Mark Scheme

November 2016

Pearson Edexcel GCSE in English Language (5EN2H)
Unit 2: The Writer's Voice

Higher Tier

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, 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 scheme for the English Language Unit 2 Higher Tier Question Paper.

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 disregard 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:

AO3: Studying written language
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.
AO4: Writing
i Write to communicate 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: READING

Non-fiction text: *Touching the Void*

Question Number	
1(a)	Explore how the language in the extract influences your view of how Joe feels and reacts in this dangerous situation. You **must** include examples of language features in your response.
	(16 marks)
	Indicative content
	Responses may include: - description of how Joe feels – 'hopes sank', 'stared', 'couldn't take my eyes from it' – suggests that he cannot believe what has happened - use of short sentence – 'Cut!' - description of his hopes – 'madness', 'Crazy' - Joe's interior monologue shows how negative he feels, ending with the question 'Why bother trying?' - description of Joe's reactions – 'sobbed', 'feeling overwhelmed', 'cried in bursts', 'cried again' (repetition) - his description of how he woke up – 'came up slowly', 'long emptiness', 'Sleep had taken me unawares'(metaphors), 'startled' - his reactions to his prospective death – 'I felt calm', 'I had always known', 'accept it calmly', 'Acceptance seemed better' - his description of the event - 'no trauma this way', 'made things easier', 'one less thing to worry about' - his calm description of how he expects to die – 'take me a few days', 'long long period of twilight', 'drifting', 'half-consciousness', 'dreamless sleeping', 'ebbing away quietly' - his reaction to this – 'pretty sordid', 'slow pathetic fade' - the change in Joe - 'didn't want it to be like that' - he tries to overcome his difficulties – 'thought it might be possible'; despite this 'Deep inside I knew it would be impossible' - how he tries to encourage himself – 'urged the faint hope on' (metaphor) - language used to show how dangerous his position is – 'resolve failed', 'black void', 'desperately precarious'. Reward responses that link the language of the extract with the influence on the candidate's views. Reward other responses, provided that they are rooted in the extract.

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Band	Mark	AO3 (i), (ii) and (iii)
0	**0**	No rewardable material.
1	**1-3**	• Generally sound understanding of the text • Generally sound understanding of the writer's ideas • Generally sound understanding of how the writer uses language • Mostly clear reference to the extract to support response.
2	**4-6**	• Sound understanding of the text • Sound understanding of the writer's ideas • Sound understanding of how the writer uses language • Clear reference to the extract to support response.
3	**7-9**	• Thorough understanding of the text • Thorough understanding of the writer's ideas • Thorough understanding of how the writer uses language • Sustained reference to the extract to support response.
4	**10-13**	• Assured understanding of the text • Assured understanding of the writer's ideas • Assured understanding of how the writer uses language • Pertinent reference to the extract to support response.
5	**14-16**	• Perceptive understanding of the text • Perceptive understanding of the writer's ideas • Perceptive understanding of how the writer uses language • Discriminating reference to the extract to support response.

Question Number	
1(b)	In this extract, Joe's thoughts change. Explore a time in **one other** part of *Touching the Void* when Joe struggles with his thoughts. You **must** use examples of the language the writer uses to support your ideas.
	(24 marks)
	Indicative content
	Responses may include: • reference to any short relevant section • reference to sequence of events or individuals when commenting on the writer's ideas and perspectives • reference to descriptive and/or informative language relevant to the question. NB A specimen example is given below from Chapter 10 (pages 150-151), but candidates are free to choose ANY relevant short section. • **How the writer describes the situation** The writer's language describing the situation: 'There was snow in the air above. Fresh falling snow!' • **How the writer describes the thoughts Joe has** The language he uses when describing Joe's thoughts: 'The *voice* said I would lose my way, said I would never get through the crevasses without the prints, and told me to hurry on'. • **How the writer shows how Joe deals with the situation** The language used to show how Joe deals with the situation: 'I lost track of how long I moved through the snow', 'I kept crawling forward blindly'. Reward any other examples of use of language that are linked with the writer's ideas and perspectives.

Band	Mark	AO3 (i), (ii) and (iii)
0	0	No rewardable material.
1	1-5	• Generally sound understanding of the text • Generally sound understanding of the writer's ideas • Generally sound understanding of how the writer uses language • Mostly clear reference to the extract to support response.
2	6-9	• Sound understanding of the text • Sound understanding of the writer's ideas • Sound understanding of how the writer uses language • Clear reference to the extract to support response.
3	10-14	• Thorough understanding of the text • Thorough understanding of the writer's ideas • Thorough understanding of how the writer uses language • Sustained reference to the extract to support response.
4	15-19	• Assured understanding of the text • Assured understanding of the writer's ideas • Assured understanding of how the writer uses language • Pertinent reference to the extract to support response.
5	20-24	• Perceptive understanding of the text • Perceptive understanding of the writer's ideas • Perceptive understanding of how the writer uses language • Discriminating reference to the extract to support response.

Anita and Me

Question Number	
2(a)	Explore how the language in the extract influences your view of how Meena describes Tollington and its people. You **must** include examples of language features in your response.
	(16 marks)
	Indicative content
	Responses may include: • the description of spring in Tollington – 'my favourite season' • the description of the women – 'taut-jawed women', 'brandishing', 'possessed female', 'strong sleeveless arms' • the women's activities – 'hunched over', 'choking', ' beaten to a pulp' • their colloquial conversation – the list - and the crudity – 'some big knob', 'bloody point', 'stinking like a brewery', 'bloody walloped him' – shows how aggressive they are • the description of their possessions – 'clusters of china dogs', 'horse brasses', 'drying to a gleam' • the description of their homes as 'upturned nests' (metaphor) shows how chaotic spring cleaning is • the use of the image 'ritualistic skin shedding' suggests a sense of ceremony or routine • Meena's reactions are shown by positive language – 'fascinated', 'intoxicated' • the contrast between spring cleaning and spring – 'disinfectant and coal tar' and 'sticky new buds adorning' • the use of metaphorical language – 'embraced the spring with red soapy arms' • the adjective 'Mad' used to describe the Mitchells suggests how they are viewed by their neighbours • the description of their front garden 'junk', 'bizarre monument to kitsch' (metaphor) • the long list of the contents of their garden emphasises what a mess it is • this is further emphasised by the description of their house – 'grimy opaque windows', 'tattered curtains', 'peeling front door' • Meena's description of this mess – 'another imaginative addition', 'Mad Mitchell Collection' makes it sound grand or a work of art especially with use of capitals, further emphasised by 'like a living sculpture' (simile) • the use of Meena's rhetorical questions at the end. 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.

Band	Mark	AO3 (i), (ii) and (iii)
0	0	No rewardable material.
1	1-3	• Generally sound understanding of the text • Generally sound understanding of the writer's ideas • Generally sound understanding of how the writer uses language • Mostly clear reference to the extract to support response.
2	4-6	• Sound understanding of the text • Sound understanding of the writer's ideas • Sound understanding of how the writer uses language • Clear reference to the extract to support response.
3	7-9	• Thorough understanding of the text • Thorough understanding of the writer's ideas • Thorough understanding of how the writer uses language • Sustained reference to the extract to support response.
4	10-13	• Assured understanding of the text • Assured understanding of the writer's ideas • Assured understanding of how the writer uses language • Pertinent reference to the extract to support response.
5	14-16	• Perceptive understanding of the text • Perceptive understanding of the writer's ideas • Perceptive understanding of how the writer uses language • Discriminating reference to the extract to support response.

Question Number	
2(b)	In the extract, Meena enjoys Tollington in the spring. Explore how Tollington is presented in **one other** part of the novel. You **must** use examples of the language the writer uses to support your ideas.
	(24 marks)
	Indicative content
	Responses may include: • reference to any short relevant section • reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives • reference to the writer's use of language (e.g. descriptive or informative language; use of dialogue) relevant to the question. NB A specimen example is given below from Chapter 1 (pages 11-12), but candidates are free to choose ANY relevant short section. • **How the writer describes Tollington** The writer's use of language to describe Tollington: 'uneven teeth which spread into a gap-toothed smile as the houses gradually became bigger and grander'. • **How the writer describes the people there** The writer's use of language to describe the people: 'practising noisy manoeuvres which threw up clouds of dust', 'her brown skin glowed like a burning planet'. • **How the writer shows Meena's thoughts and feelings** The writer's use of descriptive language about Meena's thoughts and feelings: 'as we marched down the hill towards Mr Ormerod's shop, down into the valley of…', 'I swallowed and looked around, as if for help.' Reward any other examples of use of language that are linked with the writer's ideas and perspectives.

Band	Mark	AO3 (i), (ii) and (iii)
0	0	No rewardable material.
1	1-5	• Generally sound understanding of the text • Generally sound understanding of the writer's ideas • Generally sound understanding of how the writer uses language • Mostly clear reference to the extract to support response.
2	6-9	• Sound understanding of the text • Sound understanding of the writer's ideas • Sound understanding of how the writer uses language • Clear reference to the extract to support response.
3	10-14	• Thorough understanding of the text • Thorough understanding of the writer's ideas • Thorough understanding of how the writer uses language • Sustained reference to the extract to support response.
4	15-19	• Assured understanding of the text • Assured understanding of the writer's ideas • Assured understanding of how the writer uses language • Pertinent reference to the extract to support response.
5	20-24	• Perceptive understanding of the text • Perceptive understanding of the writer's ideas • Perceptive understanding of how the writer uses language • Discriminating reference to the extract to support response.

Balzac and the Little Chinese Seamstress

Question Number	
3(a)	Explore how the language in the extract influences your view of when Luo and the Narrator treat the headman's tooth. You **must** include examples of language features in your response.
	(16 marks)
Indicative content	
	Responses may include: • the Narrator's reaction – 'flabbergasted' • the description of the headman – 'tyrant', 'despot' - suggests the depth of the Narrator's hatred • how the Narrator describes the headman – 'resign', 'being restrained', 'look utterly ridiculous' - suggests his humiliation • the Narrator is puzzled – 'What the devil had got into him?', 'confounds me' • the use of the word 'awesome' suggests how important/difficult/daunting the task was • the use of 'responsibility' and 'trepidation' shows how nervous the Narrator feels • this is further emphasised by 'braced' • language used to describe the Narrator's initial pedalling of the treadle – 'relentless rhythm' (alliteration), 'feeling like a cyclist racing at full tilt' (simile) • description of the dentistry – 'needle juddered', ' treacherous tooth' (alliteration), 'dreadful gurgling' - suggests how horrible the experience is for the headman • the description of the headman's situation emphasises he is at the mercy of Luo and the Narrator – 'lashed to the bed', 'like a bad guy' (simile), 'about to get his comeuppance', 'clamped', 'vice-like grip' • the headman's reactions – 'deathly pale', 'foaming at the mouth' – suggest his terror • the Narrator's behaviour - 'an uncontrollably sadistic impulse', 'like a volcano' (simile), 'all the miseries of re-education' - suggest how much he hates the headman and the circumstances Luo and the Narrator have been forced into • this is further emphasised by the contrast - 'innocent, calm deliberation' and 'hatred smouldering' • the repeated imagery of a cyclist – 'like a cyclist freewheeling downhill' (simile) • the graphic description of the dentistry – 'penetrated the decay', 'final tremor', 'slowly and shakily', 'became a chisel', 'cutting into a ghastly prehistoric rock face' (metaphor), 'greasy yellow dust' - emphasises how nasty the event is • the final sentence sounds shocking. 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.

14

Band	Mark	AO3 (i), (ii) and (iii)
0	0	No rewardable material.
1	1-3	• Generally sound understanding of the text • Generally sound understanding of the writer's ideas • Generally sound understanding of how the writer uses language • Mostly clear reference to the extract to support response.
2	4-6	• Sound understanding of the text • Sound understanding of the writer's ideas • Sound understanding of how the writer uses language • Clear reference to the extract to support response.
3	7-9	• Thorough understanding of the text • Thorough understanding of the writer's ideas • Thorough understanding of how the writer uses language • Sustained reference to the extract to support response.
4	10-13	• Assured understanding of the text • Assured understanding of the writer's ideas • Assured understanding of how the writer uses language • Pertinent reference to the extract to support response.
5	14-16	• Perceptive understanding of the text • Perceptive understanding of the writer's ideas • Perceptive understanding of how the writer uses language • Discriminating reference to the extract to support response.

Question Number	
3(b)	This extract describes how the Narrator behaves. Explore how the Narrator is presented in **one other** part of the novel. You **must** use examples of the language the writer uses to support your ideas.
	(24 marks)
	Indicative content
	Responses may include: • reference to any short relevant section • reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives • reference to the writer's use of language (e.g. descriptive or informative language; use of dialogue) relevant to the question. NB A specimen example is given below from Part III (pages 140-142), but candidates are free to choose ANY relevant short section. • **How the writer describes what the narrator says and does** The writer's description of the Narrator's behaviour: 'Never had a secret agent carried out his mission with more dedication'. • **How the writer describes what other characters say about him** The writer's use of descriptive language to suggest what other characters say about him: '"Where did you learn all this girlish stuff?"' • **How the writer shows how other characters react to him** The writer's use of descriptive language about other characters' reactions: 'hostility on their young faces', 'a jeering voice behind my back'. Reward any other examples of use of language that are linked with the writer's ideas and perspectives.

Band	Mark	AO3 (i), (ii) and (iii)
0	**0**	No rewardable material.
1	**1-5**	• Generally sound understanding of the text • Generally sound understanding of the writer's ideas • Generally sound understanding of how the writer uses language • Mostly clear reference to the extract to support response.
2	**6-9**	• Sound understanding of the text • Sound understanding of the writer's ideas • Sound understanding of how the writer uses language • Clear reference to the extract to support response.
3	**10-14**	• Thorough understanding of the text • Thorough understanding of the writer's ideas • Thorough understanding of how the writer uses language • Sustained reference to the extract to support response.
4	**15-19**	• Assured understanding of the text • Assured understanding of the writer's ideas • Assured understanding of how the writer uses language • Pertinent reference to the extract to support response.
5	**20-24**	• Perceptive understanding of the text • Perceptive understanding of the writer's ideas • Perceptive understanding of how the writer uses language • Discriminating reference to the extract to support response.

Heroes

Question Number	
4(a)	Explore how the language in the extract influences your view of when Francis learns to play table tennis. You **must** include examples of language features in your response.
	(16 marks)
	Indicative content
	Responses may include: • Francis initially trivialises the game – 'ping-pong' • Francis had expected something more exciting – 'betray my disappointment' • Larry emphasises the skill – 'table tennis is a sport', 'quickness', 'reflexes' • the list used to describe how Francis stands suggests the skill/importance of the game – 'alert', 'leaning forward' • the description initially suggests Francis feels in control – 'satisfying *plop*' (onomatopoeia), 'sail cleanly over' • the pattern of the game is established – 'The ball returned. I hit it again.' (use of short sentences) • 'Bounce and return again' – the use of repetition of 'bounce' and 'return' shows the rhythm of the game • Larry changes the pace of the game to test Francis – 'squirted crazily', 'Suddenly' • Francis responds – 'Instantly alert' • the description of the audience – 'kids gathered', 'crowd often cheered' – suggests how interesting it is • the description of how demanding the game is – 'Sweat pasted', 'glued the paddle' (metaphor) • Francis's enthusiasm/skill is shown – 'I made a lunging return.' • the poignancy of 'Nobody had ever cheered me before.' (short sentence) • Larry's praise for Francis suggests how much he cares for him – 'a natural', 'sweet anticipation', 'what natural athletes have' • Francis's reaction – 'spellbound' - suggests how important this praise is to Francis • the description of Larry's dedication to table tennis – 'bring a sudden importance', 'tirelessly', 'encouraged' • Francis's dedication to table tennis – 'spent hours', 'game after game' • the contrast between Francis and his opponents – 'scarlet with anger', 'calm and composed' (alliteration). 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.

Band	Mark	AO3 (i), (ii) and (iii)
0	0	No rewardable material.
1	1-3	• Generally sound understanding of the text • Generally sound understanding of the writer's ideas • Generally sound understanding of how the writer uses language • Mostly clear reference to the extract to support response.
2	4-6	• Sound understanding of the text • Sound understanding of the writer's ideas • Sound understanding of how the writer uses language • Clear reference to the extract to support response.
3	7-9	• Thorough understanding of the text • Thorough understanding of the writer's ideas • Thorough understanding of how the writer uses language • Sustained reference to the extract to support response.
4	10-13	• Assured understanding of the text • Assured understanding of the writer's ideas • Assured understanding of how the writer uses language • Pertinent reference to the extract to support response.
5	14-16	• Perceptive understanding of the text • Perceptive understanding of the writer's ideas • Perceptive understanding of how the writer uses language • Discriminating reference to the extract to support response.

Question Number	
4(b)	In this extract, the relationship between Francis and Larry is shown. Explore how this relationship is presented in **one other** part of the novel. You **must** use examples of the language the writer uses to support your ideas.
	(24 marks)
	Indicative content
	Responses may include: • reference to any short relevant section • reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives • reference to the writer's use of language (e.g. descriptive or informative language; use of dialogue) relevant to the question. NB A specimen example is given below from Chapter 14 (pages 89-91), but candidates are free to choose ANY relevant short section. • **How the writer describes how Francis behaves** The writer's use of language to describe how Francis behaves: 'But my hand is shaking and I am suddenly overwhelmed by the knowledge of what I am about to do.' • **How the writer describes how Larry behaves** The writer's use of language describing how Larry behaves: 'He sighs, his lips trembling and his voice trembles too'. • **How the writer shows Francis's thoughts and feelings** The writer's use of language about Francis's thoughts and feelings: '*Sweet young things*. Had he done it before? How many young girls had been invaded by him?' Reward any other examples of use of language that are linked with the writer's ideas and perspectives.

Band	Mark	AO3 (i), (ii) and (iii)
0	0	No rewardable material.
1	1-5	• Generally sound understanding of the text • Generally sound understanding of the writer's ideas • Generally sound understanding of how the writer uses language • Mostly clear reference to the extract to support response.
2	6-9	• Sound understanding of the text • Sound understanding of the writer's ideas • Sound understanding of how the writer uses language • Clear reference to the extract to support response.
3	10-14	• Thorough understanding of the text • Thorough understanding of the writer's ideas • Thorough understanding of how the writer uses language • Sustained reference to the extract to support response.
4	15-19	• Assured understanding of the text • Assured understanding of the writer's ideas • Assured understanding of how the writer uses language • Pertinent reference to the extract to support response.
5	20-24	• Perceptive understanding of the text • Perceptive understanding of the writer's ideas • Perceptive understanding of how the writer uses language • Discriminating reference to the extract to support response.

Of Mice and Men

Question Number	
5(a)	Explore how the language in the extract influences your view of when George and Lennie meet Curley's wife for the first time. You **must** include examples of language features in your response.
	(16 marks)
	Indicative content
	Responses may include: • the use of 'cut off' to describe the sunshine suggests the impact Curley's wife can have • the initial description - 'A girl' – suggests innocence • the way she is described – 'full, rouged lips', 'wide-spaced eyes', 'heavily made up', 'fingernails were red' • the description of her hair – 'rolled clusters', 'like sausages' (simile) • her clothes are inappropriate – 'cotton house dress', 'mules', 'ostrich feathers' • the repetition of 'red' suggests danger • the description of her voice – 'nasal, brittle' • the way she behaves is provocative – 'hands behind her back', 'leaned against the door frame', 'her body was thrown forward' • Lennie's reaction – 'eyes moved down over her body', 'fascinated' and how she reacts – 'bridled a little' • George's reaction - 'brusquely' - and how she reacts – 'smiled archly', 'twitched her body' • Slim's easy manner with her – ''Hi, Good-lookin'.' • she is 'suddenly apprehensive', which suggests she is frightened of Curley • George does not like or trust her – 'tramp', 'clear out for twenty bucks', 'bitch', 'poison', 'jail bait', 'rat trap' – this harsh, negative language suggests how strongly he feels • Lennie is enthralled/enchanted/likes her – the repetition of 'purty' and 'stared' suggests his fascination and the use of the adverb 'admiringly' suggests he really likes her • George's reaction shows how dangerous he thinks she is – 'took him by an ear and shook him' • Lennie protests his innocence – 'never done nothing', 'never meant no harm', 'Honest, I never' - (repetition). Reward responses that link the language of the extract with the influence on the candidate's views. Reward other responses, provided that they are rooted in the extract.

Band	Mark	AO3 (i), (ii) and (iii)
0	0	No rewardable material.
1	1-3	• Generally sound understanding of the text • Generally sound understanding of the writer's ideas • Generally sound understanding of how the writer uses language • Mostly clear reference to the extract to support response.
2	4-6	• Sound understanding of the text • Sound understanding of the writer's ideas • Sound understanding of how the writer uses language • Clear reference to the extract to support response.
3	7-9	• Thorough understanding of the text • Thorough understanding of the writer's ideas • Thorough understanding of how the writer uses language • Sustained reference to the extract to support response.
4	10-13	• Assured understanding of the text • Assured understanding of the writer's ideas • Assured understanding of how the writer uses language • Pertinent reference to the extract to support response.
5	14-16	• Perceptive understanding of the text • Perceptive understanding of the writer's ideas • Perceptive understanding of how the writer uses language • Discriminating reference to the extract to support response.

Question Number	
5(b)	In the extract, Curley's wife is described. Explore how Curley's wife is presented in **one other** part of the novel. You **must** use examples of the language the writer uses to support your ideas.
	(24 marks)
	Indicative content
	Responses may include: • reference to any short relevant section • reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives • reference to the writer's use of language (e.g. descriptive or informative language; use of dialogue) relevant to the question. NB A specimen example is given below from Section 4 (pages 84-86), but candidates are free to choose ANY relevant short section. • **How the writer describes how Curley's wife behaves** The writer's use of descriptive language to show how she behaves: 'She breathed strongly, as though she had been running.', 'She dropped her fingers and put her hands on her hips.' • **How the writer describes what she says and does** The writer's use of language when Curley's wife is speaking: '"Baloney!"', '"Standin' here talkin' to a bunch of bindle stiffs – a nigger an' a dum-dum and a lousy ol' sheep"'. • **How the writer shows how the men react to her** The writer's use of language to show how the men react: 'Lennie watched her fascinated; but Candy and Crooks were scowling down away from her eyes.' Reward any other examples of use of language that are linked with the writer's ideas and perspectives.

Band	Mark	AO3 (i), (ii) and (iii)
0	**0**	No rewardable material.
1	**1-5**	• Generally sound understanding of the text • Generally sound understanding of the writer's ideas • Generally sound understanding of how the writer uses language • Mostly clear reference to the extract to support response.
2	**6-9**	• Sound understanding of the text • Sound understanding of the writer's ideas • Sound understanding of how the writer uses language • Clear reference to the extract to support response.
3	**10-14**	• Thorough understanding of the text • Thorough understanding of the writer's ideas • Thorough understanding of how the writer uses language • Sustained reference to the extract to support response.
4	**15-19**	• Assured understanding of the text • Assured understanding of the writer's ideas • Assured understanding of how the writer uses language • Pertinent reference to the extract to support response.
5	**20-24**	• Perceptive understanding of the text • Perceptive understanding of the writer's ideas • Perceptive understanding of how the writer uses language • Discriminating reference to the extract to support response.

Rani and Sukh

Question Number	
6(a)	Explore how the language in the extract influences your view of when Resham and Sukh talk about the feud. You **must** include examples of language features in your response.
	(16 marks)
	Indicative content
	Responses may include: - the way Sukh tells his father who hit him – 'cutting his dad off midstream' - Sukh is surprised at the way his father reacts – 'not expecting the reaction that he got' - the description of Resham's reaction – 'mouth slightly open', 'eyes filling up' - suggests how shocked he is - his shock is further emphasised – 'blinked back tears', 'eventually spoke', 'in a whisper' - initially Sukh is not entirely honest – 'thought about saying yes' - Sukh realises his father will tell him the story – 'a strong feeling' - Resham is sorry he has not told Sukh before – 'all the while stopping to apologize' - telling the story upsets Resham – 'let a tear fall' - Sukh is affected by his father's emotions – 'swallowed hard', 'He'd never seen his dad react' - Sukh feels a bond with Resham – 'a strange moment', 'like a new thread' (simile), 'linking', 'beyond the normal father- son bonds' - the description of how Sukh tells his father about Rani – 'let words fall out' (metaphor), 'not thinking or caring' - Sukh's simple statement – 'I know his daughter. Rani.' (short sentences) - shows a personal involvement - his father's reactions – 'shed a few more tears', 'continued talking, ignoring' - his mother's reactions – 'frowned', 'left the room' - how Resham talks about the feud – 'let the past cloud the future' – foreshadowing the tragic ending of the novel - the repetition of Sukh's full name – Sukhjit – shows the seriousness of the feud - Resham cannot see a way to resolve the feud - 'resignation'; the statement 'Nothing can bring our families together now' emphasises this - Resham is adamant that the feud cannot be resolved; his view is emphasised by the repetition of 'Nothing'. Reward responses that link the language of the extract with the influence on the candidate's views. Reward other responses, provided that they are rooted in the extract.

Band	Mark	AO3 (i), (ii) and (iii)
0	**0**	No rewardable material.
1	**1-3**	• Generally sound understanding of the text • Generally sound understanding of the writer's ideas • Generally sound understanding of how the writer uses language • Mostly clear reference to the extract to support response.
2	**4-6**	• Sound understanding of the text • Sound understanding of the writer's ideas • Sound understanding of how the writer uses language • Clear reference to the extract to support response.
3	**7-9**	• Thorough understanding of the text • Thorough understanding of the writer's ideas • Thorough understanding of how the writer uses language • Sustained reference to the extract to support response.
4	**10-13**	• Assured understanding of the text • Assured understanding of the writer's ideas • Assured understanding of how the writer uses language • Pertinent reference to the extract to support response.
5	**14-16**	• Perceptive understanding of the text • Perceptive understanding of the writer's ideas • Perceptive understanding of how the writer uses language • Discriminating reference to the extract to support response.

Question Number	
6(b)	In this extract, Resham talks about the family feud. Explore how the family feud affects characters in **one other** part of the novel. You **must** use examples of the language the writer uses to support your ideas.
	(24 marks)
	Indicative content

	Responses may include:
	• reference to any short relevant section
	• reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives
	• reference to the writer's use of language (e.g. descriptive or informative language; use of dialogue) relevant to the question.
	
	NB A specimen example is given below from Six Months Later (pages 210-212), but candidates are free to choose ANY relevant short section.
	
	• **How the writer describes the feud**
	  The writer's use of simple language to describe the feud: '"Family business"', '"There was a fight yesterday"'.
	
	• **How the writer shows how the characters behave**
	  The writer's use of language to show how the characters behave: 'My mum looked at me, then looked away before she replied.', 'My dad's face clouded over'.
	
	• **How the writer shows how other characters react**
	  The writer's use of language to show how other characters react: 'My head was swimming with thoughts.', 'his face set in a frown', 'my mum began to fuss over him'.
	
	Reward any other examples of use of language that are linked with the writer's ideas and perspectives.

Band	Mark	AO3 (i), (ii) and (iii)
0	0	No rewardable material.
1	1-5	• Generally sound understanding of the text • Generally sound understanding of the writer's ideas • Generally sound understanding of how the writer uses language • Mostly clear reference to the extract to support response.
2	6-9	• Sound understanding of the text • Sound understanding of the writer's ideas • Sound understanding of how the writer uses language • Clear reference to the extract to support response.
3	10-14	• Thorough understanding of the text • Thorough understanding of the writer's ideas • Thorough understanding of how the writer uses language • Sustained reference to the extract to support response.
4	15-19	• Assured understanding of the text • Assured understanding of the writer's ideas • Assured understanding of how the writer uses language • Pertinent reference to the extract to support response.
5	20-24	• Perceptive understanding of the text • Perceptive understanding of the writer's ideas • Perceptive understanding of how the writer uses language • Discriminating reference to the extract to support response.

Riding the Black Cockatoo

Question Number	
7(a)	Explore how the language in the extract influences your view of when John tells his classmates about Mary, the skull. You **must** include examples of language features in your response.
	(16 marks)
	Indicative content
	Responses may include: • the description of the way John tells his class – 'worldly swagger' but is embarrassed by his classmates' reactions • the looks on his classmates' faces – 'mixture of incredulousness, disgust and horror' – show that what he has said is comparable to physically exposing himself • the initial reaction: 'There was silence' • the description of how John remembers his childhood – 'feel-good fuzziness' contrasting with 'cold, hard glare' - emphasises the shock of his classmates • 'came the chorus' suggests they unite against his attitude towards Mary • the classmates' horrified reaction – '*what*... *what*' (repetition) • John's reaction – 'backpedalled furiously' - shows how he is trying to retrieve the situation • there is an increasing sense of John's unease – 'voice to taper off', 'collective unblinking stare', 'at its epicentre' (metaphor), 'squeaked' • the repetition of 'silence' adds to the negative atmosphere • his listing of things his father has collected does not help – 'eyes grew wider', 'Guns?', 'like a trophy?' • nor does his description of Mary – 'a scientific curio' • the metaphorical description of how John feels – 'waded so far out', 'the gloop', 'mired me deeper', 'up to my bottom lip' • the hyperbolic (humorous) description of his home adds to the reader's sense of his unease • the description of the girl as 'teary-eyed' shows how strongly affected his classmates are • the rather insensitive and colloquial use of 'spooked out' • how the encounter has left John feeling – 'utterly deflated', 'crashing back to terra firma'. 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.

Band	Mark	AO3 (i), (ii) and (iii)
0	0	No rewardable material.
1	1-3	• Generally sound understanding of the text • Generally sound understanding of the writer's ideas • Generally sound understanding of how the writer uses language • Mostly clear reference to the extract to support response.
2	4-6	• Sound understanding of the text • Sound understanding of the writer's ideas • Sound understanding of how the writer uses language • Clear reference to the extract to support response.
3	7-9	• Thorough understanding of the text • Thorough understanding of the writer's ideas • Thorough understanding of how the writer uses language • Sustained reference to the extract to support response.
4	10-13	• Assured understanding of the text • Assured understanding of the writer's ideas • Assured understanding of how the writer uses language • Pertinent reference to the extract to support response.
5	14-16	• Perceptive understanding of the text • Perceptive understanding of the writer's ideas • Perceptive understanding of how the writer uses language • Discriminating reference to the extract to support response.

Question Number	
7(b)	In this extract, John feels criticised for his family's treatment of Mary, the skull.
	Explore a time when John has to explain how Mary has been treated in **one other** part of *Riding the Black Cockatoo.*
	You **must** use examples of the language the writer uses to support your ideas.
	(24 marks)
	Indicative content
	Responses may include: • reference to any short relevant section • reference to sequence of events or individuals when commenting on the writer's ideas and perspectives • reference to the writer's use of language (e.g. descriptive or informative language; use of dialogue) relevant to the question. NB A specimen example is given below from Chapter Five (pages 75-77), but candidates are free to choose ANY relevant short section. • **How the writer describes the incident** The writer's use of language to describe the incident: 'Gary was on the other end of the phone, half a continent away in Melbourne.' • **How the writer describes who is involved** The writer's use of language to describe who is involved: 'Gary sounded cool, relaxed.', 'Gary laughed when I made my first confession.' • **How the writer shows the attitudes of the people involved** The writer's use of language to show the attitudes of the people involved: 'How strange, I thought; I should be apologising to these people for everything I've taken from them, and here they are thanking me, saying *they owe me*.' Reward any other examples of use of language that are linked with the writer's ideas and perspectives.

Band	Mark	AO3 (i), (ii) and (iii)
0	**0**	No rewardable material.
1	**1-5**	• Generally sound understanding of the text • Generally sound understanding of the writer's ideas • Generally sound understanding of how the writer uses language • Mostly clear reference to the extract to support response.
2	**6-9**	• Sound understanding of the text • Sound understanding of the writer's ideas • Sound understanding of how the writer uses language • Clear reference to the extract to support response.
3	**10-14**	• Thorough understanding of the text • Thorough understanding of the writer's ideas • Thorough understanding of how the writer uses language • Sustained reference to the extract to support response.
4	**15-19**	• Assured understanding of the text • Assured understanding of the writer's ideas • Assured understanding of how the writer uses language • Pertinent reference to the extract to support response.
5	**20-24**	• Perceptive understanding of the text • Perceptive understanding of the writer's ideas • Perceptive understanding of how the writer uses language • Discriminating reference to the extract to support response.

To Kill a Mockingbird

Question Number	
8(a)	Explore how the language in the extract influences your view of when Scout and Dill meet Dolphus Raymond. You **must** include examples of language features in your response.
	(16 marks)
	Indicative content
	Responses may include: • Scout's initial description – 'an evil man' - suggests he is wicked • she goes along 'reluctantly', showing she does not want to go • the way the incident with the drink is presented – '"Take a good sip"', '"quieten you"' - suggests that the drink is alcohol • Scout's misgivings are emphasised – 'evidently taking delight in corrupting a child' • she is protective of Dill – 'warned' – suggesting there is some danger • the ironic use of 'reputation' by Dolphus Raymond • the homely/comforting description of Dolphus Raymond's smell – 'leather, horses, cottonseed' • Scout's shock at the revelation about Coca-Cola shown by the unfinished sentences and the repetition of 'Coca-Cola' • the metaphor – 'frame a discreet question' – shows Scout's difficulty in coming to terms with what she has learnt and her determination still to be tactful • Dolphus Raymond's confusing explanation • how Dolphus describes his act – 'weave a little', 'clutches of whisky' (metaphor) • repetition of 'never' suggests how strongly Dolphus feels that people would not accept his lifestyle • Scout's reaction shows confusion – the contrast of 'sinful man' and 'fascinating' • the description of what Scout thinks Dolphus Raymond has done – 'deliberately perpetrated fraud against himself' • how Scout views the confession – 'his deepest secret'. 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.

Band	Mark	AO3 (i), (ii) and (iii)
0	0	No rewardable material.
1	1-3	• Generally sound understanding of the text • Generally sound understanding of the writer's ideas • Generally sound understanding of how the writer uses language • Mostly clear reference to the extract to support response.
2	4-6	• Sound understanding of the text • Sound understanding of the writer's ideas • Sound understanding of how the writer uses language • Clear reference to the extract to support response.
3	7-9	• Thorough understanding of the text • Thorough understanding of the writer's ideas • Thorough understanding of how the writer uses language • Sustained reference to the extract to support response.
4	10-13	• Assured understanding of the text • Assured understanding of the writer's ideas • Assured understanding of how the writer uses language • Pertinent reference to the extract to support response.
5	14-16	• Perceptive understanding of the text • Perceptive understanding of the writer's ideas • Perceptive understanding of how the writer uses language • Discriminating reference to the extract to support response.

Question Number	
8(b)	In this extract, Scout does not understand the way Dolphus Raymond behaves. Explore a time when Scout does not understand the way a character behaves in **one other** part of the novel. You **must** use examples of the language the writer uses to support your ideas.
	(24 marks)
	Indicative content

	Responses may include:
	
	• reference to any short relevant section
	• reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives
	• reference to the writer's use of language (e.g. descriptive or informative language; use of dialogue) relevant to the question.
	
	NB A specimen example is given below from Chapter IX (pages 81-83), but candidates are free to choose ANY relevant short section.
	
	• **How the writer describes what is happening**
	  The writer's use of descriptive language about what is happening: 'But I was worrying another bone', '"Then why did Cecil say you defended niggers? He made it sound like you were runnin' a still."'
	
	• **How the writer shows what the character says and does**
	  The writer's use of language to show what the character says and does: 'Atticus sighed. "I'm simply defending a negro – his name's Tom Robinson."', '"Because I could never ask you to mind me again."'
	
	• **How the writer shows how Scout reacts**
	  The writer's use of language to show how Scout reacts: 'I crawled into his lap and tucked my head under his chin.', 'It was the first time I had ever walked away from a fight.'
	
	Reward any other examples of use of language that are linked with the writer's ideas and perspectives.

Band	Mark	AO3 (i), (ii) and (iii)
0	0	No rewardable material.
1	1-5	• Generally sound understanding of the text • Generally sound understanding of the writer's ideas • Generally sound understanding of how the writer uses language • Mostly clear reference to the extract to support response.
2	6-9	• Sound understanding of the text • Sound understanding of the writer's ideas • Sound understanding of how the writer uses language • Clear reference to the extract to support response.
3	10-14	• Thorough understanding of the text • Thorough understanding of the writer's ideas • Thorough understanding of how the writer uses language • Sustained reference to the extract to support response.
4	15-19	• Assured understanding of the text • Assured understanding of the writer's ideas • Assured understanding of how the writer uses language • Pertinent reference to the extract to support response.
5	20-24	• Perceptive understanding of the text • Perceptive understanding of the writer's ideas • Perceptive understanding of how the writer uses language • Discriminating reference to the extract to support response.

SECTION B: WRITING

Question Number	Question
*9	A local charity is asking for volunteers. Write the text of a speech you would give to your peers persuading them to volunteer.
	(24 marks)
	Indicative content
	In their response, candidates may use the following points: • **Ways you can volunteer** Candidates may focus on: fundraising, sponsored events, working for the charity, working in a charity shop, 'hands-on' helping. • **Who you can help** Candidates may focus on: children, the elderly, the poor, the homeless, animal charities, medical charities, environmental charities, any other groups. • **Why it is important to volunteer** Candidates may focus on: benefits to society, benefits to the environment, benefits to the individual. Other points should be rewarded according to their relevance. Provided that the response is developed and meets the descriptors within a particular level, the response should be awarded marks positively, using the full range available. Examiners should note the importance of form, audience and purpose. In this case, the form is a speech to peers, so the register should reflect that. The audience is specified and hence the speech should seek to show some awareness of this, and offer persuasive argument to support the personal viewpoint that is requested.

Band	Mark	AO4: (i and ii)
0	**0**	No rewardable material.
1	**1-3**	• 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.
2	**4-6**	• 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	**7-9**	• 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	**10-12**	• 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	**13-16**	• 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	AO4: (iii)
0	0	No rewardable material.
1	1-3	• Sentences are generally clearly structured, with generally sound control of expression and meaning. A reasonable selection of sentence structures are 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	• Sentences are purposefully structured, with sustained control of expression and meaning. A wide and varied 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.
3	7-8	• 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
*10	A teenage magazine is asking for articles on the topic 'The biggest influence in my life.' Write your article explaining how you have been influenced.
	(24 marks)
	Indicative content
	In their response, candidates may use the following points: • **Who or what the influence is** Candidates may focus on: family, friends or someone famous (past or present), or maybe a place, activity, event or object with significance. • **Why it matters so much** Candidates may focus on: people who have helped in difficult or challenging situations; people who inspire through overcoming difficulties; places, activities, events or objects linked to inspirational memories. • **How it has helped** Candidates may focus on: how it pushed them to succeed, helped them through bad times; overall it has been an inspiration. Other points should be rewarded according to their relevance. Provided that the response is developed and meets the descriptors within a particular level, the response should be awarded marks positively, using the full range available. Examiners should note the importance of form, audience and purpose. In this case, the form is an article for a teenage magazine, so the register should reflect that. The article should offer persuasive argument to support the personal viewpoint that is being given. The tone may be reasonably informal, in order to communicate with a teenage audience.

Band	Mark	AO4: (i and ii)
0	0	No rewardable material.
1	1-3	• 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.
2	4-6	• 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	7-9	• 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	10-12	• 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	13-16	• 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	AO4: (iii)
0	**0**	No rewardable material.
1	**1-3**	• Sentences are generally clearly structured, with generally sound control of expression and meaning. A reasonable selection of sentence structures are 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**	• Sentences are purposefully structured, with sustained control of expression and meaning. A wide and varied 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.
3	**7-8**	• 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.