>Accept any other valid response.</p> | |
| Band | Mark | AO2 iii: 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"> • Basic understanding of how the writer uses language to present ideas • Limited reference to the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Occasional understanding of how the writer uses language to present ideas • Some reference to the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> • Generally sound or sound understanding of how the writer uses language to present ideas • Clear reference to the extract to support response. |

| Question Number | Question | |
|-----------------|---|--|
| 10(c) | | |
| | (10 marks) | |
| | Indicative content | |
| | <p>Candidates may draw on any relevant part of the novel provided that the focus is on concern for others (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 concern for others is shown or referred to, for instance:</p> <ul style="list-style-type: none"> • Atticus's concern for his children • Atticus's concern for Tom Robinson • Atticus's concern for Mayella Ewell • relevant incidents involving Mrs Dubose or Miss Maudie or Calpurnia • Jem's protectiveness. <p>Candidates may interpret 'importance' 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 concern for others • how that part of the novel shows concern for others affecting relationships • how concern for others in that part of the novel drives the plot • what the writer is saying about concern for others • how the novel's structure is affected by concern for others in that part of the novel. <p>References to context are likely to focus on the social tensions in Maycomb.</p> <p>Accept any other valid response.</p> | |
| Band | Mark | <p>AO2 ii: develop and sustain interpretations of writers' ideas and perspectives.</p> <p>AO2 iv understand texts in their social, cultural and historical contexts.</p> |
| 0 | 0 | No rewardable material. |
| 1 | 1-3 | <ul style="list-style-type: none"> • Basic understanding of theme and its importance in one other part of the novel • Basic reference to the novel's context. |
| 2 | 4-7 | <ul style="list-style-type: none"> • Some understanding of theme and its importance in one other part of the novel • Some reference to the novel's context. |
| 3 | 8-10 | <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 |

SECTION C: WRITING

| Question Number | Question |
|-----------------|---|
| *11 | |
| | (48 marks) |
| | Indicative content |
| | <p>Purpose: presenting views about a town or city chosen by the candidate and encouraging others to visit it</p> <p>Audience: teenagers</p> <p>Form: a magazine article which offers personal opinion and anecdote supported by relevant information. Continuous paragraphed prose is expected.</p> <p>Successful answers are likely to:</p> <ul style="list-style-type: none"> • present some personal knowledge of the town or city chosen • present an enthusiastic, positive description with some awareness of the needs of visitors. <p>Candidates may choose from a wide range of possible destinations and motives for going there.</p> <p>Be prepared to reward a range of approaches.</p> |

| Band | Mark | <p>AO3i: 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>AO3ii: 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 at a basic level. • Little awareness of the purpose and audience. • Basic vocabulary; little variety of sentence structure; little evidence of control. • Organisation is simple with little success in introducing and developing a response. |
| 2 | 7-12 | <ul style="list-style-type: none"> • Expresses ideas with limited appropriateness. • Limited grasp of the purpose and audience. • Limited evidence of control in the choice of vocabulary and sentence structure. • Organisation shows limited grasp of text structure, with opening and development, and limited use of appropriate paragraphing. |
| 3 | 13-19 | <ul style="list-style-type: none"> • Expresses ideas that are sometimes appropriate. • Some grasp of the purpose and audience. • Some evidence of control in the choice of vocabulary and sentence structures. • Organisation shows some grasp of text structure, with opening and development, and some appropriate paragraphing. |
| 4 | 20-26 | <ul style="list-style-type: none"> • Expresses ideas that are generally appropriate. • Generally sound grasp of the purpose 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. |
| 5 | 27-32 | <ul style="list-style-type: none"> • Expresses and develops ideas appropriately. • A clear sense of the purpose and audience. • Well-chosen vocabulary, and 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. |

| Band | Mark | AO3iii: 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 show basic attempt to structure and control expression and meaning. A basic range of sentence structures is used. • Basic control of a range of punctuation devices, with little success in conveying intended emphasis and effects. • Spelling is basic in accuracy, with many slips which hinder meaning. |
| 2 | 4-6 | <ul style="list-style-type: none"> • Sentences show limited attempt to structure and control expression and meaning. A limited range of sentence structures is used. • Limited control of a range of punctuation devices, with limited success in conveying intended emphasis and effects. • Spelling is limited in accuracy, with many slips which may hinder meaning. |
| 3 | 7-10 | <ul style="list-style-type: none"> • Sentences show some attempt to structure and control expression and meaning. Occasional variety of sentence structures used. • Some control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for some of the response. • Spelling is sometimes accurate, with some slips which may hinder meaning. |
| 4 | 11-13 | <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. |
| 5 | 14-16 | <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. |

| Question Number | Question |
|-----------------|--|
| *12 | |
| | (48 marks) |
| | Indicative content |
| | <p>Purpose: presenting a point of view about a person whom the candidate admires</p> <p>Audience: the candidate's peers</p> <p>Form: a speech which is likely to make use of appropriate rhetorical devices, personal opinion and anecdote supported by relevant information. Continuous paragraphed prose is expected.</p> <p>Successful answers are likely to:</p> <ul style="list-style-type: none"> • present a balanced appraisal of the person chosen • present a reasoned explanation of the choice made and the influence upon the candidate. <p>Candidates may choose someone they know personally or someone they have encountered only through wider sources.</p> <p>Be prepared to reward a range of approaches.</p> |

| Band | Mark | <p>AO3i: 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>AO3ii: 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 at a basic level. • Little awareness of the purpose and audience. • Basic vocabulary; little variety of sentence structure; little evidence of control. • Organisation is simple with little success in introducing and developing a response. |
| 2 | 7-12 | <ul style="list-style-type: none"> • Expresses ideas with limited appropriateness. • Limited grasp of the purpose and audience. • Limited evidence of control in the choice of vocabulary and sentence structure. • Organisation shows limited grasp of text structure, with opening and development, and limited use of appropriate paragraphing. |
| 3 | 13-19 | <ul style="list-style-type: none"> • Expresses ideas that are sometimes appropriate. • Some grasp of the purpose and audience. • Some evidence of control in the choice of vocabulary and sentence structures. • Organisation shows some grasp of text structure, with opening and development, and some appropriate paragraphing. |
| 4 | 20-26 | <ul style="list-style-type: none"> • Expresses ideas that are generally appropriate. • Generally sound grasp of the purpose 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. |
| 5 | 27-32 | <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. |

| Band | Mark | AO3iii: 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 show basic attempt to structure and control expression and meaning. A basic range of sentence structures is used. • Basic control of a range of punctuation devices, with little success in conveying intended emphasis and effects. • Spelling is basic in accuracy, with many slips which hinder meaning. |
| 2 | 4-6 | <ul style="list-style-type: none"> • Sentences show limited attempt to structure and control expression and meaning. A limited range of sentence structures is used. • Limited control of a range of punctuation devices, with limited success in conveying intended emphasis and effects. • Spelling is limited in accuracy, with many slips which may hinder meaning. |
| 3 | 7-10 | <ul style="list-style-type: none"> • Sentences show some attempt to structure and control expression and meaning. Occasional variety of sentence structures used. • Some control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for some of the response. • Spelling is sometimes accurate, with some slips which may hinder meaning. |
| 4 | 11-13 | <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. |
| 5 | 14-16 | <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. |

