

Edexcel GCSE

English

Unit 2: The Writer's Craft

Foundation Tier

Additional Sample Assessment Material

Time: 2 hours

Paper Reference

5EH2F/01

Questions and Extracts Booklet

Do not return this booklet with your Answer Booklet.

Turn over ►

S39273A

©2010 Edexcel Limited.

1/2/2/3/3/3



edexcel 
advancing learning, changing lives

BLANK PAGE

You must answer THREE questions. Answer ONE question from Section A, ONE question from Section B and ONE question from Section C.

Section A: Shakespeare	Page
Romeo and Juliet	4
Macbeth	6
The Merchant of Venice	8
Section B: Prose	
Anita and Me	10
Balzac and the Little Chinese Seamstress	12
Heroes	14
Of Mice and Men	16
Rani and Sukh	18
Riding the Black Cockatoo	20
To Kill a Mockingbird	22
Section C: Writing	24

SECTION A: SHAKESPEARE

There is one question on each text. Answer ONE question from this section.

Use this extract to answer Question 1.

Romeo and Juliet

Extract taken from Act 3, Scene 1

Romeo: This gentleman, the Prince's near ally,
My very friend, hath got this mortal hurt
In *my* behalf: my reputation stained:
With Tybalt's slander. - Tybalt! - that an hour
Hath been my cousin. O sweet Juliet -
Thy beauty hath made me effeminate,
And in my temper softened valour's steel!

Re-enter BENVOLIO

Benvolio: O Romeo, Romeo! Brave Mercutio is dead!
That gallant spirit hath aspired the clouds,
Which too untimely here did scorn the earth.

Romeo: This day's black fate on more days doth depend:
This but begins the woe others must end.

Re-enter TYBALT

Benvolio: Here comes the furious Tybalt back again.

Romeo: Alive - in triumph! And Mercutio slain!
Away to heaven, respective lenity,
And fire-eyed fury be my conduct now!

Re-enter TYBALT

Now, Tybalt, take the 'villain' back again
That late thou gavest me - for Mercutio's soul
Is but a little way above our heads,
Staying for thine to keep him company.
Either thou or I, or both, must go with him.

Tybalt: Thou, wretched boy, that didst consort him here,
Shalt with him hence!

Romeo: *(Drawing his sword)* This shall determine that.

They fight; ROMEO kills TYBALT

Benvolio: Romeo, away, be gone!
The citizens are up, and Tybalt slain.
Stand not amazed! The Prince will doom thee death
If thou art taken. Hence, be gone, away!

Romeo: O, I am fortune's fool!

Benvolio: Why dost thou stay?

Exit ROMEO

Romeo and Juliet

1 Answer all parts of the question.

(a) From the extract, what do you learn about the character of Romeo?

Use **evidence** from the extract to support your answer.

(7)

(b) Using your understanding of the extract, explain how the following lines from the extract might be performed.

(7)

Benvolio **Romeo, away, be gone!**
The citizens are up, and Tybalt slain.
Stand not amazed: The prince will doom thee death
If thou art taken Hence, be gone, away!

Romeo **O, I am fortune's fool!**

Benvolio **Why dost thou stay?**

Exit ROMEO

You may consider the following in your answer:

- actions
- positioning
- movement
- voice
- gesture
- facial expression.

(c) In the extract, Romeo speaks of 'black fate'.

Comment on how fate is important in **one other** part of the play.

(10)

(Total for Question 1 = 24 marks)

Use this extract to answer Question 2.

Macbeth

Extract taken from Act 4, Scene 3

Ross: Your castle is surprised - your wife and babes
Savagely slaughtered. To relate the manner
Were, on the quarry of these murdered deer,
To add the death of you.

Malcolm: Merciful heaven! -
What, man! Ne'er pull your hat upon your brows:
Give sorrow words. The grief that does not speak
Whispers the o'er-fraught heart, and bids it break.

Macduff: My children too?

Ross: Wife, children, servants - all
That could be found.

Macduff: And I must be from thence!
My wife killed too?

Ross: I have said.

Malcolm: Be comforted.
Let's make us medicines of our great revenge,
To cure this deadly grief.

Macduff: He has no children. - All my pretty ones?
Did you say all? - O hell-kite! All?
What, all my pretty chickens, and their dam,
At one fell swoop?

Malcolm: Dispute it like a man.

Macduff: I shall do so.
But I must also feel it as a man:
I cannot but remember such things were,
That were most precious to me. - Did heaven look on,
And would not take their part? Sinful Macduff!
They were all struck for thee. Naught that I am,
Not for their own demerits, but for mine
Fell slaughter on their souls. Heaven rest them now!

Malcolm: Be this the whetstone of your sword: let grief
Convert to anger. Blunt not the heart, enrage it.

Macbeth

2 Answer all parts of the question.

(a) From the extract, what do you learn about the character of Malcolm?

Use **evidence** from the extract to support your answer.

(7)

(b) Using your understanding of the extract, explain how the following lines might be performed.

(7)

Malcolm **Be comforted.**

Let's make us medicines of our great revenge,

To cure this deadly grief.

Macduff **He has no children. - All my pretty ones?**

Did you say all? - O hell-kite! All?

What, all my pretty chickens, and their dam,

At one fell swoop?

Malcolm **Dispute it like a man.**

You may consider the following in your answer:

- actions
- positioning
- movement
- voice
- gesture
- facial expression.

(c) In the extract, Macduff has been betrayed.

Comment on betrayal in **one other** part of the play.

(10)

(Total for Question 2 = 24 marks)

Use this extract to answer Question 3

The Merchant of Venice

Extract taken from Act 4, Scene 1

Portia: You press me far, and therefore I will yield.
Give me your gloves; I'll wear them for your sake;
And, for your love, I'll take this ring from you.
Do not draw back your hand; I'll take no more,
And you in love shall not deny me this!

Bassanio: This ring, good sir? Alas, it is a trifle;
I will not shame myself to give you this!

Portia: I will have nothing else but only this,
And now methinks I have a mind to it!

Bassanio: There's more depends on this than on the value.
The dearest ring in Venice will I give you,
And find it out by proclamation,
Only for this I pray you pardon me!

Portia: I see, sir, you are liberal in offers;
You taught me first to beg, and now methinks
You teach me how a beggar should be answered.

Bassanio: Good sir, this ring was given me by my wife,
And when she put it on, she made me vow
That I should neither sell, nor give, nor lose it.

Portia: That 'scuse serves many men to save their gifts,
And if your wife be not a mad woman,
And know how well I have deserved this ring,
She would not hold out enemy for ever
For giving it to me. Well, peace be with you!

Exeunt PORTIA and NERISSA

Antonio: My lord Bassanio, let him have the ring;
Let his deservings and my love withal
Be valued 'gainst your wife's commandement.

Bassanio: Go, Gratiano, run and overtake him,
Give him the ring, and bring him if thou canst
Unto Antonio's house. Away, make haste.

Exit GRATIANO.

The Merchant of Venice

3 Answer all parts of the question.

(a) From the extract, what do you learn about the character of Portia?

Use **evidence** from the extract to support your answer.

(7)

(b) Using your understanding of the extract, explain how the following lines might be performed.

(7)

Portia **You press me far, and therefore I will yield.**
Give me your gloves; I'll wear them for your sake;
And, for your love, I'll take this ring from you.
Do not draw back your hand; I'll take no more,
And you in love shall not deny me this!

You may consider the following in your answer:

- actions
- positioning
- movement
- voice
- gesture
- facial expression.

(c) In the extract, Bassanio is being tested by Portia.

Comment on how a character is tested in **one other** part of the play.

(10)

(Total for Question 3 = 24 marks)

TOTAL FOR SECTION A = 24 MARKS

SECTION B: PROSE

There is one question on each text. Answer ONE question from this section.

Use this extract to answer Question 4.

Anita and Me

Extract taken from Chapter 8

Mama had not gone out of her way to be friendly with Anita's mother, since discovering how she had chosen to name their piddy poodle, but trapped in such a small space, it would have been tantamount to GBH not to at least greet each other. Deirdre nodded her head curtly, 'Alright?'

Mama smiled briefly, 'Hello Mrs Rutter. I wonder, you have not seen my mother wandering around anywhere?'

'Thought yowr mam was back in Pakistan,' she sniffed, glancing quickly behind her as if she expected someone.

'India,' mama said stiffly. 'We are from India.' The tone she used clearly said, not that you would know the difference you naughty tramp.

I gulped and shifted backwards into our yard, feeling I was somehow the cause of this icy exchange. Sunil whimpered in protest and wiped his filmy hands all down the front of my school blouse. I pinched his leg and he burst into tears. Mama shot me a hard look and continued over his wails, 'She's visiting us for a few weeks and...'

Before she could continue, Mrs Worrall's voice came booming from behind me, 'Ey! Am yow back, Daljeet? I've got yowr mom in here with me!'

Mama relaxed visibly and shouted back, 'Okay Mrs Worrall! Thank you so much!' and was already on her way back to the yard when Deirdre's sharp call stopped her in her tracks.

'Mrs K, have yow stopped yowr Meena seeing my Anita?'

Mama turned round slowly, wearing that dangerously patient expression that always made me want to slink into a corner wearing a conical hat with a D on it. 'Now why should I want to do that, Mrs Rutter?'

'Cos we ain't good enough for yow lot, is that it?'

Mama and I both picked up Deirdre's tone, which was one not of hostility but disbelief; she was waiting for an answer to the question that obviously deeply puzzled her and upset her, how could we possibly think ourselves better than her?

Anita and Me

4 Answer all parts of the question.

(a) From the extract, what do you learn about the character of Mama?

Use **evidence** from the extract to support your answer.

(7)

(b) Explain how the writer uses language to present the relationship between Mama and Deirdre Rutter in the extract.

Use **evidence** from the extract to support your answer.

(7)

(c) Mama and Deirdre Rutter are from different cultural backgrounds.

Explain the importance of cultural differences in **one other** part of the novel.

In your answer, you **must** consider:

- how the cultural differences are described
- what the cultural differences show you about relationships in the novel.

(10)

(Total for Question 4 = 24 marks)

Use this extract to answer Question 5.

Balzac and the Little Chinese Seamstress

Extract taken from Part I, Section 1.

'Comrade, it's a musical instrument,' Luo said as casually as he could, 'and my friend here's a fine musician. Truly.'

The headman called for the violin and looked it over once more. Then he held it out to me.

'Forgive me, comrade,' I said, embarrassed, 'but I'm not that good.'

I saw Luo giving me a surreptitious wink. Puzzled, I took my violin and set about tuning it.

'What you are about to hear, comrade, is a Mozart sonata,' Luo announced, as coolly as before.

I was dumbfounded. Had he gone mad? All music by Mozart or indeed by any other Western composer had been banned years ago. In my sodden shoes my feet turned to ice. I shivered as the cold tightened its grip on me.

'What's a sonata?' the headman asked warily.

'I don't know,' I faltered. 'It's Western.'

'Is it a song?'

'More or less,' I replied evasively.

At that instant the glint of the vigilant Communist reappeared in the Headman's eyes, and his voice turned hostile,

'What's the name of this song of yours?'

'Well, it's like a song, but actually it's a sonata.'

'I'm asking you what it's called!' he snapped, fixing me with his gaze.

Again I was alarmed by the three spots of blood in his left eye.

'Mozart...' I muttered.

'Mozart what?'

'Mozart is thinking of Chairman Mao,' Luo broke in.

The audacity! But it worked: as if he had heard something miraculous, the headman's menacing look softened. He crinkled up his eyes in a wide, beatific smile.

'Mozart thinks of Mao all the time,' he said.

'Indeed, all the time,' agreed Luo.

As soon as I had tightened my bow there was a burst of applause, but I was still nervous. However, as I ran my swollen fingers over the strings, Mozart's phrases came flooding back to me like so many faithful friends. The peasants' faces, so grim a moment before, softened under the influence of Mozart's limpid music like parched earth under a shower, and then, in the dancing light of the oil lamp, they blurred into one.

Balzac and the Little Chinese Seamstress

5 Answer all parts of the question.

(a) From the extract, what do you learn about the character of Luo?

Use **evidence** from the extract to support your answer.

(7)

(b) Explain how the writer uses language to present attitudes to Western music in the extract.

Use **evidence** from the extract to support your answer.

(7)

(c) In the extract, the reader sees the suspicious attitude of the headman to Luo's music.

Explain the attitudes to Western music or books in **one other** part of the novel.

In your answer, you **must** consider:

- how Western music or Western books are different
- what these attitudes show you about life in the village.

(10)

(Total for Question 5 = 24 marks)

Use this extract to answer Question 6.

Heroes

Extract taken from pages Chapter 16.

'He's dead, you know.' It's easy to say the words because I'm not looking at her.

'I know.'

'He was...'

'Don't say it, Francis. I know what he was. For a while there he made me feel special. Made us all feel special. Made me think I was a ballerina. Now I'm starting to find out what I am, who I really am...'

'Who are you, Nicole?'

'I told you – I'm just finding out.' As if impatient with the question. Then: 'How about you, Francis? How are you? What are you going to do now that you're back?'

I had prepared my answer while riding on the train. 'Go to high school. College later. The GI Bill pays for college for veterans.' The words sound false and flat to my ears.

'Are you going to write? I always thought you'd be a writer.'

'I don't know.' Which is the truth, for a change.

Silence falls between us, broken only by the swish of the tennis rackets and the plopping of the ball outside and the distant laughter in a corridor somewhere.

'Why did you come here today?' she asks.

The question surprises me. Didn't she know I'd track her down sooner or later?

'I wanted to see you again. To tell you that I'm sorry, too, for what happened. To see if...'

'If I was all right? To see if I had survived?' That bitter twist back in her voice again.

To see if maybe you could still be my girl. Which could maybe change my mind about the gun in my duffel bag.

'Well, I'm all right.' Lifts her hand, palms upwards. 'Don't I look as if I'm all right?' A bright smile on her lips but not in her eyes.

For once in my life, I'm not timid with her.

'I don't think so, Nicole.'

'Don't think what?'

'I don't think you're all right.'

She looks at me for a long moment, as still as the stopped clock on the wall.

Heroes

6 Answer all parts of the question.

(a) From the extract, what do you learn about the character of Nicole?

Use **evidence** from the extract to support your answer.

(7)

(b) Explain how the writer uses language to present Francis's thoughts and feelings about Nicole in the extract.

Use **evidence** from the extract to support your answer.

(7)

(c) The extract shows something of the relationship between Francis and Nicole.

Explain the importance of Francis's relationships in **one other** part of the novel.

In your answer, you **must** consider:

- how the relationship is described
- why the relationship is important for Francis in returning from the war to Frenchtown.

(10)

(Total for Question 6 = 24 marks)

Use this extract to answer Question 7.

Of Mice and Men

Extract taken from Section 2

At that moment a young man came into the bunk house; a thin young man with a brown face, with brown eyes and a head of tightly curled hair. He wore a work glove on his left hand, and, like the boss, he wore high-heeled boots. 'Seen my old man?' he asked.

The swamper said, 'He was here jus' a minute ago, Curley. Went over to the cook house I think.'

'I'll try to catch him,' said Curley. His eyes passed over the new men and he stopped. He glanced coldly at George and then at Lennie. His arms gradually bent at the elbows and his hands closed into fists. He stiffened and went into a slight crouch. His glance was at once calculating and pugnacious. Lennie squirmed under the look and shifted his feet nervously. Curley stepped gingerly close to him. 'You the new guys the old man was waitin' for?'

'We just come in,' said George.

'Let the big guy talk.'

Lennie twisted with embarrassment.

George said, 'S'pose he don't want to talk?'

Curley lashed his body around. 'By Christ, he's gotta talk when he's spoke to. What the hell are you gettin' into it for?'

'We travel together,' said George coldly.

'Oh, so it's that way?'

George was tense, and motionless. 'Yeah, it's that way.'

Lennie was looking helplessly to George for instruction.

'An' you won't let the big guy talk, is that it?'

'He can talk if he wants to tell you anything.' He nodded slightly to Lennie.

'We jus' come in,' said Lennie softly.

Curley stared levelly at him. 'Well, nex' time you answer when you're spoke to.' He turned toward the door and walked out, and his elbows were still bent out a little.

George watched him out, and then he turned back to the swamper. 'Say, what the hell's he got on his shoulder? Lennie didn't do nothing to him.'

The old man looked cautiously at the door to make sure no one was listening. 'That's the boss's son,' he said quietly.

Of Mice and Men

7 Answer all parts of the question.

(a) From the extract, what do you learn about the character of George?

Use **evidence** from the extract to support your answer.

(7)

(b) Explain how the writer uses language to present Curley's behaviour in the extract.

Use **evidence** from the extract to support your answer.

(7)

(c) In the extract, the reader sees aggressive behaviour.

Explain the importance of Curley's aggressive behaviour towards others on the ranch in **one other** part of the novel.

In your answer, you **must** consider:

- how the writer describes Curley's aggressive behaviour
- how Curley's aggressive behaviour affects others.

(10)

(Total for Question 7 = 24 marks)

Use this extract to answer Question 8.

Rani and Sukh

Extract taken from the second 'Leicester' section.

I shuddered. My mind was going in about a million directions at the same time and I felt numb. Sukh tried to take hold of my hand and I pushed him away. I didn't want to – it just happened that way. I couldn't control it.

Parvy turned and looked at me. 'There've been fights between our uncles, our cousins – we even go to separate *gurudwara*. It's been calm for a few years now though.'

'But it just doesn't make any sense,' I told her. 'How could me and Sukh not have known about it?'

'I dunno how someone didn't let it slip.' Parvy shrugged. 'But I'm sure Dad told everyone not to tell you about it, Sukh. When I found out he told me never to mention it again. He said that it was like cutting open an old wound...'

Sukh just sat where he was, looking from me to Parvy and feeling a little hurt at my rejection, I think. I just didn't want to be there. Didn't want to be around them. I needed to think... I needed to call Nat. I needed to cry again too.

Something in my head snapped and I shot up from my seat. 'Gotta go,' I mumbled, not looking at Sukh or Parvy. I headed for the door.

'Rani ... wait,' said Sukh, coming after me, but I didn't wait.

I ran to the door, threw it open and went out into the corridor. I rushed down the stairs and out into the street, the glass door to the foyer slamming shut behind me. I looked up, tears blurring my sight, made out a taxi and ran to it, got in and told the driver to go. As he pulled away I saw Sukh standing across the street from me, shouting. I think he was still telling me to wait. I don't know. I didn't want to talk to him, didn't want to touch him. Just wanted to go home. Just wanted to...

Rani and Sukh

8 Answer all parts of the question.

(a) From the extract, what do you learn about the character of Rani?

Use **evidence** from the extract to support your answer.

(7)

(b) Explain how the writer uses language to present the influence of past events in the extract.

Use **evidence** from the extract to support your answer.

(7)

(c) In the extract, Rani learns about the effect of family conflicts.

Explain the importance of past events in **one other** part of the novel.

In your answer, you **must** consider:

- how these past events are described
- how these past events affect the lives of characters.

(10)

(Total for Question 8 = 24 marks)

Use this extract to answer Question 9.

Riding the Black Cockatoo

Extract taken from Chapter 13

I explained that yesterday's ceremony was the spiritual and cultural culmination of a journey that had touched many people.

'That smoke is sacred and it has no business next to a story about some moron in Britain. You have no idea how much offence this is causing.' But from the way my voice wavered – pulled apart between anger and sorrow – I'm sure she understood.

She took down all my details and promised to get back to me within half an hour and gave me her direct number and name just to reassure me.

Ten minutes later the phone rang. This *was* the head of news and he had exactly the sort of media voice I'd been trying to affect.

'John, I wanted to let you know personally that our people are pulling the picture as we speak, it'll be gone in a minute, so no harm done, eh.'

I blabbered a few protestations – 'You're supposed to be professionals, a first-year journalism student wouldn't make this mistake.'

'Look, the editor on this one was a Kiwi, so we can't expect too much from him can we?' He laughed.

I couldn't believe what I was hearing. 'They're supposed to be more switched on about cultural matters than we are!'

He bounced back with a smarmy chuckle; this guy was like one of those blow-up punching clowns. 'Lo-o-ok, no harm done, eh?' His voice reached down the phone line and patted me on the shoulder.

My skin crawled. I could almost hear the rattle of his chunky gold bracelet. 'Well, there was, actually...'. But I was out of fight; at least Mary, Jason and the smoke would soon be out of the greasy grasp of the tabloid media. 'But thanks for sorting things out.'

Five minutes later, when I hit the Refresh button on the computer, the picture was gone.

Riding the Black Cockatoo

9 Answer all parts of the question.

(a) From the extract, what do you learn about John?

Use **evidence** from the extract to support your answer.

(7)

(b) Explain how the writer uses language to present the lack of understanding in the extract.

Use **evidence** from the extract to support your answer.

(7)

(c) In the extract, the reader learns about the attitudes of different people to Aboriginal culture.

Explain the lack of understanding between cultures in **one other** part of the text.

In your answer, you **must** consider:

- how the lack of understanding is shown
- why this lack of understanding is important in the text.

(10)

(Total for Question 9 = 24 marks)

Use this extract to answer Question 10.

To Kill a Mockingbird

Extract taken from Chapter 10

Jem became vaguely articulate: "'d you seem him, Scout? 'd you see him just standin' there?... 'n' all of a sudden he just relaxed all over, an' it looked like that gun was a part of him ... an' he did it so quick, like ... I hafta aim for ten minutes 'fore I can hit somethin'..."

Miss Maudie grinned wickedly. "Well now, Miss Jean Louise," she said, "still think your father can't do anything? Still ashamed of him?"

"Nome," I said meekly.

"Forgot to tell you the other day that besides playing the jew's harp, Atticus Finch was the deadest shot in Maycomb County in his time."

"Dead shot..." echoed Jem.

"That's what I said, Jem Finch. Guess you'll change *your* tune now. The very idea, didn't you know his nickname was Ol' One-Shot when he was a boy? Why, down at the Landing when he was coming up, if he shot fifteen times and hit fourteen doves he'd complain about wasting ammunition."

"He never said anything about that," Jem muttered.

"Never said anything about it, did he?"

"No ma'am."

"Wonder why he never goes huntin' now," I said.

"Maybe I can tell you," said Miss Maudie. "If your father's anything, he's civilized in his heart. Marksmanship's a gift of God, a talent – oh, you have to practise to make it perfect, but shootin's different from playing the piano or the like. I think maybe he put his gun down when he realized that God had given him an unfair advantage over most living things. I guess he decided he wouldn't shoot till he had to, and he had to today."

"Looks like he'd be proud of it," I said.

"People in their right minds never take pride in their talents," said Miss Maudie.

To Kill a Mockingbird

10 Answer all parts of the question.

(a) From this extract, what do you learn about the character of Miss Maudie?

Use **evidence** from the extract to support your answer.

(7)

(b) Explain how the writer uses language to show the differences between children and adults in the extract.

Use **evidence** from the extract to support your answer.

(7)

(c) In the extract, Scout learns about her father and his life in Maycomb County.

Explain what the reader learns about life in Maycomb County in **one other** part of the novel.

In your answer, you **must** consider:

- how the reader learns about life in Maycomb County
- why life in Maycomb County is important in the novel.

(10)

(Total for Question 10 = 24 marks)

TOTAL FOR SECTION B = 24 MARKS

SECTION C: WRITING

Answer EITHER Question 11 OR Question 12 in this section.

EITHER

***11** Write an article for a teenage magazine with the title 'The piece of modern technology I couldn't do without'.

(48)

In your article, you may wish to include:

- a description of what the piece of technology is
- what it does and what its best features are
- why it is important to you

as well as any other ideas you may have.

OR

***12** Write a letter to your local newspaper suggesting how your neighbourhood could be improved.

(48)

In your letter, you may wish to include:

- reasons why your local area needs to be improved
- your suggestions for improvements
- how local people and the local area would benefit

as well as any other ideas you may have.

TOTAL FOR SECTION C = 48 MARKS
TOTAL FOR PAPER = 96 MARKS

Write your name here

Surname

Other names

Centre Number

Candidate Number

Edexcel GCSE

English

Unit 2: The Writer's Craft

Foundation Tier

Additional Sample Assessment Material

Time: 2 hours

Paper Reference

5EH2F/01

You must have:

Questions and Extracts Booklet (enclosed)

Total Marks

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- You must answer **three** questions. Answer **one** question from Section A, **one** question from Section B and **one** question from Section C.
- Answer the questions in the spaces provided
– *there may be more space than you need.*

Information

- The total mark for this paper is 96.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*
- Questions labelled with an **asterisk** (*) are ones where the quality of your written communication will be assessed
– *you should take particular care on these questions with your spelling, punctuation and grammar, as well as the clarity of expression.*

Advice

- Read each question carefully before you start to answer it.
- Keep an eye on the time.
- Check your answers if you have time at the end.

Turn over ►

S39273A

©2010 Edexcel Limited.

1/2/2/3/3/3



edexcel 
advancing learning, changing lives

Write your answer to Section A Question (b) here:

Ruled area for writing the answer to Section A Question (b).



Write your answer to Section A Question (c) here:

A series of horizontal dotted lines for writing an answer.



Handwriting practice area with 24 horizontal dotted lines.

TOTAL FOR SECTION A = 24 MARKS



SECTION B: PROSE

Answer ONE question from this Section.

Indicate which question you are answering by marking a cross . If you change your mind, put a line through the box and then indicate your new question with a cross .

- Chosen Question Number: **Question 4** **Question 5**
 Question 6 **Question 7**
 Question 8 **Question 9**
 Question 10

Write your answer to Section B Question (a) here:

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....



Write your answer to Section B Question (b) here:

A series of horizontal dotted lines for writing an answer.



Write your answer to Section B Question (c) here:

A series of horizontal dotted lines for writing an answer.



Handwriting practice area with 24 horizontal dotted lines.

TOTAL FOR SECTION B = 24 MARKS



Handwriting practice area with 25 horizontal dotted lines.



Handwriting practice area with 20 horizontal dotted lines.



Blank writing area with horizontal dotted lines.

TOTAL FOR SECTION C = 48 MARKS
TOTAL FOR PAPER = 96 MARKS



Mark Scheme

Additional Sample Assessment Material

GCSE 2010

GCSE English (5EH2F/01)

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.

A02: 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.

A03: 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)	From this extract what do you learn about the character of Romeo? Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates will make inferences and judgements about the character of Romeo as seen in the extract by reference to the some of following points:</p> <ul style="list-style-type: none"> • Romeo shows friendship and loyalty to Mercutio, his ‘very friend’ • he is concerned about his ‘reputation’ in the light of Tybalt’s earlier response to his attempts at peace-making • Romeo feels his relationship with Juliet has affected his manliness. He must reassert his manliness and respond to Tybalt’s taunt - ‘wretched boy’ <p>Some candidates may also refer to:</p> <ul style="list-style-type: none"> • he doesn’t accept responsibility for what must happen (‘I am fortune’s fool’) and is led by his emotions. The scene demonstrates that he is changeable and impetuous • Romeo wills himself into a state of fury at Tybalt’s triumphalism: ‘fire-eyed fury be my conduct now’ • he immediately regrets his actions after killing Tybalt. He blames fortune and displays self-pity: ‘I am fortune’s fool’. <p>Reward any other valid points.</p>	
Band	Mark	AO2 i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • 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)	<p>Using your understanding of the extract, explain how the following lines from the extract might be performed.</p> <p><i>Benvolio</i> Romeo, away, be gone! The citizens are up, and Tybalt slain. Stand not amazed: the prince will doom thee death, If thou art taken: hence, be gone, away!</p> <p><i>Romeo</i> O, I am fortune's fool!</p> <p><i>Benvolio</i> Why dost thou stay? <i>Exit ROMEO</i></p> <p>You may consider the following in your answer:</p> <ul style="list-style-type: none"> • actions • positioning • movement • voice • gesture • facial expression. <p style="text-align: right;">(7 marks)</p>	
Indicative content		
<p>Candidates will select from a range of material to explain how these lines might be performed.</p> <p>Comments should focus on the following aspects:.</p> <ul style="list-style-type: none"> • the sense of urgency shown by Benvolio ('The citizens are up' and 'the prince will doom thee death') • the alarm has been sounded and people are arriving - noises off • Benvolio's urgency contrasts with Romeo's inaction <p>Some candidates may also refer to:</p> <ul style="list-style-type: none"> • although of somewhat lower status, Benvolio takes control - comments on positioning and actions may reflect this • the two sides' followers are present when Tybalt falls - candidates may consider what they do. <p>Reward any other valid points.</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)	In this extract, Romeo speaks of 'black fate'.	
	Comment on how fate is important in one other part of the play. <p style="text-align: right;">(10 marks)</p>	
Indicative content		
<p>Candidates may draw on any relevant part of the play provided that the focus is on Fate (AO2ii).</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> the play's prologue and the foreknowledge of Romeo and Juliet's death : 'star-cross'd lovers' the coincidental meeting with Peter in Act 1 scene ii, when Romeo finds out about the Capulets' feast Romeo's premonition of disaster after Mercutio's Queen Mab speech Romeo and Juliet's love at first sight at the feast and Capulet's intervention to stop Tybalt challenging Romeo in Act 3 scene iv, the fact that Juliet is soon to be married to Paris creates urgency and panic responses the giving of the drug to Juliet as a result of this Friar John's failure to deliver the letter to Romeo coincides with Romeo's return to Verona examples of unfortunate timing in the final scene. <p>Reward any other valid points.</p>		
Band	Mark	AO2 ii: develop and sustain interpretations of writers' ideas and perspectives.
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> 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)	From this extract what do you learn about the character of Malcolm? Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates will make inferences and judgements about the character of Malcolm as seen in the extract by reference to the following points:</p> <ul style="list-style-type: none"> Malcolm is concerned about Macduff and urges him to express himself: 'give sorrow words' Malcolm has his own agenda - he is single-minded in his desire to overthrow Macbeth: 'our great revenge' <p>Some candidates may also refer to:</p> <ul style="list-style-type: none"> Malcolm says all he can to keep Macduff focusing on vengeance: 'let grief/Convert to anger' Malcolm is optimistic of success. 'The powers above' are in sympathy and 'The night is long that never finds the day'. <p>Reward any other valid points.</p>	
Band	Mark	AO2 i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> 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)	<p>Using your understanding of the extract, explain how the following lines from the extract might be performed.</p> <p><i>Malcolm</i> Be comforted: Let's make us medicines of our great revenge, To cure this deadly grief.</p> <p><i>Macduff</i> He has no children. All my pretty ones? Did you say all? O hell-kite! All? What, all my pretty chickens and their dam At one fell swoop?</p> <p><i>Malcolm</i> <i>Dispute it like a man</i></p> <p>You may consider the following in your answer:</p> <ul style="list-style-type: none"> • actions • positioning • movement • voice • gesture • facial expression. 	
	(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"> • Macduff's eagerness to prise information from Ross, who is evasive • Macduff is overcome with grief but is also angry: 'O hell-kite' • Malcolm may be torn between sympathy and his own motives of revenge - or he may be taking advantage of Macduff's grief. Facial expression and gestures may be used to present either interpretation. <p>Reward any other valid points.</p>	
Band	Mark	A02 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)	In the extract, Macduff has been betrayed. Comment on betrayal in one other part of the play.	
	(10 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the play provided that the focus is on betrayal (AO2ii).</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • the killing of Duncan even though he has rewarded Macbeth and is the rightful king • the killing of Macbeth's friend Banquo. • the killing of Macduff's family • the witches urge Macbeth towards betrayal, for example in Act 4 scene i. Their prophecies are fulfilled • Macbeth's own people turn against him in Act 5: 'The tyrant's people on both sides do fight' • Macbeth's tyrannical reign leads to the attacks on Macbeth in the final scenes and his eventual defeat. <p>Reward any other valid points.</p>	
Band	Mark	AO2 ii: develop and sustain interpretations of writers' ideas and perspectives.
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • 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)	From this extract what do you learn about the character of Portia? Use evidence from the extract to support your answer.	
	(7 marks)	
Indicative content		
<p>Candidates will make inferences and judgements about the character of Portia as seen in the extract by reference to the following points:</p> <ul style="list-style-type: none"> • Portia is quick-witted. She sees the opportunity to exploit Bassanio when he offers a gift • she is mischievous. She sees a chance to test or play a practical joke on Bassanio ‘you in love shall not deny me’. • Portia is determined/ stubborn. Bassanio’s refusal to give the ring stiffens her resolve: ‘now methinks I have a mind to it’. <p>Some candidates may also refer to:</p> <ul style="list-style-type: none"> • she is proud/ dignified and doesn’t like to be made to beg: ‘You taught me first to beg and now methinks You teach me how a beggar should be answered’ • Portia is contemptuous/ disdainful - she dismisses Bassanio’s reason as a ‘scuse’ and sweeps out. <p>Reward any other valid points.</p>		
Band	Mark	AO2 i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • 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)	<p>Using your understanding of the extract, explain how the following lines from the extract might be performed.</p> <p><i>Portia</i> You press me far, and therefore I will yield. Give me your gloves, I'll wear them for your sake; And for your love I'll take this ring from you. Do not draw back your hand; I'll take no more, And you in love shall not deny me this.</p> <p>You may consider the following in your answer:</p> <ul style="list-style-type: none"> • actions • positioning • movement • voice • gesture • facial expression. 	
	(7 marks)	
	Indicative content	
	<p>Candidates will select from a range of material to explain how these lines might be performed.</p> <p>Comments may focus on the following aspects.</p> <ul style="list-style-type: none"> • Portia's change of mind to accept a gift • possible conspiratorial relationship between Portia and audience to stress dramatic irony • Bassanio gives gloves freely but the ring is then revealed • Bassanio's reactions when Portia requests the ring • the significance of the phrase 'in love' • how silences could be used within the speech • the positioning and reactions of other characters. <p>Reward any other valid points.</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)	In the extract, Bassanio is being tested by Portia.	
	Comment on how a character is tested in one other part of the play. <p style="text-align: right;">(10 marks)</p>	
Indicative content		
<p>Candidates may draw on any relevant part of the play provided that the focus is on how the idea of testing is important (AO2ii).</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • Antonio’s love for Bassanio is tested by giving his bond for Shylock’s loan and in facing justice when the forfeit is required • any of the scenes involving Morocco or Aragon or Bassanio involving the casket - how the suitors reveal their characters • Lorenzo’s testing of Jessica: ‘she hath proved herself’ • the trial tests whether Shylock can show mercy • Portia’s disguise as a lawyer as a test to show her love for Bassanio • Portia’s forgiveness of Bassanio when the ring test is revealed in the final scene. <p>Reward any other valid points.</p>		
Band	Mark	AO2 ii: develop and sustain interpretations of writers’ ideas and perspectives.
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • 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)	From this extract what do you learn about the character of Mama? Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of materials from the extract. These may include:</p> <ul style="list-style-type: none"> • Mama makes no effort to be friendly with Deirdre (due to naming of dog) showing a certain moral outrage at evidence of racism • doesn't ignore Deirdre partly due to small space but also because she is too polite • disapproves of Deirdre ("you naughty tramp") and is resentful of Deirdre thinking Mama's family is from Pakistan. Mama corrects her "stiffly" <p>Some candidates may also refer to:</p> <ul style="list-style-type: none"> • Mama could be dangerous and this makes Meena nervous because she recognises Mama's mood of simmering annoyance. She "shot [Meena] a hard look" when Sunil begins to cry. Mama is intimidating • Mama has a "dangerously patient tone" which usually makes Meena feel small • Mama is perceptive/sensitive to Deirdre's tone of disbelief. <p>Reward any other valid points.</p>	
Band	Mark	AO2 i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • 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)	Explain how the writer uses language to present the relationship between Mama and Deirdre Rutter in the extract. Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of materials from the extract. These may include:</p> <ul style="list-style-type: none"> the Rutters are treated with a certain contempt/disdain: the alliteration of “piddly poodle” is dismissive “Deirdre nodded her head curtly” and “Mama smiled briefly” suggests veneer of politeness over a strained relationship Mama speaks formally: “Hello Mrs Rutter” in contrast to Deirdre’s “Alright?” hyperbole used to indicate level of rudeness if Mama ignored Deirdre: “tantamount to GBH” Mama uses Standard English (“Now why should I want to do that..?”) although perhaps with a slight Anglo-Indian flavour (“I wonder, you have not seen my mother..?”) and she is scrupulously polite: “Thank you so much!” this contrasts with Deirdre’s Brummy dialect (“Thought yowr mam...”) and borderline rudeness: “’cos we ain’t good enough for yow lot...” <p>Some candidates may also refer to:</p> <ul style="list-style-type: none"> strained nature of relationship and situation emphasised by choice of adverbs (“curtly”, “briefly”, “slowly”, “dangerously”) and adjectives: “icy”, “hard”, “sharp” emotions are running beneath the surface, as suggested by “deeply puzzled ...and upset” and the unspoken “you naughty tramp” overall atmosphere of unease and potential conflict is suggested by the choice of verbs: “sniffed”, “gulped”, “shifted backwards”, “whimpered”, “slink” we see events from the writer’s point of view and interpretation and her final rhetorical question is designed so that we make a judgement about Deirdre’s attitude. <p>Reward any other valid points.</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)	<p>Mama and Deirdre Rutter are from different cultural backgrounds. Explain the importance of cultural differences in one other part of the novel.</p> <p>In your answer you should refer to: how the cultural differences are described what the cultural differences show you about relationships in the novel</p> <p style="text-align: right;">(10 marks)</p>	
	Indicative content	
	<p>Candidates may draw on any relevant part of the novel provided that the focus is on cultural differences (AO2ii) and an explicit or implicit reference is made to the novel's context (AO2iv).</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • the naming of the Rutters' dog and subsequent responses • Mama's sensitivity to racism and Papa's attempts to dismiss it. • Meena's attitude to Indian history • Meena's parents telling her stories of life back in India • Anita at Meena's house for dinner and the fluctuations in their relationship • the life choices of Harinder and Mireille. • the debate about Hinduism and Christianity raised by Auntie Shaila • racist comments that shock Meena, especially that from the old woman in the Hillman Imp on the way to the Gurudwara and those from Sam on at least two occasions. Further comments about Meera's relationship with Sam. • Meera's constant internal debate between the "Indian girl" and the "Tillington wench" • Meena learning about her parents' early struggles in England and what she feels about this. • the friendliness shown to Nanima by the people of Tollington and how this instinctive fondness contrasts with unthinking prejudice <p>Candidates may explore the idea of a society in transition and of young people coming to terms with their position in that society.</p> <p>Reward any other valid points.</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)	From this extract what do you learn about the character of Luo? Use evidence from the extract to support your answer.	
	(7 marks)	
Indicative content		
<p>Candidates may select from a range of materials from the extract. These may include:</p> <ul style="list-style-type: none"> • Luo shows concern for his friend by moving to save the violin. • he is collected, cool and intelligent enough to speak “casually” as he does so • he takes control of the situation and seems to know what he is doing. He gives a “surreptitious wink” <p>Some candidates may also refer to:</p> <ul style="list-style-type: none"> • he takes risks which cause the narrator to be “dumbfounded” and worried. • his quick-thinking saves the situation when he suggests “Mozart is thinking of chairman Mao” • is audacious but has confidence in himself and in his friend’s ability to play along. <p>Reward any other valid points.</p>		
Band	Mark	A02 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)	Explain how the writer uses language to present attitudes to Western music in the extract. Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of materials from the extract. These may include:</p> <ul style="list-style-type: none"> the writer thinks Luo has “gone mad” - this shows that the ban on Western composers is a serious matter the writer experiences fear at seeming to favour Western music as shown by the metaphors “my feet turned to ice” and “the cold tightened its grip” the word “muttered” shows that the writer is hesitant and cannot think clearly. He is indecisive and speaks evasively:” I don’t know”, “more or less” this contrasts with the adverbs used to describe Luo (“casually”, “coolly”) who gives the “surreptitious wink” the words used to describe the head man carry real threat: “glint”, “hostile”, “snapped”, “fixed me with his gaze” <p>Some candidates may also refer to:</p> <ul style="list-style-type: none"> there is relief, surprise and celebration in the way Luo’s brave plan works, as shown by the exclamation mark: “The audacity! But it worked” the success is given almost religious significance: “miraculous”, “beatific” a lexical field of communist references runs through the extract, emphasising the state opposition to all things Western: “comrade”, “vigilant communist”, “Chairman Mao” the music is shown to provide the writer with something comforting and familiar, as the simile “like so many faithful friends” shows the description of the peasants’ reaction emphasises the life-enhancing qualities of the music: “grim [faces] ... softened...like parched earth under a shower”. <p>Reward any other valid points.</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)	<p>In the extract the reader sees the suspicious attitude of the headman to Luo's music.</p> <p>Explain the attitudes to Western music or books in one other part of the novel.</p> <p>In your answer you should refer to:</p> <ul style="list-style-type: none"> • how Western music or Western books are different • what these attitudes show you about life in the village. 	
	(10 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the novel provided that the focus is on attitudes to Western literature or music (AO2ii) and an implicit or explicit reference is made to the novel's context (AO2iv).</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • Four-eyes' secret suitcase and the way this drives the plot in a number of ways, bonding people together with a shared secret and playing a major part in the wooing of the seamstress (AO2ii) whilst providing a contrast with the lifelessness of communist-approved art (AO2iv) • how the burning of books and the behaviour of the crowd of yokels exemplify the repression of the communist state (AO2iv) and contrast with the pleasures and benefits of reading books and playing or listening to music and the way books and music teach and impassion readers (AO2ii) as well as providing lessons for life ("a woman's beauty is a treasure beyond price"). • The collecting of the Miller's songs for Four-eyes (AO2ii) and the need to censor them if they are to be acceptable to the state (AO2iv) may also be referenced to show how some traditions are untouched by Communism and how most Chinese art forms have been politicised. <p>Reward any other valid points.</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)	From this extract what do you learn about the character of Nicole? Use evidence from the extract to support your answer.	
	(7 marks)	
Indicative content		
<p>Candidates may select from a range of materials from the extract. These may include:</p> <ul style="list-style-type: none"> Nicole is generous towards Larry Laselle, recognising, fairly, that he “made me feel special” she seems lost, wanting to discover “who I really am” she doesn’t want to talk about herself (“impatient with the question”) and turns the focus onto Francis with her questions <p>Some candidates may also refer to:</p> <ul style="list-style-type: none"> she is deeply affected by what has happened, shown by “the bitter twist” in her voice she insists she is “all right” and wants to present a cheerful exterior but her smile is “not in her eyes” she is awkward in the presence of Francis, demonstrated by the silences before she speaks: “she looks at me for a long moment. <p>Reward any other valid points.</p>		
Band	Mark	AO2 i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> 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)	<p>Explain how the writer uses language to present Francis' thoughts and feelings about Nicole in the extract.</p> <p style="text-align: right;">(7 marks)</p>
	Indicative content
	<p>Candidates may select from a range of materials from the extract. These may include:</p> <ul style="list-style-type: none"> • the present tense narrative suggests immediacy and involves the reader in the unresolved drama • there is a sense of unease between the two. Francis finds it more difficult to speak about Larry if he is looking at her: "It's easy to say the words because I'm not looking at her" • Francis asks searching questions ("who are you Nicole?") and here the language shows he is deeply concerned about her. • Francis has planned ahead and rehearsed the scene ("I had prepared my answer") but his words sound "false and flat", emphasised by the alliteration and monosyllables • his terse, throwaway sentence ("Which is the truth, for a change.") is the writer demonstrating Francis' self-criticism • Francis is sensitive to Nicole's responses, indicated by "as if impatient with the question" and her asking "why did you come here today?" <p>Some candidates may also refer to:</p> <ul style="list-style-type: none"> • he notices little details ("that bitter twist", the hand "palm upwards" and the "bright smile ...not in her eyes") which emphasise Francis' perceptiveness and the intensity of the meeting. • sound ("the onomatopoeia of "swish" and "plopping" and the reference to "distant laughter") to stress the awkward silence from time to time • emotion is only occasionally and briefly referenced: 'the question surprises me' and 'I'm not timid with her'. This hints at the strong undercurrent which the reader is forced to think about • the metaphorical phrase 'track her down' suggests that Nicole has been hiding from Francis and the language of hunting reminds us of his military past • internal monologue (in italics) lets the reader know what is really in Francis' mind and how important the meeting is to him • Francis' reference to 'the gun in my duffel bag' reminds us of the undertow of violence and, again, his link with the army • the simile 'as still as the stopped clock' creates suspense for the reader - we have to wait for responses. • <p>Reward any other valid points.</p>

Band	Mark	A02 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)	<p>The extract shows something of the relationship between Francis and Nicole. Explain the importance of Francis's relationships in one other part of the novel. In your answer you should refer to:</p> <ul style="list-style-type: none"> • how the relationship is described • why the relationship is important to Francis's life in Frenchtown. <p style="text-align: right;">(10 marks)</p>
	Indicative content
	<p>Candidates may draw on any relevant part of the novel, provided that the focus is on the importance of Francis' relationships (AO2ii) and an implicit or explicit reference is made to the novel's context (AO2iv).</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • the early relationship between Francis and Nicole and how his first sight of her led to 'an agony of love and longing' (AO2ii) The customs of the time (AO2iv) made it difficult for him to express this • how their relationship develops (AO2ii) through the shared activities of teenagers and their personal successes (ping pong and dancing) and attendance at the Wreck Centre. Movie-going is also important to them and all these activities show the reader the accepted ways that young men and women were allowed to meet (AO2iv) • how Larry's assault affects Francis and Nicole (AO2ii) and how its aftermath is dealt with according to contemporary attitudes and values (AO2iv) • how Francis was inspired by Larry (AO2ii) along with the youth of Frenchtown at the Wreck Centre (AO2iv) • how Francis's view of Larry has changed (AO2ii) partly due to his experiences in the war (AO2iv) • how the war and his injuries affect Francis (AO2iv) and adjust his feelings about Nicole and his approach towards other members of the community (e.g. Arthur Rivier, Mrs Belander).(AO2ii). <p>Accept discussion of Francis's relationship with other characters (e.g. Joey LeBlanc</p> <p>Reward any other valid points.</p>

Band	Mark	AO2 ii: develop and sustain interpretations of writers' ideas and perspectives. AO2 iv understand texts in their social, cultural and historical contexts.
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • 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)	From this extract what do you learn about the character of George? Use evidence from the extract to support your answer. <p style="text-align: right;">(7 marks)</p>
	Indicative content
	<p>Candidates may select from a range of materials from the extract. These may include:</p> <ul style="list-style-type: none">• George is protective of Lennie and speaks for him. This indicates the importance of the relationship, their mutual reliance and George’s anxiety about Lennie• he answers Curley with civility but speaks ‘coldly’, realising Curley is a potential threat• George stands his ground. He is ‘tense and motionless’• George has control over Lennie - he ‘nodded slightly’ to Lennie to give him permission to speak. <p>Some candidates may also refer to:</p> <ul style="list-style-type: none">• he stands his ground, even though he may already have guessed that Curley is the boss’s son• he speaks aggressively when Curley leaves, showing that he can run out of patience <p>Reward any other valid points.</p>

Band	Mark	A02 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)	Explain how the writer uses language to present Curley’s behaviour in the extract. <ul style="list-style-type: none"> • Use evidence from the extract to support your answer. 	
	(7 marks)	
	Indicative content	
	Candidates may select from a range of materials from the extract. These may include: <ul style="list-style-type: none"> • ‘He glance coldly’, showing he was wary and unfriendly. • ‘his arms..bent...and his hands closed into fists’: he is ready to fight. • ‘his glance was.. calculating and pugnacious” showing he measures potential opposition • ‘he lashed his body round’ - he is quick and aggressive Some candidates may also refer to: <ul style="list-style-type: none"> • he ‘steps close’ - wanting to threaten and intimidate • he only leaves when he gets some kind of answer from Lennie • he is suspicious about George and Lennie’s relationship : ‘it’s that way’. Reward any other valid points.	
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)	<p>In the extract the reader sees aggressive behaviour. Explain the importance of Curley's aggressive behaviour towards others on the ranch in one other part of the novel. In your answer you should refer to:</p> <ul style="list-style-type: none"> • how the writer describes Curley's aggressive behaviour • how Curley's aggressive behaviour affects others. <p style="text-align: right;">(10 marks)</p>	
Indicative content		
<p>Candidates may draw on any relevant part of the novel, provided that the focus is on the effects of Curley's aggressive behaviour towards others. (AO2ii) and an explicit or implicit reference is made to the novel's context (AO2iv).</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • Curley's aggressive behaviour is verbal (his words to the men when he is looking for his wife) and physical (his attack on Lennie) and is linked to his background as a boxer (AO2ii). His powerful position as the boss's son gives him an added advantage over the workers (AO2iv). • Curley's wife flirts with other men because he is aggressive and possessive towards her (AO2ii). She is subjugated like many women at that time (AO2iv). • The men enjoy Curley's discomfort when Lennie injures him (AO2ii) even though they are worried about getting sacked because jobs are scarce (AO2iv). • how Curley's threat to kill Lennie slowly leads to George's decision to shoot Lennie himself (AO2ii). George's options are limited by the cultural context (ready availability of guns) and the contemporary treatment of criminals with limited intelligence: the 'booby hatch' (AO2iv). • • Reward any other valid points. 		
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

Rani and Sukh

Question Number	Question	
8(a)	From this extract what do you learn about the character of Rani? Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of materials from the extract. These may include:</p> <ul style="list-style-type: none"> • Rani is in a state of confusion; her mind moves in a ‘million directions’ • her feeling ‘numb’ leads to her temporary rejection of Sukh • Rani has difficulty accepting that she hadn’t been told of the family feud before • she is self-absorbed: she doesn’t seem to care about Sukh feeling hurt • she is self-centred: ‘I needed’, ‘I just didn’t want’, ‘I don’t know’, ‘I didn’t want’, ‘just wanted’ (candidates may or may not express disapproval of this) <p>Some candidates may also refer to:</p> <ul style="list-style-type: none"> • Rani doesn’t appear to be in control of herself: ‘I didn’t want to - it just happened’ and ‘something in my head snapped’. • she is emotional (or self-indulgent): ‘I just wanted to cry again’ • she reacts spontaneously and seems hardly responsible for her own actions: ‘the glass door...slamming shut behind me’. <p>Reward any other valid points.</p>	
Band	Mark	AO2 i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • 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)	Explain how the writer uses language to present the influence of past events in the extract. Use evidence from the extract to support your answer.	
	(7 marks)	
Indicative content		
<p>Candidates may select from a range of materials from the extract. These may include:</p> <ul style="list-style-type: none"> the choice of language shows that Rani is disorientated by news of the feud: 'I shuddered', 'I felt numb', 'I couldn't control it' the feud's effect of confusion and lack of certainty is demonstrated by the phrases: 'tears blurring my sight', 'feeling... hurt by my rejection, I think', 'I think he was telling me' Rani's physical movements are affected by the new knowledge: 'I couldn't control it' the references to uncles and cousins remind the reader that whole families are affected by what happened Rani's questions demonstrate the confusion and new threat to their relationship: 'How could me and Sukh not have known about it?' the importance of the cultural context is signalled in the reference to the Gurudwara the simile 'like cutting open an old wound' refers to previous and foreshadows future violence violent verbs show how Rani's mind has been affected: 'snapped', 'shot', 'threw', 'rushed' the use of colloquial language ('dunno', 'gotta') stresses how the familiar and everyday contrasts with the big issues resting on the past. <p>Reward any other valid points.</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)	<p>In the extract Rani learns about the effect of family conflicts. Explain the importance of past events in one other part of the novel. In your answer you should refer to:</p> <ul style="list-style-type: none"> • how these past events are described • how these past events affect the lives of characters. 	
	(10 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the novel, provided that the focus is on the importance of past events (AO2ii) and an implicit or explicit reference is made to the novel's context (AO2iv).</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • how the family is split and Rani and Sukh's relationship is threatened by disapproval and violence (AO2ii) due to the events of the past and cultural beliefs (AO2iv) • past events would seem to outlaw completely the relationship between Rani and Sukh (AO2ii) even though Punjabi culture would disapprove of it anyway (AO2iv). • The events of the past are being re-enacted by Rani and Sukh and the results are likely to be the same (AO2ii) Punjabi traditions restrict women and frown on pre-marital sexual activity (AO2iv). • responses to the feud (AO2ii) reflect the contrasting degrees of Anglicisation in the Sandhu and Baines families (AO2iv) • candidates may also draw parallels between the feud in the novel and the historic feud in Romeo and Juliet (AO2ii) and how similar values lead to the violence which is found in some cultures (AO2iv). <p>Reward any other valid points.</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)	From this extract, what do you learn about John ? Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of materials from the extract. These may include:</p> <ul style="list-style-type: none"> • John is moved by the ceremony, its importance and the importance of Mary’s journey • he is angry at the sacrilege committed: the event was ‘sacred and it had no business next to a story about some moron in Britain’ • John feels he is speaking to the unconverted: ‘You have no idea how much offence’ and this sustains his sense of grievance • his voice ‘wavered - pulled apart between anger and sorrow’. He is emotional and the woman on the phone feels the need to ‘reassure’ him • John is aware that he is not very good at confrontation: he had been trying to ‘affect’ a ‘media voice’ and he ‘blabbered’ • he is incredulous at the head of news’ casual bigotry: ‘I couldn’t believe what I was hearing’ • John is contemptuous of and scathing about the head of News (‘smarmy’, ‘like a blown-up clown’) and has a strong reaction to him: ‘my skin crawled’, ‘greasy grasp’ • he wears himself out: ‘I was out of fight’. This shows the intensity of his emotions • John finds it in himself to be polite: ‘thanks for sorting it out’. <p>Reward any other valid points.</p>	
Band	Mark	AO2 i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • 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)	Explain how the writer uses language to present the lack of understanding in the extract. Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of materials from the extract. These may include:</p> <ul style="list-style-type: none"> • John feels he has to ‘explain’ the importance of one culture to those who don’t understand • the verbs ‘blabbered’ and ‘wavered’ indicate how difficult this is • the repetition of ‘no harm done’ makes the head of news seem insensitive and lacking understanding, as does his slang reference to the ‘kiwi’ the imagery used to describe the head of news allows the reader to realise physically his bigotry and insensitivity: ‘he laughed’, ‘he bounced back with a smarmy chuckle’, ‘like one of those blow-up punching clowns’, ‘the rattle of his chunky gold bracelet’ • John’s distaste for the head of news is further stressed by personification (‘His voiced reached down the phone line and patted me on the shoulder’) and by alliteration: ‘greasy grasp’. <p>Some candidates may also refer to:</p> <ul style="list-style-type: none"> • reported speech is measured and sophisticated (‘spiritual and cultural culmination’) but direct speech is cruder (‘moron’), indicating the strong emotions in response to cultural ignorance. <p>Reward any other valid points.</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)	<p>In the extract the reader learns about the attitudes of different people to Aboriginal culture. Explain the lack of understanding between cultures in one other part of the story. In your answer you should refer to:</p> <ul style="list-style-type: none"> • how the lack of understanding is shown • why this lack of understanding is important in the story.
	(10 marks)
	Indicative content
	<p>Candidates may draw on any relevant part of the novel, provided that the focus is on the importance of the lack of understanding between cultures (AO2ii) and an explicit or implicit reference is made to the text's context (AO2iv).</p> <p>Candidates may refer to</p> <ul style="list-style-type: none"> • how John has to convince his parents, who have developed prejudices (AO2ii) shared by many in Australian society (AO2iv) • how casual racism expressed in words such as 'Abo' (AO2ii) is the norm in many levels of society, even the museum (AO2iv) • how John's Greek origins and being called a 'wog boy' (AO2ii) allows him to empathise with those who receive abuse (AO2iv) • how influential members of the media regularly dish out this abuse (AO2ii) and therefore perpetuate the lack of understanding (AO2iv), as exemplified by the head of news and the reporter at the Shrine of Remembrance (AO2ii). <p>Reward any other valid points.</p>

Band	Mark	A02 ii: develop and sustain interpretations of writers' ideas and perspectives. A02 iv understand texts in their social, cultural and historical contexts.
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

To Kill a Mockingbird

Question Number	Question	
10(a)	From this extract what do you learn about the character of Miss Maudie? Use evidence from the extract to support your answer.	
	(7 marks)	
Indicative content		
<p>Candidates may select from a range of materials from the extract. These may include:</p> <ul style="list-style-type: none"> • Miss Maudie takes pleasure in teaching the children about their father and sweeping away their misconceptions • she ‘grinned wickedly’ when asking Scout if she was still ashamed of Atticus • she is disingenuous: ‘Forgot to tell you’. • Miss Maudie uses the technique of questioning to emphasise the gap in knowledge between her and the children • she uses full names and titles (‘Miss Jean Louise’) which is deliberately formal and accentuates her superiority, like a school ma’am • Miss Maudie knows Atticus well and is happy to explain his views as life lessons to the children: ‘he’s civilised in his heart’ • she takes on the role of the wise old woman: ‘People in their right minds never take pride in their talents’. <p>Reward any other valid points.</p>		
Band	Mark	AO2 i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • 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)	<p>Explain how the writer uses language to show the differences between children and adults in the extract. Use evidence from the extract to support your answer.</p> <p style="text-align: right;">(7 marks)</p>
	Indicative content
	<p>Candidates may select from a range of materials from the extract. These may include:</p> <ul style="list-style-type: none"> • the language of the extract informs the reader of the shocked reaction of Jem and Scout to their father’s shooting of the mad dog and Miss Maudie’s exploitation of that reaction. Jem’s shock and disbelief is reflected in his fractured language when he is at last ‘vaguely articulate’ • similarly, Jem’s speech is riddled with elision and rhetorical questions “‘d you see him, Scout?” • Jem offers a description from his perspective and a simile which helps the reader to visualise the scene: ‘all of a sudden he relaxed all over, an’ it looked like that gun was a part of him’ and this shows his sense of awe at what he has learned • Jem’s and Scout’s speech is in the local dialect (‘hafta’ and ‘nome’) and contrasts with Miss Maudie’s more formal language. Her speech is more measured, as befits her age and wisdom and her teaching role here • Miss Maudie uses full names (‘Atticus Finch’, ‘Miss Jean Louise’) to further emphasise this formality • adverbs stress Miss Maudie’s superiority: ‘grinned wickedly’, ‘I said meekly’ Miss Maudie shows that she shares the children’s culture by using elision (‘shootin’s different’, ‘Forgot to tell you’) and colloquial expressions: ‘deadest shot’, ‘Ol’ One-shot’, ‘when he was coming up’ • the children’s lack of knowledge about their father is expressed through the realisation ‘He never said anything about that’ and the speculative statement ‘Wonder why he never goes huntin’ now’. <p>Some candidates may also refer to:</p> <ul style="list-style-type: none"> • Miss Maudie uses religious references to stress the moral weight of what she is teaching the children: ‘gift of God’, ‘God had given him.’ • her use of comparison helps the reader and the children to understand the point: ‘shootin’s different from playing the piano’ • Miss Maudie’s use of ‘maybe’ qualifies her knowledge - she is suggesting that she <u>might</u> understand Atticus • she finishes with a memorable epigram (‘People in their right minds never take pride in their talents’) which generalises from the specific. <p>Reward any other valid points.</p>

Band	Mark	A02 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)	<p>In the extract Scout learns about her father and his life in Maycomb County. Explain what the reader learns about life in Maycomb County in one other part of the novel.</p> <p>In your answer you should refer to:</p> <ul style="list-style-type: none"> • how the reader learns about life in Maycomb County • why life in Maycomb County is important in the novel 	
(10 marks)		
Indicative content		
<p>Candidates may draw on any relevant part of the novel, provided that the focus is on the importance of the reader learning about other people (AO2ii) and an explicit or implicit reference is made to the novel's context (AO2iv).</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • the focal point of the narrative is Scout and we see all the events through her eyes (AO2ii). Her growing maturity and understanding help the reader to gain insights into the complexities of life in Maycomb as a representative of 1930's Southern USA (AO2iv). • learning about Mrs Dubose's courage (AO2ii) after Atticus has asserted the values of society in getting the children to make redress (AO2iv) • learning about Calpurnia's community (AO2ii) and encountering a new perspective on racial attitudes (AO2iv) • learning about the men of Maycomb (AO2ii) and their racism and latent threat (AO2iv) • learning about the Ewells, Tom Robinson, Mr Dolphus Raymond or Boo Radley (AO2ii) whilst referring to the historical context, moral values, prejudices and hypocrisies of Southern America in the 1930s (AO2iv). <p>Reward any other valid points.</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	<p>Write an article for a teenage magazine with the title ‘The piece of modern technology I couldn’t do without’.</p> <p>In your article, you may wish to include:</p> <ul style="list-style-type: none"> • a description of what the piece of technology is • what it does and what its best features are • why it is important to you <p>as well as any other ideas you may have.</p>
	(48 marks)
	Indicative content
	<p>Purpose: to write what, in the writer’s opinion , is the piece of modern technology which the writer couldn’t do without. This may involve a range of approaches including: description, explanation, anecdote, argument, persuasion and analysis.</p> <p>Audience: a teenage reading audience.</p> <p>Form: the article may use a range of lively approaches to catch the attention of a teenage audience. Some candidates may intentionally adapt their language, style and tone to their audience by using for example a more informal or colloquial approach. Continuous paragraphed prose expected.</p> <p>Successful answers are likely to:</p> <ul style="list-style-type: none"> • present a series of coherent reasons for the choice made which attempt to be convincing and persuasively argued • be written in a register and style appropriate for an article, which may include colloquial elements.

Band	Mark	AO3i/ii
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
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	<p>Write a letter to your local newspaper suggesting how your neighbourhood could be improved.</p> <p>In your letter, you may wish to include:</p> <ul style="list-style-type: none"> • reasons why your local area needs to be improved • your suggestions for improvements • how local people and the local area would benefit • as well as any other ideas you may have.
	(48 marks)
	Indicative content
	<p>Purpose: to write what, in the writer’s opinion, are the best ways to improve The area where they live. This may involve a range of approaches including advice, description, anecdote, argument, persuasion and analysis.</p> <p>Audience: the specific audience given is interested members of the local community. These may well be older residents and rate payers with a vested interest in improving the place in which they live.</p> <p>Form: continuous paragraphed prose is expected. Candidates may also employ presentational features characteristic of a letter</p> <p>Successful answers are likely to:</p> <ul style="list-style-type: none"> • present a coherent and structured approach to how the neighbourhood may be improved • perhaps suggest a range of improvements which take into account the different members of the community • be written in a style and register appropriate to the topic, audience and form. Perhaps include more than is suggested in the bullet points

Band	Mark	AO3i/ii
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
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.

Edexcel GCSE

English

Unit 2: The Writer's Craft

Higher Tier

Additional Sample Assessment Material

Paper Reference

Time: 2 hours

5EH2H/01

Questions and Extracts Booklet

Do not return this booklet with your Answer Booklet

Turn over ►

S39274A

©2010 Edexcel Limited.

1/2/2/3/3



edexcel 
advancing learning, changing lives

BLANK PAGE

You must answer THREE questions. Answer ONE question on one play from Section A, ONE question on one text from Section B and ONE question from Section C.

Section A: Shakespeare	Page
Romeo and Juliet	4
Macbeth	6
The Merchant of Venice	8
Section B: Prose	
Anita and Me	10
Balzac and the Little Chinese Seamstress	12
Heroes	14
Of Mice and Men	16
Rani and Sukh	18
Riding the Black Cockatoo	20
To Kill a Mockingbird	22
Section C: Writing	24

SECTION A: SHAKESPEARE

There is one question on each text. Answer ONE question from this section.

Use this extract to answer Question 1.

Romeo and Juliet

Extract taken from Act 3, Scene 1

Romeo: This gentleman, the Prince's near ally,
My very friend, hath got this mortal hurt
In *my* behalf: my reputation stained:
With Tybalt's slander. - Tybalt! - that an hour
Hath been my cousin. O sweet Juliet -
Thy beauty hath made me effeminate,
And in my temper softened valour's steel!

Re-enter BENVOLIO

Benvolio: O Romeo, Romeo! Brave Mercutio is dead!
That gallant spirit hath aspired the clouds,
Which too untimely here did scorn the earth.

Romeo: This day's black fate on more days doth depend:
This but begins the woe others must end.

Re-enter TYBALT

Benvolio: Here comes the furious Tybalt back again.

Romeo: Alive - in triumph! And Mercutio slain!
Away to heaven, respective lenity,
And fire-eyed fury be my conduct now!

Re-enter TYBALT

Now, Tybalt, take the 'villain' back again
That late thou gavest me - for Mercutio's soul
Is but a little way above our heads,
Staying for thine to keep him company.
Either thou or I, or both, must go with him.

Tybalt: Thou, wretched boy, that didst consort him here,
Shalt with him hence!

Romeo: (*Drawing his sword*) This shall determine that.

They fight; ROMEO kills TYBALT

Benvolio: Romeo, away, be gone!
The citizens are up, and Tybalt slain.
Stand not amazed! The Prince will doom thee death
If thou art taken. Hence, be gone, away!

Romeo: O, I am fortune's fool!

Benvolio: Why dost thou stay?

Exit ROMEO

Romeo and Juliet

1 Answer all parts of the question.

(a) Explain how Shakespeare presents the character of Romeo in the extract.

Use **evidence** from the extract to support your answer.

(7)

(b) Using your understanding of the extract, explain how the following lines from the extract might be effectively performed.

Give reasons for your answer.

(7)

Benvolio **Romeo, away, be gone!**

The citizens are up, and Tybalt slain.

Stand not amazed: The prince will doom thee death

If thou art taken Hence, be gone, away!

Romeo **O, I am fortune's fool!**

Benvolio **Why dost thou stay?**

Exit ROMEO

(c) In the extract, Romeo speaks of 'black fate'.

Explore the significance of fate in **one other** part of the play.

(10)

(Total for Question 1 = 24 marks)

Use this extract to answer Question 2.

Macbeth

Extract taken from Act 4, Scene 3

Ross: Your castle is surprised - your wife and babes
Savagely slaughtered. To relate the manner
Were, on the quarry of these murdered deer,
To add the death of you.

Malcolm: Merciful heaven! -
What, man! Ne'er pull your hat upon your brows:
Give sorrow words. The grief that does not speak
Whispers the o'er-fraught heart, and bids it break.

Macduff: My children too?

Ross: Wife, children, servants - all
That could be found.

Macduff: And I must be from thence!
My wife killed too?

Ross: I have said.

Malcolm: Be comforted.
Let's make us medicines of our great revenge,
To cure this deadly grief.

Macduff: He has no children. - All my pretty ones?
Did you say all? - O hell-kite! All?
What, all my pretty chickens, and their dam,
At one fell swoop?

Malcolm: Dispute it like a man.

Macduff: I shall do so.
But I must also feel it as a man:
I cannot but remember such things were,
That were most precious to me. - Did heaven look on,
And would not take their part? Sinful Macduff!
They were all struck for thee. Naught that I am,
Not for their own demerits, but for mine
Fell slaughter on their souls. Heaven rest them now!

Malcolm: Be this the whetstone of your sword: let grief
Convert to anger. Blunt not the heart, enrage it.

Macbeth

2 Answer all parts of the question.

(a) Explain how Shakespeare presents the character of Malcolm in the extract.

Use **evidence** from the extract to support your answer.

(7)

(b) Using your understanding of the extract, explain how the following lines might be effectively performed.

Give reasons for your answer.

(7)

Malcolm **Be comforted.**

Let's make us medicines of our great revenge,

To cure this deadly grief.

Macduff **He has no children. - All my pretty ones?**

Did you say all? - O hell-kite! All?

What, all my pretty chickens, and their dam,

At one fell swoop?

Malcolm **Dispute it like a man.**

(c) In the extract, Macduff has been betrayed.

Explore the significance of betrayal in **one other** part of the play.

(10)

(Total for Question 2 = 24 marks)

Use this extract to answer Question 3

The Merchant of Venice

Extract taken from Act 4, Scene 1

Portia: You press me far, and therefore I will yield.
Give me your gloves; I'll wear them for your sake;
And, for your love, I'll take this ring from you.
Do not draw back your hand; I'll take no more,
And you in love shall not deny me this!

Bassanio: This ring, good sir? Alas, it is a trifle;
I will not shame myself to give you this!

Portia: I will have nothing else but only this,
And now methinks I have a mind to it!

Bassanio: There's more depends on this than on the value.
The dearest ring in Venice will I give you,
And find it out by proclamation,
Only for this I pray you pardon me!

Portia: I see, sir, you are liberal in offers;
You taught me first to beg, and now methinks
You teach me how a beggar should be answered.

Bassanio: Good sir, this ring was given me by my wife,
And when she put it on, she made me vow
That I should neither sell, nor give, nor lose it.

Portia: That 'scuse serves many men to save their gifts,
And if your wife be not a mad woman,
And know how well I have deserved this ring,
She would not hold out enemy for ever
For giving it to me. Well, peace be with you!

Exeunt PORTIA and NERISSA

Antonio: My lord Bassanio, let him have the ring;
Let his deservings and my love withal
Be valued 'gainst your wife's commandement.

Bassanio: Go, Gratiano, run and overtake him,
Give him the ring, and bring him if thou canst
Unto Antonio's house. Away, make haste.

Exit GRATIANO.

The Merchant of Venice

3 Answer all parts of the question.

(a) Explain how Shakespeare presents the character of Portia in the extract.

Use **evidence** from the extract to support your answer.

(7)

(b) Using your understanding of the extract, explain how the following lines might be effectively performed.

Give reasons for your answer.

(7)

Portia **You press me far, and therefore I will yield.**
Give me your gloves; I'll wear them for your sake;
And, for your love, I'll take this ring from you.
Do not draw back your hand; I'll take no more,
And you in love shall not deny me this!

(c) In the extract, Bassanio is being tested by Portia.

Explore the significance of a character being tested in **one other** part of the play.

(10)

(Total for Question 3 = 24 marks)

TOTAL FOR SECTION A = 24 MARKS

SECTION B: PROSE

There is one question on each text. Answer ONE question from this section.

Use this extract to answer Question 4.

Anita and Me

Extract taken from Chapter 8

Mama had not gone out of her way to be friendly with Anita's mother, since discovering how she had chosen to name their piddly poodle, but trapped in such a small space, it would have been tantamount to GBH not to at least greet each other. Deirdre nodded her head curtly, 'Alright?'

Mama smiled briefly, 'Hello Mrs Rutter. I wonder, you have not seen my mother wandering around anywhere?'

'Thought yowr mam was back in Pakistan,' she sniffed, glancing quickly behind her as if she expected someone.

'India,' mama said stiffly. 'We are from India.' The tone she used clearly said, not that you would know the difference you naughty tramp.

I gulped and shifted backwards into our yard, feeling I was somehow the cause of this icy exchange. Sunil whimpered in protest and wiped his filmy hands all down the front of my school blouse. I pinched his leg and he burst into tears. Mama shot me a hard look and continued over his wails, 'She's visiting us for a few weeks and...'

Before she could continue, Mrs Worrall's voice came booming from behind me, 'Ey! Am yow back, Daljeet? I've got yowr mom in here with me!'

Mama relaxed visibly and shouted back, 'Okay Mrs Worrall! Thank you so much!' and was already on her way back to the yard when Deirdre's sharp call stopped her in her tracks.

'Mrs K, have yow stopped yowr Meena seeing my Anita?'

Mama turned round slowly, wearing that dangerously patient expression that always made me want to slink into a corner wearing a conical hat with a D on it. 'Now why should I want to do that, Mrs Rutter?'

'Cos we ain't good enough for yow lot, is that it?'

Mama and I both picked up Deirdre's tone, which was one not of hostility but disbelief; she was waiting for an answer to the question that obviously deeply puzzled her and upset her, how could we possibly think ourselves better than her?

Anita and Me

4 Answer all parts of the question.

(a) Explain how the writer presents the character of Mama in the extract.

Use **evidence** from the extract to support your answer.

(7)

(b) Comment on how language is used to show the relationship between Mama and Deirdre Rutter in the extract.

Use **evidence** from the extract to support your answer.

(7)

(c) Mama and Deirdre Rutter are from different cultural backgrounds.

Explore the significance of cultural differences in **one other** part of the novel.

You **must** refer to the context of the novel in your answer.

(10)

(Total for Question 4 = 24 marks)

Use this extract to answer Question 5.

Balzac and the Little Chinese Seamstress

Extract taken from Part I, Section 1.

'Comrade, it's a musical instrument,' Luo said as casually as he could, 'and my friend here's a fine musician. Truly.'

The headman called for the violin and looked it over once more. Then he held it out to me.

'Forgive me, comrade,' I said, embarrassed, 'but I'm not that good.'

I saw Luo giving me a surreptitious wink. Puzzled, I took my violin and set about tuning it.

'What you are about to hear, comrade, is a Mozart sonata,' Luo announced, as coolly as before.

I was dumbfounded. Had he gone mad? All music by Mozart or indeed by any other Western composer had been banned years ago. In my sodden shoes my feet turned to ice. I shivered as the cold tightened its grip on me.

'What's a sonata?' the headman asked warily.

'I don't know,' I faltered. 'It's Western.'

'Is it a song?'

'More or less,' I replied evasively.

At that instant the glint of the vigilant Communist reappeared in the Headman's eyes, and his voice turned hostile,

'What's the name of this song of yours?'

'Well, it's like a song, but actually it's a sonata.'

'I'm asking you what it's called!' he snapped, fixing me with his gaze.

Again I was alarmed by the three spots of blood in his left eye.

'Mozart...' I muttered.

'Mozart what?'

'Mozart is thinking of Chairman Mao,' Luo broke in.

The audacity! But it worked: as if he had heard something miraculous, the headman's menacing look softened. He crinkled up his eyes in a wide, beatific smile.

'Mozart thinks of Mao all the time,' he said.

'Indeed, all the time,' agreed Luo.

As soon as I had tightened my bow there was a burst of applause, but I was still nervous. However, as I ran my swollen fingers over the strings, Mozart's phrases came flooding back to me like so many faithful friends. The peasants' faces, so grim a moment before, softened under the influence of Mozart's limpid music like parched earth under a shower, and then, in the dancing light of the oil lamp, they blurred into one.

Balzac and the Little Chinese Seamstress

5 Answer all parts of the question.

(a) Explain how the writer presents the character of Luo in the extract.

Use **evidence** from the extract to support your answer.

(7)

(b) Comment on how language is used to present attitudes to Western music in the extract.

Use **evidence** from the extract to support your answer.

(7)

(c) In the extract, the reader sees the suspicious attitude of the headman to Luo's music.

Explore the attitudes to Western music or books in **one other** part of the novel.

You **must** refer to the Narrator's experiences in your answer.

(10)

(Total for Question 5 = 24 marks)

Use this extract to answer Question 6.

Heroes

Extract taken from Chapter 16.

'He's dead, you know.' It's easy to say the words because I'm not looking at her.

'I know.'

'He was...'

'Don't say it, Francis. I know what he was. For a while there he made me feel special. Made us all feel special. Made me think I was a ballerina. Now I'm starting to find out what I am, who I really am...'

'Who are you, Nicole?'

'I told you – I'm just finding out.' As if impatient with the question. Then: 'How about you, Francis? How are you? What are you going to do now that you're back?'

I had prepared my answer while riding on the train. 'Go to high school. College later. The GI Bill pays for college for veterans.' The words sound false and flat to my ears.

'Are you going to write? I always thought you'd be a writer.'

'I don't know.' Which is the truth, for a change.

Silence falls between us, broken only by the swish of the tennis rackets and the plopping of the ball outside and the distant laughter in a corridor somewhere.

'Why did you come here today?' she asks.

The question surprises me. Didn't she know I'd track her down sooner or later?

'I wanted to see you again. To tell you that I'm sorry, too, for what happened. To see if...'

'If I was all right? To see if I had survived?' That bitter twist back in her voice again.

To see if maybe you could still be my girl. Which could maybe change my mind about the gun in my duffel bag.

'Well, I'm all right.' Lifts her hand, palms upwards. 'Don't I look as if I'm all right?' A bright smile on her lips but not in her eyes.

For once in my life, I'm not timid with her.

'I don't think so, Nicole.'

'Don't think what?'

'I don't think you're all right.'

She looks at me for a long moment, as still as the stopped clock on the wall.

Heroes

6 Answer all parts of the question.

(a) Explain how the writer presents the character of Nicole in the extract.

Use **evidence** from the extract to support your answer.

(7)

(b) Comment on how language is used to present Francis's thoughts and feelings about Nicole in the extract.

Use **evidence** from the extract to support your answer.

(7)

(c) The extract tells the reader something about the relationship between Francis and Nicole.

Explore the significance of Francis's relationships in **one other** part of the novel.

You **must** refer to Francis's return from the war to Frenchtown in your answer.

(10)

(Total for Question 6 = 24 marks)

Use this extract to answer Question 7.

Of Mice and Men

Extract taken from Section 2

At that moment a young man came into the bunk house; a thin young man with a brown face, with brown eyes and a head of tightly curled hair. He wore a work glove on his left hand, and, like the boss, he wore high-heeled boots. 'Seen my old man?' he asked.

The swamper said, 'He was here jus' a minute ago, Curley. Went over to the cook house I think.'

'I'll try to catch him,' said Curley. His eyes passed over the new men and he stopped. He glanced coldly at George and then at Lennie. His arms gradually bent at the elbows and his hands closed into fists. He stiffened and went into a slight crouch. His glance was at once calculating and pugnacious. Lennie squirmed under the look and shifted his feet nervously. Curley stepped gingerly close to him. 'You the new guys the old man was waitin' for?'

'We just come in,' said George.

'Let the big guy talk.'

Lennie twisted with embarrassment.

George said, 'S'pose he don't want to talk?'

Curley lashed his body around. 'By Christ, he's gotta talk when he's spoke to. What the hell are you gettin' into it for?'

'We travel together,' said George coldly.

'Oh, so it's that way?'

George was tense, and motionless. 'Yeah, it's that way.'

Lennie was looking helplessly to George for instruction.

'An' you won't let the big guy talk, is that it?'

'He can talk if he wants to tell you anything.' He nodded slightly to Lennie.

'We jus' come in,' said Lennie softly.

Curley stared levelly at him. 'Well, nex' time you answer when you're spoke to.' He turned toward the door and walked out, and his elbows were still bent out a little.

George watched him out, and then he turned back to the swamper. 'Say, what the hell's he got on his shoulder? Lennie didn't do nothing to him.'

The old man looked cautiously at the door to make sure no one was listening. 'That's the boss's son,' he said quietly.

Of Mice and Men

7 Answer all parts of the question.

(a) Explain how the writer presents the character of George in the extract.

Use **evidence** from the extract to support your answer.

(7)

(b) Comment on how language is used to present Curley's behaviour in the extract.

Use **evidence** from the extract to support your answer.

(7)

(c) In the extract, the reader sees aggressive behaviour.

Explore the significance of Curley's aggressive behaviour towards others on the ranch in **one other** part of the novel.

You **must** refer to Curley's status on the ranch in your answer.

(10)

(Total for Question 7 = 24 marks)

Use this extract to answer Question 8.

Rani and Sukh

Extract taken from the second 'Leicester' section.

I shuddered. My mind was going in about a million directions at the same time and I felt numb. Sukh tried to take hold of my hand and I pushed him away. I didn't want to – it just happened that way. I couldn't control it.

Parvy turned and looked at me. 'There've been fights between our uncles, our cousins – we even go to separate *gurudwara*. It's been calm for a few years now though.'

'But it just doesn't make any sense,' I told her. 'How could me and Sukh not have known about it?'

'I dunno how someone didn't let it slip.' Parvy shrugged. 'But I'm sure Dad told everyone not to tell you about it, Sukh. When I found out he told me never to mention it again. He said that it was like cutting open an old wound...'

Sukh just sat where he was, looking from me to Parvy and feeling a little hurt at my rejection, I think. I just didn't want to be there. Didn't want to be around them. I needed to think... I needed to call Nat. I needed to cry again too.

Something in my head snapped and I shot up from my seat. 'Gotta go,' I mumbled, not looking at Sukh or Parvy. I headed for the door.

'Rani ... wait,' said Sukh, coming after me, but I didn't wait.

I ran to the door, threw it open and went out into the corridor. I rushed down the stairs and out into the street, the glass door to the foyer slamming shut behind me. I looked up, tears blurring my sight, made out a taxi and ran to it, got in and told the driver to go. As he pulled away I saw Sukh standing across the street from me, shouting. I think he was still telling me to wait. I don't know. I didn't want to talk to him, didn't want to touch him. Just wanted to go home. Just wanted to...

Rani and Sukh

8 Answer all parts of the question.

(a) Explain how the writer presents the character of Rani in the extract.

Use **evidence** from the extract to support your answer.

(7)

(b) Comment on how language is used to present the influence of past events in the extract.

Use **evidence** from the extract to support your answer.

(7)

(c) In the extract, Rani learns about the effect of family conflicts.

Explore the significance of past events in **one other** part of the novel.

You **must** refer to the context of the novel in your answer.

(10)

(Total for Question 8 = 24 marks)

Use this extract to answer Question 9.

Riding the Black Cockatoo

Extract taken from Chapter 13

I explained that yesterday's ceremony was the spiritual and cultural culmination of a journey that had touched many people.

'That smoke is sacred and it has no business next to a story about some moron in Britain. You have no idea how much offence this is causing.' But from the way my voice wavered – pulled apart between anger and sorrow – I'm sure she understood.

She took down all my details and promised to get back to me within half an hour and gave me her direct number and name just to reassure me.

Ten minutes later the phone rang. This *was* the head of news and he had exactly the sort of media voice I'd been trying to affect.

'John, I wanted to let you know personally that our people are pulling the picture as we speak, it'll be gone in a minute, so no harm done, eh.'

I blabbered a few protestations – 'You're supposed to be professionals, a first-year journalism student wouldn't make this mistake.'

'Look, the editor on this one was a Kiwi, so we can't expect too much from him can we?' He laughed.

I couldn't believe what I was hearing. 'They're supposed to be more switched on about cultural matters than we are!'

He bounced back with a smarmy chuckle; this guy was like one of those blow-up punching clowns. 'Lo-o-ok, no harm done, eh?' His voice reached down the phone line and patted me on the shoulder.

My skin crawled. I could almost hear the rattle of his chunky gold bracelet. 'Well, there was, actually...' But I was out of fight; at least Mary, Jason and the smoke would soon be out of the greasy grasp of the tabloid media. 'But thanks for sorting things out.'

Five minutes later, when I hit the Refresh button on the computer, the picture was gone.

Riding the Black Cockatoo

9 Answer all parts of the question.

(a) Explain how the writer presents himself in the extract.

Use **evidence** from the extract to support your answer.

(7)

(b) Comment on how language is used to present the lack of understanding in the extract.

Use **evidence** from the extract to support your answer.

(7)

(c) In the extract, the reader learns about the attitudes of different people to Aboriginal culture.

Explore the significance of the lack of understanding between cultures in **one other** part of the story.

You **must** refer to the context of the story in your answer.

(10)

(Total for Question 9 = 24 marks)

Use this extract to answer Question 10.

To Kill a Mockingbird

Extract taken from Chapter 10

Jem became vaguely articulate: "'d you seem him, Scout? 'd you see him just standin' there?... 'n' all of a sudden he just relaxed all over, an' it looked like that gun was a part of him ... an' he did it so quick, like ... I hafta aim for ten minutes 'fore I can hit somethin'..."

Miss Maudie grinned wickedly. "Well now, Miss Jean Louise," she said, "still think your father can't do anything? Still ashamed of him?"

"Nome," I said meekly.

"Forgot to tell you the other day that besides playing the jew's harp, Atticus Finch was the deadest shot in Maycomb County in his time."

"Dead shot..." echoed Jem.

"That's what I said, Jem Finch. Guess you'll change *your* tune now. The very idea, didn't you know his nickname was Ol' One-Shot when he was a boy? Why, down at the Landing when he was coming up, if he shot fifteen times and hit fourteen doves he'd complain about wasting ammunition."

"He never said anything about that," Jem muttered.

"Never said anything about it, did he?"

"No ma'am."

"Wonder why he never goes huntin' now," I said.

"Maybe I can tell you," said Miss Maudie. "If your father's anything, he's civilized in his heart. Marksmanship's a gift of God, a talent – oh, you have to practise to make it perfect, but shootin's different from playing the piano or the like. I think maybe he put his gun down when he realized that God had given him an unfair advantage over most living things. I guess he decided he wouldn't shoot till he had to, and he had to today."

"Looks like he'd be proud of it," I said.

"People in their right minds never take pride in their talents," said Miss Maudie.

To Kill a Mockingbird

10 Answer all parts of the question.

(a) Explain how the writer presents the character of Miss Maudie in the extract.

Use **evidence** from the extract to support your answer.

(7)

(b) Comment on how language is used to show the differences between children and adults in the extract.

Use **evidence** from the extract to support your answer.

(7)

(c) In the extract, Scout learns about her father and his life in Maycomb County.

Explore the significance of what the reader learns about life in Maycomb County in **one other** part of the novel.

You **must** refer to the context of the novel in your answer.

(10)

(Total for Question 10 = 24 marks)

TOTAL FOR SECTION B = 24 MARKS

SECTION C: WRITING

Answer EITHER Question 11 OR Question 12 in this section.

EITHER

***11** Write an article for a teenage magazine with the title 'The piece of modern technology I couldn't do without'.

(48)

OR

***12** Write a letter to your local newspaper suggesting how your neighbourhood could be improved.

(48)

TOTAL FOR SECTION C = 48 MARKS
TOTAL FOR PAPER = 96 MARKS

Write your name here

Surname

Other names

Centre Number

Candidate Number

Edexcel GCSE

English

Unit 2: The Writer's Craft

Higher Tier

Additional Sample Assessment Material

Time: 2 hours

Paper Reference

5EH2H/01

You must have:

Questions and Extracts Booklet (enclosed)

Total Marks

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- You must answer **three** questions. Answer **one** question from Section A, **one** question from Section B and **one** question from Section C.
- Answer the questions in the spaces provided
– *there may be more space than you need.*

Information

- The total mark for this paper is 96.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*
- Questions labelled with an **asterisk** (*) are ones where the quality of your written communication will be assessed
– *you should take particular care on these questions with your spelling, punctuation and grammar, as well as the clarity of expression.*

Advice

- Read each question carefully before you start to answer it.
- Keep an eye on the time.
- Check your answers if you have time at the end.

Turn over ►

S39274A

©2010 Edexcel Limited.

1/2/2/3/3



edexcel 
advancing learning, changing lives

Write your answer to Section A Question (b) here:

A series of horizontal dotted lines for writing an answer.



Write your answer to Section A Question (c) here:

A series of horizontal dotted lines for writing an answer.



Lined writing area with horizontal dotted lines.



Blank writing area with horizontal dotted lines.

TOTAL FOR SECTION A = 24 MARKS



Write your answer to Section B Question (b) here:

A series of horizontal dotted lines for writing an answer.



Write your answer to Section B Question (c) here:

A series of horizontal dotted lines for writing an answer.



Handwriting practice area with 20 horizontal dotted lines.



Handwriting practice area with 24 horizontal dotted lines.

TOTAL FOR SECTION B = 24 MARKS



Handwriting practice area with 25 horizontal dotted lines.



Handwriting practice sheet with 20 horizontal dotted lines.



Handwriting practice area with 25 horizontal dotted lines.



Blank writing area with horizontal dotted lines.

TOTAL FOR SECTION C = 48 MARKS
TOTAL FOR PAPER = 96 MARKS



Mark Scheme

Additional Sample Assessment Material

GCSE 2010

GCSE English (5EH2H/01)

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, i.e. 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 Literature Unit 2: The Writer's Craft Higher Tier Question Papers.

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

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

Examiners should allow the candidate to determine her or his 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:

A02: 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.

A03: 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)	Explain how Shakespeare presents the character Romeo in the extract. Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates will make inferences and judgements about the character of Romeo as seen in the extract by reference to the following points.</p> <ul style="list-style-type: none"> • Romeo shows friendship and loyalty to Mercutio, his 'very friend' • he is concerned about his 'reputation' in the light of Tybalt's earlier response to his attempts at peace-making • Romeo feels his relationship with Juliet has affected his manliness. He must reassert his manliness and respond to Tybalt's taunt - 'wretched boy' • he doesn't accept responsibility for what must happen ('I am fortune's fool') and is led by his emotions. The scene demonstrates that he is changeable and impetuous • Romeo wills himself into a state of fury at Tybalt's triumphalism: 'fire-eyed fury be my conduct now' • he immediately regrets his actions after killing Tybalt. He blames fortune and displays self-pity: 'I am fortune's fool'. 	
Band	Mark	AO2 i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Clear reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of the character. • Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of the character. • Discriminating reference to the extract to support response.

Question Number	Question	
1(b)	<p>Using your understanding of the extract, explain how the following lines from the extract might be effectively performed. Give reasons for your answer.</p> <p><i>Benvolio</i> Romeo, away, be gone! The citizens are up, and Tybalt slain. Stand not amazed: the prince will doom thee death, If thou art taken: hence, be gone, away!</p> <p><i>Romeo</i> O, I am fortune's fool!</p> <p><i>Benvolio</i> Why dost thou stay? <i>Exit Romeo</i></p>	
	(7 marks)	
	Indicative content	
	<p>Candidates will select from a range of material to explain how these lines might be performed. Comments should focus on the following aspects.</p> <ul style="list-style-type: none"> the sense of urgency shown by Benvolio ('The citizens are up' and 'the prince will doom thee death') the alarm has been sounded and people are arriving Benvolio's urgency contrasts with Romeo's inaction although of somewhat lower status, Benvolio takes control - comments on positioning and actions may reflect this Benvolio may move back and forth across the stage between Romeo and the approaching crowd candidates should consider what happens during and in between utterances the two sides' followers are present when Tybalt falls - candidates may consider what they do. 	
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"> Generally sound or sound understanding of effectiveness of performance techniques Clear reference to the lines from the extract to support response.
2	3-5	<ul style="list-style-type: none"> Thorough understanding of effectiveness of performance techniques. Sustained reference to the lines from the extract to support response.
3	6-7	<ul style="list-style-type: none"> Perceptive understanding of effectiveness of performance techniques. Discriminating reference to the lines from extract to support response.

Question Number	Question	
1(c)	In this extract, Romeo speaks of 'black fate'. Explore the significance of fate in one other part of the play.	
	(10 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the play provided that the focus is on Fate (AO2ii). Candidates may refer to:</p> <ul style="list-style-type: none"> • the play's prologue and the foreknowledge of Romeo and Juliet's death : 'star-cross'd lovers' • the coincidental meeting with Peter in Act 1 scene ii, when Romeo finds out about the Capulets' feast • Romeo's premonition of disaster after Mercutio's Queen Mab speech • Romeo and Juliet's love at first sight at the feast and Capulet's intervention to stop Tybalt challenging Romeo • in Act 3 scene iv, the fact that Juliet is soon to be married to Paris creates urgency and panic responses • the giving of the drug to Juliet as a result of this • Friar John's failure to deliver the letter to Romeo coincides with Romeo's return to Verona • examples of unfortunate timing in the final scene • the idea that fate or fortune may stand in for an over-reliance on coincidence to further the plot. <p>Accept any other relevant examples.</p>	
Band	Mark	AO2 ii: develop and sustain interpretations of writers' ideas and perspectives.
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Generally sound or sound understanding of theme and its importance • Clear reference to one other part of the play to support response.
2	4-7	<ul style="list-style-type: none"> • Thorough understanding of theme and its importance • Sustained reference to one other part of the play to support response.
3	8-10	<ul style="list-style-type: none"> • Perceptive understanding of theme and its importance • Discriminating reference to one other part of the play to support response.

Macbeth

Question Number	Question	
2(a)	Explain how Shakespeare presents the character Malcolm in the extract. Use evidence from the extract to support your answer.	
	(7 marks)	
Indicative content		
<p>Candidates will make inferences and judgements about the character of Malcolm as seen in the extract by reference to the following points.</p> <ul style="list-style-type: none"> • Malcolm is concerned about Macduff and urges him to express himself: 'give sorrow words' • Malcolm has his own agenda - he is single-minded in his desire to overthrow Macbeth: 'our great revenge' • Malcolm may be interpreted as a cynical opportunist • Malcolm says all he can to keep Macduff focusing on vengeance: 'let grief/Convert to anger' • Malcolm is optimistic of success. 'The powers above' are in sympathy and 'The night is long that never finds the day'. <p>Candidates may discuss varying interpretations of Malcolm's character.</p>		
Band	Mark	AO2 i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Clear reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of the character. • Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of the character. • Discriminating reference to the extract to support response.

Question Number	Question	
2(b)	<p>Using your understanding of the extract, explain how the following lines from the extract might be effectively performed. Give reasons for your answer.</p> <p><i>Malcolm</i> Be comforted: Let's make us medicines of our great revenge, To cure this deadly grief.</p> <p><i>Macduff</i> He has no children. All my pretty ones? Did you say all? O hell-kite! All? What, all my pretty chickens and their dam At one fell swoop?</p> <p><i>Malcolm</i> Dispute it like a man</p>	
	(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"> • Macduff 's eagerness to prise information from Ross, who is evasive • Macduff is overcome with grief but is also angry: 'O hell-kite' • Malcolm may be torn between sympathy and his own motives of revenge - or he may be manipulating Macduff. Facial expression and gestures may be used to present either interpretation • What Macduff means when he says "He has no children" and to whom he addresses this • what Ross is doing through this exchange • what indication there may be of activity in the background: an encampment/ preparations for war. 	
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"> • Generally sound or sound understanding of effectiveness of performance techniques • Clear reference to the lines from the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of effectiveness of performance techniques. • Sustained reference to the lines from the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of effectiveness of performance techniques. • Discriminating reference to the lines from extract to support response.

Question Number	Question	
2(c)	In the extract, Macduff has been betrayed. Explore the significance of betrayal in one other part of the play.	
	(10 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the play provided that the focus is on betrayal (AO2ii).</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> the killing of Duncan even though he has rewarded Macbeth and is the rightful king the killing of Macbeth's friend Banquo. the killing of Macduff's family the witches urge Macbeth towards betrayal, for example in Act 4 scene i. Their prophecies are fulfilled Macbeth's own people turn against him in Act 5: 'The tyrant's people on both sides do fight' Macbeth's tyrannical reign leads to the attacks on Macbeth in the final scenes and his eventual defeat. <p>Reward any other valid points.</p>	
Band	Mark	AO2 ii: develop and sustain interpretations of writers' ideas and perspectives.
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> Generally sound or sound understanding of theme and its importance Clear reference to one other part of the play to support response.
2	4-7	<ul style="list-style-type: none"> Thorough understanding of theme and its importance Sustained reference to one other part of the play to support response.
3	8-10	<ul style="list-style-type: none"> Perceptive understanding of theme and its importance Discriminating reference to one other part of the play to support response.

The Merchant of Venice

Question Number	Question	
3(a)	Explain how Shakespeare presents the character Portia in the extract. Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates will make inferences and judgements about the character of Portia as seen in the extract by reference to the following points.</p> <ul style="list-style-type: none"> • Portia is quick-witted. She sees the opportunity to exploit Bassanio when he offers a gift • she is mischievous. She sees a chance to test or play a practical joke on Bassanio 'you in love shall not deny me' • Portia is determined/stubborn. Bassanio's refusal to give the ring stiffens her resolve: 'now methinks I have a mind to it' • she is proud/dignified and doesn't like to be made to beg: <i>'You taught me first to beg and now methinks You teach me how a beggar should be answered'</i> • Portia is contemptuous/disdainful - she dismisses Bassanio's reason as a 'scuse' and sweeps out • some candidates may appreciate that this is all an act and that Portia is playing a part in which she takes delight. 	
Band	Mark	AO2 i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Clear reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of the character. • Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of the character. • Discriminating reference to the extract to support response.

Question Number	Question	
3(b)	<p>Using your understanding of the extract, explain how the following lines from the extract might be effectively performed. Give reasons for your answer.</p> <p><i>Portia</i> You press me far, and therefore I will yield. Give me your gloves, I'll wear them for your sake; And for your love I'll take this ring from you. Do not draw back your hand; I'll take no more, And you in love shall not deny me this.</p>	
	(7 marks)	
	Indicative content	
	<p>Candidates will select from a range of material to explain how these lines might be performed. Comments should focus on the following aspects.</p> <ul style="list-style-type: none"> • Portia's change of mind to accept a gift • possible conspiratorial relationship between Portia and audience to stress dramatic irony. Alternatively, Nerissa may take this role • Bassanio gives gloves freely but the ring is then revealed • Bassanio's reactions when Portia requests the ring • the significance of the phrase 'in love' • how silences could be used within the speech • the positioning and reactions of other characters - Antonio is clearly exasperated and may either be shocked or amused by what Portia is doing. 	
Band	Mark	A02 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"> • Generally sound or sound understanding of effectiveness of performance techniques • Clear reference to the lines from the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of effectiveness of performance techniques. • Sustained reference to the lines from the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of effectiveness of performance techniques. • Discriminating reference to the lines from extract to support response.

Question Number	Question	
3(c)	In the extract, Bassanio is being tested by Portia. Explore the significance of a character being tested in one other part of the play.	
	(10 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the play provided that the focus is on how the idea of testing is important(AO2ii). Candidates may refer to:</p> <ul style="list-style-type: none"> • Antonio’s love for Bassanio is tested by giving his bond for Shylock’s loan and in facing justice when the forfeit is required • any of the scenes involving Morocco or Aragon or Bassanio involving the casket - how the suitors reveal their characters • Lorenzo’s testing of Jessica: ‘she hath proved herself’ • the trial tests whether Shylock can show mercy • Portia’s disguise as a lawyer as a test to show her love for Bassanio • Portia’s forgiveness of Bassanio when the ring test is revealed in the final scene • candidates may explore the idea that the play is concerned with moral worth and how it can be measured • candidates may explore the different levels of testing - some examples are clearly a lot more serious than others. <p>Accept any other relevant examples.</p>	
Band	Mark	AO2 ii: develop and sustain interpretations of writers’ ideas and perspectives.
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Generally sound or sound understanding of theme and its importance • Clear reference to one other part of the play to support response.
2	4-7	<ul style="list-style-type: none"> • Thorough understanding of theme and its importance • Sustained reference to one other part of the play to support response.
3	8-10	<ul style="list-style-type: none"> • Perceptive understanding of theme and its importance • Discriminating reference to one other part of the play to support response.

SECTION B: PROSE

Anita and Me

Question Number	Question	
4(a)	Explain how the writer presents the character of Mama in the extract? Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of material from the extract. These could include the following points.</p> <ul style="list-style-type: none"> • Mama makes no effort to be friendly with Deirdre (due to naming of dog) showing a certain moral outrage at evidence of racism • doesn't ignore Deirdre partly due to small space but also because she is too polite • disapproves of Deirdre ("you naughty tramp") and is resentful of Deirdre thinking Mama's family is from Pakistan. Mama corrects her "stiffly" • Mama could be dangerous and this makes Meena nervous because she recognises Mama's mood of simmering annoyance. She "shot [Meena] a hard look" when Sunil begins to cry. Mama is intimidating • Mama has a "dangerously patient tone" which usually makes Meena feel small • Mama is perceptive/sensitive to Deirdre's tone of incredulity • the contrast between Mama and Deirdre is clear in the extract. Whilst Deirdre is tainted with racism, Mama displays a superiority of class and education • the easy familiarity between Mama and Mrs Worrall ('Daljeet') contrasting with the awkwardness between Mama and Deirdre ('Mrs K'). 	
Band	Mark	A02 i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Clear reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of the character. • Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of the character. • Discriminating reference to the extract to support response.

Question Number	Question	
4(b)	Comment on how language is used to show the relationship between Mama and Deirdre Rutter in the extract. Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates will select examples from the extract. These may include:</p> <ul style="list-style-type: none"> the Rutters are treated with a certain contempt/disdain: the alliteration of "piddly poodle" is dismissive "Deirdre nodded her head curtly" and "Mama smiled briefly" suggests veneer of politeness over a strained relationship Mama speaks formally: "Hello Mrs Rutter" in contrast to Deirdre's "Alright?" hyperbole used to indicate level of rudeness if Mama ignored Deirdre: "tantamount to GBH" Mama uses Standard English ("Now why should I want to do that..?") although perhaps with a slight Anglo-Indian flavour ("I wonder, you have not seen my mother..?") and she is scrupulously polite: "Thank you so much!" this contrasts with Deirdre's Brummy dialect ("Thought yowr mam...") and borderline rudeness: "'cos we ain't good enough for yow lot..." strained nature of relationship and situation emphasised by choice of adverbs ("curtly", "briefly", "slowly", "dangerously") and adjectives ("icy", "hard", "sharp") emotions are running beneath the surface, as suggested by "deeply puzzled ...and upset" and the unspoken "you naughty tramp" overall atmosphere of unease and potential conflict is suggested by the choice of verbs: "sniffed", "gulped", "shifted backwards", "whimpered", "slink" we see events from the writer's point of view and interpretation and her final rhetorical question is designed so that we make a judgement about Deirdre's attitude. 	
Band	Mark	AO2 iii: understand how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> Mostly sound understanding of how the writer uses language to present ideas. Clear reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> Thorough understanding of how the writer uses language to present ideas to the reader. Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> Perceptive understanding of how the writer uses language to present ideas to the reader Discriminating reference to the extract to support response.

Question Number	Question	
4(c)	Mama and Deirdre Rutter are from different cultural backgrounds. Explore the significance of cultural differences in one other part of the novel. You must refer to the context of the novel in your answer.	
	(10 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the novel provided that the focus is on cultural differences (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • the naming of the Rutters' dog and subsequent responses • the debate about Hinduism and Christianity raised by Auntie Shaila • racist comments that shock Meena, especially that from the old woman in the Hillman Imp on the way to the Gurudwara and those from Sam on at least two occasions • Meera's constant internal debate between the "Indian girl" and the "Tillington wench" • Meena learning about her parents' early struggles in England • Mama's sensitivity to racism and Papa's attempts to dismiss it • Meena's attitude to Indian history • the friendliness shown to Nanima by the people of Tollington • Meena's parents telling her stories of life back in India • Anita at Meena's house for dinner • the life choices of Harinder and Mireille. <p>Candidates may explore the idea of a society in transition and of young people coming to terms with their position in that society.</p> <p>Accept any other relevant examples.</p>	
Band	Mark	AO2 ii: develop and sustain interpretations of writers' ideas and perspectives. AO2 iv understand texts in their social, cultural, and historical contexts.
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Generally sound or sound understanding of theme and its importance in one other part of the novel • Generally sound or sound reference to the novel's context
2	4-7	<ul style="list-style-type: none"> • Thorough understanding of theme and its importance in one other part of the novel • Sustained reference to the novel's context
3	8-10	<ul style="list-style-type: none"> • Perceptive understanding of theme and its importance in one other part of the novel • Discriminating reference to the novel's context

Balzac and the Little Chinese Seamstress

Question Number	Question	
5(a)	Explain how the writer presents the character of Luo in the extract. Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of material from the extract. These could include the following points.</p> <ul style="list-style-type: none"> • Luo shows concern for his friend by moving to save the violin • he is collected, cool and intelligent enough to speak “casually” as he does so • he takes control of the situation and seems to know what he is doing. He gives a “surreptitious wink” • he takes risks which cause the narrator to be “dumbfounded” and worried • his quick-thinking saves the situation when he suggests “Mozart is thinking of chairman Mao” • Luo is audacious but has confidence in himself and in his friend’s ability to play along • some candidates may comment on how Luo’s combination of confidence and risk-taking sets the tone for their adventures here and throughout the novel. 	
Band	Mark	A02 i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Clear, reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of the character. • Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of the character. • Discriminating reference to the extract to support response.

Question Number	Question	
5(b)	Comment on how language is used to present attitudes towards Western music in the extract. Use evidence from the extract to support your answer.	
	(7 marks)	
Indicative content		
<p>Candidates may select from a range of materials from the extract. These could include the following points.</p> <ul style="list-style-type: none"> the writer thinks Luo has “gone mad” - this shows that the ban on Western composers is a serious matter the writer experiences fear at seeming to favour Western music as shown by the metaphors “my feet turned to ice” and “the cold tightened its grip” the word “muttered” show that the writer is hesitant and cannot think clearly. He is indecisive and speaks evasively: “I don’t know”, “more or less” this contrasts with the adverbs used to describe Luo (“casually”, “coolly”) who gives the “surreptitious wink” the words used to describe the head man carry real threat: “glint”, “hostile”, “snapped”, “fixed me with his gaze” there is relief, surprise and celebration in the way Luo’s brave plan works , as shown by the exclamation mark: “The audacity! But it worked” the success is given almost religious significance: “miraculous”, “beatific” a lexical field of communist references runs through the extract, emphasising the state opposition to all things Western: “comrade”, “vigilant communist”, “Chairman Mao” the music is shown to provide the writer with something comforting and familiar, as the simile “like so many faithful friends” shows the description of the peasants’ reaction emphasises the life-enhancing qualities of the music: “grim [faces] ... softened...like parched earth under a shower” some candidates may comment on the messianic qualities and role of the two friends here and throughout the novel. 		
Band	Mark	AO2 iii: understand how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> Mostly sound understanding of how the writer uses language to present ideas. Clear reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> Thorough understanding of how the writer uses language to present ideas to the reader. Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> Perceptive understanding of how the writer uses language to present ideas to the reader Discriminating reference to the extract to support response.

Question Number	Question	
5(c)	<p>In the extract the reader sees the suspicious attitude of the headman to Luo's music. Explore the attitudes to Western music or books in one other part of the novel. You should refer to the narrator's experiences in your answer.</p>	
	(10 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the novel provided that the focus is on attitudes to Western literature or music (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv). Candidates may refer to:</p> <ul style="list-style-type: none"> • Four-eyes' secret suitcase and the way this drives the plot in a number of ways, bonding people together with a shared secret and playing a major part in the wooing of the seamstress (AO2ii) whilst providing a contrast with the lifelessness of communist-approved art (AO2iv) • how the burning of books and the behaviour of the crowd of yokels exemplify the repression of the communist state (AO2iv) and contrast with the pleasures and benefits of reading and the way books teach and impassion readers (AO2ii) as well as providing lessons for life ("a woman's beauty is a treasure beyond price"). <p>Accept any other relevant examples.</p>	
Band	Mark	
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Generally sound or sound understanding of theme and its importance in one other part of the novel • Generally sound or sound reference to the novel's context
2	4-7	<ul style="list-style-type: none"> • Thorough understanding of theme and its importance in one other part of the novel • Sustained reference to the novel's context
3	8-10	<ul style="list-style-type: none"> • Perceptive understanding of theme and its importance in one other part of the novel • Discriminating reference to the novel's context

Heroes

Question Number	Question	
6(a)	Explain how the writer presents the character of Nicole in this extract. Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of material from the extract. These could include the following points.</p> <ul style="list-style-type: none"> • Nicole is generous towards Larry, recognising, fairly, that he “made me feel special” • she seems lost, wanting to discover “who I really am” • she doesn’t want to talk about herself (“impatient with the question”) and turns the focus onto Francis with her questions • she is deeply affected by what has happened, shown by “the bitter twist” in her voice • she insists she is “all right” and wants to present a cheerful exterior but her smile is “not in her eyes” • she is awkward in the presence of Francis, demonstrated by the silences before she speaks: “she looks at me for a long moment” • some candidates may perceive that Nicole is putting on a brave face but is damaged psychologically. 	
Band	Mark	A02 i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Clear, reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of the character. • Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of the character. • Discriminating reference to the extract to support response.

Question Number	Question
6(b)	<p>Comment on how language is used to present Francis's thoughts and feelings about Nicole in the extract. Use evidence from the extract to support your answer.</p> <p style="text-align: right;">(7 marks)</p>
	Indicative content
	<p>Candidates may select from a range of materials from the extract. These could include the following points:</p> <ul style="list-style-type: none"> • the present tense narrative suggests immediacy and involves the reader in the unresolved drama • there is a sense of unease between the two. Francis finds it more difficult to speak about Larry if he is looking at her: "It's easy to say the words because I'm not looking at her" • Francis asks searching questions ("who are you Nicole?") and here the language shows he is deeply concerned about her • Francis has planned ahead and rehearsed the scene ("I had prepared my answer") but his words sound "false and flat", emphasised by the alliteration and monosyllables" • his terse, throwaway sentence ("Which is the truth, for a change.") is the writer demonstrating Francis' self-criticism • Francis is sensitive to Nicole's responses, indicated by "as if impatient with the question" and her asking "why did you come here today?" • he notices little details ("that bitter twist", the hand "palm upwards" and the "bright smile ...not in her eyes") which emphasise Francis' perceptiveness and the intensity of the meeting • sound ("the onomatopoeia of "swish" and "plopping" and the reference to "distant laughter") to stress the awkward silence from time to time • emotion is only occasionally and briefly referenced: 'the question surprises me' and 'I'm not timid with her'. This hints at the strong undercurrent which the reader is forced to think about • the metaphorical phrase 'track her down' suggests that Nicole has been hiding from Francis and the language of hunting reminds us of his military past • internal monologue (in italics) lets the reader know what is really in Francis' mind and how important the meeting is to him • Francis' reference to 'the gun in my duffel bag' reminds us of the undertow of violence and, again, his link with the army • the simile 'as still as the stopped clock' creates suspense for the reader - we have to wait for responses • some candidates may comment on the unrequited yearning that has an influence on Francis' language and his unspoken feelings.

Band	Mark	A02 iii: understand how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Mostly sound understanding of how the writer uses language to present ideas. • Clear reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of how the writer uses language to present ideas to the reader. • Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of how the writer uses language to present ideas to the reader • Discriminating reference to the extract to support response.

Question Number	Question	
6(c)	<p>The extract tells the reader something about the relationship between Francis and Nicole. Explore the significance of Francis's relationships in one other part of the novel. You must refer to Francis's return from the war to Frenchtown in your answer.</p>	
	(10 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the novel, provided that the focus is on the importance of Francis' relationships (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv). Candidates may refer to:</p> <ul style="list-style-type: none"> the early relationship between Francis and Nicole and how his first sight of her led to 'an agony of love and longing' (AO2ii). The customs of the time make it difficult for him to express this (AO2iv) how their relationship develops (AO2ii) through the shared activities of teenagers and their personal successes (ping pong and dancing) and attendance at the Wreck Centre. Movie-going is also important to them and all these activities show the reader the accepted ways that young men and women were allowed to meet (AO2iv). The changing relationship between Larry and Francis (AO2ii) and how it is affected by the war (AO2iv) how Larry's assault affects Francis and Nicole (AO2ii) and how its aftermath is dealt with according to contemporary attitudes and values (AO2iv) how the war and his injuries affect Francis (AO2iv) and adjust his feelings about Nicole (AO2ii) how the war and his injuries affect Francis (AO2iv) and adjust his feelings about Nicole and his approach towards other members of the community (e.g. Arthur Rivier, Mrs Belander). (AO2ii). <p>Accept discussion of Francis' relationships with less important characters such as Mrs Belander or Joey LeBlanc</p>	
Band	Mark	AO2 ii: develop and sustain interpretations of writers' ideas and perspectives. AO2 iv understand texts in their social, cultural, and historical contexts.
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> Generally sound or sound understanding of theme and its importance in one other part of the novel Generally sound or sound reference to the novel's context
2	4-7	<ul style="list-style-type: none"> Thorough understanding of theme and its importance in one other part of the novel Sustained reference to the novel's context
3	8-10	<ul style="list-style-type: none"> Perceptive understanding of theme and its importance in one other part of the novel Discriminating reference to the novel's context

Of Mice and Men

Question Number	Question	
7(a)	Explain how the writer presents the character of George in the extract. Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of material from the extract. These could include the following points.</p> <ul style="list-style-type: none"> • George is protective of Lennie and speaks for him. This indicates the importance of the relationship, their mutual reliance and George's anxiety about Lennie • He answers Curley with civility but speaks 'coldly', realising Curley is a potential threat • George stands his ground. He is 'tense and motionless' • George has control over Lennie - he 'nodded slightly' to Lennie to give him permission to speak. • He stands his ground, even though he may already have guessed that Curley is the boss's son • He speaks aggressively when Curley leaves, showing that he can run out of patience 	
Band	Mark	A02 i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Clear, reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of the character. • Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of the character. • Discriminating reference to the extract to support response.

Question Number	Question	
7(b)	Explain how language is used to present Curley's behaviour in the extract. Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of materials from the extract. These could include the following points.</p> <ul style="list-style-type: none"> • 'He glance coldly', the adverb shows he is wary and unfriendly. • 'his arms.. bent... and his hands closed into fists': he is ready to fight. • 'his glance was... calculating and pugnacious" adjectives show he measures potential opposition • 'he lashed his body round' - the whimp simile shows he is quick and aggressive • He 'steps close' - wanting to threaten and intimidate • He only leaves when he gets some kind of answer from Lennie • He is suspicious about George and Lennie's relationship: 'it's that way'. 	
Band	Mark	AO2 iii: understand how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Mostly sound understanding of how the writer uses language to present ideas. • Clear reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of how the writer uses language to present ideas to the reader. • Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of how the writer uses language to present ideas to the reader • Discriminating reference to the extract to support response.

Question Number	Question	
7(c)	<p>In the extract, the reader sees aggressive behaviour. Explore the significance of Curley's aggressive behaviour towards others on the ranch in one other part of the novel. You must refer to Curley's status on the ranch in your answer.</p>	
	(10 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the novel, provided that the focus is on the significance of Curley's behaviour (AO2ii) and a reference is made to social, cultural, historical context (AO2iv). Candidates may refer to:</p> <ul style="list-style-type: none"> • Curley's wife flirts with the other men because she is subjugated like many women at the time (AO2iv) and is due to Curley's possessive aggression (AO2ii) • the men are worried about getting sacked because jobs are scarce (AO2iv) but they still enjoy Curley's discomfort when Lennie injures him (AO2ii) • how Curley's threat to kill Lennie slowly leads to George's decision to shoot Lennie himself (AO2ii). George's options are limited by the cultural context (ready availability of guns) and the contemporary treatment of criminals with limited intelligence: the 'booby hatch' (AO2iv) <p>Accept any other relevant examples.</p>	
Band	Mark	
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Generally sound or sound understanding of theme and its importance in one other part of the novel • Generally sound or sound reference to the novel's context
2	4-7	<ul style="list-style-type: none"> • Thorough understanding of theme and its importance in one other part of the novel • Sustained reference to the novel's context
3	8-10	<ul style="list-style-type: none"> • Perceptive understanding of theme and its importance in one other part of the novel • Discriminating reference to the novel's context

Rani and Sukh

Question Number	Question	
8(a)	Explain how the writer presents the character of Rani in the extract. Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of material from the extract. These could include the following points.</p> <ul style="list-style-type: none"> • Rani is in a state of confusion; her mind moves in a ‘million directions’ • her feeling ‘numb’ leads to her temporary rejection of Sukh • Rani has difficulty accepting that she hadn’t been told of the family feud before • she is self-absorbed: she doesn’t seem to care about Sukh feeling hurt • she is self-centred: ‘I needed’, ‘I just didn’t want’, ‘I don’t know’, ‘I didn’t want’ ‘just wanted’ (candidates may or may not express disapproval of this) • Rani doesn’t appear to be in control of herself: ‘I didn’t want to - it just happened’ and ‘something in my head snapped’ • she is emotional (or self-indulgent): ‘I just wanted to cry again’ • she reacts spontaneously and seems hardly responsible for her own actions: ‘the glass door...slamming shut behind me’ • some candidates may comment on Rani’s impetuosity and even draw comparisons with similar responses in <i>Romeo and Juliet</i>. 	
Band	Mark	AO2 i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Clear, reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of the character. • Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of the character. • Discriminating reference to the extract to support response.

Question Number	Question	
8(b)	Comment on how language is used to present the influence of past events in the extract. Use evidence from the extract to support your answer.	
	(7 marks)	
Indicative content		
<p>Candidates may select from a range of materials from the extract. These could include the following points.</p> <ul style="list-style-type: none"> the choice of language shows that Rani is disorientated by news of the feud: 'I shuddered', 'I felt numb', 'I couldn't control it' the feud's effect of confusion and lack of certainty is demonstrated by the phrases: 'tears blurring my sight', 'feeling... hurt by my rejection, I think', 'I think he was telling me' Rani's physical movements are affected by the new knowledge: 'I couldn't control it' the references to uncles and cousins remind the reader that whole families are affected by what happened Rani's questions demonstrate the confusion and new threat to their relationship: 'How could me and Sukh not have known about it?' the importance of the cultural context is signalled in the reference to the gurudwara the simile 'like cutting open an old wound' refers to previous and foreshadows future violence violent verbs show how Rani's mind has been affected: 'snapped', 'shot', 'threw', 'rushed' the use of colloquial language ('dunno', 'gotta') stresses how the familiar and everyday contrasts with the big issues resting on the past the use of first person narrative precludes any consideration of the responses of other characters in the scene. 		
Band	Mark	AO2 iii: understand how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> Mostly sound understanding of how the writer uses language to present ideas. Clear reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> Thorough understanding of how the writer uses language to present ideas to the reader. Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> Perceptive understanding of how the writer uses language to present ideas to the reader. Discriminating reference to the extract to support response.

Question Number	Question	
8(c)	In the extract, Rani learns about the effect of family conflicts. Explore the significance of past events in one other part of the novel. You must refer to the context of the novel in your answer.	
	(10 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the novel, provided that the focus is on the importance of the way the past affects the present (AO2ii) and a reference is made to social, cultural, historical context (AO2iv). Candidates may refer to:</p> <ul style="list-style-type: none"> • how Punjabi culture may disapprove of Rani and Sukh's relationship anyway (AO2iv) and the events of the past would seem to forbid it entirely (AO2ii) • how Punjabi traditions restrict women and frown on pre-marital sexual activity (AO2iv). The events of the past are being re-enacted by Rani and Sukh and the results are likely to be the same (AO2ii) • how the contrasting degrees of Anglicisation in the Sandhu and Baines families (AO2iv) are reflected in responses to the feud (AO2ii) • candidates may also draw parallels between the feud in the novel and the historic feud in Romeo and Juliet (AO2ii) and how similar values lead to violence in some cultures (AO2iv). <p>Accept any other relevant material.</p>	
Band	Mark	
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Generally sound or sound understanding of theme and its importance in one other part of the novel. • Generally sound or sound reference to the novel's context.
2	4-7	<ul style="list-style-type: none"> • Thorough understanding of theme and its importance in one other part of the novel. • Sustained reference to the novel's context.
3	8-10	<ul style="list-style-type: none"> • Perceptive understanding of theme and its importance in one other part of the novel. • Discriminating reference to the novel's context.

Riding the Black Cockatoo

Question Number	Question	
9(a)	Explain how the writer presents himself in the extract. Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of material from the extract. These could include the following points.</p> <ul style="list-style-type: none"> • John is moved by the ceremony, its importance and the importance of Mary's journey • he is angry at the sacrilege committed: the event was 'sacred and it had no business next to a story about some moron in Britain' • John feels he is speaking to the unconverted: 'You have no idea how much offence' and this sustains his sense of grievance • his voice 'wavered - pulled apart between anger and sorrow'. He is emotional and the woman on the phone feels the need to 'reassure' him • John is aware that he is not very good at confrontation: he had been trying to 'affect' a 'media voice' and he 'blabbered' • he is incredulous at the head of news' casual bigotry: 'I couldn't believe what I was hearing' • John is contemptuous of and scathing about the head of News ('smarmy', 'like a blown-up clown') and has a strong reaction to him: 'my skin crawled', 'greasy grasp' • he wears himself out: 'I was out of fight'. This shows the intensity of his emotions • John finds it in himself to be polite: 'thanks for sorting it out' 	
Band	Mark	AO2 i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Clear, reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of the character. • Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of the character. • Discriminating reference to the extract to support response.

Question Number	Question	
9(b)	Comment on how language is used to present the lack of understanding in the extract. Use evidence from the extract to support your answer.	
	(7 marks)	
Indicative content		
<p>Candidates may select from a range of materials from the extract. These could include the following points.</p> <ul style="list-style-type: none"> • John feels he has to 'explain' the importance of one culture to those who don't understand • the verbs 'blabbered' and 'wavered' indicate how difficult this is • reported speech is measured and sophisticated ('spiritual and cultural culmination') but direct speech is cruder ('moron'), indicating the strong emotions in response to cultural ignorance • the repetition of 'no harm done' makes the head of news seem insensitive and lacking understanding, as does his slang reference to the 'kiwi' • the imagery used to describe the head of news allows the reader to realise physically his bigotry and insensitivity: 'he laughed', 'he bounced back with a smarmy chuckle', 'like one of those blow-up punching clowns', 'the rattle of his chunky gold bracelet' • John's distaste for the head of news is further stressed by personification ('His voiced reached down the phone line and patted me on the shoulder') and by alliteration: 'greasy grasp' • the first person narrative precludes any possibility of responding with sympathy to the head of news. 		
Band	Mark	AO2 iii: understand how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Mostly sound understanding of how the writer uses language to present ideas. • Clear reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of how the writer uses language to present ideas to the reader. • Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of how the writer uses language to present ideas to the reader. • Discriminating reference to the extract to support response.

Question Number	Question	
9(c)	<p>In the extract, the reader learns about the attitudes of different people to Aboriginal culture. Explore the significance of the lack of understanding between cultures in one other part of the story. You must refer to the context of the story in your answer.</p>	
	(10 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the novel, provided that the focus is on the importance of the lack of understanding between cultures (AO2ii) and a reference is made to social, cultural, historical context (AO2iv). Candidates may refer to:</p> <ul style="list-style-type: none"> • how John has to convince his parents, who have developed prejudices (AO2ii) shared by many in Australian society (AO2iv) • how casual racism expressed in words such as 'Abo' (AO2ii) is the norm in many levels of society, even the museum (AO2iv) • how John's Greek origins and being called a 'wog boy' (AO2ii) allows him to empathise with those who receive abuse (AO2iv) • how influential members of the media regularly dish out this abuse and therefore perpetuate the lack of understanding (AO2iv), as exemplified by the head of news and the reporter at the Shrine of Remembrance (AO2ii). <p>Accept any other relevant examples.</p>	
Band	Mark	
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Generally sound or sound understanding of theme and its importance in one other part of the novel. • Generally sound or sound reference to the novel's context.
2	4-7	<ul style="list-style-type: none"> • Thorough understanding of theme and its importance in one other part of the novel. • Sustained reference to the novel's context.
3	8-10	<ul style="list-style-type: none"> • Perceptive understanding of theme and its importance in one other part of the novel. • Discriminating reference to the novel's context.

To Kill a Mockingbird

Question Number	Question	
10(a)	Explain how the writer presents the character of Miss Maudie in the extract. Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of material from the extract. These could include the following points.</p> <ul style="list-style-type: none"> • Miss Maudie takes pleasure in teaching the children about their father and sweeping away their misconceptions • she 'grinned wickedly' when asking Scout if she was still ashamed of Atticus • she is disingenuous: 'Forgot to tell you' • Miss Maudie uses the technique of questioning to emphasise the gap in knowledge between her and the children • she uses full names and titles ('Miss Jean Louise') which is deliberately formal and accentuates her superiority, like a schoolma'am • Miss Maudie knows Atticus well and is happy to explain his views as life lessons to the children: 'he's civilised in his heart' • she takes on the role of the wise old woman: 'People in their right minds never take pride in their talents'. 	
Band	Mark	A02 i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Clear, reference to the extract to support response.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of the character. • Sustained reference to the extract to support response.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of the character. • Discriminating reference to the extract to support response.

Question Number	Question	
10(b)	Comment on how language is used to show the differences between children and adults in the extract. Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of materials from the extract. These could include the following points.</p> <ul style="list-style-type: none"> • the language of the extract informs the reader of the shocked reaction of Jem and Scout to their father's shooting of the mad dog and Miss Maudie's exploitation of that reaction • Jem's shock and disbelief is reflected in his fractured language when he is at last 'vaguely articulate' • similarly, Jem's speech is riddled with elision and rhetorical questions "'d you see him, Scout?" • Jem offers a description from his perspective and a simile which helps the reader to visualise the scene: 'all of a sudden he relaxed all over, an' it looked like that gun was a part of him' and this shows his sense of awe at what he has learned • Jem's and Scout's speech is in the local dialect ('hafta' and 'nome') and contrasts with Miss Maudie's more formal language. Her speech is more measured, as befits her age and wisdom and her teaching role here • Miss Maudie uses full names ('Atticus Finch', 'Miss Jean Louise') to further emphasise this formality • adverbs stress Miss Maudie's superiority: 'grinned wickedly', 'I said meekly' • Miss Maudie shows that she shares the children's culture by using elision ('shootin's different', 'Forgot to tell you') and colloquial expressions: 'deadest shot', 'Ol' One-shot', 'when he was coming up' • the children's lack of knowledge about their father is expressed through the realisation 'He never said anything about that' and the speculative statement 'Wonder why he never goes huntin' now' • Miss Maudie uses religious references to stress the moral weight of what she is teaching the children: 'gift of God', 'God had given him.' • her use of comparison helps the reader and the children to understand the point: 'shootin's different from playing the piano' • Miss Maudie's use of 'maybe' qualifies her knowledge - she is suggesting that she might understand Atticus • she finishes with a memorable epigram ('People in their right minds never take pride in their talents') which generalises from the specific. 	
Band	Mark	AO2 iii: understand how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Mostly sound understanding of how the writer uses language to present ideas. • Clear reference to the extract to support response.

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

Question Number	Question	
10(c)	In the extract, Scout learns about her father and his life in Maycomb County. Explore the significance of what the reader learns about life in Maycomb County in one other part of the novel. You must refer to the context of the novel in your answer.	
	(10 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the novel, provided that the focus is on the importance of learning about life in Maycomb County (AO2ii) and a reference is made to social and cultural context (AO2iv). Candidates may refer to:</p> <ul style="list-style-type: none"> learning about Mrs Dubose's courage (AO2ii) after Atticus has asserted the values of society in getting them to make redress (AO2iv) learning about Calpurnia's community (AO2ii) and encountering a new perspective on racial attitudes (AO2iv) learning about the men of Maycomb (AO2ii) and their racism and latent threat (AO2iv) learning about the Ewells, Tom Robinson, Mr Dolphus Raymond or Boo Radley (AO2ii) whilst referring to the historical context, moral values, prejudices and hypocrisies of Southern America in the 1930s (AO2iv). <p>Accept any other relevant examples.</p>	
Band	Mark	
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> Generally sound or sound understanding of theme and its importance in one other part of the novel. Generally sound or sound reference to the novel's context.
2	4-7	<ul style="list-style-type: none"> Thorough understanding of theme and its importance in one other part of the novel. Sustained reference to the novel's context.
3	8-10	<ul style="list-style-type: none"> Perceptive understanding of theme and its importance in one other part of the novel. Discriminating reference to the novel's context.

SECTION C: WRITING

Question Number	Question
*11	<p>Write an article for a teenage magazine with the title 'The piece of modern technology I couldn't do without'.</p> <p style="text-align: right;">(48 marks)</p>
	Indicative content
	<p>Purpose: to write what, in the writer's opinion, is the piece of modern technology which the writer couldn't do without. This may involve a range of approaches including: description, explanation, anecdote, argument, persuasion and analysis.</p> <p>Audience: a teenage reading audience.</p> <p>Form: the article may use a range of lively approaches to catch the attention of a teenage audience. Some candidates may intentionally adapt their language, style and tone to their audience by using for example a more informal or colloquial approach. Continuous paragraphed prose expected.</p> <p>Successful answers are likely to:</p> <ul style="list-style-type: none"> • present a series of coherent reasons for the choice made which attempt to be convincing and persuasively argued • be written in a register and style appropriate for an article, which may include colloquial elements.

Band	Mark	AO3: (i) and (ii)
0	0	No rewardable response.
1	1-6	<ul style="list-style-type: none"> Expresses ideas that are generally appropriate. Generally sound grasp of the purpose of the writing and audience. Generally sound evidence of control in the choice of vocabulary and sentence structures. Organisation shows generally sound grasp of text structure, with opening and development, and broadly appropriate paragraphing.
2	7-12	<ul style="list-style-type: none"> Expresses and develops ideas appropriately. A clear sense of the purpose of the writing and audience Well-chosen vocabulary, and shows some evidence of crafting in the construction of sentences. Organisation is sound, with a clear text structure, controlled paragraphing to reflect opening, development and closure, together with successful use of cohesive devices.
3	13-19	<ul style="list-style-type: none"> Effectively presents ideas in a sustained way. A secure sustained realisation of the purpose of the writing task and its intended audience. Aptly chosen vocabulary and well-controlled variety in the construction of sentences. Organisation is secure, with a well-judged text structure, effective paragraphing and use of cohesive devices between and within paragraphs.
4	20-26	<ul style="list-style-type: none"> Assured presentation of fully developed ideas. A consistent fulfilment of the writing task and assured realisation of its intended audience. Aptly chosen, reasonably extensive vocabulary and assured control in the construction of varied sentence forms. Organisation is assured, with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of cohesive devices.
5	27-32	<ul style="list-style-type: none"> Achieves precision and clarity in presenting compelling and fully developed ideas. A strong, consistent fulfilment of the writing task sharply focused on the writer's purpose and audience. An extensive vocabulary and mature control in the construction of varied sentence forms. Organisation is convincing, with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of cohesive devices.

Band	Mark	AO3: (iii)
0	0	No rewardable response.
1	1-3	<ul style="list-style-type: none"> • Sentences are generally clearly structured, with generally sound control of expression and meaning, some variety of sentence structures used. • Generally sound control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for most of the response. • Spelling is mostly accurate, with some slips which do not hinder meaning.
2	4-6	<ul style="list-style-type: none"> • Sentences are clearly structured, with sound control of expression and meaning, a reasonable selection of sentence structures are used. • Sound control of the full range of punctuation, enabling intended emphasis and effects to be conveyed for the majority of the response. • Spelling is mostly accurate, with occasional slips.
3	7-10	<ul style="list-style-type: none"> • Sentences are purposefully structured, with sustained control of expression and meaning. A wide selection of sentence structures is used. • Thorough control of the full range of punctuation, enabling intended emphasis and effects to be conveyed. • Spelling is almost always accurate, with occasional slips.
4	11-13	<ul style="list-style-type: none"> • Sentences are purposefully structured, with assured control of expression and meaning. A wide and varied selection of sentence structures is used. • Control of the full range of punctuation is assured, enabling intended emphasis and effects to be conveyed. • Spelling is almost always accurate, with minimal slips.
5	14-16	<ul style="list-style-type: none"> • Sentences are convincingly structured, with sophisticated control of expression and meaning. A convincing selection of sentence structures is used. • Control of the full range of punctuation is precise, enabling intended emphasis and effects to be conveyed. • Spelling is consistently accurate.

Question Number	Question
*12	<p data-bbox="379 376 1453 443">Write a letter to your local newspaper suggesting how your neighbourhood could be improved.</p> <p data-bbox="1310 454 1453 488" style="text-align: right;">(48 marks)</p>
	Indicative content
	<p data-bbox="379 568 1406 658">Purpose: to write what, in the writer’s opinion, are the best ways to improve The area where they live. This may involve a range of approaches including advice, description, anecdote, argument, persuasion and analysis.</p> <p data-bbox="379 696 1390 786">Audience: the specific audience given is interested members of the local community. These may well be older residents and rate payers with a vested interest in improving the place in which they live.</p> <p data-bbox="379 831 1437 920">Form: continuous paragraphed prose is expected. Candidates may also employ a range of presentational features characteristic of a newspaper article and credit should be given for successful use of these.</p> <p data-bbox="379 965 815 999">Successful answers are likely to:</p> <ul data-bbox="379 1003 1437 1240" style="list-style-type: none"> <li data-bbox="379 1003 1437 1070">• present a coherent and structured approach to how the environment may be improved <li data-bbox="379 1077 1342 1111">• perhaps attempt some clarification of what is meant by environment <li data-bbox="379 1115 1358 1182">• perhaps suggest a range of improvements which take into account the different members of the community <li data-bbox="379 1189 1390 1240">• be written in a style and register appropriate to the topic, audience and form.

Band	Mark	AO3: (i) and (ii)
0	0	No rewardable response.
1	1-6	<ul style="list-style-type: none"> Expresses ideas that are generally appropriate. Generally sound grasp of the purpose of the writing and audience. Generally sound evidence of control in the choice of vocabulary and sentence structures. Organisation shows generally sound grasp of text structure, with opening and development, and broadly appropriate paragraphing.
2	7-12	<ul style="list-style-type: none"> Expresses and develops ideas appropriately. A clear sense of the purpose of the writing and audience. Well-chosen vocabulary, and shows some evidence of crafting in the construction of sentences. Organisation is sound, with a clear text structure, controlled paragraphing to reflect opening, development and closure, together with successful use of cohesive devices.
3	13-19	<ul style="list-style-type: none"> Effectively presents ideas in a sustained way. A secure sustained realisation of the purpose of the writing task and its intended audience. Aptly chosen vocabulary and well-controlled variety in the construction of sentences. Organisation is secure, with a well-judged text structure, effective paragraphing and use of cohesive devices between and within paragraphs.
4	20-26	<ul style="list-style-type: none"> Assured presentation of fully developed ideas. A consistent fulfilment of the writing task and assured realisation of its intended audience. Aptly chosen, reasonably extensive vocabulary and assured control in the construction of varied sentence forms. Organisation is assured, with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of cohesive devices.
5	27-32	<ul style="list-style-type: none"> Achieves precision and clarity in presenting compelling and fully developed ideas. A strong, consistent fulfilment of the writing task sharply focused on the writer's purpose and audience. An extensive vocabulary and mature control in the construction of varied sentence forms. Organisation is convincing, with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of cohesive devices.

Band	Mark	A03: (iii)
0	0	No rewardable response.
1	1-3	<ul style="list-style-type: none"> • Sentences are generally clearly structured, with generally sound control of expression and meaning, some variety of sentence structures used. • Generally sound control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for most of the response. • Spelling is mostly accurate, with some slips which do not hinder meaning.
2	4-6	<ul style="list-style-type: none"> • Sentences are clearly structured, with sound control of expression and meaning, a reasonable selection of sentence structures are used. • Sound control of the full range of punctuation, enabling intended emphasis and effects to be conveyed for the majority of the response. • Spelling is mostly accurate, with occasional slips.
3	7-10	<ul style="list-style-type: none"> • Sentences are purposefully structured, with sustained control of expression and meaning. A wide selection of sentence structures is used. • Thorough control of the full range of punctuation, enabling intended emphasis and effects to be conveyed. • Spelling is almost always accurate, with occasional slips.
4	11-13	<ul style="list-style-type: none"> • Sentences are purposefully structured, with assured control of expression and meaning. A wide and varied selection of sentence structures is used. • Control of the full range of punctuation is assured, enabling intended emphasis and effects to be conveyed. • Spelling is almost always accurate, with minimal slips.
5	14-16	<ul style="list-style-type: none"> • Sentences are convincingly structured, with sophisticated control of expression and meaning. A convincing selection of sentence structures is used. • Control of the full range of punctuation is precise, enabling intended emphasis and effects to be conveyed. • Spelling is consistently accurate.