

# Mark Scheme (Results)

Summer 2012

GCSE English Language (5EN2H)

Unit 2

Higher Tier

The Writers Voice

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Summer 2012

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SECTION A: READING

Non-fiction text: *Touching the Void*

Question Number		
1(a)		
	(16 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• he explains that he had played a game to cope with the loneliness</li> <li>• he describes his acute feelings: 'despairingly lonely'</li> <li>• he was almost crying as he thought about his dream</li> <li>• he describes how he managed to break open the cave roof with his axe, so realised the storm had passed</li> <li>• he manages the necessary tasks - packing away his equipment</li> <li>• however, he is worried about how thirsty he is and how much liquid he should be taking</li> <li>• he realises that his extensive planning has now become part of his coping strategy</li> <li>• he asks many questions as he tries to make sense of his situation and how bad a state he is in; these show his disorientation</li> <li>• contrast between beauty of snow and panic because it has covered the tracks</li> <li>• he continues to think straight when contemplating his need for rehydration: he always has to be practical/thinking of survival strategies.</li> </ul> <p>Reward other responses, provided that they are rooted in the extract. Reward responses that link the language of the extract with the influence on the candidate's views.</p>	
Band	Mark	AO3 (i), (ii) and (iii)
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>• Generally sound understanding of the text</li> <li>• Generally sound understanding of the writer's ideas</li> <li>• Generally sound understanding of how the writer uses language</li> <li>• Mostly clear reference to the extract to support response.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>• Sound understanding of the text</li> <li>• Sound understanding of the writer's ideas</li> <li>• Sound understanding of how the writer uses language</li> <li>• Clear reference to the extract to support response.</li> </ul>
3	7-9	<ul style="list-style-type: none"> <li>• Thorough understanding of the text</li> <li>• Thorough understanding of the writer's ideas</li> <li>• Thorough understanding of how the writer uses language</li> <li>• Sustained reference to the extract to support response.</li> </ul>
4	10-13	<ul style="list-style-type: none"> <li>• Assured understanding of the text</li> <li>• Assured understanding of the writer's ideas</li> <li>• Assured understanding of how the writer uses language</li> <li>• Pertinent reference to the extract to support response.</li> </ul>

5	14-16	<ul style="list-style-type: none"><li>• Perceptive understanding of the text</li><li>• Perceptive understanding of the writer's ideas</li><li>• Perceptive understanding of how the writer uses language</li><li>• Discriminating reference to the extract to support response.</li></ul>
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Question Number		
1(b)		
	(24 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>reference to any short relevant section</li> <li>reference to sequence or character information only when commenting on the writer's ideas and perspectives</li> <li>reference to descriptive and/or informative language relevant to the question</li> </ul> <p>NB A specimen example is given below from Chapter 7 (when he realises that Simon has cut the rope and left him on his own, for dead (pages 114-115), but candidates are free to choose ANY relevant short section.</p> <p><b>How the writer gives an account of Joe's situation</b></p> <ul style="list-style-type: none"> <li>Use of informative language to help us understand the predicament: 'white and pink filaments sprayed out from the end'.</li> </ul> <p><b>How the writer creates a sense of the scale of problems Joe faces</b></p> <ul style="list-style-type: none"> <li>The language of his imagination, showing his plight, eg: 'I imagined how long it would seem; a long long period of twilight, and darkness, drifting from exhausted sleep to half-consciousness.'</li> </ul> <p><b>How the writer shows the way Joe seeks to cope with the situation</b></p> <ul style="list-style-type: none"> <li>The description of his efforts to extricate himself from the situation, eg: 'I fastened a Prusik knot to the rope above the screw. I would climb while still attached to the screw.'</li> </ul> <p>Reward any other examples of use of language that are linked with writer's ideas and perspectives.</p>	
<b>Band</b>	<b>Mark</b>	<b>AO3 (i), (ii) and (iii)</b>
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> <li>Generally sound understanding of the text</li> <li>Generally sound understanding of the writer's ideas</li> <li>Generally sound understanding of how the writer uses language</li> <li>Mostly clear reference to the extract to support response.</li> </ul>

2	6-9	<ul style="list-style-type: none"> <li>• Sound understanding of the text</li> <li>• Sound understanding of the writer's ideas</li> <li>• Sound understanding of how the writer uses language</li> <li>• Clear reference to the extract to support response.</li> </ul>
3	10-14	<ul style="list-style-type: none"> <li>• Thorough understanding of the text</li> <li>• Thorough understanding of the writer's ideas</li> <li>• Thorough understanding of how the writer uses language</li> <li>• Sustained reference to the extract to support response.</li> </ul>
4	15-19	<ul style="list-style-type: none"> <li>• Assured understanding of the text</li> <li>• Assured understanding of the writer's ideas</li> <li>• Assured understanding of how the writer uses language</li> <li>• Pertinent reference to the extract to support response.</li> </ul>
5	20-24	<ul style="list-style-type: none"> <li>• Perceptive understanding of the text</li> <li>• Perceptive understanding of the writer's ideas</li> <li>• Perceptive understanding of how the writer uses language</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

Anita and Me

Question Number		
2(a)		
	(16 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• the phrase ‘vibrate with goodwill and hope’ gives a very lively, positive opening to the extract</li> <li>• ‘heady and rare’ as an account of the air suggests that is like the atmosphere high in the mountains</li> <li>• the scale of the food is then described as ‘mountainous’ (perhaps picking up the reference to the ‘rare’ atmosphere?)</li> <li>• the excitement was fanned by the hot weather, which drove the guests out into the front garden (something that worried Meena, because front gardens were not used in this way in Tollington)</li> <li>• Meena was struck by the use of the Punjabi language out of doors: this is because usually people spoke Punjabi only inside the house, and when they wish to exchange secrets that they don’t want others to understand</li> <li>• colours, sights, smells and sounds described in vivid detail (many examples possible)</li> <li>• Meena’s anxiety about this outbreak of visible Punjabi culture, but finds it attractive too (‘strangely drawn’)</li> <li>• notes that the two cultures can co-exist (‘two worlds had collided and mingled so easily’)</li> <li>• family protective of culture and traditions</li> <li>• some sense of cultural superiority shown in criticisms of local British people.</li> </ul> <p>Reward other responses, provided that they are rooted in the extract. Reward responses that link the language of the lines with the influence on the candidate’s views.</p>	
<b>Band</b>	<b>Mark</b>	<b>AO3 (i), (ii) and (iii)</b>
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>• Generally sound understanding of the text</li> <li>• Generally sound understanding of the writer’s ideas</li> <li>• Generally sound understanding of how the writer uses language</li> <li>• Mostly clear reference to the extract to support response.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>• Sound understanding of the text</li> <li>• Sound understanding of the writer’s ideas</li> <li>• Sound understanding of how the writer uses language</li> <li>• Clear reference to the extract to support response.</li> </ul>
3	7-9	<ul style="list-style-type: none"> <li>• Thorough understanding of the text</li> <li>• Thorough understanding of the writer’s ideas</li> <li>• Thorough understanding of how the writer uses language</li> <li>• Sustained reference to the extract to support response.</li> </ul>

4	10-13	<ul style="list-style-type: none"><li>• Assured understanding of the text</li><li>• Assured understanding of the writer's ideas</li><li>• Assured understanding of how the writer uses language</li><li>• Pertinent reference to the extract to support response.</li></ul>
5	14-16	<ul style="list-style-type: none"><li>• Perceptive understanding of the text</li><li>• Perceptive understanding of the writer's ideas</li><li>• Perceptive understanding of how the writer uses language</li><li>• Discriminating reference to the extract to support response.</li></ul>



Question Number		
2(b)		
	(24 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>reference to any short relevant section</li> <li>reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives</li> <li>reference to the writer's use of language (eg descriptive or informative language; use of dialogue) relevant to the question</li> </ul> <p>NB A specimen example is given below from the section on the Punjabi musical evenings arranged by Papa (pages 71-72) but candidates are free to choose ANY relevant short section.</p> <p><b>How the writer observes the way members of the family act</b></p> <ul style="list-style-type: none"> <li>The writer's use of descriptive language about the members of the family, eg her father's song: 'Papa would wait for the laughter and joking to die down, and close his eyes, drawing breath deeply from down in his stomach.'</li> </ul> <p><b>What is shown about Punjabi culture</b></p> <ul style="list-style-type: none"> <li>The writer's use of language showing the differences in Punjabi culture, eg: '...would squeeze themselves into our house to hear papa and selected Uncles sing their favourite Urdu <i>ghazals</i> and Punjabi folk songs.'</li> </ul> <p><b>How the writer shows Meena's thoughts and feelings about this culture</b></p> <ul style="list-style-type: none"> <li>The writer's use of language to show Meena's thoughts, eg on how alien it all seemed to her at times: 'my elders became strangers to me.'</li> </ul> <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives.</p>	
<b>Band</b>	<b>Mark</b>	<b>AO3 (i), (ii) and (iii)</b>
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> <li>Generally sound understanding of the text</li> <li>Generally sound understanding of the writer's ideas</li> <li>Generally sound understanding of how the writer uses language</li> <li>Mostly clear reference to the extract to support response.</li> </ul>
2	6-9	<ul style="list-style-type: none"> <li>Sound understanding of the text</li> <li>Sound understanding of the writer's ideas</li> <li>Sound understanding of how the writer uses language</li> <li>Clear reference to the extract to support response.</li> </ul>

3	10-14	<ul style="list-style-type: none"> <li>• Thorough understanding of the text</li> <li>• Thorough understanding of the writer's ideas</li> <li>• Thorough understanding of how the writer uses language</li> <li>• Sustained reference to the extract to support response.</li> </ul>
4	15-19	<ul style="list-style-type: none"> <li>• Assured understanding of the text</li> <li>• Assured understanding of the writer's ideas</li> <li>• Assured understanding of how the writer uses language</li> <li>• Pertinent reference to the extract to support response.</li> </ul>
5	20-24	<ul style="list-style-type: none"> <li>• Perceptive understanding of the text</li> <li>• Perceptive understanding of the writer's ideas</li> <li>• Perceptive understanding of how the writer uses language</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

*Balzac and the Little Chinese Seamstress*

Question Number		
3(a)		
	(16 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• contrasts his normal boldness ('daring in all things') with his fear of heights</li> <li>• he is shown as an 'intellectual type', not a physical type</li> <li>• did not do well with the climbing, and in fact gave up on it</li> <li>• explanation of the 'spit on him' incident</li> <li>• he was the one who slowed down the Narrator and Little Seamstress, because of his fear - had to crawl along the ridge</li> <li>• the fact that he crossed the ridge shows his determination to get to see the Little Seamstress</li> <li>• he was happy to let the Narrator carry his hod, to make the crossing a little easier</li> <li>• he was seen to be undertaking a 'pilgrimage'.</li> </ul> <p>Reward other responses, provided that they are rooted in the extract. Reward responses that link the language of the lines with the influence on the candidate's views.</p>	
Band	Mark	AO3 (i), (ii) and (iii)
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>• Generally sound understanding of the text</li> <li>• Generally sound understanding of the writer's ideas</li> <li>• Generally sound understanding of how the writer uses language</li> <li>• Mostly clear reference to the extract to support response.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>• Sound understanding of the text</li> <li>• Sound understanding of the writer's ideas</li> <li>• Sound understanding of how the writer uses language</li> <li>• Clear reference to the extract to support response.</li> </ul>
3	7-9	<ul style="list-style-type: none"> <li>• Thorough understanding of the text</li> <li>• Thorough understanding of the writer's ideas</li> <li>• Thorough understanding of how the writer uses language</li> <li>• Sustained reference to the extract to support response.</li> </ul>
4	10-13	<ul style="list-style-type: none"> <li>• Assured understanding of the text</li> <li>• Assured understanding of the writer's ideas</li> <li>• Assured understanding of how the writer uses language</li> <li>• Pertinent reference to the extract to support response.</li> </ul>
5	14-16	<ul style="list-style-type: none"> <li>• Perceptive understanding of the text</li> <li>• Perceptive understanding of the writer's ideas</li> <li>• Perceptive understanding of how the writer uses language</li> <li>• Discriminating reference to the extract to support response.</li> </ul>



Question Number		
3(b)		
	(24 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>reference to any short relevant section</li> <li>reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives</li> <li>reference to the writer's use of language (eg descriptive or informative language; use of dialogue) relevant to the question</li> </ul> <p>NB A specimen example is given below from near the start (Luo's story-telling ability, convincing the Headman (pages 4-5)) but candidates are free to choose ANY relevant short section.</p> <p><b>How the writer records the event</b></p> <ul style="list-style-type: none"> <li>The writer's use of descriptive language about the event, eg: 'His command galvanised the crowd. Everyone started talking at once, shouting and reaching out to grab the toy'</li> </ul> <p><b>How the writer shows the character of Luo</b></p> <ul style="list-style-type: none"> <li>The writer's use of language about Luo, eg: 'I saw Luo giving me a surreptitious wink'</li> </ul> <p><b>How the writer shows the impression which is created of Luo</b></p> <ul style="list-style-type: none"> <li>The writer's use of language expressing characters' thoughts about Luo, eg the Narrator's words: 'I was dumbfounded. Had he gone mad?'</li> </ul> <p>Reward any other examples of use of language that are linked with the writer's ideas</p>	
<b>Band</b>	<b>Mark</b>	<b>AO3 (i), (ii) and (iii)</b>
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> <li>Generally sound understanding of the text</li> <li>Generally sound understanding of the writer's ideas</li> <li>Generally sound understanding of how the writer uses language</li> <li>Mostly clear reference to the extract to support response.</li> </ul>
2	6-9	<ul style="list-style-type: none"> <li>Sound understanding of the text</li> <li>Sound understanding of the writer's ideas</li> <li>Sound understanding of how the writer uses language</li> <li>Clear reference to the extract to support response.</li> </ul>
3	10-14	<ul style="list-style-type: none"> <li>Thorough understanding of the text</li> <li>Thorough understanding of the writer's ideas</li> <li>Thorough understanding of how the writer uses language</li> </ul>

		<ul style="list-style-type: none"> <li>• Sustained reference to the extract to support response.</li> </ul>
4	15-19	<ul style="list-style-type: none"> <li>• Assured understanding of the text</li> <li>• Assured understanding of the writer's ideas</li> <li>• Assured understanding of how the writer uses language</li> <li>• Pertinent reference to the extract to support response.</li> </ul>
5	20-24	<ul style="list-style-type: none"> <li>• Perceptive understanding of the text</li> <li>• Perceptive understanding of the writer's ideas</li> <li>• Perceptive understanding of how the writer uses language</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

*Heroes*

Question Number		
4(a)		
	(16 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>the 'heroic' impression LaSalle creates by his appearance: 'resplendent', 'lieutenant's bars', 'ribbons and medals'.</li> <li>also his physical appearance: 'movie-star smile', Fred Astaire walk</li> <li>the significance of the changes Francis notices, which make him 'knife-like' and 'lethal': every bit the war hero: these add drama to the occasion</li> <li>it was easy for Francis to imagine him leading the assault</li> <li>his being mobbed by the people - participles: 'crowding', 'embracing', 'getting'</li> <li>Joey LeBlanc specifically acknowledging him as a hero 'my hero from the war'</li> <li>there is a switch to Nicole - the hero pictured with the girl who admires him and blushes at his attentions</li> <li>description of the procession - elevates the occasion</li> <li>the mayor's speech and presentation, followed by other speeches, aggrandising the welcoming home of a hero</li> <li>LaSalle's generous response and his modest demeanour.</li> </ul> <p>Reward responses that link the language of the lines with the influence on the candidate's views. Reward other responses, provided that they are rooted in the extract.</p>	
<b>Band</b>	<b>Mark</b>	
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>Generally sound understanding of the text</li> <li>Generally sound understanding of the writer's ideas</li> <li>Generally sound understanding of how the writer uses language</li> <li>Mostly clear reference to the extract to support response.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>Sound understanding of the text</li> <li>Sound understanding of the writer's ideas</li> <li>Sound understanding of how the writer uses language</li> <li>Clear reference to the extract to support response.</li> </ul>
3	7-9	<ul style="list-style-type: none"> <li>Thorough understanding of the text</li> <li>Thorough understanding of the writer's ideas</li> <li>Thorough understanding of how the writer uses language</li> <li>Sustained reference to the extract to support response.</li> </ul>
4	10-13	<ul style="list-style-type: none"> <li>Assured understanding of the text</li> <li>Assured understanding of the writer's ideas</li> <li>Assured understanding of how the writer uses language</li> <li>Pertinent reference to the extract to support response.</li> </ul>

5	14-16	<ul style="list-style-type: none"><li>• Perceptive understanding of the text</li><li>• Perceptive understanding of the writer's ideas</li><li>• Perceptive understanding of how the writer uses language</li><li>• Discriminating reference to the extract to support response.</li></ul>
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Question Number		
4(b)		
	(24 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>reference to any short relevant section</li> <li>descriptions of how the writer presents the way the chosen character (who may be LaSalle again or a different character) thinks and feels in the chosen section</li> <li>reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives</li> <li>reference to the writer's use of language (eg descriptive or informative language; use of dialogue) relevant to the question</li> </ul> <p>NB A specimen example is given below from Chapter 16 (Francis's visit to Nicole (pages 100-101)) but candidates are free to choose ANY relevant short section. <b>The character chosen could again be LaSalle, from a different extract, or one of the other characters, eg Francis himself.</b></p> <p><b>How the writer establishes the situation</b></p> <ul style="list-style-type: none"> <li>The writer's use of descriptive language about the event, eg: 'silence falls between us, broken only by the swish of the tennis rackets and the plopping of the ball outside and the distant laughter of a girl in a corridor somewhere'</li> </ul> <p><b>How the writer shows the character seen as a hero</b></p> <ul style="list-style-type: none"> <li>The writer's use of language to show Nicole's feelings about LaSalle: 'He was a big war hero. He didn't beat me up. No visible wounds. So, I didn't tell anybody'</li> </ul> <p><b>How the writer presents reactions to the character seen as a hero</b></p> <ul style="list-style-type: none"> <li>The writer's use of language about Nicole's reactions to LaSalle, eg: 'For a while there he made me feel special. Made us all feel special.'</li> </ul> <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives.</p>	
<b>Band</b>	<b>Mark</b>	<b>AO3 (i), (ii) and (iii)</b>
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> <li>Generally sound understanding of the text</li> <li>Generally sound understanding of the writer's ideas</li> <li>Generally sound understanding of how the writer uses language</li> <li>Mostly clear reference to the extract to support response.</li> </ul>
2	6-9	<ul style="list-style-type: none"> <li>Sound understanding of the text</li> <li>Sound understanding of the writer's ideas</li> <li>Sound understanding of how the writer uses language</li> </ul>

		<ul style="list-style-type: none"> <li>• Clear reference to the extract to support response.</li> </ul>
3	10-14	<ul style="list-style-type: none"> <li>• Thorough understanding of the text</li> <li>• Thorough understanding of the writer's ideas</li> <li>• Thorough understanding of how the writer uses language</li> <li>• Sustained reference to the extract to support response.</li> </ul>
4	15-19	<ul style="list-style-type: none"> <li>• Assured understanding of the text</li> <li>• Assured understanding of the writer's ideas</li> <li>• Assured understanding of how the writer uses language</li> <li>• Pertinent reference to the extract to support response.</li> </ul>
5	20-24	<ul style="list-style-type: none"> <li>• Perceptive understanding of the text</li> <li>• Perceptive understanding of the writer's ideas</li> <li>• Perceptive understanding of how the writer uses language</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

*Of Mice and Men*

Question Number		
5(a)		
	(16 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• Lennie’s emotions on discovering what he has done: he is ‘bewildered’ and shows ‘fright’ as he realised she ‘lay still’</li> <li>• he ‘pawed’ the hay as he tried to hide her (paw more usually of an animal)</li> <li>• the use of Lennie’s (whispered) speech: he has done ‘another bad thing’</li> <li>• the contrast between the barn and the ‘outside’, the noise of the horseshoe game</li> <li>• the repetition of ‘bad thing’ and ‘George’II be mad’ as Lennie tried to remember where he should hide</li> <li>• the secrecy is emphasised through the build-up of his actions: he ‘crouched’, ‘crept’, ‘peered out’ before he ‘disappeared’ from the barn</li> <li>• the description of the light in the barn falling on the woman’s half-covered body</li> <li>• the silence in the barn, and the hushing of the men’s voices</li> <li>• the focus on how death had changed the look of Curley’s wife and made her look younger and more innocent</li> <li>• sympathy is created for Curley’s wife through the way she is described</li> <li>• time seems to stand still</li> </ul> <p>Reward other responses, provided that they are rooted in the extract. Reward responses that link the language of the extract with the influence on the candidate’s views.</p>	
Band	Mark	AO3 (i), (ii) and (iii)
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>• Generally sound understanding of the text</li> <li>• Generally sound understanding of the writer’s ideas</li> <li>• Generally sound understanding of how the writer uses language</li> <li>• Mostly clear reference to the extract to support response.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>• Sound understanding of the text</li> <li>• Sound understanding of the writer’s ideas</li> <li>• Sound understanding of how the writer uses language</li> <li>• Clear reference to the extract to support response.</li> </ul>
3	7-9	<ul style="list-style-type: none"> <li>• Thorough understanding of the text</li> <li>• Thorough understanding of the writer’s ideas</li> <li>• Thorough understanding of how the writer uses language</li> <li>• Sustained reference to the extract to support response.</li> </ul>

4	10-13	<ul style="list-style-type: none"><li>• Assured understanding of the text</li><li>• Assured understanding of the writer's ideas</li><li>• Assured understanding of how the writer uses language</li><li>• Pertinent reference to the extract to support response.</li></ul>
5	14-16	<ul style="list-style-type: none"><li>• Perceptive understanding of the text</li><li>• Perceptive understanding of the writer's ideas</li><li>• Perceptive understanding of how the writer uses language</li><li>• Discriminating reference to the extract to support response.</li></ul>

Question Number		
5(b)		
	(24 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>reference to any short relevant section</li> <li>reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives</li> <li>reference to the writer's use of language (eg descriptive or informative language; use of dialogue) relevant to the question</li> </ul> <p>NB A specimen example is given below from the final section (the description of the events leading to the death of Lennie (pages 114-115)) but candidates are free to choose ANY relevant short section.</p> <p><b>How the writer sets the context of the event</b></p> <ul style="list-style-type: none"> <li>The writer's use of descriptive language about the event , eg: 'He looked at the back of Lennie's head, at the place where the spine and skull were joined'</li> </ul> <p><b>How the writer describes what the characters say and do</b></p> <ul style="list-style-type: none"> <li>The writer's use of description about particular objects or characters, eg on Lennie: 'Lennie removed his hat dutifully and laid it on the ground in front of him'</li> </ul> <p><b>How the writer presents the atmosphere</b></p> <ul style="list-style-type: none"> <li>The writer's use of language to create a sense of mood or atmosphere, eg: 'the little evening breeze blew over the clearing and the leaves rattled and the wind waves flowed up the green pool'.</li> </ul> <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives.</p>	
Band	Mark	AO3 (i), (ii) and (iii)
1	1-5	<ul style="list-style-type: none"> <li>Generally sound understanding of the text</li> <li>Generally sound understanding of the writer's ideas</li> <li>Generally sound understanding of how the writer uses language</li> <li>Mostly clear reference to the extract to support response.</li> </ul>
2	6-9	<ul style="list-style-type: none"> <li>Sound understanding of the text</li> <li>Sound understanding of the writer's ideas</li> <li>Sound understanding of how the writer uses language</li> <li>Clear reference to the extract to support response.</li> </ul>
3	10-14	<ul style="list-style-type: none"> <li>Thorough understanding of the text</li> <li>Thorough understanding of the writer's ideas</li> </ul>

		<ul style="list-style-type: none"> <li>• Thorough understanding of how the writer uses language</li> <li>• Sustained reference to the extract to support response.</li> </ul>
4	15-19	<ul style="list-style-type: none"> <li>• Assured understanding of the text</li> <li>• Assured understanding of the writer's ideas</li> <li>• Assured understanding of how the writer uses language</li> <li>• Pertinent reference to the extract to support response.</li> </ul>
5	20-24	<ul style="list-style-type: none"> <li>• Perceptive understanding of the text</li> <li>• Perceptive understanding of the writer's ideas</li> <li>• Perceptive understanding of how the writer uses language</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

*Rani and Sukh*

Question Number		
6(a)		
	(16 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• from the start Sukh shows himself brave - pretending not to be hurting: smiling through the pain</li> <li>• Sukh is prepared to apologise to Rain for having got into the fight</li> <li>• Sukh’s feelings for Rani are clearly strong, but Rani has a fear of rejection</li> <li>• Sukh refuses to let Rani’s brother come between them or get in the way of their love</li> <li>• Sukh shows some sensitivity towards Rani by asking how she is</li> <li>• Sukh does not feel the ‘invisible wall’ which is her brother; however, Rani feels this deeply</li> <li>• Sukh is calm and affectionate when listening to Rani talking about her condition</li> <li>• Sukh again shows some spirit in offering to face the family, despite the feud.</li> </ul> <p>Reward other responses, provided that they are rooted in the extract. Reward responses that link the language of the extract with the influence on the candidate’s views.</p>	
Band	Mark	AO3 (i), (ii) and (iii)
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>• Generally sound understanding of the text</li> <li>• Generally sound understanding of the writer’s ideas</li> <li>• Generally sound understanding of how the writer uses language</li> <li>• Mostly clear reference to the extract to support response.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>• Sound understanding of the text</li> <li>• Sound understanding of the writer’s ideas</li> <li>• Sound understanding of how the writer uses language</li> <li>• Clear reference to the extract to support response.</li> </ul>
3	7-9	<ul style="list-style-type: none"> <li>• Thorough understanding of the text</li> <li>• Thorough understanding of the writer’s ideas</li> <li>• Thorough understanding of how the writer uses language</li> <li>• Sustained reference to the extract to support response.</li> </ul>
4	10-13	<ul style="list-style-type: none"> <li>• Assured understanding of the text</li> <li>• Assured understanding of the writer’s ideas</li> <li>• Assured understanding of how the writer uses language</li> <li>• Pertinent reference to the extract to support response.</li> </ul>
5	14-16	<ul style="list-style-type: none"> <li>• Perceptive understanding of the text</li> <li>• Perceptive understanding of the writer’s ideas</li> <li>• Perceptive understanding of how the writer uses language</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

Question Number		
6(b)		
	(24 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>reference to any short relevant section</li> <li>reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives</li> <li>reference to the writer's use of language (eg descriptive or informative language; use of dialogue) relevant to the question</li> </ul> <p>NB A specimen example is given below from near the start, with Sukh's initial attraction to Rani (pages 21-24) but candidates are free to choose ANY relevant short section.</p> <p><b>How the writer shows the relationship</b></p> <ul style="list-style-type: none"> <li>The writer's use of descriptive language, eg: 'There was something about Rani Sandhu that made him feel possessed'.</li> </ul> <p><b>How the writer shows the way Sukh acts towards Rani</b></p> <ul style="list-style-type: none"> <li>The writer's use of language about eg: 'Try as he did, though, he just couldn't stop thinking about her'.</li> </ul> <p><b>How the writer presents Sukh's feelings for Rani</b></p> <ul style="list-style-type: none"> <li>The writer's use of language, eg about how extreme his feelings were: 'Man, he had the bug and he had it bad'.</li> </ul> <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives.</p>	
<b>Band</b>	<b>Mark</b>	<b>AO3 (i), (ii) and (iii)</b>
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> <li>Generally sound understanding of the text</li> <li>Generally sound understanding of the writer's ideas</li> <li>Generally sound understanding of how the writer uses language</li> <li>Mostly clear reference to the extract to support response.</li> </ul>
2	6-9	<ul style="list-style-type: none"> <li>Sound understanding of the text</li> <li>Sound understanding of the writer's ideas</li> <li>Sound understanding of how the writer uses language</li> <li>Clear reference to the extract to support response.</li> </ul>



3	10-14	<ul style="list-style-type: none"> <li>• Thorough understanding of the text</li> <li>• Thorough understanding of the writer's ideas</li> <li>• Thorough understanding of how the writer uses language</li> <li>• Sustained reference to the extract to support response.</li> </ul>
4	15-19	<ul style="list-style-type: none"> <li>• Assured understanding of the text</li> <li>• Assured understanding of the writer's ideas</li> <li>• Assured understanding of how the writer uses language</li> <li>• Pertinent reference to the extract to support response.</li> </ul>
5	20-24	<ul style="list-style-type: none"> <li>• Perceptive understanding of the text</li> <li>• Perceptive understanding of the writer's ideas</li> <li>• Perceptive understanding of how the writer uses language</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

*Riding the Black Cockatoo*

Question Number		
7(a)		
	(16 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• the sight of the cockatoo is sudden and thrilling to him</li> <li>• he feels an awareness of the bird's superiority: 'he watched me'... 'I made silly...'</li> <li>• he follows the bird's flight with excitement, watching its every move and describing these moves in vivid language (comparison of the wings to a flag, for example)</li> <li>• the description of the bird's ascent to the eucalyptus tree uses repetition ('up, up, up')</li> <li>• the landing is described in the alliterative/assonantal phrase 'Perch lurched earthwards'</li> <li>• the enjoyment of the bird's company is expressed along with the pleasure in the surroundings: 'enjoying the coolness of the hollow and the company of our new friend'</li> <li>• the moment is described as 'special'.</li> </ul> <p>Reward other responses, provided that they are rooted in the extract. Reward responses that link the language of the lines with the influence on the candidate's views.</p>	
<b>Band</b>	<b>Mark</b>	<b>AO3 (i), (ii) and (iii)</b>
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>• Generally sound understanding of the text</li> <li>• Generally sound understanding of the writer's ideas</li> <li>• Generally sound understanding of how the writer uses language</li> <li>• Mostly clear reference to the extract to support response.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>• Sound understanding of the text</li> <li>• Sound understanding of the writer's ideas</li> <li>• Sound understanding of how the writer uses language</li> <li>• Clear reference to the extract to support response.</li> </ul>
3	7-9	<ul style="list-style-type: none"> <li>• Thorough understanding of the text</li> <li>• Thorough understanding of the writer's ideas</li> <li>• Thorough understanding of how the writer uses language</li> <li>• Sustained reference to the extract to support response.</li> </ul>

4	10-13	<ul style="list-style-type: none"><li>• Assured understanding of the text</li><li>• Assured understanding of the writer's ideas</li><li>• Assured understanding of how the writer uses language</li><li>• Pertinent reference to the extract to support response.</li></ul>
5	14-16	<ul style="list-style-type: none"><li>• Perceptive understanding of the text</li><li>• Perceptive understanding of the writer's ideas</li><li>• Perceptive understanding of how the writer uses language</li><li>• Discriminating reference to the extract to support response.</li></ul>

Question Number		
7(b)		
	(24 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>reference to any short relevant section</li> <li>reference to sequence or character information only when commenting on the writer's ideas and perspectives</li> <li>reference to the writer's use of language (eg descriptive or informative language; use of dialogue) relevant to the question</li> </ul> <p>NB A specimen example is given below from Chapter 16 (where John looks down on the Victorian border from 15,000 feet: the shimmering Murray river (pages 223-224)) but candidates are free to choose ANY relevant short section.</p> <p><b>How the writer presents the setting</b></p> <ul style="list-style-type: none"> <li>The writer's use of language about the view of the river, eg: 'It looked just as it is described in the creation story; those big bends carved into the land...'</li> </ul> <p><b>How the writer comments on the sights he sees in this setting</b></p> <ul style="list-style-type: none"> <li>The writer's use of language about John's observations, eg: 'The land rolled away in a tapestry of patchwork properties stitched together with barbed-wire fences and bitumen'</li> </ul> <p><b>How the writer shows John's reactions to what he sees and experiences in this setting</b></p> <ul style="list-style-type: none"> <li>The writer's use of language about John's reflections, eg on the Aboriginal stories about the river: 'reminding me of one of the river's Aboriginal names, Millewa, 'stars on the river'.</li> </ul> <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives.</p>	
<b>Band</b>	<b>Mark</b>	<b>AO3 (i), (ii) and (iii)</b>
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> <li>Generally sound understanding of the text</li> <li>Generally sound understanding of the writer's ideas</li> <li>Generally sound understanding of how the writer uses language</li> <li>Mostly clear reference to the extract to support response.</li> </ul>
2	6-9	<ul style="list-style-type: none"> <li>Sound understanding of the text</li> <li>Sound understanding of the writer's ideas</li> <li>Sound understanding of how the writer uses language</li> </ul>

		<ul style="list-style-type: none"> <li>• Clear reference to the extract to support response.</li> </ul>
3	10-14	<ul style="list-style-type: none"> <li>• Thorough understanding of the text</li> <li>• Thorough understanding of the writer's ideas</li> <li>• Thorough understanding of how the writer uses language</li> <li>• Sustained reference to the extract to support response.</li> </ul>
4	15-19	<ul style="list-style-type: none"> <li>• Assured understanding of the text</li> <li>• Assured understanding of the writer's ideas</li> <li>• Assured understanding of how the writer uses language</li> <li>• Pertinent reference to the extract to support response.</li> </ul>
5	20-24	<ul style="list-style-type: none"> <li>• Perceptive understanding of the text</li> <li>• Perceptive understanding of the writer's ideas</li> <li>• Perceptive understanding of how the writer uses language</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

*To Kill a Mockingbird*

Question Number		
8(a)		
	(16 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>the children are excited at their discoveries in the knot-hole</li> <li>however, although they speculate on who is responsible for them, they do not seem to think much about why they are there and whether they are meant for them. It is the nature of the objects that intrigues them</li> <li>Scout shows her growing maturity in dismissing the idea that these are associated with folk-magic ('hoo-dooing')</li> <li>they are observant, studying the dolls closely: Scout takes in the close likeness to Jem's hair</li> <li>Scout show a sense of humour in suggesting that they are more worth looking at than Miss Stephanie</li> <li>Jem reacts by staring at Scout and saying there is nothing the matter when asked what he is up to</li> <li>they take some of their treasures to Atticus, but retain part of their secret, thanks to Jem's kicking Scout when she was going to say where the object had come from.</li> </ul> <p>Reward other responses, provided that they are rooted in the extract. Reward responses that link the language of the lines with the influence on the candidate's views.</p>	
<b>Band</b>	<b>Mark</b>	<b>AO3 (i), (ii) and (iii)</b>
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>Generally sound understanding of the text</li> <li>Generally sound understanding of the writer's ideas</li> <li>Generally sound understanding of how the writer uses language</li> <li>Mostly clear reference to the extract to support response.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>Sound understanding of the text</li> <li>Sound understanding of the writer's ideas</li> <li>Sound understanding of how the writer uses language</li> <li>Clear reference to the extract to support response.</li> </ul>
3	7-9	<ul style="list-style-type: none"> <li>Thorough understanding of the text</li> <li>Thorough understanding of the writer's ideas</li> <li>Thorough understanding of how the writer uses language</li> <li>Sustained reference to the extract to support response.</li> </ul>
4	10-13	<ul style="list-style-type: none"> <li>Assured understanding of the text</li> <li>Assured understanding of the writer's ideas</li> <li>Assured understanding of how the writer uses language</li> <li>Pertinent reference to the extract to support response.</li> </ul>

5	14-16	<ul style="list-style-type: none"><li>• Perceptive understanding of the text</li><li>• Perceptive understanding of the writer's ideas</li><li>• Perceptive understanding of how the writer uses language</li><li>• Discriminating reference to the extract to support response.</li></ul>
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Question Number	AO3 (i), (ii) and (iii)	
8(b)		
	(24 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>reference to any short relevant section</li> <li>descriptions of how the writer presents the way that Scout reacts to people in the chosen section</li> <li>reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives</li> <li>reference to the writer's use of language (eg descriptive or informative language; use of dialogue) relevant to the question</li> </ul> <p>NB A specimen example is given below from Chapter VII (when Mr Radley fills in the knothole in the trunk (pages 68-69)), but candidates are free to choose ANY relevant short section.</p> <p><b>How the writer sets up the incident</b></p> <ul style="list-style-type: none"> <li>The writer's use of descriptive and emotive language about the event, eg the filling in of the knot-hole, eg: "'Don't you cry, now, Scout... don't cry now, don't you worry" - he muttered at me all the way to school.'</li> </ul> <p><b>How the writer shows what Scout thinks of the events</b></p> <ul style="list-style-type: none"> <li>The writer's use of language about her thoughts, eg: 'When we went in the house I saw he had been crying; his face was dirty in the right places, but I thought it odd that I had not heard him.'</li> </ul> <p><b>How the writer shows Scout's reactions to the effect on Jem</b></p> <ul style="list-style-type: none"> <li>The writer's use of language about, eg: 'He seemed to be working himself into a bad humour, so I kept my distance.'</li> </ul> <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives.</p>	
<b>Band</b>	<b>Mark</b>	<b>AO3 (i), (ii) and (iii)</b>
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> <li>Generally sound understanding of the text</li> <li>Generally sound understanding of the writer's ideas</li> <li>Generally sound understanding of how the writer uses language</li> <li>Mostly clear reference to the extract to support response.</li> </ul>



2	6-9	<ul style="list-style-type: none"> <li>• Sound understanding of the text</li> <li>• Sound understanding of the writer's ideas</li> <li>• Sound understanding of how the writer uses language</li> <li>• Clear reference to the extract to support response.</li> </ul>
3	10-14	<ul style="list-style-type: none"> <li>• Thorough understanding of the text</li> <li>• Thorough understanding of the writer's ideas</li> <li>• Thorough understanding of how the writer uses language</li> <li>• Sustained reference to the extract to support response.</li> </ul>
4	15-19	<ul style="list-style-type: none"> <li>• Assured understanding of the text</li> <li>• Assured understanding of the writer's ideas</li> <li>• Assured understanding of how the writer uses language</li> <li>• Pertinent reference to the extract to support response.</li> </ul>
5	20-24	<ul style="list-style-type: none"> <li>• Perceptive understanding of the text</li> <li>• Perceptive understanding of the writer's ideas</li> <li>• Perceptive understanding of how the writer uses language</li> <li>• Discriminating reference to the extract to support response.</li> </ul>

## SECTION B: WRITING

Question Number	Question	
9		
	(24 marks)	
Indicative content		
<p>Responses may:</p> <ul style="list-style-type: none"> <li>• discuss safety devices (personal alarms, mobile phones)</li> <li>• look at the different aspects of internet security - cyberbullying, data protection, grooming</li> <li>• make suggestions for making homes more secure - locks, alarms</li> <li>• discuss what precautions to take when travelling, especially abroad.</li> </ul> <p>In their response, candidates may focus on a small number of ideas, or they may suggest a larger number of possibilities; provided that the response is developed and meets the descriptors within a particular level, the response should be awarded marks, using the full range available.</p>		
Band	Mark	AO4: (i) and (ii)
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>• Expresses ideas that are generally appropriate.</li> <li>• Generally sound grasp of the purpose and audience.</li> <li>• Generally sound evidence of control in the choice of vocabulary and sentence structures.</li> <li>• Organisation shows generally sound grasp of text structure, with opening and development, and broadly appropriate paragraphing.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>• Expresses and develops ideas appropriately.</li> <li>• A clear sense of the purpose of the writing and audience.</li> <li>• Well-chosen vocabulary, and shows some evidence of crafting in the construction of sentences.</li> <li>• Organisation is sound, with a clear text structure, controlled paragraphing to reflect opening, development and closure, together with successful use of cohesive devices.</li> </ul>
3	7-9	<ul style="list-style-type: none"> <li>• Effectively presents ideas in a sustained way.</li> <li>• A secure sustained realisation of the purpose of the writing task and its intended audience.</li> <li>• Aptly chosen vocabulary and well controlled variety in the construction of sentences.</li> <li>• Organisation is secure, with a well-judged text structure, effective paragraphing and use of cohesive devices between and within paragraphs</li> </ul>
4	10-12	<ul style="list-style-type: none"> <li>• Assured presentation of fully developed ideas.</li> <li>• A consistent fulfilment of the writing task and assured realisation of its intended audience.</li> <li>• Aptly chosen, reasonably extensive vocabulary and assured control in</li> </ul>

		<p>the construction of varied sentence forms.</p> <ul style="list-style-type: none"> <li>• Organisation is assured, with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of cohesive devices.</li> </ul>
5	13-16	<ul style="list-style-type: none"> <li>• Achieves precision and clarity in presenting compelling and fully developed ideas.</li> <li>• A strong, consistent fulfilment of the writing task sharply focused on the writer's purpose and audience.</li> <li>• An extensive vocabulary and mature control in the construction of varied sentence forms.</li> <li>• Organisation is convincing, with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of cohesive devices.</li> </ul>
<b>Band</b>	<b>Mark</b>	<b>AO4: (iii)</b>
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>• Sentences are generally clearly structured, with generally sound control of expression and meaning. A reasonable selection of sentence structures are used.</li> <li>• Generally sound control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for most of the response.</li> <li>• Spelling is mostly accurate, with some slips which do not hinder meaning.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>• Sentences are purposefully structured, with sustained control of expression and meaning. A wide and varied selection of sentence structures is used.</li> <li>• Thorough control of the full range of punctuation, enabling intended emphasis and effects to be conveyed.</li> <li>• Spelling is almost always accurate, with occasional slips.</li> </ul>
3	7-8	<ul style="list-style-type: none"> <li>• Sentences are convincingly structured, with sophisticated control of expression and meaning. A convincing selection of sentence structures is used.</li> <li>• Control of the full range of punctuation is precise, enabling intended emphasis and effects to be conveyed.</li> <li>• Spelling is consistently accurate.</li> </ul>

Question Number	Question	
10		
	(24 marks)	
Indicative content		
	<p><b>Responses may:</b></p> <ul style="list-style-type: none"> <li>agree with the statement, and offer arguments for why it is essential: convenience, safety, keeping in touch with friends, text messages, applications on smart phones meaning phone can be used for so many different functions, eg camera or listening to music</li> <li>refer to reasons why it should not be considered essential (over-reliance, noise pollution, interferes with normal life)</li> <li>give a 'balanced' argument, with pros (ease of use, small size, portable) and cons (noise pollution, time taken up, people's addiction to phones) or the letter may take one side only.</li> </ul> <p>In their response, candidates may focus on a small number of features, or they may suggest a larger number; provided that the response is developed and meets the descriptors within a particular level, the response should be awarded marks, using the full range available.</p>	
Band	Mark	AO4: (i) and (ii)
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>Expresses ideas that are generally appropriate.</li> <li>Generally sound grasp of the purpose and audience.</li> <li>Generally sound evidence of control in the choice of vocabulary and sentence structures.</li> <li>Organisation shows generally sound grasp of text structure, with opening and development, and broadly appropriate paragraphing.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>Expresses and develops ideas appropriately.</li> <li>A clear sense of the purpose of the writing and audience.</li> <li>Well-chosen vocabulary, and shows some evidence of crafting in the construction of sentences.</li> <li>Organisation is sound, with a clear text structure, controlled paragraphing to reflect opening, development and closure, together with successful use of cohesive devices.</li> </ul>

3	7-9	<ul style="list-style-type: none"> <li>Effectively presents ideas in a sustained way.</li> <li>A secure sustained realisation of the purpose of the writing task and its intended audience.</li> <li>Aptly chosen vocabulary and well controlled variety in the construction of sentences.</li> <li>Organisation is secure, with a well-judged text structure, effective paragraphing and use of cohesive devices between and within paragraphs</li> </ul>
4	10-12	<ul style="list-style-type: none"> <li>Assured presentation of fully developed ideas.</li> <li>A consistent fulfilment of the writing task and assured realisation of its intended audience.</li> <li>Aptly chosen, reasonably extensive vocabulary and assured control in the construction of varied sentence forms.</li> <li>Organisation is assured, with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of cohesive devices.</li> </ul>
5	13-16	<ul style="list-style-type: none"> <li>Achieves precision and clarity in presenting compelling and fully developed ideas.</li> <li>A strong, consistent fulfilment of the writing task sharply focused on the writer's purpose and audience.</li> <li>An extensive vocabulary and mature control in the construction of varied sentence forms.</li> <li>Organisation is convincing, with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of cohesive devices.</li> </ul>
<b>Band</b>	<b>Mark</b>	<b>AO4: (iii)</b>
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>Sentences are generally clearly structured, with generally sound control of expression and meaning. A reasonable selection of sentence structures are used.</li> <li>Generally sound control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for most of the response.</li> <li>Spelling is mostly accurate, with some slips which do not hinder meaning.</li> </ul>
2	4-6	<ul style="list-style-type: none"> <li>Sentences are purposefully structured, with sustained control of expression and meaning. A wide and varied selection of sentence structures is used.</li> <li>Thorough control of the full range of punctuation, enabling intended emphasis and effects to be conveyed.</li> <li>Spelling is almost always accurate, with occasional slips.</li> </ul>
3	7-8	<ul style="list-style-type: none"> <li>Sentences are convincingly structured, with sophisticated control of expression and meaning. A convincing selection of sentence structures is used.</li> <li>Control of the full range of punctuation is precise, enabling intended emphasis and effects to be conveyed.</li> <li>Spelling is consistently accurate.</li> </ul>

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