

# Mark Scheme (Results)

Summer 2014

GCSE English (5EH2H)

Paper 1: The Writer's Craft

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## Mark Scheme

This booklet contains the mark scheme for the 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	
<b>1(a)</b>		
	<b>(7 marks)</b>	
Indicative content		
<p><b>Candidates will make inferences and judgements about the character of Friar Lawrence as seen in the extract by reference to the following points.</b></p> <ul style="list-style-type: none"> <li>• The Friar is critical of Romeo and of young men in general: ‘Not truly in their hearts, but in their eyes’</li> <li>• He is aware of his own age: ‘my ancient ears’</li> <li>• He sees the difference between ‘doting’ and ‘loving’</li> <li>• He is willing to help Romeo: ‘I’ll thy assistant be’</li> <li>• He sees himself as Romeo’s tutor: ‘pupil mine’</li> <li>• He is optimistic, wanting ‘to turn your households’ rancour to pure love’.</li> </ul> <p><b>Reward any other valid points.</b></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.
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of the character</li> <li>• Clear reference to the extract to support response.</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of the character</li> <li>• Sustained reference to the extract to support response.</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of the character</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

Question Number	Question	
<b>1(b)</b>		
	<b>(7 marks)</b>	
	Indicative content	
	<p><b>Candidates will select from a range of material to explain how these lines might be performed.</b></p> <p>Comments should focus on the following aspects.</p> <ul style="list-style-type: none"> <li>• Friar Lawrence is affectionate towards, whilst critical of, Romeo</li> <li>• he is thoughtful in considering how useful the marriage might be</li> <li>• Romeo is impetuous and excited.</li> </ul> <p><b>Reward any other valid points.</b></p>	
<b>Band</b>	<b>Mark</b>	<b>AO2 iii: understand how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.</b>
<b>0</b>	<b>0</b>	<ul style="list-style-type: none"> <li>• No rewardable material.</li> </ul>
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of effectiveness of performance techniques</li> <li>• Clear reference to the lines from the extract to support response.</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of effectiveness of performance techniques</li> <li>• Sustained reference to the lines from the extract to support response.</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of effectiveness of performance techniques</li> <li>• Discriminating reference to the lines from extract to support response.</li> </ul>

Question Number	Question	
1(c)		
	<b>(10 marks)</b>	
	Indicative content	
	<p><b>Candidates may draw on any relevant part of the play provided that the focus is on the importance of conflict between the houses of Capulet and Montague. (AO2ii).</b></p> <p>Candidates may refer to (among many others):</p> <ul style="list-style-type: none"> <li>• the early fight and the Prince's pronouncement</li> <li>• the mask at the house of Capulet</li> <li>• the fights between Mercutio, Tybalt and Romeo</li> <li>• Romeos confrontation with Paris</li> </ul> <p>Candidates may interpret 'importance' in a number of ways, which could include:</p> <ul style="list-style-type: none"> <li>• how that part of the play shows characters influenced by conflict</li> <li>• how that part of the play shows conflict affecting relationships</li> <li>• how conflict in that part of the play drives the plot</li> <li>• what Shakespeare is saying about conflict</li> <li>• how the play's structure is affected by conflict in that part of the play.</li> </ul> <p><b>Reward any other valid points.</b></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"> <li>• Generally sound or sound understanding of theme and its importance</li> <li>• Clear reference to one other part of the play to support response.</li> </ul>
2	4-7	<ul style="list-style-type: none"> <li>• Thorough understanding of theme and its importance</li> <li>• Sustained reference to one other part of the play to support response.</li> </ul>
3	8-10	<ul style="list-style-type: none"> <li>• Perceptive understanding of theme and its importance</li> <li>• Discriminating reference to one other part of the play to support response.</li> </ul>

## Macbeth

Question Number	Question	
2(a)		
	<b>(7 marks)</b>	
	Indicative content	
	<p><b>Candidates will make inferences and judgements about the character of Macbeth as seen in the extract by reference to the following points:</b></p> <ul style="list-style-type: none"> <li>• Macbeth is 'appalled'/ shocked/ horrified/ shaken</li> <li>• he suspects he is being taunted or tricked: 'Which of you has done this?'</li> <li>• he denies he is responsible for Banquo's death: 'Thou canst not say I did it?'</li> <li>• Lady Macbeth presents him as someone who is often unwell: 'My lord is often thus'</li> <li>• he defends his manhood: 'Ay, and a bold one'</li> <li>• he wants some explanation: 'how say you', 'speak too!'</li> <li>• he protests that what he sees is real: 'I saw him!'</li> <li>• he admits that 'murder' has been committed</li> <li>• he is deeply affected by the thought that even the grave does not put an end to matters: 'our graves must send....back'</li> <li>• he suggests that the natural order is upturned and that 'the olden time' has been replaced by a world in which nothing is certain: 'now they rise again'.</li> </ul> <p><b>Reward any other valid points.</b></p>	
Band	Mark	AO2i
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of the character</li> <li>• Clear reference to the extract to support response.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>• Thorough understanding of the character</li> <li>• Sustained reference to the extract to support response.</li> </ul>
3	6-7	<ul style="list-style-type: none"> <li>• Perceptive understanding of the character.</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

Question Number	Question	
<b>2(b)</b>		
	<b>(7 marks)</b>	
	Indicative content	
	<p><b>Candidates will select from a range of material to explain how these lines might be performed.</b></p> <p>Comments should focus on the following aspects:</p> <ul style="list-style-type: none"> <li>• Lady Macbeth's emotions</li> <li>• Lady Macbeth is speaking in an undertone to Macbeth – the Lords are present</li> <li>• Macbeth is speaking variously to the gathering, to the ghost, to himself or to Lady Macbeth</li> <li>• Macbeth is deeply shaken and his verbal and non-verbal communication should reflect this</li> <li>• The behaviour of the Lords.</li> </ul> <p><b>Reward any other valid points.</b></p>	
<b>Band</b>	<b>Mark</b>	<b>AO2iii</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of effectiveness of performance techniques</li> <li>• Clear reference to the lines from the extract to support response.</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of effectiveness of performance techniques.</li> <li>• Sustained reference to the lines from the extract to support response.</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of effectiveness of performance techniques.</li> <li>• Discriminating reference to the lines from extract to support response.</li> </ul>



Question Number	Question	
2(c)		
	<b>(10 marks)</b>	
	Indicative content	
	<p><b>Candidates may draw on any relevant part of the play provided that the focus is on the witches (AO2ii).</b></p> <p>Candidates must refer to <b>one other part of the play</b> where the supernatural plays a part, for instance:</p> <ul style="list-style-type: none"> <li>• the witches' first appearance</li> <li>• either of Macbeth's visits to the witches</li> <li>• Macbeth's behaviour when it is clearly under the influence of what the witches have told him</li> <li>• the appearance of the dagger before the murder of Duncan.</li> </ul> <p>Candidates may interpret 'importance' in a number of ways, which could include:</p> <ul style="list-style-type: none"> <li>• how that part of the play shows characters influenced by the supernatural</li> <li>• how that part of the play shows the supernatural affecting relationships</li> <li>• how the supernatural in that part of the play drives the plot</li> <li>• what Shakespeare is saying about the supernatural</li> <li>• how the play's structure is affected by the supernatural in that part of the play.</li> </ul> <p><b>Reward any other valid points.</b></p>	
Band	Mark	AO2ii
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of theme and its importance</li> <li>• Clear reference to one other part of the play to support response.</li> </ul>
2	4-7	<ul style="list-style-type: none"> <li>• Thorough understanding of theme and its importance</li> <li>• Sustained reference to one other part of the play to support response.</li> </ul>
3	8-10	<ul style="list-style-type: none"> <li>• Perceptive understanding of theme and its importance</li> <li>• Discriminating reference to one other part of the play to support response.</li> </ul>

**The Merchant of Venice**

Question Number	Question	
<b>3(a)</b>		
	<b>(7 marks)</b>	
	Indicative content	
	<p><b><i>Candidates will make inferences and judgements about the character of Shylock as seen in the extract by reference to the following points:</i></b></p> <ul style="list-style-type: none"> <li>• Shylock claims he has been criticised often by Antonio but has 'reacted with a patient shrug'</li> <li>• he claims that his Jewishness is a factor in this patience: 'sufferance is the badge of all our tribe'</li> <li>• he shows bitterness towards the treatment he has received: 'You that did void your rheum upon my beard'</li> <li>• he feels the attacks on him are unjustified: 'And all for use of that which is my own'</li> <li>• he may be enjoying the turnaround in fortunes: 'Hath a dog money?'</li> <li>• he is sarcastic: 'for these courtesies'</li> <li>• he pretends to be shocked by Antonio's reaction: 'look how you storm!'</li> <li>• he pretends to be forgiving: 'I would be friends with you'.</li> </ul> <p><b>Reward any other valid points.</b></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.
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of the character</li> <li>• Clear reference to the extract to support response.</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of the character</li> <li>• Sustained reference to the extract to support response.</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of the character</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

Question Number	Question	
<b>3(b)</b>		
	<b>(7 marks)</b>	
	Indicative content	
	<p><b>Candidates will select from a range of material to explain how these lines might be performed and give reasons for their suggestions.</b></p> <p>Comments should focus on the following aspects:</p> <ul style="list-style-type: none"> <li>• Antonio's deep-seated hatred of Shylock</li> <li>• Antonio's embarrassment or defiance</li> <li>• Shylock's unconvincing friendliness and delight in the situation</li> <li>• Bassanio's and Antonio's reactions to what Shylock says.</li> </ul> <p><b>Reward any other valid points.</b></p>	
<b>Band</b>	<b>Mark</b>	<b>AO2 iii: understand how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of effectiveness of performance techniques</li> <li>• Clear reference to the lines from the extract to support response.</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of effectiveness of performance techniques</li> <li>• Sustained reference to the lines from the extract to support response.</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of effectiveness of performance techniques</li> <li>• Discriminating reference to the lines from extract to support response.</li> </ul>

Question Number	Question	
<b>3(c)</b>		
	<b>(10 marks)</b>	
	Indicative content	
	<p><b>Candidates may draw on any relevant part of the play provided that the focus is on conflict (AO2ii).</b></p> <p>Candidates must refer to ONE OTHER PART OF THE PLAY where conflict is shown or referred to, for instance:</p> <ul style="list-style-type: none"> <li>• expressions of dislike between Jews and Christians</li> <li>• Portia's reactions to her father's will and the suitors</li> <li>• Jessica's conflict with her father</li> <li>• confrontations in Act 4 Scene 1</li> <li>• the fake conflict between Portia and Bassanio over the ring.</li> </ul> <p>Candidates may interpret 'significance' in a number of ways, which could include:</p> <ul style="list-style-type: none"> <li>• how that part of the play shows characters influenced by conflict</li> <li>• how that part of the play shows conflict affecting relationships</li> <li>• how conflict in that part of the play drives the plot</li> <li>• what Shakespeare is saying about conflict</li> <li>• how the play's structure is affected by conflict in that part of the play.</li> </ul> <p><b>Reward any other valid points.</b></p>	
<b>Band</b>	<b>Mark</b>	<b>AO2 ii: develop and sustain interpretations of writers' ideas and perspectives.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of theme and its importance</li> <li>• Clear reference to one other part of the play to support response.</li> </ul>
<b>2</b>	<b>4-7</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of theme and its importance</li> <li>• Sustained reference to one other part of the play to support response.</li> </ul>
<b>3</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of theme and its importance</li> <li>• Discriminating reference to one other part of the play to support response.</li> </ul>

**SECTION B: PROSE**

***Anita and Me***

Question Number	Question	
<b>4(a)</b>		
	<b>(7 marks)</b>	
	Indicative content	
	<p><b>Candidates may select from a range of material from the extract. These could include the following points:</b></p> <ul style="list-style-type: none"> <li>• Meena is very observant of those around her, as we see from her fascination with the 'porcelain doll' – like girl and her clothes</li> <li>• she is critical: 'self-satisfied'</li> <li>• she bites the girl's finger without knowing exactly why</li> <li>• she may be affected by her father's mood (the regret and resignation in papa's voice)</li> <li>• she may be affected by the girl's touching her and apparent 'ownership'</li> <li>• she is moody and downbeat: 'trudged', 'no mood for social chit-chat'</li> <li>• she is repelled by the Santa Claus's smell and appearance</li> <li>• she is rude: 'I wanna bike' and behaves 'sullenly'.</li> </ul> <p><b>Reward any other valid points.</b></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.
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of the character</li> <li>• Clear reference to the extract to support response.</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of the character</li> <li>• Sustained reference to the extract to support response.</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of the character</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

Question Number	Question	
4(b)		
	<b>(7 marks)</b>	
	Indicative content	
	<p><b>Candidates may select from a range of material from the extract. These could include the following points:</b></p> <ul style="list-style-type: none"> <li>• the girl is compared with a 'porcelain doll' with 'peachy smooth skin' and 'glossy curls' all of which seem positive, if unreal, descriptions</li> <li>• adjectives capture the fussiness of the girl's clothes: 'old-fashioned', 'complicated'</li> <li>• her hat is personified: 'sat', 'self-satisfied', 'proud'</li> <li>• hyperbole is used to present Santa's 'gale of bad breath'</li> <li>• adjectival phrases increase the sense of Santa's seediness: 'shiny with perspiration', 'flecked with ash'</li> <li>• his 'slipped' beard adds to the absurd picture.</li> </ul> <p><b>Reward any other valid points including any on Bill and/or Papa.</b></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"> <li>• Mostly sound understanding of how the writer uses language to present ideas</li> <li>• Clear reference to the extract to support response.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>• Thorough understanding of how the writer uses language to present ideas to the reader</li> <li>• Sustained reference to the extract to support response.</li> </ul>
3	6-7	<ul style="list-style-type: none"> <li>• Perceptive understanding of how the writer uses language to present ideas to the reader</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

Question Number	Question
4(c)	
	<b>(10 marks)</b>
	Indicative content
	<p><b>Candidates may draw on any relevant part of the novel provided that the focus is on a father and daughter relationship (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</b></p> <p>Candidates must refer to ONE OTHER PART OF THE NOVEL where a father and daughter relationship is shown or referred to, for instance:</p> <ul style="list-style-type: none"> <li>• Meena’s closeness to her father, often referred to and demonstrated at the fete, for example</li> <li>• the shoplifting incident</li> <li>• Meena’s outburst at the family gathering</li> <li>• the many examples of papa’s moral guidance and forbearance.</li> </ul> <p>Be prepared to reward discussion of other father-daughter relationships, eg Anita and Roberto.</p> <p>Candidates may interpret ‘significance’ in a number of ways, which could include:</p> <ul style="list-style-type: none"> <li>• how that part of the novel shows characters influenced by the relationship</li> <li>• how that part of the novel shows developments in the relationship</li> <li>• how the relationship in that part of the novel drives the plot</li> <li>• what the writer is saying about the relationship</li> <li>• how the novel’s structure is affected by the relationship in that part of the novel.</li> </ul> <p>References to context are likely to focus on Meena’s increasing experience and how her father remains a firm point of reference.</p> <p><b>Reward any other valid points.</b></p>

<b>Band</b>	<b>Mark</b>	<b>AO2 ii: develop and sustain interpretations of writers' ideas and perspectives.</b> <b>AO2 iv understand texts in their social, cultural, and historical contexts.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of theme and its importance in one other part of the novel</li> <li>• Generally sound or sound reference to the novel's context</li> </ul>
<b>2</b>	<b>4-7</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of theme and its importance in one other part of the novel</li> <li>• Sustained reference to the novel's context</li> </ul>
<b>3</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of theme and its importance in one other part of the novel</li> <li>• Discriminating reference to the novel's context</li> </ul>



***Balzac and the Little Chinese Seamstress***

Question Number	Question	
5(a)		
	<b>(7 marks)</b>	
Indicative content		
<p><b>Candidates may select from a range of material from the extract. These could include the following points:</b></p> <ul style="list-style-type: none"> <li>• the headman’s language is blunt: ‘reactionary trash’, ‘stupid nonsense’</li> <li>• he believes he is important to the community: ‘Just as well for the village’</li> <li>• he is ever alert: ‘always on guard’</li> <li>• he repeats political orthodoxy: ‘reactionary’, ‘revolution will triumph’</li> <li>• his references to literature betray contempt and ignorance: ‘Count Whatsisname’</li> <li>• he is uncompromising: ‘I don’t care’</li> <li>• he is intimidating: ‘spat on the floor’, ‘he would get violent’</li> <li>• he represents a brutal regime: ‘beatings and floggings ... at the Security Office’.</li> </ul> <p><b>Reward any other valid points.</b></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.
<b>0</b>	<b>0</b>	<ul style="list-style-type: none"> <li>• No rewardable material.</li> </ul>
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of the character</li> <li>• Clear, reference to the extract to support response.</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of the character</li> <li>• Sustained reference to the extract to support response.</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of the character</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

Question Number	Question	
5(b)		
	<b>(7 marks)</b>	
	Indicative content	
	<p><b>Candidates may select from a range of material from the extract. These could include the following points:</b></p> <ul style="list-style-type: none"> <li>• the narrator knows that resistance is useless: ‘resigned to my fate’</li> <li>• the phrase ‘sturdiest jacket and trousers’ betray his acceptance that he is unlikely to return</li> <li>• the simile ‘like someone preparing for a lengthy sojourn in prison’ stresses his fatalism</li> <li>• the word ‘thugs’ indicates his contempt for his accusers</li> <li>• he betrays his emotions when showing concern for the books through the metaphor ‘fought back the tears’</li> <li>• he sees his immediate future as one of ‘torture’, ‘beatings’ and ‘floggings’ – harsh words suggesting physical violence</li> <li>• the metaphor ‘in case I broke down’ suggests pessimism.</li> </ul> <p><b>Reward any other valid points.</b></p>	
<b>Band</b>	<b>Mark</b>	<b>AO2 iii: understand how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.</b>
<b>0</b>	<b>0</b>	<ul style="list-style-type: none"> <li>• No rewardable material.</li> </ul>
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Mostly sound understanding of how the writer uses language to present ideas</li> <li>• Clear reference to the extract to support response.</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of how the writer uses language to present ideas to the reader</li> <li>• Sustained reference to the extract to support response.</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of how the writer uses language to present ideas to the reader</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

Question Number	Question
5(c)	
	<b>(10 marks)</b>
	Indicative content
	<p><b>Candidates may draw on any relevant part of the novel provided that the focus is on telling stories (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</b></p> <p>Candidates must refer to ONE OTHER PART OF THE NOVEL where telling stories is shown or referred to, for instance:</p> <ul style="list-style-type: none"> <li>• exposure to the great storytellers of Western literature</li> <li>• the telling of the films</li> <li>• the miller's songs</li> </ul> <p>and their effects on Luo, the narrator, the Little Seamstress, the villagers and other characters.</p> <p>Candidates may interpret 'significance' in a number of ways, which could include:</p> <ul style="list-style-type: none"> <li>• how that part of the novel shows characters influenced by the telling of stories</li> <li>• how that part of the novel shows telling stories affecting relationships</li> <li>• how telling stories in that part of the novel drives the plot</li> <li>• what the writer is saying about telling stories</li> <li>• how the novel's structure is affected by telling stories in that part of the novel.</li> </ul> <p>References to context are likely to focus on the young students' need to keep their interest in stories secret because these stories are considered subversive.</p> <p><b>Reward any other valid points.</b></p>

<b>Band</b>	<b>Mark</b>	<b>AO2 ii: develop and sustain interpretations of writers' ideas and perspectives.</b> <b>AO2 iv understand texts in their social, cultural, and historical contexts.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of theme and its importance in one other part of the novel</li> <li>• Generally sound or sound reference to the novel's context</li> </ul>
<b>2</b>	<b>4-7</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of theme and its importance in one other part of the novel</li> <li>• Sustained reference to the novel's context</li> </ul>
<b>3</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of theme and its importance in one other part of the novel</li> <li>• Discriminating reference to the novel's context</li> </ul>

## Heroes

Question Number	Question	
6(a)		
	<b>(7 marks)</b>	
	Indicative content	
	<p><b>Candidates may select from a range of material from the extract. These could include the following points:</b></p> <ul style="list-style-type: none"> <li>• Francis is trying to be unobtrusive: 'I shrank myself'</li> <li>• he sees his new self for the first time: 'I saw what the boy had seen' and this allows him to step outside himself</li> <li>• he does not want to associate with others: 'avoiding eye contact'</li> <li>• he sees himself as 'abnormal'</li> <li>• he is bitter towards the medics who did not warn him</li> <li>• he tries to understand them: 'probably become so accustomed...'</li> <li>• he is healing but sees himself as 'a stranger'</li> <li>• he has no care for the future of his looks: 'I don't care whether I heal'</li> <li>• he wants to save others from the 'shock of seeing'</li> <li>• he belittles himself: 'little Francis Cassavant'</li> <li>• he is focused on his 'mission' and not being identified when he has carried it out</li> <li>• he feels his mission will bring an end to something.</li> </ul> <p><b>Reward any other valid points.</b></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"> <li>• Generally sound or sound understanding of the character</li> <li>• Clear, reference to the extract to support response.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>• Thorough understanding of the character</li> <li>• Sustained reference to the extract to support response.</li> </ul>
3	6-7	<ul style="list-style-type: none"> <li>• Perceptive understanding of the character</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

Question Number	Question	
<b>6(b)</b>		
	<b>(7 marks)</b>	
	Indicative content	
	<p><b>Candidates may select from a range of material from the extract. These could include the following points:</b></p> <ul style="list-style-type: none"> <li>• his image is set against 'ale and pies': he is meat</li> <li>• the simile 'like the snout of an animal' accentuates his loss of humanity</li> <li>• 'peeling' and 'toothless' suggest premature decay</li> <li>• the simile 'jammed together as if by invisible clamps' suggests a machine –like quality</li> <li>• he now has 'dentures' rather than teeth</li> <li>• his nostrils are described by metaphor: 'caves'</li> <li>• 'raw' and 'red' suggest a still-open wound.</li> </ul> <p><b>Reward any other valid points.</b></p>	
<b>Band</b>	<b>Mark</b>	<b>AO2 iii: understand how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Mostly sound understanding of how the writer uses language to present ideas</li> <li>• Clear reference to the extract to support response.</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of how the writer uses language to present ideas to the reader</li> <li>• Sustained reference to the extract to support response.</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of how the writer uses language to present ideas to the reader</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

Question Number	Question
6(c)	
	<b>(10 marks)</b>
	Indicative content
	<p><b>Candidates may draw on any relevant part of the novel provided that the focus is on Francis’s mission (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</b></p> <p>Candidates must refer to ONE OTHER PART OF THE NOVEL where Francis’s mission is shown or referred to, for instance:</p> <ul style="list-style-type: none"> <li>• his attempts to remain anonymous</li> <li>• his making contact with Nicole</li> <li>• his intentions towards and confrontation with Larry.</li> </ul> <p>Candidates may interpret ‘significance’ in a number of ways, which could include:</p> <ul style="list-style-type: none"> <li>• how that part of the novel shows characters influenced by the mission</li> <li>• how that part of the novel shows the mission affecting relationships</li> <li>• how the mission in that part of the novel drives the plot</li> <li>• what the writer is saying about the mission</li> <li>• how the novel’s structure is affected by the mission in that part of the novel.</li> </ul> <p>References to context are likely to focus on Francis’s inner torment and intentions on his return to Frenchtown, and how the war has affected him.</p> <p><b>Reward any other valid points.</b></p>

<b>Band</b>	<b>Mark</b>	<b>AO2 ii: develop and sustain interpretations of writers' ideas and perspectives.</b> <b>AO2 iv understand texts in their social, cultural, and historical contexts.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of theme and its importance in one other part of the novel</li> <li>• Generally sound or sound reference to the novel's context</li> </ul>
<b>2</b>	<b>4-7</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of theme and its importance in one other part of the novel</li> <li>• Sustained reference to the novel's context</li> </ul>
<b>3</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of theme and its importance in one other part of the novel</li> <li>• Discriminating reference to the novel's context.</li> </ul>



*Of Mice and Men*

Question Number	Question	
7(a)		
	<b>(7 marks)</b>	
	Indicative content	
	<p><b>Candidates may select from a range of material from the extract. These could include the following points:</b></p> <ul style="list-style-type: none"> <li>• George is contemptuous of Curley’s wife: ‘what a tramp’ and has a low opinion of her morals: ‘she’d clear out for twenty bucks’</li> <li>• he is sharp to see the dangers she presents and shows he is experienced in this regard: ‘I seen ‘em poison before’</li> <li>• he is concerned about Lennie’s response: ‘looked quickly down at him’</li> <li>• he is angry towards Lennie, violent (‘shook him’) and concerned about the trouble that may come from Curley’s wife: ‘poison’</li> <li>• he is observant of Lennie: ‘you wasn’t lookin’ the other way’</li> <li>• he is also disgusted by Curley: ‘Glove fulla vaseline’</li> <li>• he is pragmatic and sees the need to stay despite the dangers ‘till we get a stake’.</li> </ul> <p><b>Reward any other valid points.</b></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"> <li>• Generally sound or sound understanding of the character.</li> <li>• Clear, reference to the extract to support response.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>• Thorough understanding of the character.</li> <li>• Sustained reference to the extract to support response.</li> </ul>
3	6-7	<ul style="list-style-type: none"> <li>• Perceptive understanding of the character.</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

Question Number	Question	
<b>7(b)</b>		
	<b>(7 marks)</b>	
	Indicative content	
	<p><b>Candidates may select from a range of material from the extract. These could include the following points:</b></p> <ul style="list-style-type: none"> <li>• the sentence 'She smiled archly and twisted her body' shows Curley's wife wants to be admired, as does 'showin' her legs'</li> <li>• Slim is casually complimentary towards her (or perhaps patronising): 'Hi, Good-lookin'</li> <li>• 'can't blame a person for lookin'' is pointed and indicates she welcomes attention</li> <li>• words and phrases used by Slim and Lennie are complimentary: 'Good-lookin'', 'purty'</li> <li>• the word 'apprehensive' suggests she is afraid of Curley</li> <li>• George's violent insults ('tramp', 'bitch' 'poison', 'jail bait', 'rat trap') show her as a threat</li> <li>• George's speculation about Curley's health regime ('eatin' raw eggs') shows she is thought of as a sex toy.</li> </ul> <p><b>Reward any other valid points.</b></p>	
<b>Band</b>	<b>Mark</b>	<b>AO2 iii: understand how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Mostly sound understanding of how the writer uses language to present ideas</li> <li>• Clear reference to the extract to support response.</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of how the writer uses language to present ideas to the reader</li> <li>• Sustained reference to the extract to support response.</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of how the writer uses language to present ideas to the reader</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

Question Number	Question
7(c)	
	<b>(10 marks)</b>
	Indicative content
	<p><b>Candidates may draw on any relevant part of the novel provided that the focus is on attitudes to women (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</b></p> <p>Candidates must refer to <b>one other part of the novel</b> where attitudes to women are shown or referred to, for instance:</p> <ul style="list-style-type: none"> <li>• the incident in Weed, as reported by George</li> <li>• any incident involving or referring to Curley's wife</li> <li>• the references to the Cat house</li> <li>• references to Aunt Clara.</li> </ul> <p>Candidates may interpret 'significance' in a number of ways, which could include:</p> <ul style="list-style-type: none"> <li>• how that part of the novel shows characters influenced attitudes to women</li> <li>• how that part of the novel shows how attitudes to women affect relationships</li> <li>• how attitudes to women in that part of the novel drives the plot</li> <li>• what the writer is saying about attitudes to women</li> <li>• how the novel's structure is affected by attitudes to women in that part of the novel</li> </ul> <p>References to context are likely to focus on the male-dominated community on the ranch and the inferior status of women.</p> <p><b>Reward any other valid points.</b></p>

<b>Band</b>	<b>Mark</b>	<b>AO2 ii: develop and sustain interpretations of writers' ideas and perspectives.</b> <b>AO2 iv understand texts in their social, cultural, and historical contexts.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of theme and its importance in one other part of the novel</li> <li>• Generally sound or sound reference to the novel's context</li> </ul>
<b>2</b>	<b>4-7</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of theme and its importance in one other part of the novel</li> <li>• Sustained reference to the novel's context</li> </ul>
<b>3</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of theme and its importance in one other part of the novel</li> <li>• Discriminating reference to the novel's context</li> </ul>

**Rani and Sukh**

Question Number	Question	
<b>8(a)</b>		
	<b>(7 marks)</b>	
	Indicative content	
	<p><b>Candidates may select from a range of material from the extract. These could include the following points:</b></p> <ul style="list-style-type: none"> <li>• Rani’s father disowns her: ‘I don’t have daughter now’</li> <li>• he passes control to his sons: ‘your brothers will decide’</li> <li>• he seems to have given up: ‘poured himself a whisky’</li> <li>• he fails to help when Rani is attacked: ‘I was dead to him’</li> <li>• he cannot impose his will, displaying ‘shock, anger and despair’</li> <li>• his ‘fate had poisoned’ him, showing how he is at the mercy of the cultural assumptions of his background and community.</li> </ul> <p><b>Reward any other valid points.</b></p>	
<b>Band</b>	<b>Mark</b>	<b>AO2 i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.</b>
<b>0</b>	<b>0</b>	<ul style="list-style-type: none"> <li>• No rewardable material.</li> </ul>
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of the character</li> <li>• Clear, reference to the extract to support response.</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of the character</li> <li>• Sustained reference to the extract to support response.</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of the character</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

Question Number	Question	
<b>8(b)</b>		
	<b>(7 marks)</b>	
	Indicative content	
	<p><b>Candidates may select from a range of material from the extract. These could include the following points:</b></p> <ul style="list-style-type: none"> <li>• Rani’s feelings and reactions are partly physical, as stressed by the metaphors ‘my stomach was turning’, ‘my head was spinning’ and the simile ‘my throat was dry, like it had been sandpapered’</li> <li>• synonyms for sickness are used: ‘bile work its way up’, ‘threw up’</li> <li>• the syndetic list of verbs (‘screamed and shouted and kicked’) indicate the violence of her feelings and need to protect herself</li> <li>• the phrase ‘protecting my baby’ reminds us of her condition and shows she feels for others</li> <li>• ‘instinctively’ suggests her maternal feelings</li> <li>• she is aware enough to note her parents’ abdication of responsibility</li> <li>• ‘sneered’ and ‘snarled’ emphasise her response to brother Divy.</li> </ul> <p><b>Reward any other valid points.</b></p>	
<b>Band</b>	<b>Mark</b>	<b>AO2 iii: understand how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Mostly sound understanding of how the writer uses language to present ideas</li> <li>• Clear reference to the extract to support response.</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of how the writer uses language to present ideas to the reader</li> <li>• Sustained reference to the extract to support response.</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of how the writer uses language to present ideas to the reader</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

Question Number	Question
8(c)	
	<b>(10 marks)</b>
	Indicative content
	<p><b>Candidates may draw on any relevant part of the novel, provided that the focus is on violence (AO2ii) and a reference is made to social, cultural, historical context (AO2iv).</b></p> <p>Candidates must refer to ONE OTHER PART OF THE NOVEL where violence is shown or referred to, for instance:</p> <ul style="list-style-type: none"> <li>• violence at the football match</li> <li>• the violence in the Punjab</li> <li>• the killing of Sukh.</li> </ul> <p>Candidates may interpret 'significance' in a number of ways, which could include:</p> <ul style="list-style-type: none"> <li>• how that part of the novel shows characters influenced by violence</li> <li>• how that part of the novel shows violence affecting relationships</li> <li>• how violence in that part of the novel drives the plot</li> <li>• what the writer is saying about violence</li> <li>• how the novel's structure is affected by violence in that part of the novel.</li> </ul> <p>References to context are likely to focus on the feud between the two families and the extreme reactions it provokes.</p> <p><b>Reward any other valid points.</b></p>

<b>Band</b>	<b>Mark</b>	<b>AO2 ii: develop and sustain interpretations of writers' ideas and perspectives.</b> <b>AO2 iv understand texts in their social, cultural, and historical contexts.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of theme and its importance in one other part of the novel</li> <li>• Generally sound or sound reference to the novel's context.</li> </ul>
<b>2</b>	<b>4-7</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of theme and its importance in one other part of the novel</li> <li>• Sustained reference to the novel's context.</li> </ul>
<b>3</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of theme and its importance in one other part of the novel</li> <li>• Discriminating reference to the novel's context.</li> </ul>



***Riding the Black Cockatoo***

Question Number	Question	
<b>9(a)</b>		
	<b>(7 marks)</b>	
Indicative content		
<p><b>Candidates may select from a range of material from the extract. These could include the following points:</b></p> <ul style="list-style-type: none"> <li>• John does not shrink from brutal truth: ‘working through page after harrowing page’</li> <li>• he clearly visualises written accounts: ‘dashing his head on a gum tree’</li> <li>• he empathises and relates his reading with his own circumstances: ‘listening to my own children playing... they became that little boy’</li> <li>• he imaginatively links past and present: ‘it was the rusty trooper’s sabre ... on Pete’s wall’</li> <li>• he is almost hallucinating: ‘the water seemed to have turned red’</li> <li>• he ignores current reality: ‘I hadn’t answered’</li> <li>• he is in a state of ‘terror’.</li> </ul> <p><b>Reward any other valid points.</b></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.
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of the character</li> <li>• Clear, reference to the extract to support response.</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of the character</li> <li>• Sustained reference to the extract to support response.</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of the character</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

Question Number	Question	
<b>9(b)</b>		
	<b>(7 marks)</b>	
	Indicative content	
	<p><b>Candidates may select from a range of material from the extract. These could include the following points:</b></p> <ul style="list-style-type: none"> <li>• the onomatopoeic 'whooping' of the 'colonial vigilante' shows how the genocide was enjoyed by some, as also suggested by 'grinning' and 'wild-eyed'</li> <li>• the simile 'like a polo mattock' suggests it was a game</li> <li>• emotive language evokes poignancy: 'toddler', 'little boy', 'soft voices'</li> <li>• this contrasts with the violence of verbs like 'swings', 'dashing', 'gallops' and the 'hardness' of the tree</li> <li>• other verbs of violence ('screaming', 'dragged', 'smashed', 'snapped', 'exploding') stress the horror</li> <li>• the description moves from the individual to the general: 'waterholes into which entire communities were driven' and 'cut down' suggests wholesale massacre.</li> </ul> <p><b>Reward any other valid points.</b></p>	
<b>Band</b>	<b>Mark</b>	<b>AO2 iii: understand how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Mostly sound understanding of how the writer uses language to present ideas</li> <li>• Clear reference to the extract to support response.</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of how the writer uses language to present ideas to the reader</li> <li>• Sustained reference to the extract to support response.</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of how the writer uses language to present ideas to the reader</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

Question Number	Question	
9(c)		
	<b>(10 marks)</b>	
	Indicative content	
	<p><b>Candidates may draw on any relevant part of the text provided that the focus is on John’s concern for others (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</b></p> <p>Candidates must refer to ONE OTHER PART OF THE TEXT where John’s concern for others is shown or referred to, for instance:</p> <ul style="list-style-type: none"> <li>• the treatment of Aboriginals in the past</li> <li>• the treatment of Aboriginals in modern day Australia.</li> </ul> <p>Candidates may interpret ‘significance’ in a number of ways, which could include:</p> <ul style="list-style-type: none"> <li>• how that part of the text shows John influenced by concern for others</li> <li>• how that part of the text shows John’s concern for others affecting relationships</li> <li>• what the writer is saying about the significance of being concerned for others.</li> </ul> <p>References to context are likely to focus on John’s learning about the treatment of Aboriginals.</p> <p><b>Reward any other valid points.</b></p>	
<b>Band</b>	<b>Mark</b>	<p><b>AO2 ii: develop and sustain interpretations of writers’ ideas and perspectives.</b></p> <p><b>AO2 iv understand texts in their social. cultural, and historical contexts.</b></p>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of theme and its importance in one other part of the text</li> <li>• Generally sound or sound reference to the text’s context.</li> </ul>
<b>2</b>	<b>4-7</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of theme and its importance in one other part of the text</li> <li>• Sustained reference to the text’s context.</li> </ul>
<b>3</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of theme and its importance in one other part of the text</li> <li>• Discriminating reference to the text’s context.</li> </ul>

**To Kill a Mockingbird**

Question Number	Question	
<b>10(a)</b>		
	<b>(7 marks)</b>	
	Indicative content	
	<p><b>Candidates may select from a range of material from the extract. These could include the following points:</b></p> <ul style="list-style-type: none"> <li>• Jem understands his father’s situation and is concerned about him: ‘he’s got a lot on his mind’</li> <li>• he sees the difference between his more mature awareness and Scout’s : ‘you can’t hold something in your mind’</li> <li>• but he is a little tactless in the way he assumes superiority: ‘grown folks’</li> <li>• Scout sees that he has changed from a provider of fun to a provider of ‘edification and instruction’</li> <li>• he assumes adult powers: ‘I’ll spank you’</li> <li>• nevertheless, he responds to Scout’s physical attack as the child he still is.</li> </ul> <p><b>Reward any other valid points.</b></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.
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of the character</li> <li>• Clear, reference to the extract to support response.</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of the character</li> <li>• Sustained reference to the extract to support response.</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of the character</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

Question Number	Question	
10(b)		
	<b>(7 marks)</b>	
	Indicative content	
	<p><b>Candidates may select from a range of material from the extract. These could include the following points.</b></p> <ul style="list-style-type: none"> <li>• the metaphor 'my feathers rose' shows how Scout has been offended</li> <li>• she challenges Jem with her questions: 'Like what?' 'Who do you think you are?'</li> <li>• she sees the change in Jem and is angered by it: 'His maddening superiority was unbearable'</li> <li>• her measured expletives show she is infuriated but they are also comic: 'Jee crawling hova, Jem!', 'You damn morphodite'</li> <li>• she uses hyperbole in the heat of battle: 'I'll kill you!'</li> <li>• she is 'sailing in' like a man'o'war</li> <li>• violent verbs stress her fury: 'screamed', 'hitting', 'pulling', 'pinching', 'gouging'</li> <li>• although there is violence, the underlying tone is humorous.</li> </ul> <p><b>Reward any other valid points.</b></p>	
<b>Band</b>	<b>Mark</b>	<b>AO2 iii: understand how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Mostly sound understanding of how the writer uses language to present ideas</li> <li>• Clear reference to the extract to support response.</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of how the writer uses language to present ideas to the reader</li> <li>• Sustained reference to the extract to support response.</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of how the writer uses language to present ideas to the reader</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

Question Number	Question
10(c)	
	<b>(10 marks)</b>
	Indicative content
	<p><b>Candidates may draw on any relevant part of the novel provided that the focus is on the relationship between Jem and Scout (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</b></p> <p>Candidates must refer to ONE OTHER PART OF THE NOVEL where the relationship between Jem and Scout is shown or referred to, for instance:</p> <ul style="list-style-type: none"> <li>• the shared games in the early part of the novel</li> <li>• experiences which are instructive but are seen from different perspectives: e.g. the killing of the dog, the trip to the church, Mrs Dubose, the trial</li> <li>• the attack by Bob Ewell.</li> </ul> <p>Candidates may interpret 'significance' in a number of ways, which could include:</p> <ul style="list-style-type: none"> <li>• how that part of the novel shows characters influenced by their relationship</li> <li>• how that part of the novel shows how their relationship develops</li> <li>• how their relationship in that part of the novel drives the plot</li> <li>• what the writer is saying about the relationship</li> <li>• how the novel's structure is affected by the relationship in that part of the novel.</li> </ul> <p>References to context are likely to focus on the ways in which the two characters learn from their experiences.</p> <p><b>Reward any other valid points.</b></p>

<b>Band</b>	<b>Mark</b>	<b>AO2 ii: develop and sustain interpretations of writers' ideas and perspectives.</b> <b>AO2 iv understand texts in their social, cultural, and historical contexts.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of theme and its importance in one other part of the novel</li> <li>• Generally sound or sound reference to the novel's context.</li> </ul>
<b>2</b>	<b>4-7</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of theme and its importance in one other part of the novel</li> <li>• Sustained reference to the novel's context.</li> </ul>
<b>3</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of theme and its importance in one other part of the novel</li> <li>• Discriminating reference to the novel's context.</li> </ul>

**SECTION C: WRITING**

Question Number	Question
*11	
	<b>(48 marks)</b>
	Indicative content
	<p><b>Purpose:</b> Making suggestions and arguing a point of view  <b>Audience:</b> Headteacher or Principal  <b>Form:</b> a coherent, structured argument supported by evidence drawn from a range of sources, factual and opinionative. Continuous paragraphs expected.</p> <p><b>Successful answers are likely to:</b></p> <ul style="list-style-type: none"> <li>• present a balanced, constructive argument</li> <li>• avoid (or move on from) a series of complaints</li> <li>• be written in a style and register appropriate to the topic, audience and genre.</li> </ul> <p><b>Reward any other valid points.</b></p>



<b>Band</b>	<b>Mark</b>	<b>AO3i/ii</b>
<b>0</b>	<b>0</b>	No rewardable response.
<b>1</b>	<b>1-6</b>	<ul style="list-style-type: none"> <li>• Expresses ideas that are generally appropriate</li> <li>• Generally sound grasp of the purpose of the writing and audience</li> <li>• Generally sound evidence of control in the choice of vocabulary and sentence structures</li> <li>• Organisation shows generally sound grasp of text structure, with opening and development, and broadly appropriate paragraphing.</li> </ul>
<b>2</b>	<b>7-12</b>	<ul style="list-style-type: none"> <li>• Expresses and develops ideas appropriately</li> <li>• A clear sense of the purpose of the writing and audience</li> <li>• Well-chosen vocabulary, and shows some evidence of crafting in the construction of sentences</li> <li>• Organisation is sound, with a clear text structure, controlled paragraphing to reflect opening, development and closure, together with successful use of cohesive devices.</li> </ul>
<b>3</b>	<b>13-19</b>	<ul style="list-style-type: none"> <li>• Effectively presents ideas in a sustained way</li> <li>• A secure sustained realisation of the purpose of the writing task and its intended audience</li> <li>• Aptly chosen vocabulary and well-controlled variety in the construction of sentences</li> <li>• Organisation is secure, with a well-judged text structure, effective paragraphing and use of cohesive devices between and within paragraphs.</li> </ul>
<b>4</b>	<b>20-26</b>	<ul style="list-style-type: none"> <li>• Assured presentation of fully developed ideas.</li> <li>• A consistent fulfilment of the writing task and assured realisation of its intended audience</li> <li>• Aptly chosen, reasonably extensive vocabulary and assured control in the construction of varied sentence forms</li> <li>• Organisation is assured, with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of cohesive devices.</li> </ul>
<b>5</b>	<b>27-32</b>	<ul style="list-style-type: none"> <li>• Achieves precision and clarity in presenting compelling and fully developed ideas</li> <li>• A strong, consistent fulfilment of the writing task sharply focused on the writer's purpose and audience</li> <li>• An extensive vocabulary and mature control in the construction of varied sentence forms</li> <li>• Organisation is convincing, with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of cohesive devices.</li> </ul>

<b>Band</b>	<b>Mark</b>	<b>AO3iii</b>
<b>0</b>	<b>0</b>	No rewardable response.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Sentences are generally clearly structured, with generally sound control of expression and meaning, some variety of sentence structures used</li> <li>• Generally sound control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for most of the response</li> <li>• Spelling is mostly accurate, with some slips which do not hinder meaning.</li> </ul>
<b>2</b>	<b>4-6</b>	<ul style="list-style-type: none"> <li>• Sentences are clearly structured, with sound control of expression and meaning, a reasonable selection of sentence structures are used</li> <li>• Sound control of the full range of punctuation, enabling intended emphasis and effects to be conveyed for the majority of the response</li> <li>• Spelling is mostly accurate, with occasional slips.</li> </ul>
<b>3</b>	<b>7-10</b>	<ul style="list-style-type: none"> <li>• Sentences are purposefully structured, with sustained control of expression and meaning. A wide selection of sentence structures is used</li> <li>• Thorough control of the full range of punctuation, enabling intended emphasis and effects to be conveyed</li> <li>• Spelling is almost always accurate, with occasional slips.</li> </ul>
<b>4</b>	<b>11-13</b>	<ul style="list-style-type: none"> <li>• Sentences are purposefully structured, with assured control of expression and meaning. A wide and varied selection of sentence structures is used</li> <li>• Control of the full range of punctuation is assured, enabling intended emphasis and effects to be conveyed</li> <li>• Spelling is almost always accurate, with minimal slips.</li> </ul>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Sentences are convincingly structured, with sophisticated control of expression and meaning. A convincing selection of sentence structures is used</li> <li>• Control of the full range of punctuation is precise, enabling intended emphasis and effects to be conveyed</li> <li>• Spelling is consistently accurate.</li> </ul>

Question Number	Question
<b>* 12</b>	
	<b>(48 marks)</b>
	Indicative content
	<p><b>Purpose:</b> to present advice about safety when using the internet and social media</p> <p><b>Audience:</b> young people</p> <p><b>Form:</b> a structured speech which is likely to contain appropriate features, generalisations or anecdotes. Continuous paragraphed prose ex</p> <p><b>Successful answers are likely to:</b></p> <ul style="list-style-type: none"> <li>• present a coherent and structured approach to the topic</li> <li>• will consider the dangers inherent in using the internet and social media</li> <li>• will balance examples with generalisations</li> <li>• be written in a style and register appropriate to the topic, audience and form.</li> </ul> <p><b>Reward any other valid points.</b></p>

<b>Band</b>	<b>Mark</b>	<b>AO3i/ii</b>
<b>0</b>	<b>0</b>	No rewardable response.
<b>1</b>	<b>1-6</b>	<ul style="list-style-type: none"> <li>• Expresses ideas that are generally appropriate</li> <li>• Generally sound grasp of the purpose of the writing and audience</li> <li>• Generally sound evidence of control in the choice of vocabulary and sentence structures</li> <li>• Organisation shows generally sound grasp of text structure, with opening and development, and broadly appropriate paragraphing.</li> </ul>
<b>2</b>	<b>7-12</b>	<ul style="list-style-type: none"> <li>• Expresses and develops ideas appropriately</li> <li>• A clear sense of the purpose of the writing and audience.</li> <li>• Well-chosen vocabulary, and shows some evidence of crafting in the construction of sentences</li> <li>• Organisation is sound, with a clear text structure, controlled paragraphing to reflect opening, development and closure, together with successful use of cohesive devices.</li> </ul>
<b>3</b>	<b>13-19</b>	<ul style="list-style-type: none"> <li>• Effectively presents ideas in a sustained way</li> <li>• A secure sustained realisation of the purpose of the writing task and its intended audience</li> <li>• Aptly chosen vocabulary and well-controlled variety in the construction of sentences</li> <li>• Organisation is secure, with a well-judged text structure, effective paragraphing and use of cohesive devices between and within paragraphs.</li> </ul>
<b>4</b>	<b>20-26</b>	<ul style="list-style-type: none"> <li>• Assured presentation of fully developed ideas</li> <li>• A consistent fulfilment of the writing task and assured realisation of its intended audience</li> <li>• Aptly chosen, reasonably extensive vocabulary and assured control in the construction of varied sentence forms.</li> <li>• Organisation is assured, with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of cohesive devices.</li> </ul>
<b>5</b>	<b>27-32</b>	<ul style="list-style-type: none"> <li>• Achieves precision and clarity in presenting compelling and fully developed ideas</li> <li>• A strong, consistent fulfilment of the writing task sharply focused on the writer's purpose and audience</li> <li>• An extensive vocabulary and mature control in the construction of varied sentence forms</li> <li>• Organisation is convincing, with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of cohesive devices.</li> </ul>

<b>Band</b>	<b>Mark</b>	<b>AO3iii</b>
<b>0</b>	<b>0</b>	No rewardable response.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Sentences are generally clearly structured, with generally sound control of expression and meaning, some variety of sentence structures used</li> <li>• Generally sound control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for most of the response</li> <li>• Spelling is mostly accurate, with some slips which do not hinder meaning.</li> </ul>
<b>2</b>	<b>4-6</b>	<ul style="list-style-type: none"> <li>• Sentences are clearly structured, with sound control of expression and meaning, a reasonable selection of sentence structures are used</li> <li>• Sound control of the full range of punctuation, enabling intended emphasis and effects to be conveyed for the majority of the response</li> <li>• Spelling is mostly accurate, with occasional slips.</li> </ul>
<b>3</b>	<b>7-10</b>	<ul style="list-style-type: none"> <li>• Sentences are purposefully structured, with sustained control of expression and meaning. A wide selection of sentence structures is used</li> <li>• Thorough control of the full range of punctuation, enabling intended emphasis and effects to be conveyed</li> <li>• Spelling is almost always accurate, with occasional slips.</li> </ul>
<b>4</b>	<b>11-13</b>	<ul style="list-style-type: none"> <li>• Sentences are purposefully structured, with assured control of expression and meaning. A wide and varied selection of sentence structures is used</li> <li>• Control of the full range of punctuation is assured, enabling intended emphasis and effects to be conveyed</li> <li>• Spelling is almost always accurate, with minimal slips.</li> </ul>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Sentences are convincingly structured, with sophisticated control of expression and meaning. A convincing selection of sentence structures is used</li> <li>• Control of the full range of punctuation is precise, enabling intended emphasis and effects to be conveyed</li> <li>• Spelling is consistently accurate.</li> </ul>



