

Edexcel GCSE in English Language



**Accredited Sample
Assessment Materials**

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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 schemes will indicate within the table where and which strands of QWC are being assessed. The strands are as follows:

i) ensure that text is legible and that spelling, punctuation and grammar are accurate so that meaning is clear

ii) select and use a form and style of writing appropriate to purpose and to complex subject matter

iii) organise information clearly and coherently, using specialist vocabulary when appropriate.

Edexcel GCSE

English/English Language

Unit 1: English Today

Sample Controlled Assessment Material

Paper Reference

5EH01/01

5EN01/01

Theme One (Environment)

**Sample Controlled Assessment Tasks for Reading/Studying
Written Language (Reading) and Writing: Theme One
(Environment)**

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Guidance for teachers: Reading/Studying Written Language (Reading) Task

What do students have to do?

Students will complete one reading/studying written language (reading) task on the theme of the environment.

Students must complete this task on their own.

How much time do students have?

Following their preparation, students will have up to two hours to complete the task.

How do students prepare for the task?

For the chosen theme:

- select **two** texts from the Edexcel texts provided
- students should then prepare by making notes and planning their response to the task.

Environment texts

- | | |
|---|---|
| 1 <i>Guardian</i> podcast | 2 Aeroplanes and Global Warming article from <i>The British Council</i> |
| 3 <i>Greenpeace Climate Change</i> webpage | 4 <i>Your Environment Magazine</i> cover |
| 5 'Earth to Humanity' <i>Blue Man Group</i> video | 6 <i>Times</i> article on air travel |

What must the response to the task show?

The response must show that students can:

- make comparisons between two environment texts
- select appropriate details from two environment texts to support their ideas
- explore how writers use presentation and language to communicate their ideas and perspectives in two environment texts.

How should students present the response?

A written response of up to 1000 words.

The Reading/Studying Written Language (Reading) Task for the student

Your task is to compare the material from **two** texts on the environment.

(20)

In your comparison you must:

- explore how the writers communicate their ideas and perspectives
- comment on how the writers use presentation and language
- include examples to illustrate the points you make.

Guidance for teachers: Writing Task

What do students have to do?

Students will complete one writing task on the theme of the environment.
Students must complete this task on their own.

How much time do students have?

Following preparation, students will have up to two hours to complete the task.

How do students prepare for the task?

- Select one task.
- Provide students with guidance about writing, which may include:
 - o the content – real or imagined
 - o the audience and purpose
 - o the form and structural features of writing
 - o the 'voice' they may want to use
 - o appropriate language techniques.
- Students should then prepare by making notes and planning their response to the task.

What must the response to the task show?

The student response must show that they can:

- make choices in writing that are appropriate to audience and purpose
- spell, punctuate and use grammatical structures that are accurate and appropriate for purpose and effect.

How should students present the response?

A written response of up to 1000 words.

The Writing Task for the student

Complete **one** task from those below.

EITHER

Write an article for a magazine in which you persuade readers about an environmental issue from a specific point of view.

(20)

OR

Write the script for a podcast for a website aimed at young people aged 11–14, where you inform them about an environmental issue.

(20)

Details of Environment Texts

These Environment texts may be accessed and downloaded from the Edexcel website.

Guardian Podcast: The Lost World Discovered, 7th September 2009 <http://www.guardian.co.uk/environment/audio/2009/sep/07/lost-world-new-species-papua>

Aeroplanes and Global Warming article, Mike Rayner – *The British Council*

Climate change webpage – *Greenpeace UK*
<http://www.greenpeace.org.uk/climate>

Your Environment Magazine cover Issue 18 Feb–Apr 2008

Earth to Humanity © Blue Man Group <http://www.bluman.com/land/archive/earth/index.htm>

'You don't need to forsake your fun in the sun to help combat climate change' article, Jane Knight *The Times* November 17 2007

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Edexcel GCSE

English/ English Language

Unit 1: English Today

Sample Controlled Assessment Material

Paper Reference

5EH01/01

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Theme Two: Computer Gaming

**Sample Controlled Assessment Tasks for Reading/Studying
Written Language (Reading) and Writing: Theme Two
(Computer Gaming)**

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Guidance for teachers: Reading/Studying Written Language (Reading) Task

What do students have to do?

Students will complete one reading/studying written language (reading) task on the theme of computer gaming.

Students must complete this task on their own.

How much time do students have?

Following their preparation, students will have up to two hours to complete the task.

How do students prepare for the task?

For the chosen theme:

- select **two** texts from the Edexcel texts provided
- students should then prepare by making notes and planning their response to the task.

Computer gaming texts

- | | |
|--|---|
| 1 A review of 'Punch-out' from <i>Games</i> magazine | 2 A podcast with the creators of 'Little Big Planet' from <i>The Guardian</i> |
| 3 Brain training video games boost children's intelligence from <i>The Telegraph</i> | 4 A trailer from 'Little Big Planet' computer game |
| 5 The case cover from 'The SIMS 2 H&M Fashion Expansion Pack' | 6 A homepage of <i>The Edge</i> online gaming magazine |

What must the response to the task show?

The response must show that students can:

- make comparisons between two computer gaming texts
- select appropriate details from two computer gaming texts to support their ideas
- explore how writers use presentation and language to communicate their ideas and perspectives in two computer gaming texts.

How should students present the response?

A written response of up to 1000 words.

The Reading/Studying Written Language (Reading) Task for the student

Your task is to compare the material from **two** texts on computer gaming.

(20)

In your comparison you must:

- explore how the writers communicate their ideas and perspectives
- comment on how the writers use presentation and language
- include examples to illustrate the points you make.

Guidance for teachers: Writing Task

What do students have to do?

Students will complete one writing task on the theme of computer gaming. Students must complete this task on their own.

How much time do students have?

Following preparation, students will have up to two hours to complete the task.

How do students prepare for the task?

- Select one task.
- Provide students with guidance about writing, which may include:
 - o the content – real or imagined
 - o the audience and purpose
 - o the form and structural features of writing
 - o the 'voice' they may want to use
 - o appropriate language techniques.
- Students should then prepare by making notes and planning their response to the task.

What must the response to the task show?

The student response must show that they can:

- make choices in writing that are appropriate to audience and purpose
- spell, punctuate and use grammatical structures that are accurate and appropriate for purpose and effect.

How should students present the response?

A written response of up to 1000 words.

The Writing Task for the student

Complete one task from those below.

EITHER

Write an article for a computer game magazine in which you describe your ideas for a new computer game.

(20)

OR

Write the script for a podcast for a teenagers' website, in which you review your favourite computer game.

(20)

Details of Computer Gaming Texts

The Computer Gaming texts may be accessed and downloaded from the Edexcel website

Review of 'Punch-Out!!', pages 64–65 (*GamesTM Magazine*) – Issue 83 (12+)

The Guardian Podcast Extract with creators of 'Little Big Planet' from *Tech Weekly* with Aleks Krotoski (up to 08.04 mins)
www.guardian.co.uk/technology/blog/audio/2009/mar/31/tech-weekly-podcast-games-little-big-planet-3d-invincible-tiger

Brain training video games 'boost children's intelligence'. *Telegraph* 7th Sept 2009
<http://www.telegraph.co.uk/journalists/richard-alleyne/6146245/Brain-training-video-games-boost-childrens-intelligence.html>

'Little Big Planet' Trailer 1 (04.02 mins)
<http://uk.gamespot.com/ps3/action/littlebigplanet/video/6166940/little-big-planet-official-trailer-1>

The Case Cover for 'The SIMS2 H&M Fashion Stuff' © SIMS2 and H&M
<http://thesims2fashionrunway.ea.com/stuffpack.php>

The homepage of *The Edge* Online Gaming Magazine
www.edge-online.com

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Assessment criteria for Studying written language (reading) task

Assessment Objective: *English – A02 (i), (ii) and (iii)/English Language – A03 (i), (ii) and (iii)		
Band	Mark	Descriptor
0	0	<ul style="list-style-type: none"> No rewardable material.
1	1–4	<ul style="list-style-type: none"> Limited (or no) comparisons. Limited (or no) exploration of the ideas of the writer(s). Comments on images, presentation and language are brief and partial. The selection of examples is limited and/or irrelevant.
2	5–8	<ul style="list-style-type: none"> Some comparisons. Some exploration of the ideas of the writers. Comments on images, presentation and language are included but undeveloped. The selection of examples is valid but undeveloped.
3	9–12	<ul style="list-style-type: none"> Sound comparisons. Clear exploration of the ideas and perspectives of the writers. Comments on images, presentation and language are sound. The selection of examples is appropriate; shows some support of the points being made.
4	13–16	<ul style="list-style-type: none"> Specific and detailed comparisons. Thorough exploration of the ideas and perspectives of the writers. Comments on images, presentation and language are detailed. The selection of examples is detailed, appropriate and supports the points being made.
5	17–20	<ul style="list-style-type: none"> Discriminating comparisons showing insight. Perceptive exploration of the ideas and perspectives of the writers. Comments on images, presentation and language are perceptive. The selection of examples is discriminating; fully supports the points being made.

*This is a shared unit so the Assessment Objectives reference both the GCSE English and the GCSE English Language. Only the Assessment Objectives for English Language are applicable. More information on the Assessment Objectives can be found on page 34.

Assessment criteria for Writing Task

Assessment Objective: *English – AO3 (i) and (ii)/English Language – AO4 (i) and (ii)		
Band	Mark	Descriptor
0	0	<ul style="list-style-type: none"> No rewardable material.
1	1–2	<ul style="list-style-type: none"> Expresses ideas at a basic level. Little awareness of the purpose and audience. Basic vocabulary; little variety of sentence structure; little evidence of control. Organisation is simple with little success in introducing and developing a response.
2	3–5	<ul style="list-style-type: none"> Expresses ideas that are sometimes appropriate. Some grasp of the purpose and audience. Some evidence of control in the choice of vocabulary and sentence structures. Organisation shows some grasp of text structure, with opening and development, and some appropriate paragraphing.
3	6–8	<ul style="list-style-type: none"> Expresses and develops ideas appropriately. A clear sense of the purpose of the writing and audience. Well-chosen vocabulary, and shows some evidence of crafting in the construction of sentences. Organisation is sound, with a clear text structure, controlled paragraphing to reflect opening, development and closure, together with successful use of cohesive devices.
4	9–11	<ul style="list-style-type: none"> Effectively presents ideas in a sustained way. A secure sustained realisation of the purpose of the writing task and its intended audience. Aptly chosen vocabulary and well-controlled variety in the construction of sentences. Organisation is secure, with a well-judged text structure, effective paragraphing and use of cohesive devices between and within paragraphs.
5	12–13	<ul style="list-style-type: none"> Achieves precision and clarity in presenting compelling and fully developed ideas. A strong, consistent fulfilment of the writing task sharply focused on the writer's purpose and audience. An extensive vocabulary 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.

*This is a shared unit so the Assessment Objectives reference both the GCSE English and the GCSE English Language. Only the Assessment Objectives for English Language are applicable. More information on the Assessment Objectives can be found on page 34 of the specification.

Assessment Objective: *English – AO3 (iii)/English Language – AO4 (iii)		
Band	Mark	Descriptor
0	0	<ul style="list-style-type: none"> No rewardable material.
1	1	<ul style="list-style-type: none"> Spelling is at times inaccurate which hinders meaning. Punctuation devices are used with basic control; little success in conveying intended emphasis and effects. Sentences show a basic attempt to structure and control expression and meaning.
2	2-3	<ul style="list-style-type: none"> Spelling is often accurate. Punctuation devices are used with some control which helps to convey intended effects. Sentences show some attempt at controlling expression and meaning.
3	4-5	<ul style="list-style-type: none"> Spelling is mostly accurate. Punctuation devices are used with sound control, mostly enabling intended emphasis and effects to be conveyed. Sentences are clearly structured, with sound control of expression and meaning.
4	6	<ul style="list-style-type: none"> Spelling is almost always accurate. Punctuation devices are used with precision and support the effects which are intended. Sentences are well-structured, with effective control of expression and meaning.
5	7	<ul style="list-style-type: none"> Spelling is consistently accurate. Punctuation devices are used with sophistication, enabling intended emphasis to be conveyed effectively. Sentences are convincingly structured, with sophisticated control of expression and meaning.

*This is a shared unit so the Assessment Objectives reference both the GCSE English and the GCSE English Language. Only the Assessment Objectives for English Language are applicable. More information on the Assessment Objectives can be found on page 34 of the specification.

Edexcel GCSE

English Language

Unit 2: The Writer's Voice

Foundation Tier

Sample Assessment Material

Time: 1 hour 45 minutes

Paper Reference

5EN2F/01

Questions and Extracts Booklet

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Answer ONE question from Section A and ONE question from Section B.

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SECTION A: READING

Answer ONE question in this section.

Use this extract to answer Question 1.

Touching the Void

Extract taken from pages 54 – 55

The clouds closed in on us after half an hour, when we were on the east flank of the second summit. Ten minutes later we were lost in a white-out. There was no wind, and the snow fell silently in large heavy flakes. It was about two-thirty and we knew it would snow until late evening. We stood in silence, staring around us, trying to make out where we were.

'I think we should head down.'

'I don't know... no, not down. We must keep in touch with the ridge. Didn't you see those flutings on this side. We'd never get back up again.'

'Have we got past the second summit?'

'I think so, yes.'

'I can't see anything up there.'

The snow and cloud merged into a uniform blank whiteness. I could see no difference between snow and sky further than five feet from me.

'Wish we had a compass.'

As I spoke I noticed a lightening in the cloud above us. The sun shining weakly through the murk, cast the faintest of shadows on the ridge 100 feet above us, but before I had a chance to tell Simon, it was gone.

'I've just seen the ridge.'

'Where?'

'Straight above us. Can't see a thing now but I definitely saw it.'

'Right, I'll climb up and find out. If you stay here you'll have better luck stopping me if I don't see the edge of the ridge in time.'

He set off, and after a short time I had only the ropes moving through my hands to show me he was there. The snow fall was getting heavier. I felt the first twinges of anxiety. The ridge had turned out to be a lot more serious than we had ever imagined while our attention had been focused on the route up the West Face. I was about to call out to Simon and ask if he could see anything, but the words died on my lips as the ropes suddenly whipped out through my gloves. At the same time a deep heavy explosion of sound echoed through the clouds. The ropes ran unchecked through my wet icy gloves for a few feet then tugged sharply at my harness, pulling me chest-first into the snow slope. The roaring died away.

I knew at once what had happened. Simon must have fallen through the corniced ridge, yet the volume of sound suggested something more like a serac avalanche. I waited. The ropes remained taut with his body weight.

'Simon!' I yelled. 'You okay?'

There was no answer. I decided to wait before attempting to move up towards the ridge. If he was hanging over the west side I reckoned it would be some time before he sorted himself out and managed to regain the ridge.

Touching the Void

1 Answer all parts of the following question.

(a) (i) Give **three** examples of the writer's use of language in the extract.

Identify the language feature for each example chosen.

An example has been given to help you.

Example: *'Simon!' I yelled. 'You okay?'*

Feature: Use of speech in narrative

(3)

(ii) Explain how the language in the extract influences your view of the challenges Joe and Simon experienced.

You may include the examples you have used in your answer to 1(a)(i).

(13)

(b) Climbing in snowy mountains is a dangerous pastime.

Describe the dangers a climber experiences in **one** other part of *Touching the Void*.

In your answer you should give examples of the language the writer uses.

You may wish to consider how the writer:

- shows the ways the climber protects himself
- shows the danger
- describes the fight to survive.

(24)

(Total for Question 1 = 40 marks)

Use this extract to answer Question 2.

Anita and Me

Extract taken from pages 101 – 102

But soon afterwards, a rumour began, started by Sam Lowbridge who had made sure he was in the front row with the press when the body was hauled out of the water. 'Her was blue,' he said. 'Like every bit of blood wore gone from her little body...'

I remembered his testimony now, and shivered, seeing the triumph growing in Anita's face.

'Ar, the witch is after more kids now. Shame she can see right into yowr bedroom window, in't it?'

I swung my gaze across the fields and saw that our house was indeed directly, diagonally across from the Big House's gates.

'I don't care!' I blurted out. 'My mom knows loads of prayers anyway. She says them every night in my bedroom, before I sleep.'

Anita laughed. 'Them's no good! The witch is English, in't she? Yow need proper English prayers. Like Uncle Alan knows.'

The only one I could remember offhand from my Sunday sessions was the chant we uttered in unison which heralded the appearance of two plates of custard creams and paper cups of weak orange squash – 'For what we are about to receive, may the Lord make us truly thankful. Amen.' Me and Anita said it together, all the way to the Old Pit Head.

The fairground trailers were parked in what must have been the former car park attached to the old mine. A small brick office building near the base of the pit head had long crumbled away, and frost-withered hollyhocks and dandelions had broken through the concrete floor. This usually desolate rectangle was now a hive of activity as various stubble-brushed, burly men yelled to each other in smokey voices as they heaved around large lumps of machinery which would eventually become the Waltzer, the Octopus, the Helter Skelter and several sideshow stalls offering such delights as a free goldfish with every fallen coconut.

A row of caravans was parked alongside the back fence where a fire burned in a metal brazier and children's clothes hung stiffly on a makeshift washing line strung between two door handles. A group of pin-thin children were playing with some scrawny kittens near the brazier, whilst a tired, washed-out woman in a hairnet, stood leaning against her caravan door inhaling deeply on a cigarette. I was fascinated by these travelling people, envied them their ability to contain their whole home in a moving vehicle, and imagined how romantic it must be to just climb in and move off once boredom or routine set in. How many countries had they visited, I wondered, how many deserts and jungles had they driven through, setting up their rides and booths on shifting sands or crushed palm leaf floors. Maybe they had even been to India.

Anita and Me

2 Answer all parts of the following question.

(a) (i) Give **three** examples of the writer's use of language in the extract.

Identify the language feature for each example chosen.

An example has been given to help you.

Example: *Yow need proper*

Feature: *uses language to show how people speak*

(3)

(ii) Explain how the language in the extract influences your view of Anita.

You may include the examples you have used in your answer to 2(a)(i).

(13)

(b) Anita's friendship with Meena often leads Meena away from her family.

Describe the effect of the friendship on Meena in **one** other part of the novel.

In your answer you should give examples of the language the writer uses.

You may wish to consider how the writer:

- shows Meena's enjoyment of Anita's friendship
- shows Meena and Anita together
- describes the effects of the experience on Meena.

(24)

(Total for Question 2 = 40 marks)

Use this extract to answer Question 3.

Balzac and the Little Chinese Seamstress

Extract taken from pages 92 – 94

When planning our strategy a few days earlier we had come to the conclusion that the success of our illegal entry hinged on one thing: knowing where Four-Eyes had hidden his suitcase. How would we find it? Luo had pondered every conceivable solution, and in the end, thank God, he had come up with a plan. It had to be carried out during the farewell banquet. It was a unique opportunity: the poetess was no fool, of course, but she had reached the age at which being well organised becomes all-important. Little could be worse on the morning of her departure than a last-minute rush to get the suitcase from wherever it was hidden: everything would have to be ready in advance, and in impeccable order.

We crept up to the suitcase. It was tied with a thick rope of plaited straw, knotted crosswise. We removed the rope and raised the lid in silence. Inside, piles of books shone in the light of our torch: a company of great Western writers welcomed us with open arms. On top was our old friend Balzac, with five or six novels, then came Victor Hugo, Stendhal, Dumas, Flaubert, Baudelaire, Romain Rolland, Rousseau, Tolstoy, Gogol, Dostoevsky, and some English writers, too: Dickens, Kipling, Emily Brontë...

We were beside ourselves. My head reeled, as if I'd had too much to drink. I took the novels out of the suitcase one by one, opened them, studied the portraits of the authors, and passed them on to Luo. Brushing them with the tips of my fingers made me feel as if my pale hands were in touch with human lives.

'It reminds me of a scene in a film,' said Luo. 'You know, when a stolen suitcase turns out to be stuffed with money...'

'So, are you weeping tears of joy?' I said.

'No. All I feel is loathing.'

'Me too. Loathing for everyone who kept these books from us.'

Hearing myself utter this last sentence frightened me, as if there might be an eavesdropper hidden somewhere in the room. Such a remark, casually dropped, could cost several years in prison.

'Let's go!' Luo said, shutting the suitcase.

'Wait!'

'What's the matter?'

'I'm not sure... Let's have another think: Four-Eyes is bound to suspect us when he finds his suitcase gone. If he denounces us we'll be finished. Our parents aren't like the others, remember.'

'I told you before, his mother would never allow it, or the whole world would find out that her son's been harbouring forbidden books. And that would ruin his chances of leaving the Phoenix of the Sky.'

After a few moments' silence I reopened the suitcase: 'What if we just take a few? He won't notice.'

'But I want to read all of them,' Luo said resolutely.

He shut the suitcase again and, resting one hand on the lid like a Christian taking a solemn oath, he declared: 'With these books I shall transform the Little Seamstress. She'll never be a simple mountain girl again.'

Balzac and the Little Chinese Seamstress

3 Answer all parts of the following question.

(a) (i) Give **three** examples of the writer's use of language in the extract.

Identify the language feature for each example chosen.

An example has been given to help you.

Example: *brushing*

Feature: *verb*

(3)

(ii) Explain how the language in the extract influences your view of the Narrator.

You may include the examples you have used in your answer to 3(a)(i).

(13)

(b) The Narrator's friendship with Luo leads him into taking risks.

Describe the risks the Narrator takes in **one** other part of the novel.

In your answer you should give examples of the language the writer uses.

You may wish to consider how the writer:

- shows the ways the Narrator prepares for the risk
- shows the level of risk
- describes the effects of the risk on the future life of the Narrator.

(24)

(Total for Question 3 = 40 marks)

Use this extract to answer Question 4.

Heroes

Extract taken from pages 52 - 53

I nodded towards Larry LaSalle and picked up my paddle. Glanced again at Nicole and saw her smile of approval. Planted my feet firmly on the floor and took a practise swing.

A roar went up from the crowd.

The game began.

My serve:

Paddle met ball. I didn't try for speed of spin, merely wanted to place the ball in proper position, without risk, and then play my defensive game. My heartbeat was steady, my body poised for action. The ball came back to me. I returned. Came again and again I returned. Larry LaSalle's return was placed perfectly, at the edge of the table, almost impossible for me to reach but somehow I reached it, returned it, throwing him off balance. My point. Next point his, then mine again. Then his.

We were half-way through the game, the score standing at 13 – 12, my serve, when I realized that he was letting me win, was guiding the game with such skill that no one but me realized what he was doing. He cleverly missed my returns by what seemed like a thousandth of an inch, feigning frustration, and placed his returns in seemingly impossible spots, but within my reach.

The noise of the crowd receded, diminished to a hush, broken only by the plopping of the ball on the table, the soft clunk of the ball on the rubber dimples of our paddles. A giant sigh rose from the crowd when an impressive point was made. I dared not take my eyes away from the game to look at Nicole.

Two games were being played at the same time, the sharp, take-no-prisoners game the hushed audience was observing and the subtle tender game in which Larry LaSalle was letting me win.

Finally, the score stood at 20 – 19. My favour. One point away from victory. I resisted meeting Larry LaSalle's eyes. It was still his serve. Crouching, waiting, I finally looked at him, saw his narrowed eyes. They were suddenly inscrutable, mysterious. A shudder made me tremble, as I realized that he could easily win the next two points and take the championship away from me. He could win it so easily and so humiliatingly that the crowd – Nicole – would know instantly that he had been toying with me all along.

The perfect serve came my way but my return was perfect. We entered a see-saw cycle, hit and return, repeating endlessly, near-misses and lunging stabs, until finally the ball came to my side, a breath-taking shot that veered to the table's edge, causing the crowd to gasp, although he and I knew that it was within my reach. His final gift to me. Lunging, I returned the ball to the only place it could go, impossible for him to return.

He led the cheers, the hollers and whistles of celebration. Dashing to my side of the table, he pumped my hand, hugged me furiously, his ear close enough for me to whisper: 'Thank you.' He turned me over to the crowd as the cheers continued, my name endlessly shouted. My eyes sought Nicole, found her joyous face, hands joined together, as if in prayer, eyes half-closed as if making herself an offering to me.

Heroes

4 Answer all parts of the following question.

(a) (i) Give **three** examples of the writer's use of language in the extract.

Identify the language feature for each example chosen.

An example has been given to help you.

Example: *inscrutable*

Feature: *adjective*

(3)

(ii) Explain how the language in the extract influences your view of the relationship between the narrator and Larry LaSalle.

You may include the examples you have used in your answer to 4(a)(i).

(13)

(b) Larry LaSalle likes to control people.

Describe the ways Larry controls people in **one** other part of the novel.

In your answer you should give examples of the language the writer uses.

You may wish to consider how the writer:

- shows the ways Larry gets people to trust him
- shows what Larry takes from other people
- describes the attitude Larry has about himself.

(24)

(Total for Question 4 = 40 marks)

Use this extract to answer Question 5.

Of Mice and Men

Extract taken from pages 114 - 115

Lennie removed his hat dutifully and laid it on the ground in front of him. The shadow in the valley was bluer, and the evening came fast. On the wind the sound of crashing in the brush came to them.

Lennie said, 'Tell how it's gonna be.'

George had been listening to the distant sounds. For a moment he was business-like. 'Look across the river, Lennie, an' I'll tell you so you can almost see it.'

Lennie turned his head and looked off across the pool and up the darkening slopes of the Gabilans. 'We gonna get a little place,' George began. He reached in his side pocket and brought out Carlson's Luger; he snapped off the safety, and the hand and gun lay on the ground behind Lennie's back. He looked at the back of Lennie's head, at the place where the spine and skull were joined.

A man's voice called from up the river, and another man answered.

'Go on,' said Lennie.

George raised the gun and his hand shook, and he dropped his hand to the ground again.

'Go on,' said Lennie. 'How's it gonna be. We gonna get a little place.'

'We'll have a cow,' said George. 'An' we'll have maybe a pig an' chickens...an' down the flat we'll have a...little piece alfalfa...'

'For the rabbits,' Lennie shouted.

'For the rabbits,' George repeated.

'And I get to tend the rabbits.'

'An' you get to tend the rabbits.'

Lennie giggled with happiness. 'An' live on the fatta the lan.'

'Yes.'

Lennie turned his head.

'No, Lennie. Look down there across the river, like you can almost see the place.'

Lennie obeyed him. George looked down at the gun.

There were crashing footsteps in the brush now. George turned and looked toward them.

'Go on, George. When we gonna do it?'

'Gonna do it soon.'

'Me an' you.'

'You...an' me. Ever'body gonna be nice to you. Ain't gonna be no more trouble. Nobody gonna hurt nobody nor steal from 'em.'

Lennie said. 'I thought you was mad at me, George.'

'No,' said George. 'No, Lennie. I ain't mad. I never been mad, an' I ain't now. That's a thing I want ya to know.'

The voices came close now. George raised the gun and listened to the voices.

Lennie begged, 'Le's do it now. Le's get that place now.'

'Sure, right now. I gotta. We gotta.'

And George raised the gun and steadied it, and he brought the muzzle of it close to the back of Lennie's head. The hand shook violently, but his face set and his hand steadied. He pulled the trigger. The crash of the shot rolled up the hills and rolled down again. Lennie jarred, and then settled slowly forward to the sand, and he lay without quivering.

Of Mice and Men

5 Answer all parts of the following question.

- (a) (i) Give **three** examples of the writer's use of language in the extract.

Identify the language feature for each example chosen.
An example has been given to help you.

Example: 'Me an' you.' 'You...an' me.'

Feature: *repetition/reversal*

(3)

- (ii) Explain how the language in the extract influences your view of the relationship between George and Lennie.

You may include the examples you have used in your answer to 5(a)(i).

(13)

- (b) In their relationship, George looks after Lennie.

Describe the ways George looks after Lennie in **one** other part of the novel.

In your answer you should give examples of the language the writer uses.

You may wish to consider how the writer:

- shows George keeping Lennie out of trouble
- shows George keeping Lennie happy
- describes their relationship.

(24)

(Total for Question 5 = 40 marks)

Use this extract to answer Question 6.

Rani and Sukh

Extract taken from pages 82 – 84

'She'll like you Rani,' he said as we were walking through town to her flat.

She'd been back in the country for a few days and I was nervous as anything, what with trying to keep an eye out for snooping auntie-jis who might tell my mum that they'd seen me and attempting to put a brave face on my apprehension.

'How do you know she'll like me? What if she doesn't think I'm good enough for you or something?' I said, as we ran across a busy road to avoid being mown down by a bus.

'I've told her all about you... she said – Watch the bus! – she said that you sound lovely.'

'Yeah, but she might not think that I'm lovely when we meet,' I moaned.

Sukh just ignored me and five minutes later we were standing outside Parvy's door. I'd been there countless times in the previous few months but that didn't help. I had butterflies and my mouth was dry. I was really nervous – so nervous that I felt like puking. Sukh got out his keys and started to unlock the door.

I followed him in, the nerves coming back even stronger. I mean, Parvy obviously meant a lot to Sukh and I'd never been in this kind of situation. The way he'd described her made her sound really great. I just hoped she would like me...

'In here, Sukh,' shouted his sister from the living room, where some R & B CD was playing.

We went through the door and Parvy stood up to greet us. She was tall and fair, with long, straight hair, and wore bootcut jeans, Nike trainers and a little red T-shirt with a henna motif. She was stunning. Instinctively I touched my face and straightened my clothes before smiling at her. She smiled back, her eyes studying my features.

'Parv – this is Rani,' introduced Sukh. 'Rani Sandhu.'

'Hi!' I said, all chirpy, likeable girl, smiling even wider. I was doing it again. Please like me...please like me...

Parvy looked at Sukh and then at me and then back to her brother. 'What was your surname again, Rani?' she asked, in a friendly voice that disguised what a strange question it was.

I smiled back anyway. 'Sandhu,' I told her.

She looked at Sukh as though something was wrong. I straightened my clothes again. Touched my nose and hair. Was something wrong? Did I look silly? Had I said something wrong?

'Your old man – your dad – what does he do ...?' she asked gently.

I was puzzled now and just stared at her. What did my dad – ?

'He owns a factory and some shops – hosiery and that, Parv,' Sukh interjected, replying for me.

Parv sat down and swallowed. She looked at Sukh. Looked at me. Looked at her hands. Then she turned to me and tried to smile. But it just didn't happen. I felt like a child in the middle of a supermarket suddenly unsure of where her mum was. Lost. Confused.

Rani and Sukh

6 Answer all parts of the following question.

(a) (i) Give **three** examples of the writer's use of language in the extract.

Identify the language feature for each example chosen.

An example has been given to help you.

Example: *I moaned*

Feature: *verb*

(3)

(ii) Explain how the language in the extract influences your view of the relationship between Rani and Sukh.

You may include the examples you have used in your answer to 6(a)(i).

(13)

(b) Rani's relationship with Sukh leads her into trouble with her own family.

Describe the effect of this trouble on Rani in **one** other part of the novel.

In your answer you should give examples of the language the writer uses.

You may wish to consider how the writer:

- shows the trouble she is in
- shows the actions of her family
- describes the effect the experience has on Rani.

(24)

(Total for Question 6 = 40 marks)

Use this extract to answer Question 7.

Riding the Black Cockatoo

Extract taken from pages 1 - 3

Have you ever blurted something out in conversation, and a nanosecond later wished that you'd kept your trap shut? Well, that's the way my family secret came out – *blurt!* And once my secret was out, it just sat for all to see, like a bright blue jellyfish washed up by a king tide, stranded between the double glare of sun and sand, wishing it could wobble back into the ocean and glide inconspicuously once more among a billion other jellyfish secrets.

{LATE AUGUST–EARLY NOVEMBER 2005}

This story goes way back, further back than any of us can imagine. But it became part of my family's dreaming just before I was born, 40 years ago. Like a distant storm flickering across the horizon, this story crept across the landscape patiently; it knew just when to announce itself, just when to hit. And when this story first began to rattle my windows I was a man – or perhaps just a boy – lost, still trying to find my path.

I'd tried lots of things in life, but nothing had stuck. I still hadn't found what I was meant to do, what I was supposed to be. I had a wife now, and two daughters who seemed to be blowing out birthday candles every other Sunday. I felt time was ebbing away. So I enrolled at university as a mature-age student and began a double degree in arts and education; I was – to everyone's great relief – soon to become a teacher. And it was there that I enrolled in a class called 'Indigenous Writing'. This class was a departure from the other subjects I'd been studying. I'd signed up for Indigenous Studies units in previous semesters but always chickened out at the last minute and changed to something 'safer'. I was unsettled by so many things surrounding Aboriginal Australia; I felt ashamed of my own ignorance of their culture, I felt guilty and dirty over our theft of their country, and deep down, perhaps I was afraid that they possessed 'something' that if unleashed might upset the nice orderly nature of my white world. But I knew that I had to learn about Aboriginal culture and history – after all, I was studying to become a teacher, and an understanding of Australia's traditional owners seemed to me as important as anything I might teach in maths or science. So Indigenous Writing seemed a soft way in, and besides, the unit covered indigenous writing from all over the world, so it wouldn't be too confronting, too uncomfortable, *too* Aboriginal.

It was a small class of about fifteen, and the discussions meandered all over the place like a long, winding creek. Our lecturer was one of the sharpest people I had ever met, and the reading list she prepared read like the itinerary from an adventure holiday company; Inuit short stories, nineteenth-century anti-colonial novellas, Native American chants, desert poetry. It was like sliding into a warm bath with a stack of *National Geographics* close at hand.

Riding the Black Cockatoo

7 Answer all parts of the following question.

(a) (i) Give **three** examples of the writer's use of language in the extract.

Identify the language feature for each example chosen.

An example has been given to help you.

Example: *distant storm*

Feature: *adjective*

(3)

(ii) Explain how the language in the extract influences your view of the narrator.

You may include the examples you have used in your answer to 7(a)(i).

(13)

(b) John receives help from many people.

Describe the help he receives in one other part of the novel.

In your answer you should give examples of the language the writer uses.

You may wish to consider how the writer:

- shows the reason John needs help
- shows the type of help he receives
- describes the effect the help has on John.

(24)

(Total for Question 7 = 40 marks)

Use this extract to answer Question 8.

To Kill a Mockingbird

Extract taken from pages 199 - 200

'Well, I said I best be goin', I couldn't do nothin' for her, an' she says oh yes I could, an' I ask her what, and she says to just step on that chair yonder an' git that box down from on top of the chiffarobe.'

'Not the same chiffarobe you busted up?' asked Atticus.

The witness smiled. 'Naw, suh, another one. Most as tall as the room. So I done what she told me, an' I was just reachin' when the next thing I knows she – she'd grabbed me round the legs, grabbed me round th' legs, Mr Finch. She scared me so bad I hopped down an' turned the chair over – that was the only thing, only furniture, 'sturbed in that room, Mr Finch, when I left it. I swear 'fore God.'

'What happened after you turned the chair over?'

Tom Robinson had come to a dead stop. He glanced at Atticus, then at the jury, then at Mr Underwood sitting across the room.

'Tom, you're sworn to tell the whole truth. Will you tell it?'

Tom ran his hand nervously over his mouth.

'What happened after that?'

'Answer the question,' said Judge Taylor. One-third of his cigar had vanished.

'Mr Finch, I got down offa that chair an' turned around an' she sorta jumped on me.'

'Jumped on you? Violently?'

'No suh, she – she hugged me. She hugged me round the waist.'

This time Judge Taylor's gavel came down with a bang, and as it did overhead lights went on in the courtroom. Darkness had not come, but the afternoon sun had left the windows. Judge Taylor quickly restored order.

'Then what did she do?'

The witness swallowed hard. 'She reached up an' kissed me 'side of th' face. She says she never kissed a grown man before an' she might as well kiss a nigger. She says what her papa do to her don't count. She says, "Kiss me back, nigger." I say Miss Mayella, lemme outa here an' tried to run but she got her back to the door an' I'da had to push her. I didn't wanta harm her, Mr Finch, an' I say lemme pass, but just when I say it Mr Ewell yonder hollered through th' window.'

'What did he say?'

Tom Robinson swallowed again, and his eyes widened. 'Somethin' not fittin' to say – not fittin' for these folks'n chillun to hear –'

'What did he say, Tom? You *must* tell the jury what he said.'

Tom Robinson shut his eyes tight. 'He says You goddamn whore, I'll kill ya.'"

'Then what happened?'

'Mr Finch, I was runnin' so fast I didn't know what happened.'

'Tom, did you rape Mayella Ewell?'

'I did not, suh.'

'Did you harm her in any way?'

'I did not, suh.'

'Did you resist her advances?'

'Mr Finch, I tried. I tried to 'thout bein' ugly to her. I didn't wanta be ugly, I didn't wanta push her or nothin''

To Kill a Mockingbird

8 Answer all parts of the following question.

(a) (i) Give **three** examples of the writer's use of language in the extract.

Identify the language feature for each example chosen.

An example has been given to help you.

Example: *dead stop*

Feature: *adjective*

(3)

(ii) Explain how the language in the extract influences your view of Tom.

You may include the examples you have used in your answer to 8(a)(i).

(13)

(b) The trial of Tom Robinson affects the whole community.

Describe how the decision by Atticus Finch to defend Tom Robinson affects one major character in **one** other part of the novel.

In your answer you should give examples of the language the writer uses.

You may wish to consider how the writer:

- shows that things have changed
- shows the effects on the character
- describes the ways the character reacts.

(24)

(Total for Question 8 = 40 marks)

TOTAL FOR SECTION A = 40 MARKS

SECTION B: WRITING

Answer **ONE** question in this section.

EITHER

***9** Your local council is planning some changes and has asked you to write a review of community facilities for young people.

(24)

Write a review which includes suggestions for future improvements.

In your review, you may wish to consider:

- a general introduction on existing community facilities for young people in your area
- any gaps in community facilities for young people
- affordable ideas for community facilities for young people
- why the new community facilities would be welcome
- any other ideas you may have.

OR

***10** Write an article for an information guide recommending a place of interest in the UK that might be enjoyable to visit.

(24)

In your article, you may wish to consider:

- features that make the place worth visiting
- any helpful hints or tips for the visit
- any other ideas you may have.

TOTAL FOR SECTION B = 24 MARKS
TOTAL FOR PAPER = 64 MARKS

Write your name here

Surname

Other names

Centre Number

Candidate Number

Edexcel GCSE

English Language

Unit 2: The Writer's Voice

Foundation Tier

Sample Assessment Material

Time: 1 hour 45 minutes

Paper Reference

5EN2F/01

You must have:

Questions and Extracts Booklet (enclosed)

Total Marks

Instructions

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

Information

- The total mark for this paper is 64.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*
- Questions labelled with an **asterisk** (*) are ones where the quality of your written communication will be assessed
– *you should take particular care on these questions with your spelling, punctuation and grammar, as well as the clarity of expression.*

Advice

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

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2/2



Turn over

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SECTION A: READING

Answer ONE question from this Section.

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

Chosen Question Number: **Question 1** ☒ **Question 2** ☒
 Question 3 ☒ **Question 4** ☒
 Question 5 ☒ **Question 6** ☒
 Question 7 ☒ **Question 8** ☒

Chosen Extract:

Write your answer to Section A Question (a)(i) here:

Example 1:

Feature:

Example 2:

Feature:

Example 3:

Feature:

Write your answers to Section A Questions (a)(ii) and (b) here:

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Blank lined area for writing answers.

The live question paper will contain further pages of lines.

TOTAL FOR SECTION A = 40 MARKS

Blank writing area with horizontal dotted lines.

The live question paper will contain further pages of lines.

TOTAL FOR SECTION B = 24 MARKS
TOTAL FOR PAPER = 64 MARKS

Mark Scheme

This booklet contains the mark schemes for the English Language Unit 2 Foundation Tier Question Papers.

Examiners should allow the candidate to determine her or his own approach, and assess what the candidate has offered, rather than judging it against predetermined ideas of what an answer should contain.

Examiners must assure themselves that, before they score through passages they consider to be completely irrelevant, they have made every effort to appreciate the candidate's approach to the question.

A crossed out response should be marked if there is no other response on the paper.

Assessment Objectives

The following Assessment Objectives will be assessed in this unit and are referenced in the mark grids:

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	Question																				
1(a)(i)	<p>Give three examples of the writer’s use of language in the extract. Identify the language feature for each example chosen.</p> <p>An example has been given to help you. Example: ‘<i>Simon!</i>’ I yelled. ‘<i>You okay?</i>’ Feature: <i>Use of speech in narrative</i></p> <p style="text-align: right;">(3 marks)</p>																				
Answer																					
<table border="1" data-bbox="336 797 1458 1070"> <tbody> <tr> <td data-bbox="336 797 564 869">Example</td> <td data-bbox="564 797 799 869"><i>On the east flank</i></td> <td data-bbox="799 797 975 869">Feature</td> <td data-bbox="975 797 1286 869"><i>reference to location</i></td> <td data-bbox="1286 797 1458 869">(1)</td> </tr> <tr> <td data-bbox="336 869 564 936">Example</td> <td data-bbox="564 869 799 936"><i>a white-out</i></td> <td data-bbox="799 869 975 936">Feature</td> <td data-bbox="975 869 1286 936"><i>term used for snow storm</i></td> <td data-bbox="1286 869 1458 936">(1)</td> </tr> <tr> <td data-bbox="336 936 564 1003">Example</td> <td data-bbox="564 936 799 1003"><i>my wet icy gloves</i></td> <td data-bbox="799 936 975 1003">Feature</td> <td data-bbox="975 936 1286 1003"><i>use of descriptive language</i></td> <td data-bbox="1286 936 1458 1003">(1)</td> </tr> <tr> <td data-bbox="336 1003 564 1070">Example</td> <td data-bbox="564 1003 799 1070"><i>I waited.</i></td> <td data-bbox="799 1003 975 1070">Feature</td> <td data-bbox="975 1003 1286 1070"><i>short sentence</i></td> <td data-bbox="1286 1003 1458 1070">(1)</td> </tr> </tbody> </table> <p>Award 0 marks where no language example and feature is identified. Award 1 mark for each example and corresponding language feature, up to a maximum of 3 marks. Each example must be supported by language feature to gain the mark. The candidates should be awarded the feature mark for identifying the feature either using their own words, eg ‘compares’, or by referring to specific figures of speech, eg ‘simile/metaphor’.</p>		Example	<i>On the east flank</i>	Feature	<i>reference to location</i>	(1)	Example	<i>a white-out</i>	Feature	<i>term used for snow storm</i>	(1)	Example	<i>my wet icy gloves</i>	Feature	<i>use of descriptive language</i>	(1)	Example	<i>I waited.</i>	Feature	<i>short sentence</i>	(1)
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Example	<i>my wet icy gloves</i>	Feature	<i>use of descriptive language</i>	(1)																	
Example	<i>I waited.</i>	Feature	<i>short sentence</i>	(1)																	

Question Number	Question	
1(a)(ii)	Explain how the language in the extract influences your view of the challenges Joe and Simon experienced. You may include the examples you have used in your answer to 1(a)(i).	
	(13 marks)	
	Indicative content	
	Responses may include: <ul style="list-style-type: none"> • references to the weather and its changes • the discussion about what to do next • words such as 'lost' and 'uniform blank whiteness' show the dangers • references to lack of safety planning, 'wish we had a compass' 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.	
Band	Mark	
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Little explanation of how the writer uses techniques to create effect. • Basic understanding of how techniques contribute to presentation of ideas, themes or settings. • Little or no relevant connection made between techniques and presentation of ideas, themes or settings. • Little relevant textual reference to support response.
2	3-5	<ul style="list-style-type: none"> • Limited explanation of how the writer uses techniques to create effect. • Limited understanding of how techniques contribute to presentation of ideas, themes or settings. • Limited relevant connection made between techniques and presentation of ideas, themes or settings. • Limited relevant textual reference to support response.
3	6-8	<ul style="list-style-type: none"> • Some explanation of how the writer uses techniques to create effect. • Some understanding of how techniques contribute to presentation of ideas, themes or settings. • Some relevant connection made between techniques and presentation of ideas, themes or settings. • Occasional relevant textual reference to support response.
4	9-11	<ul style="list-style-type: none"> • Generally sound explanation of how the writer uses techniques to create effect. • Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Generally sound relevant connection made between techniques and presentation of ideas, themes or settings. • Mostly clear, relevant textual reference to support response.

5	12-13	<ul style="list-style-type: none">• Sound explanation of how the writer uses techniques to create effect.• Sound understanding of how techniques contribute to presentation of ideas, themes or settings.• Sound relevant connection made between techniques and presentation of ideas, themes or settings.• Clear, relevant textual reference to support response.
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Question Number	Question	
1(b)	<p>Climbing in snowy mountains is a dangerous pastime. Describe the dangers a climber experiences in one other part of <i>Touching the Void</i>. In your answer you should give examples of the language the writer uses. You may wish to consider how the writer:</p> <ul style="list-style-type: none"> • shows the ways the climber protects himself • shows the danger • describes the fight to survive. 	
	(24 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> • reference to any short relevant section • reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives eg Joe has been cut loose. He does not want to wait for death on the ledge. He faces getting down the mountain alone. • Reference to descriptive and/or informative language relevant to the question: <p>How the writer shows the ways the climber protects himself:</p> <ul style="list-style-type: none"> • use of informative language to draw attention to physical wellbeing eg 'I took my mitts and inner gloves off, and examined my fingers'. <p>How the writer shows the danger:</p> <ul style="list-style-type: none"> • Joe's description of his reactions eg 'sobbed quietly'; 'feeling overwhelmed' <p>How the writer describes the fight to survive:</p> <ul style="list-style-type: none"> • he faces getting down the mountain alone eg 'I abseiled down the slope to the drop' <p>Reward any other examples of use of language that are linked with writer's ideas and perspectives.</p>	
Band	Mark	
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> • Little interpretation of ideas, themes or settings in the novel. • Basic understanding of how techniques contribute to presentation of ideas, themes or settings. • Little or no relevant connection made between techniques and presentation of ideas, themes or settings. • Little relevant text selected to support response.
2	6-9	<ul style="list-style-type: none"> • Limited development of an interpretation of the ideas, themes or settings in the novel. • Limited understanding of how techniques contribute to presentation of ideas, themes or settings. • Limited relevant connection made between techniques and presentation of ideas, themes or settings. • Limited relevant text selected to support response.

3	10-14	<ul style="list-style-type: none"> • Some development of an interpretation of the ideas, themes or settings in the novel. • Some understanding of how techniques contribute to presentation of ideas, themes or settings. • Some relevant connection made between techniques and presentation of ideas, themes or settings. • Occasional relevant text selected to support response.
4	15-19	<ul style="list-style-type: none"> • Generally sound development of interpretations of the ideas, themes or settings in the novel. • Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Generally sound relevant connection made between techniques and presentation of ideas, themes or settings. • Mostly clear, relevant text selected to support response.
5	20-24	<ul style="list-style-type: none"> • Sound development of interpretations of the ideas, themes or settings in the novel. • Sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Sound relevant connection made between techniques and presentation of ideas, themes or settings. • Clear, relevant text selected to support response.

Anita and Me

Question Number	Question																				
2(a)(i)	<p>Give three examples of the writer’s use of language in the extract. Identify the language feature for each example chosen. An example has been given to help you. Example: <i>Yow need proper</i> Feature: <i>uses language to show how people speak</i></p>																				
	(3 marks)																				
	Answer																				
	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 15%;">Example</td> <td style="width: 25%;"><i>swung my gaze</i></td> <td style="width: 15%;">Feature</td> <td style="width: 35%;"><i>personification/makes gaze seem alive</i></td> <td style="width: 10%; text-align: center;">(1)</td> </tr> <tr> <td>Example</td> <td><i>Big House</i></td> <td>Feature</td> <td><i>uses capital letters</i></td> <td style="text-align: center;">(1)</td> </tr> <tr> <td>Example</td> <td><i>Blurtd</i></td> <td>Feature</td> <td><i>used instead of ‘said’</i></td> <td style="text-align: center;">(1)</td> </tr> <tr> <td>Example</td> <td><i>Witch</i></td> <td>Feature</td> <td><i>negative term</i></td> <td style="text-align: center;">(1)</td> </tr> </table> <p>Award 0 marks where no language example or feature is identified. Award 1 mark for each example and corresponding language feature, up to a maximum of 3 marks. Each example must be supported by language feature to gain the mark. The candidates should be awarded the feature mark for identifying the feature either using their own words, eg ‘compares’, or by referring to specific figures of speech, eg ‘simile/metaphor’.</p>	Example	<i>swung my gaze</i>	Feature	<i>personification/makes gaze seem alive</i>	(1)	Example	<i>Big House</i>	Feature	<i>uses capital letters</i>	(1)	Example	<i>Blurtd</i>	Feature	<i>used instead of ‘said’</i>	(1)	Example	<i>Witch</i>	Feature	<i>negative term</i>	(1)
Example	<i>swung my gaze</i>	Feature	<i>personification/makes gaze seem alive</i>	(1)																	
Example	<i>Big House</i>	Feature	<i>uses capital letters</i>	(1)																	
Example	<i>Blurtd</i>	Feature	<i>used instead of ‘said’</i>	(1)																	
Example	<i>Witch</i>	Feature	<i>negative term</i>	(1)																	

Question Number	Question	
2(a)(ii)	Explain how the language in the extract influences your view of Anita. You may include the examples you have used in your answer to 2(a)(i).	
	(13 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> Anita refers to 'shame' but is enjoying teasing narrator 'blurted' – shows Anita can upset others 'laughed' – Anita is amused by narrator's reaction refers to woman as 'witch' because she wants to scare her friend, also uses negative term Anita dismisses what her friend says – 'them's no good' Anita does not respect her friend's prayers and implies they are not 'proper' narrator's 'swung my gaze' reaction to Anita shows that Anita influences others. <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	
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> Little explanation of how the writer uses techniques to create effect. Basic understanding of how techniques contribute to presentation of ideas, themes or settings. Little or no relevant connection made between techniques and presentation of ideas, themes or settings. Little relevant textual reference to support response.
2	3-5	<ul style="list-style-type: none"> Limited explanation of how the writer uses techniques to create effect. Limited understanding of how techniques contribute to presentation of ideas, themes or settings. Limited relevant connection made between techniques and presentation of ideas, themes or settings. Limited relevant textual reference to support response.
3	6-8	<ul style="list-style-type: none"> Some explanation of how the writer uses techniques to create effect. Some understanding of how techniques contribute to presentation of ideas, themes or settings. Some relevant connection made between techniques and presentation of ideas, themes or settings. Occasional relevant textual reference to support response.
4	9-11	<ul style="list-style-type: none"> Generally sound explanation of how the writer uses techniques to create effect. Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings. Generally sound relevant connection made between techniques and presentation of ideas, themes or settings. Mostly clear, relevant textual reference to support response.

5	12-13	<ul style="list-style-type: none">• Sound explanation of how the writer uses techniques to create effect.• Sound understanding of how techniques contribute to presentation of ideas, themes or settings.• Sound relevant connection made between techniques and presentation of ideas, themes or settings.• Clear, relevant textual reference to support response.
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Question Number	Question
2(b)	<p>Anita's friendship with Meena often leads Meena away from her family. Describe the effect of the friendship on Meena in one other part of the novel. In your answer you should give examples of the language the writer uses. You may wish to consider how the writer:</p> <ul style="list-style-type: none"> • shows Meena's enjoyment of Anita's friendship • shows Meena and Anita together • describes the effects of the experience on Meena. <p style="text-align: right;">(24 marks)</p>
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> • reference to any short relevant section • descriptions of how the writer presents the friendship between Meena and Anita and its effects in the chosen section • reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives eg when Anita first speaks to Meena about the butterfly eggs on the privet and encourages her to go along with her <p>Reference to the writer's use of language (eg descriptive or informative language; use of dialogue) relevant to the question:</p> <p>How the writer shows Meena's enjoyment of Anita's friendship:</p> <ul style="list-style-type: none"> • the writer's use of language to show the nature of the friendship and how it affected Meena, eg 'I was happy to follow her a respectable few paces behind.' (Meena is happy but has sense of inferior status.) <p>How the writer shows Meena and Anita together:</p> <ul style="list-style-type: none"> • the writer's use of language about the way they speak or act when they are together, eg: 'I was privileged to be in her company...physically ached to be with them' (Meena has a sense of good fortune to be allowed to be a friend.) <p>How the writer describes the effects of the friendship on Meena:</p> <ul style="list-style-type: none"> • the writer's use of language to show how Meena's life is affected by her friendship with Anita, eg: 'I never expected them to even notice me. Until today.' (Meena now feels accepted by the older group of girls, much to her surprise.) <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives.</p>

Band	Mark	
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> • Little interpretation of ideas, themes or settings in the novel • Basic understanding of how techniques contribute to presentation of ideas, themes or settings. • Little or no relevant connection made between techniques and presentation of ideas, themes or settings. • Little relevant text selected to support response.
2	6-9	<ul style="list-style-type: none"> • Limited development of an interpretation of the ideas, themes or settings in the novel • Limited understanding of how techniques contribute to presentation of ideas, themes or settings. • Limited relevant connection made between techniques and presentation of ideas, themes or settings. • Limited relevant text selected to support response.
3	10-14	<ul style="list-style-type: none"> • Some development of an interpretation of the ideas, themes or settings in the novel • Some understanding of how techniques contribute to presentation of ideas, themes or settings. • Some relevant connection made between techniques and presentation of ideas, themes or settings. • Occasional relevant text selected to support response.
4	15-19	<ul style="list-style-type: none"> • Generally sound development of interpretations of the ideas, themes or settings in the novel • Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Generally sound relevant connection made between techniques and presentation of ideas, themes or settings. • Mostly clear, relevant text selected to support response.
5	20-24	<ul style="list-style-type: none"> • Sound development of interpretations of the ideas, themes or settings in the novel • Sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Sound relevant connection made between techniques and presentation of ideas, themes or settings. • Clear, relevant text selected to support response.

Balzac and the Little Chinese Seamstress

Question Number	Question																				
3(a)(i)	<p>Give three examples of the writer’s use of language in the extract. Identify the language feature for each example chosen. An example has been given to help you. Example: <i>brushing</i> Feature: <i>verb</i></p>																				
	(3 marks)																				
	Answer																				
	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 15%;">Example</td> <td style="width: 25%;"><i>Stolen suitcase</i></td> <td style="width: 15%;">Feature</td> <td style="width: 25%;"><i>Repeats the ‘s’ sound</i></td> <td style="width: 20%; text-align: center;">(1)</td> </tr> <tr> <td>Example</td> <td><i>pale hands</i></td> <td>Feature</td> <td><i>Adjective</i></td> <td style="text-align: center;">(1)</td> </tr> <tr> <td>Example</td> <td><i>as if ...were in touch with human lives</i></td> <td>Feature</td> <td><i>Simile/figurative language</i></td> <td style="text-align: center;">(1)</td> </tr> <tr> <td>Example</td> <td><i>loathing, frightened</i></td> <td>Feature</td> <td><i>emotive language</i></td> <td style="text-align: center;">(1)</td> </tr> </table> <p>Award 0 marks where no language example or feature is identified. Award 1 mark for each example and corresponding language feature, up to a maximum of 3 marks. Each example must be supported by language feature to gain the mark. The candidates should be awarded the feature mark for identifying the feature either using their own words, eg ‘compares’, or by referring to specific figures of speech, eg ‘simile/metaphor’.</p>	Example	<i>Stolen suitcase</i>	Feature	<i>Repeats the ‘s’ sound</i>	(1)	Example	<i>pale hands</i>	Feature	<i>Adjective</i>	(1)	Example	<i>as if ...were in touch with human lives</i>	Feature	<i>Simile/figurative language</i>	(1)	Example	<i>loathing, frightened</i>	Feature	<i>emotive language</i>	(1)
Example	<i>Stolen suitcase</i>	Feature	<i>Repeats the ‘s’ sound</i>	(1)																	
Example	<i>pale hands</i>	Feature	<i>Adjective</i>	(1)																	
Example	<i>as if ...were in touch with human lives</i>	Feature	<i>Simile/figurative language</i>	(1)																	
Example	<i>loathing, frightened</i>	Feature	<i>emotive language</i>	(1)																	

Question Number	Question	
3(a)(ii)	Explain how the language in the extract influences your view of the Narrator. You may include the examples you have used in your answer to 3(a)(i).	
	(13 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> • ‘as if ...were in touch with human lives’ – Narrator is sensitive/thoughtful/caring • ‘loathing, frightened’ – Narrator lives in fear and resents those in control • ‘weeping’ thinks of how Luo is not afraid to talk about emotions • ‘brushing’ with ‘tips of my fingers’ – handles books with great care, places value on them • ‘eavesdropper’ ‘hidden’ – Narrator is afraid to be heard. <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	
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Little explanation of how the writer uses techniques to create effect. • Basic understanding of how techniques contribute to presentation of ideas, themes or settings. • Little or no relevant connection made between techniques and presentation of ideas, themes or settings. • Little relevant textual reference to support response.
2	3-5	<ul style="list-style-type: none"> • Limited explanation of how the writer uses techniques to create effect. • Limited understanding of how techniques contribute to presentation of ideas, themes or settings. • Limited relevant connection made between techniques and presentation of ideas, themes or settings. • Limited relevant textual reference to support response.
3	6-8	<ul style="list-style-type: none"> • Some explanation of how the writer uses techniques to create effect. • Some understanding of how techniques contribute to presentation of ideas, themes or settings. • Some relevant connection made between techniques and presentation of ideas, themes or settings. • Occasional relevant textual reference to support response.
4	9-11	<ul style="list-style-type: none"> • Generally sound explanation of how the writer uses techniques to create effect. • Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Generally sound relevant connection made between techniques and presentation of ideas, themes or settings. • Mostly clear, relevant textual reference to support response.

5	12-13	<ul style="list-style-type: none">• Sound explanation of how the writer uses techniques to create effect.• Sound understanding of how techniques contribute to presentation of ideas, themes or settings.• Sound relevant connection made between techniques and presentation of ideas, themes or settings.• Clear, relevant textual reference to support response
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Question Number	Question
3(b)	<p>The Narrator’s friendship with Luo leads him into taking risks. Describe the risks the Narrator takes in one other part of the novel. In your answer you should give examples of the language the writer uses. You may wish to consider how the writer:</p> <ul style="list-style-type: none"> • shows the ways the Narrator prepares for the risk • shows the level of risk • describes the effects of the risk on the future life of the Narrator. <p style="text-align: right;">(24 marks)</p>
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> • reference to any short relevant section • descriptions of how the writer presents the activities and behaviour of the narrator in relation to the risks he takes in the chosen section • reference to plot or sequence or character information only when commenting on the writer’s ideas and perspectives eg getting songs for Four-Eyes - dressing up and pretending to be an official of the people • reference to the writer’s use of language (eg descriptive or informative language; use of dialogue) relevant to the question: <p>How the writer shows the ways the Narrator prepares for the risk:</p> <ul style="list-style-type: none"> • the writer’s use of language about the nature of his physical or mental preparation, eg ‘it was an exact copy of the jacket worn by Chairman Mao’ (Chooses disguise carefully.) <p>How the writer shows the level of risk:</p> <ul style="list-style-type: none"> • the writer’s use of language about the nature and seriousness of the dangers faced, eg ‘As we had never ventured into this wild and forsaken part of the mountain before, we very nearly lost our way’ (Difficult territory to find your way in.) <p>How the writer describes the effects of the risk on the future life of the Narrator:</p> <ul style="list-style-type: none"> • the writer’s use of language to show the Narrator’s reactions/thoughts/feelings about life after facing the dangers, eg: ‘Never in my life had I behaved in this way. I regretted this incognito visit, rashly undertaken to accomplish an impossible mission on behalf of Four-Eyes’. (Wishes he had never got into the situation.) <p>Reward any other examples of use of language that are linked with the writer’s ideas and perspectives.</p>

Band	Mark	
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> • Little interpretation of ideas, themes or settings in the novel. • Basic understanding of how techniques contribute to presentation of ideas, themes or settings. • Little or no relevant connection made between techniques and presentation of ideas, themes or settings. • Little relevant text selected to support response.
2	6-9	<ul style="list-style-type: none"> • Limited development of an interpretation of the ideas, themes or settings in the novel. • Limited understanding of how techniques contribute to presentation of ideas, themes or settings. • Limited relevant connection made between techniques and presentation of ideas, themes or settings. • Limited relevant text selected to support response.
3	10-14	<ul style="list-style-type: none"> • Some development of an interpretation of the ideas, themes or settings in the novel. • Some understanding of how techniques contribute to presentation of ideas, themes or settings. • Some relevant connection made between techniques and presentation of ideas, themes or settings. • Occasional relevant text selected to support response.
4	15-19	<ul style="list-style-type: none"> • Generally sound development of interpretations of the ideas, themes or settings in the novel. • Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Generally sound relevant connection made between techniques and presentation of ideas, themes or settings. • Mostly clear, relevant text selected to support response.
5	20-24	<ul style="list-style-type: none"> • Sound development of interpretations of the ideas, themes or settings in the novel. • Sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Sound relevant connection made between techniques and presentation of ideas, themes or settings. • Clear, relevant text selected to support response.

Heroes

Question Number	Question																							
4(a)(i)	Give three examples of the writer’s use of language in the extract. Identify the language feature for each example chosen. An example has been given to help you. Example: <i>inscrutable</i> Feature: <i>adjective</i>																							
	(3 marks)																							
Answer																								
<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 15%;">Example</td> <td style="width: 30%;"><i>My favour. One point away from victory</i></td> <td style="width: 15%;">Feature</td> <td style="width: 20%;">Short sentences</td> <td style="width: 20%; text-align: center;">(1)</td> </tr> <tr> <td>Example</td> <td><i>Crouching, waiting</i></td> <td>Feature</td> <td><i>Verbs</i></td> <td style="text-align: center;">(1)</td> </tr> <tr> <td>Example</td> <td><i>narrowed eyes</i></td> <td>Feature</td> <td><i>adjective</i></td> <td style="text-align: center;">(1)</td> </tr> <tr> <td>Example</td> <td><i>easily</i></td> <td>Feature</td> <td><i>adverb</i></td> <td style="text-align: center;">(1)</td> </tr> </table> <p>Award 0 marks where no language example or feature is identified. Award 1 mark for each example and corresponding language feature, up to a maximum of 3 marks. Each example must be supported by language feature to gain the mark. The candidates should be awarded the feature mark for identifying the feature either using their own words, eg ‘compares’, or by referring to specific figures of speech, eg ‘simile/metaphor’.</p>					Example	<i>My favour. One point away from victory</i>	Feature	Short sentences	(1)	Example	<i>Crouching, waiting</i>	Feature	<i>Verbs</i>	(1)	Example	<i>narrowed eyes</i>	Feature	<i>adjective</i>	(1)	Example	<i>easily</i>	Feature	<i>adverb</i>	(1)
Example	<i>My favour. One point away from victory</i>	Feature	Short sentences	(1)																				
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Example	<i>narrowed eyes</i>	Feature	<i>adjective</i>	(1)																				
Example	<i>easily</i>	Feature	<i>adverb</i>	(1)																				

Question Number	Question	
4(a)(ii)	Explain how the language in the extract influences your view of the relationship between the narrator and Larry LaSalle. You may include the examples you have used in your answer to 4(a)(i).	
	(13 marks)	
	Indicative content	
	Responses may include: <ul style="list-style-type: none"> • ‘My favour’, ‘one point away from victory’—use of short sentences to show tension between the narrator and Larry LaSalle • ‘resisted’, ‘finally’—narrator has to work hard not to look at Larry LaSalle; suggests that Larry LaSalle dominates narrator/makes narrator feel uncomfortable • ‘Crouching, waiting’—verbs narrator uses show that he is nervous and possibly at a disadvantage in relation to Larry LaSalle • ‘narrowed’, ‘inscrutable’, ‘mysterious’—choice of words to describe Larry LaSalle suggests that narrator finds him difficult to understand • ‘shudder’, ‘tremble’—narrator is very nervous about the outcome of the match 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.	
Band	Mark	
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Little explanation of how the writer uses techniques to create effect. • Basic understanding of how techniques contribute to presentation of ideas, themes or settings. • Little or no relevant connection made between techniques and presentation of ideas, themes or settings. • Little relevant textual reference to support response.
2	3-5	<ul style="list-style-type: none"> • Limited explanation of how the writer uses techniques to create effect. • Limited understanding of how techniques contribute to presentation of ideas, themes or settings. • Limited relevant connection made between techniques and presentation of ideas, themes or settings. • Limited relevant textual reference to support response.
3	6-8	<ul style="list-style-type: none"> • Some explanation of how the writer uses techniques to create effect. • Some understanding of how techniques contribute to presentation of ideas, themes or settings. • Some relevant connection made between techniques and presentation of ideas, themes or settings. • Occasional relevant textual reference to support response.

4	9-11	<ul style="list-style-type: none"> • Generally sound explanation of how the writer uses techniques to create effect. • Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Generally sound relevant connection made between techniques and presentation of ideas, themes or settings. • Mostly clear, relevant textual reference to support response.
5	12-13	<ul style="list-style-type: none"> • Sound explanation of how the writer uses techniques to create effect. • Sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Sound relevant connection made between techniques and presentation of ideas, themes or settings. • Clear, relevant textual reference to support response.

Question Number	Question
4(b)	<p>Larry LaSalle likes to control people. Describe the ways Larry controls people in one other part of the novel. In your answer you should give examples of the language the writer uses. You may wish to consider how the writer:</p> <ul style="list-style-type: none"> • shows the ways Larry gets people to trust him • shows what Larry takes from other people • describes the attitude Larry has about himself. <p style="text-align: right;">(24 marks)</p>
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> • reference to any short relevant section • descriptions of how the writer presents the activities and behaviour of Larry towards other characters in the chosen section • reference to plot or sequence or character information only when commenting on the writer’s ideas and perspectives eg the re-opening of the Wreck Centre after his return from war, leading to the rape of Nicole • reference to the writer’s use of language (eg descriptive or informative language; use of dialogue) relevant to the question: <p>How the writer shows the ways Larry gets people to trust him:</p> <ul style="list-style-type: none"> • the writer’s use of language to show Larry’s methods of winning other people’s confidence. “‘My favourite champion and my favourite dancer’”, he said.’ (Use of flattery to win over people.) <p>How the writer shows what Larry takes from other people:</p> <ul style="list-style-type: none"> • the writer’s use of language about how Larry treats, uses or exploits other people, eg: “‘Nicole and I are going to have one last dance’”, he said. “Just her and me alone. It’s important, Francis.”” (Exploits the situation to get Nicole alone and away from Francis) <p>How the writer describes the attitude Larry has about himself:</p> <ul style="list-style-type: none"> • the writer’s use of language to show how Larry thinks and feels about himself and his actions, eg: “‘I saw Larry raising his eyebrows at me, the way he looked at me when I made a stupid move at table tennis’”. (Larry’s sense of his own superiority.) <p>Reward any other examples of use of language that are linked with the writer’s ideas and perspectives.</p>

Band	Mark	
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> • Little interpretation of ideas, themes or settings in the novel. • Basic understanding of how techniques contribute to presentation of ideas, themes or settings. • Little or no relevant connection made between techniques and presentation of ideas, themes or settings. • Little relevant text selected to support response.
2	6-9	<ul style="list-style-type: none"> • Limited development of an interpretation of the ideas, themes or settings in the novel. • Limited understanding of how techniques contribute to presentation of ideas, themes or settings. • Limited relevant connection made between techniques and presentation of ideas, themes or settings. • Limited relevant text selected to support response.
3	10-14	<ul style="list-style-type: none"> • Some development of an interpretation of the ideas, themes or settings in the novel. • Some understanding of how techniques contribute to presentation of ideas, themes or settings. • Some relevant connection made between techniques and presentation of ideas, themes or settings. • Occasional relevant text selected to support response.
4	15-19	<ul style="list-style-type: none"> • Generally sound development of interpretations of the ideas, themes or settings in the novel. • Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Generally sound relevant connection made between techniques and presentation of ideas, themes or settings. • Mostly clear, relevant text selected to support response.
5	20-24	<ul style="list-style-type: none"> • Sound development of interpretations of the ideas, themes or settings in the novel. • Sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Sound relevant connection made between techniques and presentation of ideas, themes or settings. • Clear, relevant text selected to support response.

Of Mice and Men

Question Number	Question																				
5(a)(i)	<p>Give three examples of the writer’s use of language in the extract. Identify the language feature for each example chosen. An example has been given to help you. Example: ‘<i>me an’ you’ ‘you an’ me’</i> Feature: <i>Repetition/reversal</i></p> <p style="text-align: right;">(3 marks)</p>																				
	Answer																				
	<table border="1" data-bbox="336 723 1417 1014"> <tbody> <tr> <td data-bbox="336 723 491 801">Example</td> <td data-bbox="491 723 810 801"><i>‘Ever’body’ gonna be nice’</i></td> <td data-bbox="810 723 954 801">Feature</td> <td data-bbox="954 723 1265 801"><i>Reassuring words</i></td> <td data-bbox="1265 723 1417 801">(1)</td> </tr> <tr> <td data-bbox="336 801 491 880">Example</td> <td data-bbox="491 801 810 880"><i>‘trouble’</i></td> <td data-bbox="810 801 954 880">Feature</td> <td data-bbox="954 801 1265 880"><i>Refers to previous problems</i></td> <td data-bbox="1265 801 1417 880">(1)</td> </tr> <tr> <td data-bbox="336 880 491 947">Example</td> <td data-bbox="491 880 810 947"><i>‘mad’</i></td> <td data-bbox="810 880 954 947">Feature</td> <td data-bbox="954 880 1265 947"><i>Choice and repetition of words</i></td> <td data-bbox="1265 880 1417 947">(1)</td> </tr> <tr> <td data-bbox="336 947 491 1014">Example</td> <td data-bbox="491 947 810 1014"><i>‘Nobody gone hurt nobody’</i></td> <td data-bbox="810 947 954 1014">Feature</td> <td data-bbox="954 947 1265 1014"><i>uses language to show how they speak</i></td> <td data-bbox="1265 947 1417 1014">(1)</td> </tr> </tbody> </table> <p data-bbox="336 1048 1485 1281">Award 0 marks where no language example or feature is identified. Award 1 mark for each example and corresponding language feature, up to a maximum of 3 marks. Each example must be supported by language feature to gain the mark. The candidates should be awarded the feature mark for identifying the feature either using their own words, eg ‘compares’, or by referring to specific figures of speech, eg ‘simile/metaphor’.</p>	Example	<i>‘Ever’body’ gonna be nice’</i>	Feature	<i>Reassuring words</i>	(1)	Example	<i>‘trouble’</i>	Feature	<i>Refers to previous problems</i>	(1)	Example	<i>‘mad’</i>	Feature	<i>Choice and repetition of words</i>	(1)	Example	<i>‘Nobody gone hurt nobody’</i>	Feature	<i>uses language to show how they speak</i>	(1)
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Question Number	Question	
5(a)(ii)	Explain how the language in the extract influences your view of the relationship between George and Lennie. You may include the examples you have used in your answer to 5(a)(i).	
	(13 marks)	
	Indicative content	
	Responses may include: <ul style="list-style-type: none"> • refers to ‘Me an’ you’ to show that they are always together and there is no one else • words such as ‘trouble’, ‘hurt’ and ‘steal’ show that they have had to overcome problems together • Lennie does not want George to be unhappy with him – ‘mad at me’ • George is in charge in the relationship and reassures Lennie – ‘I ain’t mad’, ‘no more trouble’ 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.	
Band	Mark	
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Little explanation of how the writer uses techniques to create effect. • Basic understanding of how techniques contribute to presentation of ideas, themes or settings. • Little or no relevant connection made between techniques and presentation of ideas, themes or settings. • Little relevant textual reference to support response.
2	3-5	<ul style="list-style-type: none"> • Limited explanation of how the writer uses techniques to create effect. • Limited understanding of how techniques contribute to presentation of ideas, themes or settings. • Limited relevant connection made between techniques and presentation of ideas, themes or settings. • Limited relevant textual reference to support response.
3	6-8	<ul style="list-style-type: none"> • Some explanation of how the writer uses techniques to create effect. • Some understanding of how techniques contribute to presentation of ideas, themes or settings. • Some relevant connection made between techniques and presentation of ideas, themes or settings. • Occasional relevant textual reference to support response.
4	9-11	<ul style="list-style-type: none"> • Generally sound explanation of how the writer uses techniques to create effect. • Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Generally sound relevant connection made between techniques and presentation of ideas, themes or settings. • Mostly clear, relevant textual reference to support response.

5	12-13	<ul style="list-style-type: none">• Sound explanation of how the writer uses techniques to create effect.• Sound understanding of how techniques contribute to presentation of ideas, themes or settings.• Sound relevant connection made between techniques and presentation of ideas, themes or settings.• Clear, relevant textual reference to support response.
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Question Number	Question
5(b)	<p>In their relationship, George looks after Lennie. Describe the ways George looks after Lennie in one other part of the novel. In your answer you should give examples of the language the writer uses. You may wish to consider how the writer:</p> <ul style="list-style-type: none"> • shows George keeping Lennie out of trouble • shows George keeping Lennie happy • describes their relationship. <p style="text-align: right;">(24 marks)</p>
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> • reference to any short relevant section • reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives eg George looking after Lenny in the bunk house (Chapter 2). George tries to calm Lennie down and make him aware of possible dangers. • reference to descriptive and/or informative language relevant to the question: <p>How the writer shows George keeping Lennie out of trouble:</p> <ul style="list-style-type: none"> • eg George uses simple language and short sentences with Lennie. He asks Lennie simple, direct questions often using his name to keep Lennie calm and out of trouble. 'Look Lennie. You try to keep away from him, will you?' (Chapter 2) <p>How the writer shows George keeping Lennie happy:</p> <ul style="list-style-type: none"> • eg George keeps Lennie happy by telling George that they are together and that they have a future, unlike a lot of guys that work on ranches . 'We got a future.' (Chapter 1) <p>How the writer describes their relationship:</p> <ul style="list-style-type: none"> • eg the writer describes their relationship as one that is very close. George is very caring of Lennie and Lennie sees George as a father-figure. 'Good boy! That's fine, Lennie! Maybe you're getting' better'. (Chapter 1) <p>Reward any other examples of use of language that are linked with writer's ideas and perspectives.</p>

Band	Mark	
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> • Little interpretation of ideas, themes or settings in the novel. • Basic understanding of how techniques contribute to presentation of ideas, themes or settings. • Little or no relevant connection made between techniques and presentation of ideas, themes or settings. • Little relevant text selected to support response.
2	6-9	<ul style="list-style-type: none"> • Limited development of an interpretation of the ideas, themes or settings in the novel. • Limited understanding of how techniques contribute to presentation of ideas, themes or settings. • Limited relevant connection made between techniques and presentation of ideas, themes or settings. • Limited relevant text selected to support response.
3	10-14	<ul style="list-style-type: none"> • Some development of an interpretation of the ideas, themes or settings in the novel. • Some understanding of how techniques contribute to presentation of ideas, themes or settings. • Some relevant connection made between techniques and presentation of ideas, themes or settings. • Occasional relevant text selected to support response.
4	15-19	<ul style="list-style-type: none"> • Generally sound development of interpretations of the ideas, themes or settings in the novel. • Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Generally sound relevant connection made between techniques and presentation of ideas, themes or settings. • Mostly clear, relevant text selected to support response.
5	20-24	<ul style="list-style-type: none"> • Sound development of interpretations of the ideas, themes or settings in the novel. • Sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Sound relevant connection made between techniques and presentation of ideas, themes or settings. • Clear, relevant text selected to support response.

Rani and Sukh

Question Number	Question																									
6(a)(i)	<p>Give three examples of the writer’s use of language in the extract. Identify the language feature for each example chosen. An example has been given to help you. Example: <i>I <u>moaned</u></i> Feature: <i>verb</i></p>																									
	(3 marks)																									
Answer																										
<table border="1" style="width: 100%; border-collapse: collapse;"> <tbody> <tr> <td style="width: 15%;">Example</td> <td style="width: 25%;"><i>busy road</i></td> <td style="width: 15%;">Feature</td> <td style="width: 25%;"><i>adjective</i></td> <td style="width: 20%; text-align: center;">(1)</td> </tr> <tr> <td>Example</td> <td><i>How do you know she’ll like me?</i></td> <td>Feature</td> <td><i>Use of question</i></td> <td style="text-align: center;">(1)</td> </tr> <tr> <td>Example</td> <td><i>ran</i></td> <td>Feature</td> <td><i>verb</i></td> <td style="text-align: center;">(1)</td> </tr> <tr> <td>Example</td> <td><i>mown</i></td> <td>Feature</td> <td><i>Figurative language</i></td> <td style="text-align: center;">(1)</td> </tr> <tr> <td>Example</td> <td><i>-Watch the bus! -</i></td> <td>Feature</td> <td><i>Imperative/warning</i></td> <td style="text-align: center;">(1)</td> </tr> </tbody> </table> <p>Award 0 marks where no language example or feature is identified. Award 1 mark for each example and corresponding language feature, up to a maximum of 3 marks. Each example must be supported by language feature to gain the mark. The candidates should be awarded the feature mark for identifying the feature either using own words, eg ‘compares’, or by referring to specific figures of speech, eg ‘simile/metaphor’.</p>		Example	<i>busy road</i>	Feature	<i>adjective</i>	(1)	Example	<i>How do you know she’ll like me?</i>	Feature	<i>Use of question</i>	(1)	Example	<i>ran</i>	Feature	<i>verb</i>	(1)	Example	<i>mown</i>	Feature	<i>Figurative language</i>	(1)	Example	<i>-Watch the bus! -</i>	Feature	<i>Imperative/warning</i>	(1)
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Question Number	Question	
6(a)(ii)	Explain how the language in the extract influences your view of the relationship between Rani and Sukh. You may include the examples you have used in your answer to 6(a)(i).	
	(13 marks)	
	Indicative content	
	Responses may include: <ul style="list-style-type: none"> • ‘How do you know she’ll like me?’—able to express concerns/self doubt • conversation used to show that they can talk openly to each other • ‘Watch the bus!’—concern for each other and both preoccupied with meeting Parvy • ‘moaned’—shows Rani is concerned that she is not good enough, wants it all to go well for them • ‘lovely’ close relationship, Sukh wants to reassure Rani. 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.	
Band	Mark	
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Little explanation of how the writer uses techniques to create effect. • Basic understanding of how techniques contribute to presentation of ideas, themes or settings. • Little or no relevant connection made between techniques and presentation of ideas, themes or settings. • Little relevant textual reference to support response.
2	3-5	<ul style="list-style-type: none"> • Limited explanation of how the writer uses techniques to create effect. • Limited understanding of how techniques contribute to presentation of ideas, themes or settings. • Limited relevant connection made between techniques and presentation of ideas, themes or settings. • Limited relevant textual reference to support response.
3	6-8	<ul style="list-style-type: none"> • Some explanation of how the writer uses techniques to create effect. • Some understanding of how techniques contribute to presentation of ideas, themes or settings. • Some relevant connection made between techniques and presentation of ideas, themes or settings. • Occasional relevant textual reference to support response.

4	9-11	<ul style="list-style-type: none"> • Generally sound explanation of how the writer uses techniques to create effect. • Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Generally sound relevant connection made between techniques and presentation of ideas, themes or settings. • Mostly clear, relevant textual reference to support response.
5	12-13	<ul style="list-style-type: none"> • Sound explanation of how the writer uses techniques to create effect. • Sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Sound relevant connection made between techniques and presentation of ideas, themes or settings. • Clear, relevant textual reference to support response.

Question Number	Question	
6(b)	<p>Rani's relationship with Sukh leads her into trouble with her own family. Describe the effect of this trouble on Rani in one other part of the novel. In your answer you should give examples of the language the writer uses. You may wish to consider how the writer:</p> <ul style="list-style-type: none"> • shows the trouble she is in • shows the actions of her family • describes the effect the experience has on Rani. 	
	(24 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> • reference to any short relevant section • reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives eg Divy has seen Rani kissing Sukh. He has taken her home in his car and the family want answers. • reference to command language and/or descriptive language relevant to the question: <p>How the writer shows the trouble she is in:</p> <ul style="list-style-type: none"> • use of command language to show threatening power of Divy eg 'Get to your room!' <p>How the writer shows the actions of her family:</p> <ul style="list-style-type: none"> • the violence is described as, 'Suddenly his hand shot out ..' <p>How the writer describes the effect the experience has on Rani:</p> <ul style="list-style-type: none"> • use of language to show extreme emotion eg 'I screamed again and shouted for my dad..' <p>Reward any other examples of use of language that are linked with writer's ideas and perspectives.</p>	
Band	Mark	
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> • Little interpretation of ideas, themes or settings in the novel. • Basic understanding of how techniques contribute to presentation of ideas, themes or settings. • Little or no relevant connection made between techniques and presentation of ideas, themes or settings. • Little relevant text selected to support response.
2	6-9	<ul style="list-style-type: none"> • Limited development of an interpretation of the ideas, themes or settings in the novel. • Limited understanding of how techniques contribute to presentation of ideas, themes or settings. • Limited relevant connection made between techniques and presentation of ideas, themes or settings. • Limited relevant text selected to support response.

3	10-14	<ul style="list-style-type: none"> • Some development of an interpretation of the ideas, themes or settings in the novel. • Some understanding of how techniques contribute to presentation of ideas, themes or settings. • Some relevant connection made between techniques and presentation of ideas, themes or settings. • Occasional relevant text selected to support response.
4	15-19	<ul style="list-style-type: none"> • Generally sound development of interpretations of the ideas, themes or settings in the novel. • Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Generally sound relevant connection made between techniques and presentation of ideas, themes or settings. • Mostly clear, relevant text selected to support response.
5	20-24	<ul style="list-style-type: none"> • Sound development of interpretations of the ideas, themes or settings in the novel. • Sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Sound relevant connection made between techniques and presentation of ideas, themes or settings. • Clear, relevant text selected to support response.

Riding the Black Cockatoo

Question Number	Question																				
7(a)(i)	<p>Give three examples of the writer’s use of language in the extract. Identify the language feature for each example chosen. An example has been given to help you. Example: <i>distant storm</i> Feature: <i>adjective</i></p>																				
	(3 marks)																				
	Answer																				
	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 15%;">Example</td> <td style="width: 25%;"><i>40 years ago</i></td> <td style="width: 15%;">Feature</td> <td style="width: 30%;"><i>Refers to time</i></td> <td style="width: 15%; text-align: center;">(1)</td> </tr> <tr> <td>Example</td> <td><i>this story crept ..</i></td> <td>Feature</td> <td><i>Personification/makes story seem alive</i></td> <td style="text-align: center;">(1)</td> </tr> <tr> <td>Example</td> <td><i>Just whenjust when</i></td> <td>Feature</td> <td><i>Repetition</i></td> <td style="text-align: center;">(1)</td> </tr> <tr> <td>Example</td> <td><i>rattle my windows</i></td> <td>Feature</td> <td><i>Imagery</i></td> <td style="text-align: center;">(1)</td> </tr> </table> <p>Award 0 marks where no language example or feature is identified. Award 1 mark for each example and corresponding language feature, up to a maximum of 3 marks. Each example must be supported by language feature to gain the mark. The candidates should be awarded the feature mark for identifying the feature either using their own words, eg ‘compares’, or by referring to specific figures of speech, eg ‘simile/metaphor’.</p>	Example	<i>40 years ago</i>	Feature	<i>Refers to time</i>	(1)	Example	<i>this story crept ..</i>	Feature	<i>Personification/makes story seem alive</i>	(1)	Example	<i>Just whenjust when</i>	Feature	<i>Repetition</i>	(1)	Example	<i>rattle my windows</i>	Feature	<i>Imagery</i>	(1)
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Example	<i>this story crept ..</i>	Feature	<i>Personification/makes story seem alive</i>	(1)																	
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Example	<i>rattle my windows</i>	Feature	<i>Imagery</i>	(1)																	

Question Number	Question	
7(a)(ii)	Explain how the language in the extract influences your view of the narrator. You may include the examples you have used in your answer to 9(a)(i).	
	(13 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> • ‘goes way back, further back’—narrator has sense of history • may view narrator as close to his family and how they feel ‘my family’s dreaming’ • candidates may look at how narrator sees the story as something that may cause upset ‘like a distant storm’ • narrator presents the story as though it is alive so candidate may view narrator as being really influenced by this story. • when the narrator see himself as ‘perhaps just a boy—lost, still trying to find my path’ candidate may view him as someone who needs to find his way <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	
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Little explanation of how the writer uses techniques to create effect. • Basic understanding of how techniques contribute to presentation of ideas, themes or settings. • Little or no relevant connection made between techniques and presentation of ideas, themes or settings. • Little relevant textual reference to support response.
2	3-5	<ul style="list-style-type: none"> • Limited explanation of how the writer uses techniques to create effect. • Limited understanding of how techniques contribute to presentation of ideas, themes or settings. • Limited relevant connection made between techniques and presentation of ideas, themes or settings. • Limited relevant textual reference to support response.
3	6-8	<ul style="list-style-type: none"> • Some explanation of how the writer uses techniques to create effect. • Some understanding of how techniques contribute to presentation of ideas, themes or settings. • Some relevant connection made between techniques and presentation of ideas, themes or settings. • Occasional relevant textual reference to support response.

4	9-11	<ul style="list-style-type: none"> • Generally sound explanation of how the writer uses techniques to create effect. • Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Generally sound relevant connection made between techniques and presentation of ideas, themes or settings. • Mostly clear, relevant textual reference to support response.
5	12-13	<ul style="list-style-type: none"> • Sound explanation of how the writer uses techniques to create effect. • Sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Sound relevant connection made between techniques and presentation of ideas, themes or settings. • Clear, relevant textual reference to support response.

Question Number	Question
7(b)	<p>John receives help from many people. Describe the help he receives in one other part of the novel. In your answer you should give examples of the language the writer uses. You may like to consider how the writer:</p> <ul style="list-style-type: none"> • shows the reason John needs help • shows the type of help he receives • describes the effect the help has on John. <p style="text-align: right;">(24 marks)</p>
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> • reference to any short relevant section • reference to plot or sequence or character information only when commenting on the writer’s ideas and perspectives eg John wants to visit the burial site of ‘Mary’. Jida takes him. He cannot go alone. Jida knows the way and how to show respect to the dead. • reference to descriptive and/or informative language relevant to the question: <p>How the writer shows the reason he needs help:</p> <ul style="list-style-type: none"> • use of dialogue and explanation showing Jida knows what to do eg ‘ We need to be smoked before we can cross over.’ <p>How the writer shows the type of help he receives:</p> <ul style="list-style-type: none"> • use of description as John waits eg ‘As Jida built the ceremonial fire I looked around at the surrounding trees’. <p>How the writer describes the effect the help has on him:</p> <ul style="list-style-type: none"> • use of descriptive language and personification to show the effect of the experience on John eg ‘The faces on the trees were close, watching us as we passed. I felt their breath’. <p>Reward any other examples of use of language that are linked with writer’s ideas and perspectives.</p>

Band	Mark	
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> • Little interpretation of ideas, themes or settings in the novel . • Basic understanding of how techniques contribute to presentation of ideas, themes or settings. • Little or no relevant connection made between techniques and presentation of ideas, themes or settings. • Little relevant text selected to support response.
2	6-9	<ul style="list-style-type: none"> • Limited development of an interpretation of the ideas, themes or settings in the novel. • Limited understanding of how techniques contribute to presentation of ideas, themes or settings. • Limited relevant connection made between techniques and presentation of ideas, themes or settings. • Limited relevant text selected to support response.
3	10-14	<ul style="list-style-type: none"> • Some development of an interpretation of the ideas, themes or settings in the novel. • Some understanding of how techniques contribute to presentation of ideas, themes or settings. • Some relevant connection made between techniques and presentation of ideas, themes or settings. • Occasional relevant text selected to support response.
4	15-19	<ul style="list-style-type: none"> • Generally sound development of interpretations of the ideas, themes or settings in the novel. • Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Generally sound relevant connection made between techniques and presentation of ideas, themes or settings. • Mostly clear, relevant text selected to support response.
5	20-24	<ul style="list-style-type: none"> • Sound development of interpretations of the ideas, themes or settings in the novel. • Sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Sound relevant connection made between techniques and presentation of ideas, themes or settings. • Clear, relevant text selected to support response.

To Kill a Mockingbird

Question Number	Question																				
8(a)(i)	<p>Give three examples of the writer’s use of language in the extract. Identify the language feature for each example chosen. An example has been given to help. Example: <i>dead stop</i> Feature: <i>adjective</i></p>																				
	(3 marks)																				
	Answer																				
	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 15%; background-color: #d3d3d3;">Example</td> <td style="width: 30%;"><i>Nervously</i></td> <td style="width: 15%; background-color: #d3d3d3;">Feature</td> <td style="width: 30%;"><i>Describes how/ adverb</i></td> <td style="width: 10%; text-align: center;">(1)</td> </tr> <tr> <td style="background-color: #d3d3d3;">Example</td> <td><i>offa</i></td> <td style="background-color: #d3d3d3;">Feature</td> <td><i>Shows speech/colloquial</i></td> <td style="text-align: center;">(1)</td> </tr> <tr> <td style="background-color: #d3d3d3;">Example</td> <td><i>glanced at</i></td> <td style="background-color: #d3d3d3;">Feature</td> <td><i>Verb</i></td> <td style="text-align: center;">(1)</td> </tr> <tr> <td style="background-color: #d3d3d3;">Example</td> <td><i>One third of his cigar had vanished</i></td> <td style="background-color: #d3d3d3;">Feature</td> <td><i>Short sentence</i></td> <td style="text-align: center;">(1)</td> </tr> </table> <p>Award 0 marks where no language example or feature is identified. Award 1 mark for each example and corresponding language feature, up to a maximum of 3 marks. Each example must be supported by language feature to gain the mark. The candidates should be awarded the feature mark for identifying the feature either using their own words, eg ‘compares’, or by referring to specific figures of speech, eg ‘simile/metaphor’.</p>	Example	<i>Nervously</i>	Feature	<i>Describes how/ adverb</i>	(1)	Example	<i>offa</i>	Feature	<i>Shows speech/colloquial</i>	(1)	Example	<i>glanced at</i>	Feature	<i>Verb</i>	(1)	Example	<i>One third of his cigar had vanished</i>	Feature	<i>Short sentence</i>	(1)
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Example	<i>One third of his cigar had vanished</i>	Feature	<i>Short sentence</i>	(1)																	

Question Number	Question	
8(a)(ii)	Explain how the language in the extract influences your view of Tom. You may include the examples you have used in your answer to 8(a)(i).	
	(13 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> • use of ‘dead stop’ to show that Tom does not want to answer and that his silence is sudden; candidate may show understanding of Tom’s fears • ‘Tom ran his hand nervously over his mouth’—Tom is reluctant to speak, shows fear/anxiety • ‘offa, sorta’—shows that Tom uses everyday speech • Tom ‘glanced’ at different people in the courtroom—candidate may consider that he is uncertain/does not know what to do/ looking for reaction or help • Atticus and Judge both need to insist that Tom answers—shows how he does not want to describe what happens next/is afraid <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	
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Little explanation of how the writer uses techniques to create effect. • Basic understanding of how techniques contribute to presentation of ideas, themes or settings. • Little or no relevant connection made between techniques and presentation of ideas, themes or settings. • Little relevant textual reference to support response.
2	3-5	<ul style="list-style-type: none"> • Limited explanation of how the writer uses techniques to create effect. • Limited understanding of how techniques contribute to presentation of ideas, themes or settings. • Limited relevant connection made between techniques and presentation of ideas, themes or settings. • Limited relevant textual reference to support response.
3	6-8	<ul style="list-style-type: none"> • Some explanation of how the writer uses techniques to create effect. • Some understanding of how techniques contribute to presentation of ideas, themes or settings. • Some relevant connection made between techniques and presentation of ideas, themes or settings. • Occasional relevant textual reference to support response.

4	9-11	<ul style="list-style-type: none"> • Generally sound explanation of how the writer uses techniques to create effect. • Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Generally sound relevant connection made between techniques and presentation of ideas, themes or settings. • Mostly clear, relevant textual reference to support response.
5	12-13	<ul style="list-style-type: none"> • Sound explanation of how the writer uses techniques to create effect • Sound understanding of how techniques contribute to presentation of ideas, themes or settings • Sound relevant connection made between techniques and presentation of ideas, themes or settings • Clear, relevant textual reference to support response.

Question Number	Question
8(b)	<p>The trial of Tom Robinson affects the whole community. Describe how the decision by Atticus Finch to defend Tom Robinson affects one major character in one other part of the novel. In your answer you should give examples of the language the writer uses. You may like to consider how the writer:</p> <ul style="list-style-type: none"> • shows that things have changed • shows the effects on the character • describes the ways the character reacts. <p style="text-align: right;">(24 marks)</p>
	Indicative content
	<p>Responses may include:</p> <ul style="list-style-type: none"> • reference to any short relevant section • reference to plot or sequence or character information only when commenting on the writer’s ideas and perspectives eg Scout feels isolated; she has to defend herself at school; she hits Francis and is punished. • reference to descriptive and/or informative language relevant to the question: <p>How the writer shows that things have changed:</p> <ul style="list-style-type: none"> • eg children in the playground use strong and emotive language to describe their parents’ reaction to Atticus’ decision to defend Tom Robinson ‘My folks said your daddy was a disgrace an that nigger oughta hang from the water’tank’ <p>How the writer shows the effects on the character:</p> <ul style="list-style-type: none"> • eg Scout feels angry and wants to fight Cecil, My fists were clenched and I was ready to let fly’ <p>How the writer describes the ways the character reacts:</p> <ul style="list-style-type: none"> • eg Scout has learnt from her father not to react to the way she is now treated at school. She chooses not fight and feels ‘noble’. The writer suggests this is not the way she would have reacted before: ‘dropped my fists and walked away... It was the first time I ever walked away from a fight.’ <p>Reward any other examples of use of language that are linked with writer’s ideas and perspectives.</p>

Band	Mark	
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> • Little interpretation of ideas, themes or settings in the novel. • Basic understanding of how techniques contribute to presentation of ideas, themes or settings. • Little or no relevant connection made between techniques and presentation of ideas, themes or settings. • Little relevant text selected to support response.
2	6-9	<ul style="list-style-type: none"> • Limited development of an interpretation of the ideas, themes or settings in the novel. • Limited understanding of how techniques contribute to presentation of ideas, themes or settings. • Limited relevant connection made between techniques and presentation of ideas, themes or settings. • Limited relevant text selected to support response.
3	10-14	<ul style="list-style-type: none"> • Some development of an interpretation of the ideas, themes or settings in the novel. • Some understanding of how techniques contribute to presentation of ideas, themes or settings. • Some relevant connection made between techniques and presentation of ideas, themes or settings. • Occasional relevant text selected to support response.
4	15-19	<ul style="list-style-type: none"> • Generally sound development of interpretations of the ideas, themes or settings in the novel. • Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Generally sound relevant connection made between techniques and presentation of ideas, themes or settings. • Mostly clear, relevant text selected to support response.
5	20-24	<ul style="list-style-type: none"> • Sound development of interpretations of the ideas, themes or settings in the novel. • Sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Sound relevant connection made between techniques and presentation of ideas, themes or settings. • Clear, relevant text selected to support response.

SECTION B: WRITING

Question Number	Question	
*9	<p>Your local council is planning some changes and has asked you to write a review of community facilities for young people. Write a review which includes suggestions for future improvements. In your review, you may wish to consider:</p> <ul style="list-style-type: none"> • a general introduction on existing community facilities for young people in your area • any gaps in community facilities for young people • affordable ideas for community facilities for young people • why the new community facilities would be welcome • any other ideas you may have. 	
	(24 marks)	
	Indicative content	
	<p>Responses may:</p> <ul style="list-style-type: none"> • refer to some/a range of community facilities aimed at young people • review the need for facilities currently not available, may draw on own experience and/or give specific, generalised examples • propose some/a range of facilities that could be made available • present some justifications for areas identified/recommended in review. <p>Candidates may focus on one particular aspect in response, but 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"> • Expresses ideas at a basic level. • Little awareness of the purpose and audience. • Basic vocabulary; little variety of sentence structure; little evidence of control. • Organisation is simple with little success in introducing and developing a response.
2	4-6	<ul style="list-style-type: none"> • Expresses ideas with limited appropriateness. • Limited grasp of the purpose and audience. • Limited evidence of control in the choice of vocabulary and sentence structure. • Organisation shows limited grasp of text structure, with opening and development, and limited use of appropriate paragraphing.
3	7-9	<ul style="list-style-type: none"> • Expresses ideas that are sometimes appropriate. • Some grasp of the purpose and audience. • Some evidence of control in the choice of vocabulary and sentence structures. • Organisation shows some grasp of text structure, with opening and development, and some appropriate paragraphing.

4	10-12	<ul style="list-style-type: none"> • Expresses ideas that are generally appropriate. • Generally sound grasp of the purpose and audience. • Generally sound evidence of control in the choice of vocabulary and sentence structures. • Organisation shows generally sound grasp of text structure, with opening and development, and broadly appropriate paragraphing.
5	13-16	<ul style="list-style-type: none"> • Expresses and develops ideas appropriately. • A clear sense of the purpose of the writing and audience. • Well-chosen vocabulary and shows some evidence of crafting in the construction of sentences. • Organisation is sound with a clear text structure, controlled paragraphing to reflect opening, development and closure, together with successful use of cohesive devices.

Band	Mark	AO4: (iii)
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Sentences show basic attempt to structure and control expression and meaning. A limited range of sentence structures is used. • Basic control of a range of punctuation devices, with little success in conveying intended emphasis and effects. • Spelling is basic in accuracy, with many slips which will hinder meaning.
2	4-6	<ul style="list-style-type: none"> • Sentences show some attempt to structure and control expression and meaning. Some variety of sentence structures used. • Some control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for some of the response. • Spelling is sometimes accurate, with some slips which may hinder meaning.
3	7-8	<ul style="list-style-type: none"> • Sentences are clearly structured, with sound control of expression and meaning. A reasonable selection of sentence structures are used. • Sound control of the full range of punctuation, enabling intended emphasis and effects to be conveyed for the majority of the response. • Spelling is mostly accurate, with occasional slips.

Question Number	Question	
*10	Write an article for an information guide recommending a place of interest in the UK that might be enjoyable to visit.	
	In your article, you may wish to consider: <ul style="list-style-type: none"> • features that make the place worth visiting • any helpful hints or tips for the visit • any other ideas you may have. 	
	(24 marks)	
	Indicative content	
	Responses may: <ul style="list-style-type: none"> • refer to some/a range of features about a place of interest • develop hints/tips in considerable detail or explore one/two in depth. <p>Candidates may focus on one particular aspect in response, but 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"> • Expresses ideas at a basic level. • Little awareness of the purpose and audience. • Basic vocabulary; little variety of sentence structure; little evidence of control. • Organisation is simple with little success in introducing and developing a response.
2	4-6	<ul style="list-style-type: none"> • Expresses ideas with limited appropriateness. • Limited grasp of the purpose and audience. • Limited evidence of control in the choice of vocabulary and sentence structure. • Organisation shows limited grasp of text structure, with opening and development, and limited use of appropriate paragraphing.
3	7-9	<ul style="list-style-type: none"> • Expresses ideas that are sometimes appropriate. • Some grasp of the purpose and audience. • Some evidence of control in the choice of vocabulary and sentence structures. • Organisation shows some grasp of text structure, with opening and development, and some appropriate paragraphing.
4	10-12	<ul style="list-style-type: none"> • Expresses ideas that are generally appropriate. • Generally sound grasp of the purpose and audience. • Generally sound evidence of control in the choice of vocabulary and sentence structures. • Organisation shows generally sound grasp of text structure, with opening and development, and broadly appropriate paragraphing.

5	13-16	<ul style="list-style-type: none"> • Expresses and develops ideas appropriately. • A clear sense of the purpose of the writing and audience. • Well-chosen vocabulary and shows some evidence of crafting in the construction of sentences. • Organisation is sound, with a clear text structure, controlled paragraphing to reflect opening, development and closure, together with successful use of cohesive devices.
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Band	Mark	AO4: (iii)
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Sentences show basic attempt to structure and control expression and meaning. A limited range of sentence structures is used. • Basic control of a range of punctuation devices, with little success in conveying intended emphasis and effects. • Spelling is basic in accuracy, with many slips which will hinder meaning.
2	4-6	<ul style="list-style-type: none"> • Sentences show some attempt to structure and control expression and meaning. Some variety of sentence structures used. • Some control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for some of the response. • Spelling is sometimes accurate, with some slips which may hinder meaning.
3	7-8	<ul style="list-style-type: none"> • Sentences are clearly structured, with sound control of expression and meaning. A reasonable selection of sentence structures are used. • Sound control of the full range of punctuation, enabling intended emphasis and effects to be conveyed for the majority of the response. • Spelling is mostly accurate, with occasional slips.

Edexcel GCSE

English Language

Unit 2: The Writer's Voice

Higher Tier

Sample Assessment Material

Time: 1 hour 45 minutes

Paper Reference

5EN2H/01

Questions and Extracts Booklet

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Answer ONE question from Section A and ONE question from Section B.

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SECTION A: READING

Answer ONE question in this section

Use this extract to answer Question 1.

Touching the Void

Extract taken from pages 54–55

The clouds closed in on us after half an hour, when we were on the east flank of the second summit. Ten minutes later we were lost in a white-out. There was no wind, and the snow fell silently in large heavy flakes. It was about two-thirty and we knew it would snow until late evening. We stood in silence, staring around us, trying to make out where we were.

'I think we should head down.'

'I don't know... no, not down. We must keep in touch with the ridge. Didn't you see those flutings on this side. We'd never get back up again.'

'Have we got past the second summit?'

'I think so, yes.'

'I can't see anything up there.'

The snow and cloud merged into a uniform blank whiteness. I could see no difference between snow and sky further than five feet from me.

'Wish we had a compass.'

As I spoke I noticed a lightening in the cloud above us. The sun shining weakly through the murk, cast the faintest of shadows on the ridge 100 feet above us, but before I had a chance to tell Simon, it was gone.

'I've just seen the ridge.'

'Where?'

'Straight above us. Can't see a thing now but I definitely saw it.'

'Right, I'll climb up and find out. If you stay here you'll have better luck stopping me if I don't see the edge of the ridge in time.'

He set off, and after a short time I had only the ropes moving through my hands to show me he was there. The snow fall was getting heavier. I felt the first twinges of anxiety. The ridge had turned out to be a lot more serious than we had ever imagined while our attention had been focused on the route up the West Face. I was about to call out to Simon and ask if he could see anything, but the words died on my lips as the ropes suddenly whipped out through my gloves. At the same time a deep heavy explosion of sound echoed through the clouds. The ropes ran unchecked through my wet icy gloves for a few feet then tugged sharply at my harness, pulling me chest-first into the snow slope. The roaring died away.

I knew at once what had happened. Simon must have fallen through the corniced ridge, yet the volume of sound suggested something more like a serac avalanche. I waited. The ropes remained taut with his body weight.

'Simon!' I yelled. 'You okay?'

There was no answer. I decided to wait before attempting to move up towards the ridge. If he was hanging over the west side I reckoned it would be some time before he sorted himself out and managed to regain the ridge.

Touching the Void

1 Answer all parts of the following question.

- (a) Explore how the language in the extract influences the reader's view of the challenges Joe and Simon experienced

You must include the examples of language features in your response.

(16)

- (b) Climbing in snowy mountains is a dangerous pastime.

Explore how the writer presents the dangers a climber experiences in **one** other part of *Touching the Void*.

Use examples of the language the writer uses to support your ideas.

(24)

(Total for Question 1 = 40 marks)

Use this extract to answer Question 2.

Anita and Me

Extract taken from pages 101–102

But soon afterwards, a rumour began, started by Sam Lowbridge who had made sure he was in the front row with the press when the body was hauled out of the water. 'Her was blue,' he said. 'Like every bit of blood wore gone from her little body...'

I remembered his testimony now, and shivered, seeing the triumph growing in Anita's face.

'Ar, the witch is after more kids now. Shame she can see right into yowr bedroom window, in't it?'

I swung my gaze across the fields and saw that our house was indeed directly, diagonally across from the Big House's gates.

'I don't care!' I blurted out. 'My mom knows loads of prayers anyway. She says them every night in my bedroom, before I sleep.'

Anita laughed. 'Them's no good! The witch is English, in't she? Yow need proper English prayers. Like Uncle Alan knows.'

The only one I could remember offhand from my Sunday sessions was the chant we uttered in unison which heralded the appearance of two plates of custard creams and paper cups of weak orange squash – 'For what we are about to receive, may the Lord make us truly thankful. Amen.' Me and Anita said it together, all the way to the Old Pit Head.

The fairground trailers were parked in what must have been the former car park attached to the old mine. A small brick office building near the base of the pit head had long crumbled away, and frost-withered hollyhocks and dandelions had broken through the concrete floor. This usually desolate rectangle was now a hive of activity as various stubble-brushed, burly men yelled to each other in smokey voices as they heaved around large lumps of machinery which would eventually become the Waltzer, the Octopus, the Helter Skelter and several sideshow stalls offering such delights as a free goldfish with every fallen coconut.

A row of caravans was parked alongside the back fence where a fire burned in a metal brazier and children's clothes hung stiffly on a makeshift washing line strung between two door handles. A group of pin-thin children were playing with some scrawny kittens near the brazier, whilst a tired, washed-out woman in a hairnet, stood leaning against her caravan door inhaling deeply on a cigarette. I was fascinated by these travelling people, envied them their ability to contain their whole home in a moving vehicle, and imagined how romantic it must be to just climb in and move off once boredom or routine set in. How many countries had they visited, I wondered, how many deserts and jungles had they driven through, setting up their rides and booths on shifting sands or crushed palm leaf floors. Maybe they had even been to India.

Anita and Me

2 Answer all parts of the following question.

(a) Explore how the language in the extract influences the reader's view of Anita.

You must include the examples of language features in your response.

(16)

(b) Anita's friendship with Meena often leads Meena away from her family.

Explore how the writer presents the effect of the friendship on Meena in **one** other part of the novel.

Use examples of the language the writer uses to support your ideas.

(24)

(Total for Question 2 = 40 marks)

Use this extract to answer Question 3.

Balzac and the Little Chinese Seamstress

Extract taken from pages 92–94

When planning our strategy a few days earlier we had come to the conclusion that the success of our illegal entry hinged on one thing: knowing where Four-Eyes had hidden his suitcase. How would we find it? Luo had pondered every conceivable solution, and in the end, thank God, he had come up with a plan. It had to be carried out during the farewell banquet. It was a unique opportunity: the poetess was no fool, of course, but she had reached the age at which being well organised becomes all-important. Little could be worse on the morning of her departure than a last-minute rush to get the suitcase from wherever it was hidden: everything would have to be ready in advance, and in impeccable order.

We crept up to the suitcase. It was tied with a thick rope of plaited straw, knotted crosswise. We removed the rope and raised the lid in silence. Inside, piles of books shone in the light of our torch: a company of great Western writers welcomed us with open arms. On top was our old friend Balzac, with five or six novels, then came Victor Hugo, Stendhal, Dumas, Flaubert, Baudelaire, Romain Rolland, Rousseau, Tolstoy, Gogol, Dostoevsky, and some English writers, too: Dickens, Kipling, Emily Brontë...

We were beside ourselves. My head reeled, as if I'd had too much to drink. I took the novels out of the suitcase one by one, opened them, studied the portraits of the authors, and passed them on to Luo. Brushing them with the tips of my fingers made me feel as if my pale hands were in touch with human lives.

'It reminds me of a scene in a film,' said Luo. 'You know, when a stolen suitcase turns out to be stuffed with money...'

'So, are you weeping tears of joy?' I said.

'No. All I feel is loathing.'

'Me too. Loathing for everyone who kept these books from us.'

Hearing myself utter this last sentence frightened me, as if there might be an eavesdropper hidden somewhere in the room. Such a remark, casually dropped, could cost several years in prison.

'Let's go!' Luo said, shutting the suitcase.

'Wait!'

'What's the matter?'

'I'm not sure... Let's have another think: Four-Eyes is bound to suspect us when he finds his suitcase gone. If he denounces us we'll be finished. Our parents aren't like the others, remember.'

'I told you before, his mother would never allow it, or the whole world would find out that her son's been harbouring forbidden books. And that would ruin his chances of leaving the Phoenix of the Sky.'

After a few moments' silence I reopened the suitcase: 'What if we just take a few? He won't notice.'

'But I want to read all of them,' Luo said resolutely.

He shut the suitcase again and, resting one hand on the lid like a Christian taking a solemn oath, he declared: 'With these books I shall transform the Little Seamstress. She'll never be a simple mountain girl again.'

Balzac and the Little Chinese Seamstress

3 Answer all parts of the following question.

- (a) Explore how the language in the extract influences the reader's view of the Narrator.

You must include the examples of language features in your response.

(16)

- (b) The Narrator's friendship with Luo leads him into taking risks.

Explore how the writer presents the risks the Narrator takes in **one** other part of the novel.

Use examples of the language the writer uses to support your ideas.

(24)

(Total for Question 3 = 40 marks)

Use this extract to answer Question 4.

Heroes

Extract taken from pages 52–53

I nodded towards Larry LaSalle and picked up my paddle. Glanced again at Nicole and saw her smile of approval. Planted my feet firmly on the floor and took a practise swing.

A roar went up from the crowd.

The game began.

My serve:

Paddle met ball. I didn't try for speed of spin, merely wanted to place the ball in proper position, without risk, and then play my defensive game. My heartbeat was steady, my body poised for action. The ball came back to me. I returned. Came again and again I returned. Larry LaSalle's return was placed perfectly, at the edge of the table, almost impossible for me to reach but somehow I reached it, returned it, throwing him off balance. My point. Next point his, then mine again. Then his.

We were half-way through the game, the score standing at 13 – 12, my serve, when I realized that he was letting me win, was guiding the game with such skill that no one but me realized what he was doing. He cleverly missed my returns by what seemed like a thousandth of an inch, feigning frustration, and placed his returns in seemingly impossible spots, but within my reach.

The noise of the crowd receded, diminished to a hush, broken only by the plopping of the ball on the table, the soft clunk of the ball on the rubber dimples of our paddles. A giant sigh rose from the crowd when an impressive point was made. I dared not take my eyes away from the game to look at Nicole.

Two games were being played at the same time, the sharp, take-no-prisoners game the hushed audience was observing and the subtle tender game in which Larry LaSalle was letting me win.

Finally, the score stood at 20 – 19. My favour. One point away from victory. I resisted meeting Larry LaSalle's eyes. It was still his serve. Crouching, waiting, I finally looked at him, saw his narrowed eyes. They were suddenly inscrutable, mysterious. A shudder made me tremble, as I realized that he could easily win the next two points and take the championship away from me. He could win it so easily and so humiliatingly that the crowd – Nicole – would know instantly that he had been toying with me all along.

The perfect serve came my way but my return was perfect. We entered a see-saw cycle, hit and return, repeating endlessly, near-misses and lunging stabs, until finally the ball came to my side, a breath-taking shot that veered to the table's edge, causing the crowd to gasp, although he and I knew that it was within my reach. His final gift to me. Lunging, I returned the ball to the only place it could go, impossible for him to return.

He led the cheers, the hollers and whistles of celebration. Dashing to my side of the table, he pumped my hand, hugged me furiously, his ear close enough for me to whisper: 'Thank you.' He turned me over to the crowd as the cheers continued, my name endlessly shouted. My eyes sought Nicole, found her joyous face, hands joined together, as if in prayer, eyes half-closed as if making herself an offering to me.

Heroes

4 Answer all parts of the following question.

- (a) Explore how the language in the extract influences the reader's view of the relationship between the narrator and Larry LaSalle.

You must include the examples of language features in your response.

(16)

- (b) Larry LaSalle likes to control people.

Explore the ways Larry controls people in **one** other part of the novel.

Use examples of the language the writer uses to support your ideas.

(24)

(Total for Question 4 = 40 marks)

Use this extract to answer Question 5.

Of Mice and Men

Extract taken from pages 114–115

Lennie removed his hat dutifully and laid it on the ground in front of him. The shadow in the valley was bluer, and the evening came fast. On the wind the sound of crashing in the brush came to them.

Lennie said, 'Tell how it's gonna be.'

George had been listening to the distant sounds. For a moment he was business-like. 'Look acrost the river, Lennie, an' I'll tell you so you can almost see it.'

Lennie turned his head and looked off across the pool and up the darkening slopes of the Gabilans. 'We gonna get a little place,' George began. He reached in his side pocket and brought out Carlson's Luger; he snapped off the safety, and the hand and gun lay on the ground behind Lennie's back. He looked at the back of Lennie's head, at the place where the spine and skull were joined.

A man's voice called from up the river, and another man answered.

'Go on,' said Lennie.

George raised the gun and his hand shook, and he dropped his hand to the ground again.

'Go on,' said Lennie. 'How's it gonna be. We gonna get a little place.'

'We'll have a cow,' said George. 'An' we'll have maybe a pig an' chickens...an' down the flat we'll have a...little piece alfalfa...'

'For the rabbits,' Lennie shouted.

'For the rabbits,' George repeated.

'And I get to tend the rabbits.'

'An' you get to tend the rabbits.'

Lennie giggled with happiness. 'An' live on the fatta the lan''

'Yes.'

Lennie turned his head.

'No, Lennie. Look down there acrost the river, like you can almost see the place.'

Lennie obeyed him. George looked down at the gun.

There were crashing footsteps in the brush now. George turned and looked toward them.

'Go on, George. When we gonna do it?'

'Gonna do it soon.'

'Me an' you.'

'You...an' me. Ever'body gonna be nice to you. Ain't gonna be no more trouble. Nobody gonna hurt nobody nor steal from 'em.'

Lennie said. 'I thought you was mad at me, George.'

'No,' said George. 'No, Lennie. I ain't mad. I never been mad, an' I ain't now. That's a thing I want ya to know.'

The voices came close now. George raised the gun and listened to the voices.

Lennie begged, 'Le's do it now. Le's get that place now.'

'Sure, right now. I gotta. We gotta.'

And George raised the gun and steadied it, and he brought the muzzle of it close to the back of Lennie's head. The hand shook violently, but his face set and his hand steadied. He pulled the trigger. The crash of the shot rolled up the hills and rolled down again. Lennie jarred, and then settled slowly forward to the sand, and he lay without quivering.

Of Mice and Men

5 Answer all parts of the following question.

- (a) Explore how the language in the extract influences the reader's view of the relationship between George and Lennie.

You must include the examples of language features in your response.

(16)

- (b) In their relationship, George looks after Lennie.

Explore the ways George looks after Lennie in one other part of the novel.

Use examples of the language the writer uses to support your ideas.

(24)

(Total for Question 5 = 40 marks)

Use this extract to answer Question 6.

Rani and Sukh

Extract taken from pages 82–84

'She'll like you Rani,' he said as we were walking through town to her flat.

She'd been back in the country for a few days and I was nervous as anything, what with trying to keep an eye out for snooping auntie-jis who might tell my mum that they'd seen me and attempting to put a brave face on my apprehension.

'How do you know she'll like me? What if she doesn't think I'm good enough for you or something?' I said, as we ran across a busy road to avoid being mown down by a bus.

'I've told her all about you... she said – Watch the bus! – she said that you sound lovely.'

'Yeah, but she might not think that I'm lovely when we meet,' I moaned.

Sukh just ignored me and five minutes later we were standing outside Parvy's door. I'd been there countless times in the previous few months but that didn't help. I had butterflies and my mouth was dry. I was really nervous – so nervous that I felt like puking. Sukh got out his keys and started to unlock the door.

I followed him in, the nerves coming back even stronger. I mean, Parvy obviously meant a lot to Sukh and I'd never been in this kind of situation. The way he'd described her made her sound really great. I just hoped she would like me...

'In here, Sukh,' shouted his sister from the living room, where some R & B CD was playing.

We went through the door and Parvy stood up to greet us. She was tall and fair, with long, straight hair, and wore bootcut jeans, Nike trainers and a little red T-shirt with a henna motif. She was stunning. Instinctively I touched my face and straightened my clothes before smiling at her. She smiled back, her eyes studying my features.

'Parv – this is Rani,' introduced Sukh. 'Rani Sandhu.'

'Hi!' I said, all chirpy, likeable girl, smiling even wider. I was doing it again. Please like me...please like me...

Parvy looked at Sukh and then at me and then back to her brother. 'What was your surname again, Rani?' she asked, in a friendly voice that disguised what a strange question it was.

I smiled back anyway. 'Sandhu,' I told her.

She looked at Sukh as though something was wrong. I straightened my clothes again. Touched my nose and hair. Was something wrong? Did I look silly? Had I said something wrong?

'Your old man – your dad – what does he do ...?' she asked gently.

I was puzzled now and just stared at her. What did my dad – ?

'He owns a factory and some shops – hosiery and that, Parv,' Sukh interjected, replying for me.

Parvy sat down and swallowed. She looked at Sukh. Looked at me. Looked at her hands. Then she turned to me and tried to smile. But it just didn't happen. I felt like a child in the middle of a supermarket suddenly unsure of where her mum was. Lost. Confused.

Rani and Sukh

6 Answer all parts of the following question.

- (a) Explore how the language in the extract influences the reader's view of the relationship between Rani and Sukh.

You must include the examples of language features in your response.

(16)

- (b) Rani's relationship with Sukh leads her into trouble with her own family.

Explore the effect of this trouble on Rani in **one** other part of the novel.

Use examples of the language the writer uses to support your ideas.

(24)

(Total for Question 6 = 40 marks)

Use this extract to answer Question 7.

Riding the Black Cockatoo

Extract taken from pages 1–3

Have you ever blurted something out in conversation, and a nanosecond later wished that you'd kept your trap shut? Well, that's the way my family secret came out – *blurt!* And once my secret was out, it just sat for all to see, like a bright blue jellyfish washed up by a king tide, stranded between the double glare of sun and sand, wishing it could wobble back into the ocean and glide inconspicuously once more among a billion other jellyfish secrets.

{LATE AUGUST–EARLY NOVEMBER 2005}

This story goes way back, further back than any of us can imagine. But it became part of my family's dreaming just before I was born, 40 years ago. Like a distant storm flickering across the horizon, this story crept across the landscape patiently; it knew just when to announce itself, just when to hit. And when this story first began to rattle my windows I was a man – or perhaps just a boy – lost, still trying to find my path.

I'd tried lots of things in life, but nothing had stuck. I still hadn't found what I was meant to do, what I was supposed to be. I had a wife now, and two daughters who seemed to be blowing out birthday candles every other Sunday. I felt time was ebbing away. So I enrolled at university as a mature-age student and began a double degree in arts and education; I was – to everyone's great relief – soon to become a teacher. And it was there that I enrolled in a class called 'Indigenous Writing'. This class was a departure from the other subjects I'd been studying. I'd signed up for Indigenous Studies units in previous semesters but always chickened out at the last minute and changed to something 'safer'. I was unsettled by so many things surrounding Aboriginal Australia; I felt ashamed of my own ignorance of their culture, I felt guilty and dirty over our theft of their country, and deep down, perhaps I was afraid that they possessed 'something' that if unleashed might upset the nice orderly nature of my white world. But I knew that I had to learn about Aboriginal culture and history – after all, I was studying to become a teacher, and an understanding of Australia's traditional owners seemed to me as important as anything I might teach in maths or science. So Indigenous Writing seemed a soft way in, and besides, the unit covered indigenous writing from all over the world, so it wouldn't be too confronting, too uncomfortable, *too* Aboriginal.

It was a small class of about fifteen, and the discussions meandered all over the place like a long, winding creek. Our lecturer was one of the sharpest people I had ever met, and the reading list she prepared read like the itinerary from an adventure holiday company; Inuit short stories, nineteenth-century anti-colonial novellas, Native American chants, desert poetry. It was like sliding into a warm bath with a stack of *National Geographics* close at hand.

Riding the Black Cockatoo

7 Answer all parts of the following question.

- (a) Explore how the language in the extract influences the reader's view of the narrator.

You must include the examples of language features in your response.

(16)

- (b) John receives help from many people.

Explore the language used to describe the help he receives in one other part of the novel.

Use examples of the language the writer uses to support your ideas.

(24)

(Total for Question 7 = 40 marks)

Use this extract to answer Question 8

To Kill a Mockingbird

Extract taken from pages 199–200

'Well, I said I best be goin', I couldn't do nothin' for her, an' she says oh yes I could, an' I ask her what, and she says to just step on that chair yonder an' git that box down from on top of the chiffarobe.'

'Not the same chiffarobe you busted up?' asked Atticus.

The witness smiled. 'Naw, suh, another one. Most as tall as the room. So I done what she told me, an' I was just reachin' when the next thing I knows she – she'd grabbed me round the legs, grabbed me round th' legs, Mr Finch. She scared me so bad I hopped down an' turned the chair over – that was the only thing, only furniture, 'sturbed in that room, Mr Finch, when I left it. I swear 'fore God.'

'What happened after you turned the chair over?'

Tom Robinson had come to a dead stop. He glanced at Atticus, then at the jury, then at Mr Underwood sitting across the room.

'Tom, you're sworn to tell the whole truth. Will you tell it?'

Tom ran his hand nervously over his mouth.

'What happened after that?'

'Answer the question,' said Judge Taylor. One-third of his cigar had vanished.

'Mr Finch, I got down offa that chair an' turned around an' she sorta jumped on me.'

'Jumped on you? Violently?'

'No suh, she – she hugged me. She hugged me round the waist.'

This time Judge Taylor's gavel came down with a bang, and as it did overhead lights went on in the courtroom. Darkness had not come, but the afternoon sun had left the windows. Judge Taylor quickly restored order.

'Then what did she do?'

The witness swallowed hard. 'She reached up an' kissed me 'side of th' face. She says she never kissed a grown man before an' she might as well kiss a nigger. She says what her papa do to her don't count. She says, "Kiss me back, nigger." I say Miss Mayella, lemme outa here an' tried to run but she got her back to the door an' I'da had to push her. I didn't wanta harm her, Mr Finch, an' I say lemme pass, but just when I say it Mr Ewell yonder hollered through th' window.'

'What did he say?'

Tom Robinson swallowed again, and his eyes widened. 'Somethin' not fittin' to say – not fittin' for these folks''n chillun to hear – '

'What did he say, Tom? You *must* tell the jury what he said.'

Tom Robinson shut his eyes tight. 'He says You goddamn whore, I'll kill ya.'"

'Then what happened?'

'Mr Finch, I was runnin' so fast I didn't know what happened.'

'Tom, did you rape Mayella Ewell?'

'I did not, suh.'

'Did you harm her in any way?'

'I did not, suh.'

'Did you resist her advances?'

'Mr Finch, I tried. I tried to 'thout bein' ugly to her. I didn't wanta be ugly, I didn't wanta push her or nothin'.

To Kill a Mockingbird

8 Answer all parts of the following question.

(a) Explore how the language in the extract influences the reader's view of Tom.

You must include the examples of language features in your response.

(16)

(b) The trial of Tom Robinson affects the whole community.

Explore how the decision by Atticus Finch to defend Tom Robinson affects one major character in **one** other part of the novel.

Use examples of the language the writer uses to support your ideas.

(24)

(Total for Question 8 = 40 marks)

TOTAL FOR SECTION A = 40 MARKS

SECTION B: WRITING

Answer **ONE** question in this section.

EITHER

***9** Your local council is planning some changes and has asked you to write a review of community facilities for young people.

Write a review which includes suggestions for future improvements.

(24)

OR

***10** Write an article for an information guide recommending a place of interest in the UK that might be enjoyable to visit.

(24)

TOTAL FOR SECTION B = 24 MARKS
TOTAL FOR PAPER = 64 MARKS

Write your name here

Surname

Other names

Centre Number

Candidate Number

Edexcel GCSE

English Language

Unit 2: The Writer's Voice

Higher Tier

Sample Assessment Material

Time: 1 hour 45 minutes

Paper Reference

5EN2H/01

You must have:

Questions and Extracts Booklet (enclosed)

Total Marks

Instructions

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

Information

- The total mark for this paper is 64.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*
- Questions labelled with an **asterisk** (*) are ones where the quality of your written communication will be assessed
– *you should take particular care on these questions with your spelling, punctuation and grammar, as well as the clarity of expression.*

Advice

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

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Turn over

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SECTION A: READING

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

Chosen Question Number: **Question 1** **Question 2**
 Question 3 **Question 4**
 Question 5 **Question 6**
 Question 7 **Question 8**

Chosen Extract:

Write your answers to Section A Questions (a) and (b) here:

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Blank lined area for writing answers.

The live question paper will contain further pages of lines.

TOTAL FOR SECTION A = 40 MARKS

Blank writing area with horizontal dotted lines.

The live question paper will contain further pages of lines.

TOTAL FOR SECTION B = 24 MARKS
TOTAL FOR PAPER = 64 MARKS

Mark Scheme

This booklet contains the mark schemes 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 score through passages they consider to be completely irrelevant, they have made every effort to appreciate the candidate's approach to the question.

A crossed out response should be marked if there is no other response on the paper.

Assessment Objectives

The following Assessment Objectives will be assessed in this unit and are referenced in the mark grids:

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: NON-FICTION TEXT

Touching the Void

Question Number	Question	
1(a)	Explore how the language in the extract influences the reader's view of the challenges Joe and Simon experienced. You must include the examples of language features in your response.	
	(16 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> • references to the weather and its changes • the discussion about what to do next • words such as 'lost', ' ' and 'uniform blank whiteness' show the dangers • references to lack of safety planning, 'wish we had a compass' <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 reader's views.</p>	
Band	Mark	
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Generally sound exploration of how the writer uses techniques to create effect. • Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Generally sound relevant connection made between techniques and presentation of ideas, themes or settings. • Mostly clear, relevant textual reference to support response.
2	4-6	<ul style="list-style-type: none"> • Sound exploration of how the writer uses techniques to create effect. • Sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Sound relevant connection made between techniques and presentation of ideas, themes or settings. • Clear, relevant textual reference to support response.
3	7-10	<ul style="list-style-type: none"> • Thorough exploration of how the writer uses techniques to create effect. • Thorough understanding of how techniques contribute to presentation of ideas, themes or settings. • Sustained relevant connection made between techniques and presentation of ideas, themes or settings. • Sustained, relevant textual reference to support response.
4	11-13	<ul style="list-style-type: none"> • Assured exploration of how the writer uses techniques to create effect. • Assured understanding of how techniques contribute to presentation of ideas, themes or settings. • Pertinent relevant connection made between techniques and presentation of ideas, themes or settings. • Pertinent, relevant textual reference to support response.

5	14-16	<ul style="list-style-type: none">• Perceptive exploration of how the writer uses techniques to create effect.• Perceptive understanding of how techniques contribute to presentation of ideas, themes or settings.• Discriminating relevant connection made between techniques and presentation of ideas, themes or settings.• Convincing, relevant textual reference to support response.
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Question Number	Question	
1(b)	Climbing in snowy mountains is a dangerous pastime. Explore how the writer presents the dangers a climber experiences in one other part of Touching the Void. Use examples of the language the writer uses to support your ideas.	
	(24 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> • reference to any short relevant section • reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives eg Joe has been cut loose. He does not want to wait for death on the ledge. He faces getting down the mountain alone. • Reference to descriptive and/or informative language relevant to the question <ul style="list-style-type: none"> • use of informative language to draw attention to physical wellbeing eg ' I took my mitts and inner gloves off, and examined my fingers'. • Joe's description of his reactions eg 'sobbed quietly'; 'feeling overwhelmed' • he faces getting down the mountain alone eg 'I abseiled down the slope to the drop' <p>Reward any other examples of use of language that are linked with writer's ideas and perspectives.</p>	
Band	Mark	
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> • Generally sound development of interpretations of the ideas, themes or settings in the novel • Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Generally sound relevant connection made between techniques and presentation of ideas, themes or settings. • Mostly clear, relevant text selected to support response.
2	6- 9	<ul style="list-style-type: none"> • Sound development of interpretations of the ideas, themes or settings in the novel. • Sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Sound relevant connection made between techniques and presentation of ideas, themes or settings. • Clear, relevant text selected to support response.
3	10- 14	<ul style="list-style-type: none"> • Development of interpretations of the ideas, themes or settings in the novel is thorough. • Thorough understanding of how techniques contribute to presentation of ideas, themes or settings. • Sustained relevant connection made between techniques and presentation of ideas, themes or settings. • Sustained, relevant text selected to support response.

4	15-19	<ul style="list-style-type: none"> • Assured development of interpretations of the ideas, themes or settings in the novel. • Assured understanding of how techniques contribute to presentation of ideas, themes or settings. • Pertinent relevant connection made between techniques and presentation of ideas, themes or settings. • Pertinent, relevant text selected to support response.
5	20-24	<ul style="list-style-type: none"> • Interpretation of ideas, themes or settings in the novel is developed and sustained. • Perceptive understanding of how techniques contribute to presentation of ideas, themes or settings. • Discriminating relevant connection made between techniques and presentation of ideas, themes or settings. • Convincing, relevant text selected to support response.

Anita and Me

Question Number	Question	
2(a)	Explore how the language in the extract influences the reader's view of Anita. You must include the examples of language features in your response.	
	(16 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> • Anita refers to 'shame' but is enjoying teasing • Narrator 'blurted' - shows Anita can upset others • 'laughed' - Anita is amused by narrator's reaction • refers to woman as 'witch' so she wants to scare friend, also uses negative term • Anita dismisses what friend says - 'them's no good' • Anita does not respect her friend's prayers implies they are not 'proper' • reaction of narrator to Anita 'swung my gaze' shows that Anita influences others. <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 reader.</p>	
Band	Mark	
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Generally sound exploration of how the writer uses techniques to create effect. • Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Generally sound relevant connection made between techniques and presentation of ideas, themes or settings. • Mostly clear, relevant textual reference to support response.
2	4-6	<ul style="list-style-type: none"> • Sound exploration of how the writer uses techniques to create effect. • Sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Sound relevant connection made between techniques and presentation of ideas, themes or settings. • Clear, relevant textual reference to support response.
3	7-10	<ul style="list-style-type: none"> • Thorough exploration of how the writer uses techniques to create effect. • Thorough understanding of how techniques contribute to presentation of ideas, themes or settings. • Sustained relevant connection made between techniques and presentation of ideas, themes or settings. • Sustained, relevant textual reference to support response.

4	11-13	<ul style="list-style-type: none"> • Assured exploration of how the writer uses techniques to create effect. • Assured understanding of how techniques contribute to presentation of ideas, themes or settings. • Pertinent relevant connection made between techniques and presentation of ideas, themes or settings. • Pertinent, relevant textual reference to support response.
5	14-16	<ul style="list-style-type: none"> • Perceptive exploration of how the writer uses techniques to create effect. • Perceptive understanding of how techniques contribute to presentation of ideas, themes or settings. • Discriminating relevant connection made between techniques and presentation of ideas, themes or settings. • Convincing, relevant textual reference to support response.

Question Number	Question	
2(b)	Anita's friendship with Meena often leads Meena away from her family. Explore how the writer presents the effect of the friendship on Meena in one other part of the novel. Use examples of the language the writer uses to support your ideas.	
	(24 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> • reference to any short relevant section • descriptions of how the writer presents the friendship between Meena and Anita and its effects in the chosen section • reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives eg when Anita first speaks to Meena about the butterfly eggs on the privet and encourages her to go along with her • Reference to the writer's use of language (eg descriptive or informative language; use of dialogue) relevant to the question <ul style="list-style-type: none"> • the writer's use of language to show the nature of the friendship and how it affected Meena, eg 'I was happy to follow her a respectable few paces behind.' (Meena is happy but has sense of inferior status.) • the writer's use of language about the way they speak or act when they are together, eg: 'I was privileged to be in her company...physically ached to be with them' (Meena has a sense of good fortune to be allowed to be a friend.) • the writer's use of language to show how Meena's life is affected by her friendship with Anita, eg: 'I never expected them to even notice me. Until today.' (Meena now feels accepted by the older group of girls, much to her surprise.) <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives.</p>	
Band	Mark	
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> • Generally sound development of interpretations of the ideas, themes or settings in the novel • Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Generally sound relevant connection made between techniques and presentation of ideas, themes or settings. • Mostly clear, relevant text selected to support response.
2	6- 9	<ul style="list-style-type: none"> • Sound development of interpretations of the ideas, themes or settings in the novel • Sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Sound relevant connection made between techniques and presentation of ideas, themes or settings. • Clear, relevant text selected to support response.

3	10- 14	<ul style="list-style-type: none"> • Development of interpretations of the ideas, themes or settings in the novel is thorough. • Thorough understanding of how techniques contribute to presentation of ideas, themes or settings. • Sustained relevant connection made between techniques and presentation of ideas, themes or settings. • Sustained, relevant text selected to support response.
4	15-19	<ul style="list-style-type: none"> • Assured development of interpretations of the ideas, themes or settings in the novel. • Assured understanding of how techniques contribute to presentation of ideas, themes or settings. • Pertinent relevant connection made between techniques and presentation of ideas, themes or settings. • Pertinent, relevant text selected to support response.
5	20-24	<ul style="list-style-type: none"> • Interpretation of ideas, themes or settings in the novel is developed and sustained. • Perceptive understanding of how techniques contribute to presentation of ideas, themes or settings. • Discriminating relevant connection made between techniques and presentation of ideas, themes or settings. • Convincing, relevant text selected to support response.

Balzac and the Little Chinese Seamstress

Question Number	Question	
3(a)	Explore how the language in the extract influences the reader's view of the Narrator. You must include the examples of language features in your response.	
	(16 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> • 'as ifwere in touch with human lives' Narrator is sensitive/thoughtful/caring • 'loathing, frightened' - Narrator lives in fear and resents those in control • 'weeping' thinks of how Luo is not afraid to talk about emotions • 'brushing' with 'tips of my fingers' - handles books with great care, places value on them • 'eavesdropper' 'hidden' - Narrator is afraid to be heard. <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 reader.</p>	
Band	Mark	
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Generally sound exploration of how the writer uses techniques to create effect. • Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Generally sound relevant connection made between techniques and presentation of ideas, themes or settings. • Mostly clear, relevant textual reference to support response.
2	4-6	<ul style="list-style-type: none"> • Sound exploration of how the writer uses techniques to create effect. • Sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Sound relevant connection made between techniques and presentation of ideas, themes or settings. • Clear, relevant textual reference to support response.
3	7-10	<ul style="list-style-type: none"> • Thorough exploration of how the writer uses techniques to create effect. • Thorough understanding of how techniques contribute to presentation of ideas, themes or settings. • Sustained relevant connection made between techniques and presentation of ideas, themes or settings. • Sustained, relevant textual reference to support response.

4	11-13	<ul style="list-style-type: none"> • Assured exploration of how the writer uses techniques to create effect. • Assured understanding of how techniques contribute to presentation of ideas, themes or settings. • Pertinent relevant connection made between techniques and presentation of ideas, themes or settings. • Pertinent, relevant textual reference to support response.
5	14-16	<ul style="list-style-type: none"> • Perceptive exploration of how the writer uses techniques to create effect. • Perceptive understanding of how techniques contribute to presentation of ideas, themes or settings. • Discriminating relevant connection made between techniques and presentation of ideas, themes or settings. • Convincing, relevant textual reference to support response.

Question Number	Question	
3(b)	<p>The Narrator's friendship with Luo leads him into taking risks. Explore how the writer presents the risks the Narrator takes in one other part of the novel. Use examples of the language the writer uses to support your ideas.</p>	
	(24 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> • reference to any short relevant section • descriptions of how the writer presents the activities and behaviour of the Narrator in relation to the risks he takes in the chosen section • reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives eg getting songs for Four-Eyes - dressing up and pretending to be an official of the people • reference to the writer's use of language (eg descriptive or informative language; use of dialogue) relevant to the question <ul style="list-style-type: none"> • the writer's use of language about the nature of his physical or mental preparation, eg 'it was an exact copy of the jacket worn by Chairman Mao' (Chooses disguise carefully.) • the writer's use of language about the nature and seriousness of the dangers faced, eg: 'As we had never ventured into this wild and forsaken part of the mountain before, we very nearly lost our way' (Difficult territory to find your way in.) • the writer's use of language to show the Narrator's reactions/thoughts/feelings about life after facing the dangers, eg: 'Never in my life had I behaved in this way. I regretted this incognito visit, rashly undertaken to accomplish an impossible mission on behalf of Four-Eyes'. (Wishes he had never got into the situation.) <p>Reward any other examples of use of language that are linked with the writer's ideas and perspectives.</p>	
Band	Mark	
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> • Generally sound development of interpretations of the ideas, themes or settings in the novel • Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Generally sound relevant connection made between techniques and presentation of ideas, themes or settings. • Mostly clear, relevant text selected to support response.
2	6- 9	<ul style="list-style-type: none"> • Sound development of interpretations of the ideas, themes or settings in the novel • Sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Sound relevant connection made between techniques and presentation of ideas, themes or settings. • Clear, relevant text selected to support response.

3	10- 14	<ul style="list-style-type: none"> • Development of interpretations of the ideas, themes or settings in the novel is thorough. • Thorough understanding of how techniques contribute to presentation of ideas, themes or settings. • Sustained relevant connection made between techniques and presentation of ideas, themes or settings. • Sustained, relevant text selected to support response.
4	15-19	<ul style="list-style-type: none"> • Assured development of interpretations of the ideas, themes or settings in the novel. • Assured understanding of how techniques contribute to presentation of ideas, themes or settings. • Pertinent relevant connection made between techniques and presentation of ideas, themes or settings. • Pertinent, relevant text selected to support response.
5	20-24	<ul style="list-style-type: none"> • Interpretation of ideas, themes or settings in the novel is developed and sustained. • Perceptive understanding of how techniques contribute to presentation of ideas, themes or settings. • Discriminating relevant connection made between techniques and presentation of ideas, themes or settings. • Convincing, relevant text selected to support response.

Heroes

Question Number	Question	
4(a)	Explore how the language in the extract influences the reader's view of the relationship between the narrator and Larry LaSalle. You must include the examples of language features in your response.	
	(16 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> • 'My favour'. 'One point away from victory'. Use of short sentences to show tension between the narrator and Larry LaSalle • 'resisted' 'finally' - narrator has to work hard not to look at Larry LaSalle suggests that Larry LaSalle dominates narrator/makes narrator feel uncomfortable • 'Crouching, waiting' - verbs narrator uses show that he is nervous and possibly at a disadvantage in relation to Larry LaSalle • 'narrowed' 'inscrutable' 'mysterious'. Choice of words to describe Larry LaSalle suggests that narrator finds Larry LaSalle difficult to understand • 'shudder' 'tremble' - narrator is very nervous about the outcome of the match. <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 reader.</p>	
Band	Mark	
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Generally sound exploration of how the writer uses techniques to create effect. • Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Generally sound relevant connection made between techniques and presentation of ideas, themes or settings. • Mostly clear, relevant textual reference to support response.
2	4-6	<ul style="list-style-type: none"> • Sound exploration of how the writer uses techniques to create effect. • Sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Sound relevant connection made between techniques and presentation of ideas, themes or settings. • Clear, relevant textual reference to support response.
3	7-10	<ul style="list-style-type: none"> • Thorough exploration of how the writer uses techniques to create effect. • Thorough understanding of how techniques contribute to presentation of ideas, themes or settings. • Sustained relevant connection made between techniques and presentation of ideas, themes or settings. • Sustained, relevant textual reference to support response.

4	11-13	<ul style="list-style-type: none"> • Assured exploration of how the writer uses techniques to create effect. • Assured understanding of how techniques contribute to presentation of ideas, themes or settings. • Pertinent relevant connection made between techniques and presentation of ideas, themes or settings. • Pertinent, relevant textual reference to support response.
5	14-16	<ul style="list-style-type: none"> • Perceptive exploration of how the writer uses techniques to create effect. • Perceptive understanding of how techniques contribute to presentation of ideas, themes or settings. • Discriminating relevant connection made between techniques and presentation of ideas, themes or settings. • Convincing, relevant textual reference to support response.

Question Number	Question	
4(b)	Larry LaSalle likes to control people. Explore the ways Larry controls people in one other part of the novel. Use examples of the language the writer uses to support your ideas.	
	(24 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> • reference to any short relevant section • descriptions of how the writer presents the activities and behaviour of Larry towards other characters in the chosen section • reference to plot or sequence or character information only when commenting on the writer’s ideas and perspectives eg the re-opening of the Wreck Centre after his return from war, leading to the rape of Nicole • Reference to the writer’s use of language (eg descriptive or informative language; use of dialogue) relevant to the question: <ul style="list-style-type: none"> • the writer’s use of language to show Larry’s methods of winning other people’s confidence. ““My favourite champion and my favourite dancer”, he said.’ (Use of flattery to win over people) • the writer’s use of language about how Larry treats, uses or exploits other people, eg: ““Nicole and I are going to have one last dance”, he said. “Just her and me alone. It’s important, Francis.”” (Exploits the situation to get Nicole alone and away from Francis) • the writer’s use of language to show how Larry thinks and feels about himself and his actions, eg: “I saw Larry raising his eyebrows at me, the way he looked at me when I made a stupid move at table tennis””. (Larry’s sense of his own superiority.) <p>Reward any other examples of use of language that are linked with the writer’s ideas and perspectives.</p>	
Band	Mark	
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> • Generally sound development of interpretations of the ideas, themes or settings in the novel • Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Generally sound relevant connection made between techniques and presentation of ideas, themes or settings. • Mostly clear, relevant text selected to support response.
2	6- 9	<ul style="list-style-type: none"> • Sound development of interpretations of the ideas, themes or settings in the novel • Sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Sound relevant connection made between techniques and presentation of ideas, themes or settings. • Clear, relevant text selected to support response.

3	10- 14	<ul style="list-style-type: none"> • Development of interpretations of the ideas, themes or settings in the novel is thorough. • Thorough understanding of how techniques contribute to presentation of ideas, themes or settings. • Sustained relevant connection made between techniques and presentation of ideas, themes or settings. • Sustained, relevant text selected to support response.
4	15-19	<ul style="list-style-type: none"> • Assured development of interpretations of the ideas, themes or settings in the novel. • Assured understanding of how techniques contribute to presentation of ideas, themes or settings. • Pertinent relevant connection made between techniques and presentation of ideas, themes or settings. • Pertinent, relevant text selected to support response.
5	20-24	<ul style="list-style-type: none"> • Interpretation of ideas, themes or settings in the novel is developed and sustained. • Perceptive understanding of how techniques contribute to presentation of ideas, themes or settings. • Discriminating relevant connection made between techniques and presentation of ideas, themes or settings. • Convincing, relevant text selected to support response.

Of Mice and Men

Question Number	Question	
5(a)	Explore how the language in the extract influences the reader's view of the relationship between George and Lennie. You must include the examples of language features in your response.	
	(16 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> • refers to 'Me an' you' to show that they are always together and there is no one else • words such as 'trouble', 'hurt' and 'steal' shows that they have had to overcome problems together • Lennie does not want George to be unhappy with him - 'mad at me' • George is in charge in the relationship and reassures Lennie - 'I ain't mad', 'no more trouble'. <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 reader.</p>	
Band	Mark	
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Generally sound exploration of how the writer uses techniques to create effect. • Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Generally sound relevant connection made between techniques and presentation of ideas, themes or settings. • Mostly clear, relevant textual reference to support response.
2	4-6	<ul style="list-style-type: none"> • Sound exploration of how the writer uses techniques to create effect. • Sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Sound relevant connection made between techniques and presentation of ideas, themes or settings. • Clear, relevant textual reference to support response.
3	7-10	<ul style="list-style-type: none"> • Thorough exploration of how the writer uses techniques to create effect. • Thorough understanding of how techniques contribute to presentation of ideas, themes or settings. • Sustained relevant connection made between techniques and presentation of ideas, themes or settings. • Sustained, relevant textual reference to support response.

4	11-13	<ul style="list-style-type: none"> • Assured exploration of how the writer uses techniques to create effect. • Assured understanding of how techniques contribute to presentation of ideas, themes or settings. • Pertinent relevant connection made between techniques and presentation of ideas, themes or settings. • Pertinent, relevant textual reference to support response.
5	14-16	<ul style="list-style-type: none"> • Perceptive exploration of how the writer uses techniques to create effect. • Perceptive understanding of how techniques contribute to presentation of ideas, themes or settings. • Discriminating relevant connection made between techniques and presentation of ideas, themes or settings. • Convincing, relevant textual reference to support response.

Question Number	Question	
5(b)	In their relationship, George looks after Lennie. Explore the ways George looks after Lennie in one other part of the novel. Use examples of the language the writer uses to support your ideas.	
	(24 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> • reference to any short relevant section • reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives eg George looking after Lenny in the bunk house (Chapter 2). George tries to calm Lennie down and make him aware of possible dangers. • Reference to descriptive and/or informative language relevant to the question: <ul style="list-style-type: none"> • eg George uses simple language and short sentences with Lennie. He asks Lennie simple, direct questions often using his name to keep Lennie calm and out of trouble. 'Look Lennie. You try to keep away from him, will you?' (Chapter 2) • eg George keeps Lennie happy by telling George that they are together and that they have a future, unlike a lot of guys that work on ranches . 'We got a future' (Chapter 1) • eg The writer describes their relationship as one that is very close. George is very caring of Lennie and Lennie sees George as a father-figure. 'Good boy! That's fine, Lennie! Maybe you're getting' better' (Chapter 1). <p>Reward any other examples of use of language that are linked with writer's ideas and perspectives.</p>	
Band	Mark	
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> • Generally sound development of interpretations of the ideas, themes or settings in the novel • Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Generally sound relevant connection made between techniques and presentation of ideas, themes or settings. • Mostly clear, relevant text selected to support response.
2	6- 9	<ul style="list-style-type: none"> • Sound development of interpretations of the ideas, themes or settings in the novel • Sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Sound relevant connection made between techniques and presentation of ideas, themes or settings. • Clear, relevant text selected to support response.

3	10- 14	<ul style="list-style-type: none"> • Development of interpretations of the ideas, themes or settings in the novel is thorough. • Thorough understanding of how techniques contribute to presentation of ideas, themes or settings. • Sustained relevant connection made between techniques and presentation of ideas, themes or settings. • Sustained, relevant text selected to support response.
4	15-19	<ul style="list-style-type: none"> • Assured development of interpretations of the ideas, themes or settings in the novel. • Assured understanding of how techniques contribute to presentation of ideas, themes or settings. • Pertinent relevant connection made between techniques and presentation of ideas, themes or settings. • Pertinent, relevant text selected to support response.
5	20-24	<ul style="list-style-type: none"> • Interpretation of ideas, themes or settings in the novel is developed and sustained. • Perceptive understanding of how techniques contribute to presentation of ideas, themes or settings. • Discriminating relevant connection made between techniques and presentation of ideas, themes or settings. • Convincing, relevant text selected to support response.

Rani and Sukh

Question Number	Question	
6(a)	Explore how the language in the extract influences the reader’s view of the relationship between Rani and Sukh. You must include the examples of language features in your response.	
	(16 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> • ‘How do you know she’ll like me?’ - able to express concerns/self doubt • conversation used to show that they can talk openly to each other • ‘-Watch the bus!’ - concern for each other and both preoccupied with meeting Parvy • ‘moaned’ - hews Rani is concerned that she is not good enough - wants it all to go well for them • ‘lovely’ - close relationship, Sukh wants to reassure Rani. <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 reader.</p>	
Band	Mark	
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Generally sound exploration of how the writer uses techniques to create effect. • Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Generally sound relevant connection made between techniques and presentation of ideas, themes or settings. • Mostly clear, relevant textual reference to support response.
2	4-6	<ul style="list-style-type: none"> • Sound exploration of how the writer uses techniques to create effect. • Sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Sound relevant connection made between techniques and presentation of ideas, themes or settings. • Clear, relevant textual reference to support response.
3	7-10	<ul style="list-style-type: none"> • Thorough exploration of how the writer uses techniques to create effect. • Thorough understanding of how techniques contribute to presentation of ideas, themes or settings. • Sustained relevant connection made between techniques and presentation of ideas, themes or settings. • Sustained, relevant textual reference to support response.

4	11-13	<ul style="list-style-type: none"> • Assured exploration of how the writer uses techniques to create effect. • Assured understanding of how techniques contribute to presentation of ideas, themes or settings. • Pertinent relevant connection made between techniques and presentation of ideas, themes or settings. • Pertinent, relevant textual reference to support response.
5	14-16	<ul style="list-style-type: none"> • Perceptive exploration of how the writer uses techniques to create effect. • Perceptive understanding of how techniques contribute to presentation of ideas, themes or settings. • Discriminating relevant connection made between techniques and presentation of ideas, themes or settings. • Convincing, relevant textual reference to support response.

Question Number	Question	
6(b)	Rani's relationship with Sukh leads her into trouble with her own family. Explore the effect of this trouble on Rani in one other part of the novel. Use examples of the language the writer uses to support your ideas.	
	(24 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> reference to any short relevant section reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives eg Divy has seen Rani kissing Sukh. He has taken her home in his car and the family want answers. Reference to command language and/or descriptive language relevant to the question <ul style="list-style-type: none"> use of command language to show threatening power of Divy eg 'Get to your room!' the violence is described as, 'Suddenly his hand shot out ..' use of language to show extreme emotion eg 'I screamed again and shouted for my dad..' <p>Reward any other examples of use of language that are linked with writer's ideas and perspectives.</p>	
Band	Mark	
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> Generally sound development of interpretations of the ideas, themes or settings in the novel Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings. Generally sound relevant connection made between techniques and presentation of ideas, themes or settings. Mostly clear, relevant text selected to support response.
2	6- 9	<ul style="list-style-type: none"> Sound development of interpretations of the ideas, themes or settings in the novel Sound understanding of how techniques contribute to presentation of ideas, themes or settings. Sound relevant connection made between techniques and presentation of ideas, themes or settings. Clear, relevant text selected to support response.
3	10- 14	<ul style="list-style-type: none"> Development of interpretations of the ideas, themes or settings in the novel is thorough. Thorough understanding of how techniques contribute to presentation of ideas, themes or settings. Sustained relevant connection made between techniques and presentation of ideas, themes or settings. Sustained, relevant text selected to support response.

4	15-19	<ul style="list-style-type: none"> • Assured development of interpretations of the ideas, themes or settings in the novel. • Assured understanding of how techniques contribute to presentation of ideas, themes or settings. • Pertinent relevant connection made between techniques and presentation of ideas, themes or settings. • Pertinent, relevant text selected to support response.
5	20-24	<ul style="list-style-type: none"> • Interpretation of ideas, themes or settings in the novel is developed and sustained. • Perceptive understanding of how techniques contribute to presentation of ideas, themes or settings. • Discriminating relevant connection made between techniques and presentation of ideas, themes or settings. • Convincing, relevant text selected to support response.

Riding the Black Cockatoo

Question Number		
7(a)	Explore how the language in the extract influences the reader’s view of the narrator. You must include the examples of language features in your response.	
	(16 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> • ‘goes way back, further back’ - narrator has sense of history • may view narrator as close to his family and how they feel my family’s dreaming • candidates may look at how narrator sees the story as something that may cause upset ‘distant storm’ • narrator presents the story as though it is alive so candidate may view narrator as being really influenced by this story. • when the narrator sees himself as ‘perhaps just a boy - lost, still trying to find my path’ candidate may view him as someone who needs to find his way. <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 reader.</p>	
Band	Mark	
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Generally sound exploration of how the writer uses techniques to create effect. • Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Generally sound relevant connection made between techniques and presentation of ideas, themes or settings. • Mostly clear, relevant textual reference to support response.
2	4-6	<ul style="list-style-type: none"> • Sound exploration of how the writer uses techniques to create effect. • Sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Sound relevant connection made between techniques and presentation of ideas, themes or settings. • Clear, relevant textual reference to support response.
3	7-10	<ul style="list-style-type: none"> • Thorough exploration of how the writer uses techniques to create effect. • Thorough understanding of how techniques contribute to presentation of ideas, themes or settings. • Sustained relevant connection made between techniques and presentation of ideas, themes or settings. • Sustained, relevant textual reference to support response.

4	11-13	<ul style="list-style-type: none"> • Assured exploration of how the writer uses techniques to create effect. • Assured understanding of how techniques contribute to presentation of ideas, themes or settings. • Pertinent relevant connection made between techniques and presentation of ideas, themes or settings. • Pertinent, relevant textual reference to support response.
5	14-16	<ul style="list-style-type: none"> • Perceptive exploration of how the writer uses techniques to create effect. • Perceptive understanding of how techniques contribute to presentation of ideas, themes or settings. • Discriminating relevant connection made between techniques and presentation of ideas, themes or settings. • Convincing, relevant textual reference to support response.

Question Number	Question	
7(b)	John receives help from many people. Explore the language used to describe the help he receives in one other part of the novel. Use examples of the language the writer uses to support your ideas.	
	(24 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> • reference to any short relevant section • reference to plot or sequence or character information only when commenting on the writer’s ideas and perspectives eg John wants to visit the burial site of ‘Mary’. Jida takes him. He cannot go alone. Jida knows the way and how to show respect to the dead • Reference to descriptive and/or informative language relevant to the question: <ul style="list-style-type: none"> • use of dialogue and explanation showing Jida knows what to do eg ‘ We need to be smoked before we can cross over’ • use of description as John waits eg ‘As Jida built the ceremonial fire I looked around at the surrounding trees’ • use of descriptive language and personification to show the effect of the experience on John ‘The faces on the trees were close, watching us as we passed. I felt their breath’. <p>Reward any other examples of use of language that are linked with writer’s ideas and perspectives.</p>	
Band	Mark	
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> • Generally sound development of interpretations of the ideas, themes or settings in the novel. • Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Generally sound relevant connection made between techniques and presentation of ideas, themes or settings. • Mostly clear, relevant text selected to support response.
2	6- 9	<ul style="list-style-type: none"> • Sound development of interpretations of the ideas, themes or settings in the novel. • Sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Sound relevant connection made between techniques and presentation of ideas, themes or settings. • Clear, relevant text selected to support response.

3	10- 14	<ul style="list-style-type: none"> • Development of interpretations of the ideas, themes or settings in the novel is thorough. • Thorough understanding of how techniques contribute to presentation of ideas, themes or settings. • Sustained relevant connection made between techniques and presentation of ideas, themes or settings. • Sustained, relevant text selected to support response.
4	15-19	<ul style="list-style-type: none"> • Assured development of interpretations of the ideas, themes or settings in the novel. • Assured understanding of how techniques contribute to presentation of ideas, themes or settings. • Pertinent relevant connection made between techniques and presentation of ideas, themes or settings. • Pertinent, relevant text selected to support response.
5	20-24	<ul style="list-style-type: none"> • Interpretation of ideas, themes or settings in the novel is developed and sustained. • Perceptive understanding of how techniques contribute to presentation of ideas, themes or settings. • Discriminating relevant connection made between techniques and presentation of ideas, themes or settings. • Convincing, relevant text selected to support response.

To Kill a Mockingbird

Question Number	Question	
8(a)	Explore how the language in the extract influences the reader's view of Tom. You must include the examples of language features in your response.	
	(16 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> • use of 'dead stop' to show that Tom does not want to answer, his silence is sudden, suggesting Tom is afraid • 'Tom ran his hand nervously over his mouth' Tom is reluctant to speak, shows fear/anxiety • 'offa' 'sorta' shows that Tom uses everyday speech, not adapting his language to a formal situation • Tom 'glanced' at different people in the courtroom - candidate may consider that he is uncertain/does not know what to do/ looking for reaction or help. • Atticus and Judge both need to insist that Tom answers - shows how he does not want to describe what happens next/is afraid. <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 reader.</p>	
Band	Mark	
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Generally sound exploration of how the writer uses techniques to create effect. • Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Generally sound relevant connection made between techniques and presentation of ideas, themes or settings. • Mostly clear, relevant textual reference to support response.
2	4-6	<ul style="list-style-type: none"> • Sound exploration of how the writer uses techniques to create effect. • Sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Sound relevant connection made between techniques and presentation of ideas, themes or settings. • Clear, relevant textual reference to support response.
3	7-10	<ul style="list-style-type: none"> • Thorough exploration of how the writer uses techniques to create effect. • Thorough understanding of how techniques contribute to presentation of ideas, themes or settings. • Sustained relevant connection made between techniques and presentation of ideas, themes or settings. • Sustained, relevant textual reference to support response.

4	11-13	<ul style="list-style-type: none"> • Assured exploration of how the writer uses techniques to create effect. • Assured understanding of how techniques contribute to presentation of ideas, themes or settings. • Pertinent relevant connection made between techniques and presentation of ideas, themes or settings. • Pertinent, relevant textual reference to support response.
5	14-16	<ul style="list-style-type: none"> • Perceptive exploration of how the writer uses techniques to create effect. • Perceptive understanding of how techniques contribute to presentation of ideas, themes or settings. • Discriminating relevant connection made between techniques and presentation of ideas, themes or settings. • Convincing, relevant textual reference to support response.

Question Number	Question	
8(b)	<p>The trial of Tom Robinson affects the whole community. Explore how the decision by Atticus Finch to defend Tom Robinson affects one major character in one other part of the novel. Use examples of the language the writer uses to support your ideas.</p>	
	(24 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> • reference to any short relevant section • reference to plot or sequence or character information only when commenting on the writer’s ideas and perspectives eg Scout feels isolated; she has to defend herself at school; she hits Francis and is punished • Reference to descriptive and/or informative language relevant to the question: <ul style="list-style-type: none"> • eg children in the playground use strong and emotive language to describe their parents’ reaction to Atticus’ decision to defend Tom Robinson ‘My folks said your daddy was a disgrace an that nigger oughta hang from the water’tank’ • eg Scout feels angry and wants to fight Cecil, My fists were clenched and I was ready to let fly’ • eg Scout has learnt from her father not to react to the way she is now treated at school. She chooses not fight and feels ‘noble’. The writer suggests this is not the way she would have reacted before: ‘dropped my fists and walked away... It was the first time I ever walked away from a fight.’ <p>Reward any other examples of use of language that are linked with writer’s ideas and perspectives.</p>	
Band	Mark	
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> • Generally sound development of interpretations of the ideas, themes or settings in the novel • Generally sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Generally sound relevant connection made between techniques and presentation of ideas, themes or settings. • Mostly clear, relevant text selected to support response.
2	6- 9	<ul style="list-style-type: none"> • Sound development of interpretations of the ideas, themes or settings in the novel • Sound understanding of how techniques contribute to presentation of ideas, themes or settings. • Sound relevant connection made between techniques and presentation of ideas, themes or settings. • Clear, relevant text selected to support response.

3	10- 14	<ul style="list-style-type: none"> • Development of interpretations of the ideas, themes or settings in the novel is thorough. • Thorough understanding of how techniques contribute to presentation of ideas, themes or settings. • Sustained relevant connection made between techniques and presentation of ideas, themes or settings. • Sustained, relevant text selected to support response.
4	15-19	<ul style="list-style-type: none"> • Assured development of interpretations of the ideas, themes or settings in the novel. • Assured understanding of how techniques contribute to presentation of ideas, themes or settings. • Pertinent relevant connection made between techniques and presentation of ideas, themes or settings. • Pertinent, relevant text selected to support response.
5	20-24	<ul style="list-style-type: none"> • Interpretation of ideas, themes or settings in the novel is developed and sustained. • Perceptive understanding of how techniques contribute to presentation of ideas, themes or settings. • Discriminating relevant connection made between techniques and presentation of ideas, themes or settings. • Convincing, relevant text selected to support response.

SECTION B: WRITING

Question Number	Question	
*9	Your local council is planning some changes and has asked you to write a review of community facilities for young people. Write a review which includes suggestions for future improvements.	
	(24 marks)	
	Indicative content	
	<p>Purpose: To write a review focusing on community facilities for young people.</p> <p>Audience: The general public, councillors and public servants. The focus is on the issue of community facilities rather than on communicating with any particular audience; it follows that clarity and precise expression of ideas are of primary importance.</p> <p>Form: Continuous paragraphed prose expected.</p> <p>Successful answers are likely to:</p> <ul style="list-style-type: none"> • present a coherent and structured set of comments that detail community services • be written in register appropriate to the general public. <p>Successful answers may also:</p> <ul style="list-style-type: none"> • present novel ideas for community facilities for young people. <p>Reward any other appropriate comment.</p>	
Band	Mark	AO4: (i) and (ii)
0	0	No rewardable response.
1	1-3	<ul style="list-style-type: none"> • Expresses ideas that are generally appropriate. • Generally sound grasp of the purpose and audience. • Generally sound evidence of control in the choice of vocabulary and sentence structures. • Organisation shows generally sound grasp of text structure, with opening and development, and broadly appropriate paragraphing.
2	4-6	<ul style="list-style-type: none"> • Expresses and develops ideas appropriately. • A clear sense of the purpose of the writing and audience. • Well-chosen vocabulary, and shows some evidence of crafting in the construction of sentences. • Organisation is sound, with a clear text structure, controlled paragraphing to reflect opening, development and closure, together with successful use of cohesive devices.

3	7-9	<ul style="list-style-type: none"> Effectively presents ideas in a sustained way. A secure sustained realisation of the purpose of the writing task and its intended audience. Aptly chosen vocabulary and well controlled variety in the construction of sentences. Organisation is secure, with a well-judged text structure, effective paragraphing and use of cohesive devices between and within paragraphs.
4	10-12	<ul style="list-style-type: none"> Assured presentation of fully developed ideas. A consistent fulfilment of the writing task and assured realisation of its intended audience. Aptly chosen, reasonably extensive vocabulary and assured control in the construction of varied sentence forms. Organisation is assured, with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of cohesive devices.
5	13-16	<ul style="list-style-type: none"> Achieves precision and clarity in presenting compelling and fully developed ideas. A strong, consistent fulfilment of the writing task sharply focused on the writer's purpose and audience. An extensive vocabulary and mature control in the construction of varied sentence forms. Organisation is convincing, with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of cohesive devices.

Band	Mark	AO4: (iii)
0	0	No rewardable response.
1	1-3	<ul style="list-style-type: none"> Sentences are generally clearly structured, with generally sound control of expression and meaning. 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> Sentences are convincingly structured, with sophisticated control of expression and meaning. A convincing selection of sentence structures is used. Control of the full range of punctuation is precise, enabling intended emphasis and effects to be conveyed. Spelling is consistently accurate.

Question Number	Question	
*10	Write an article for an information guide recommending a place of interest in the UK that might be enjoyable to visit.	
	(24 marks)	
	Indicative content	
	<p>Purpose: To write a review focusing on a place of interest in the UK.</p> <p>Audience: The general public. The focus is on the place of interest communicated in a positive and enticing way; it follows that clarity and precise expression of ideas are of primary importance.</p> <p>Form: Continuous paragraphed prose expected.</p> <p>Successful answers are likely to:</p> <ul style="list-style-type: none"> • present a coherent and structured article that details a place of interest. • be written in register appropriate to the general public. <p>Successful answers may also:</p> <ul style="list-style-type: none"> • present a novel place of interest • present to a specific or unusual audience, targeting language appropriately • be structured coherently with identifiable purpose. <p>Reward any other appropriate comment.</p>	
Band	Mark	AO4: (i) and (ii)
0	0	No rewardable response.
1	1-3	<ul style="list-style-type: none"> • Expresses ideas that are generally appropriate. • Generally sound grasp of the purpose and audience. • Generally sound evidence of control in the choice of vocabulary and sentence structures. • Organisation shows generally sound grasp of text structure, with opening and development, and broadly appropriate paragraphing.
2	4-6	<ul style="list-style-type: none"> • Expresses and develops ideas appropriately. • A clear sense of the purpose of the writing and audience. • Well-chosen vocabulary, and shows some evidence of crafting in the construction of sentences. • Organisation is sound, with a clear text structure, controlled paragraphing to reflect opening, development and closure, together with successful use of cohesive devices.
3	7-9	<ul style="list-style-type: none"> • Effectively presents ideas in a sustained way. • A secure sustained realisation of the purpose of the writing task and its intended audience. • Aptly chosen vocabulary and well controlled variety in the construction of sentences. • Organisation is secure, with a well-judged text structure, effective paragraphing and use of cohesive devices between and within paragraphs.

4	10-12	<ul style="list-style-type: none"> • Assured presentation of fully developed ideas. • A consistent fulfilment of the writing task and assured realisation of its intended audience. • Aptly chosen, reasonably extensive vocabulary and assured control in the construction of varied sentence forms. • Organisation is assured, with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of cohesive devices.
5	13-16	<ul style="list-style-type: none"> • Achieves precision and clarity in presenting compelling and fully developed ideas. • A strong, consistent fulfilment of the writing task sharply focused on the writer's purpose and audience. • An extensive vocabulary and mature control in the construction of varied sentence forms. • Organisation is convincing, with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of cohesive devices.

Band	Mark	AO4: (iii)
0	0	No rewardable response.
1	1-3	<ul style="list-style-type: none"> • Sentences are generally clearly structured, with generally sound control of expression and meaning. 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • Sentences are convincingly structured, with sophisticated control of expression and meaning. A convincing selection of sentence structures is used. • Control of the full range of punctuation is precise, enabling intended emphasis and effects to be conveyed. • Spelling is consistently accurate.

Edexcel GCSE

English/English Language
Unit 3: Speaking and Listening

Sample Controlled Assessment Material

Paper Reference

5EH03/01
5EN03/01

Exemplar Tasks and Guidance for Teachers

Turn over

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Edexcel GCSE English Unit 3: Creative English

Edexcel GCSE English Language Unit 3: Spoken Language

This document contains guidance for teachers and exemplar tasks for the Speaking and Listening component of **both** the above units.

Guidance for teachers

Overview

Effective teaching and learning of speaking and listening takes place throughout the entire GCSE course, either English or English Language. Current practice integrates speaking and listening with reading and writing. These qualifications build on existing good practice. The essential skills that were assessed through individual extended contribution, group work and drama focused activity are now assessed in the following:

1. Communicating and Adapting Language
2. Interacting and Responding
3. Creating and Sustaining Roles.

Students will be assessed on their individual response in these three specific areas.

What students need to do

- Students must complete three speaking and listening controlled assessment tasks.
- The three sample tasks overleaf will enable students to respond to all the assessment criteria.
- The three sample tasks may be adapted to meet student and school/college requirements.
- Centres and teachers may devise their own tasks to meet the assessment criteria.
- Students should be supported in contextualising their speaking for a specific audience.

Exemplar tasks

These may be adapted to meet your own assessment purposes. Although these exemplars are given under the three specified areas, they may offer assessment opportunities for more than one area.

Each individual's assessed contribution to the task should last for approximately three to five minutes.

1. Communicating and Adapting Language

- Students choose a topic which will interest their audience.
- Students give a talk on a subject of interest/problem or challenge.

The topics which follow are suggestions only, teachers may choose to develop their own tasks with students.

Examples of topics may include:

Subjects of interest

- Hobby/Sporting life
- Part-time work
- Careers/my future/work experience
- Interesting discoveries/inventions
- What adults don't understand about modern technology
- Family/holidays/travel
- Presenting a review on a text/media-based product or film
- Making a difference – your chosen charity and the ways you support it
- My neighbourhood: Where do I feel safest?

Problems and challenges

- Global warming
- Life as a refugee
- The effects of rainforest destruction
- Imagine the future
- The extent of animal experimentation
- The price of fame/reality television
- Destruction/war/famine
- Wearing uniforms is outdated, regimented and removes freedom.

2. Interacting and Responding

- Students choose or seek advice on the topic for discussion.
- Students will need to show that they can present their point of view, listen to the ideas of others and help to make suggestions and reach conclusions.

The topics which follow are suggestions only, teachers may choose to develop their own tasks with students.

Examples include:

- Discuss ideas for a fundraising event and which charity should benefit.
- Resolve a school/college problem, such as taking practical steps to tackle litter.
- Debate a topic, such as the reintroduction of capital punishment, the right for equality/civil partnerships, euthanasia.
- Discuss an issue which is affecting your local community and offer suggestions to resolve the issue.

Students may use a text and talk about the issues they have found, for example:

- Discuss Juliet's position and duty to her father in Act 3 Scene 5 (Romeo and Juliet). This could lead on to a discussion about arranged marriages.
- Discuss Antonio's behaviour and racial prejudice in Act 1 Scene 3 (The Merchant of Venice). This could lead on to a discussion about prejudice today.

3. Creating and Sustaining Roles

Students choose a role. Students may research the role in their course of study so that they are comfortable with what is expected. Students may work individually, in a group or as a class taking an active role or improvising for part of the activity.

The roles which follow are suggestions only, teachers may choose to develop their own tasks with students.

- Capulet, Lady Capulet, Juliet: An argument over family duty and discipline. (Romeo and Juliet, Act 3 Scene 3)
- George: In the 'hot seat', following Lennie's death, describing the final moments before the 'mercy killing' and narrating the dream one last time. (Of Mice and Men)
- Take on a role of a celebrity invited to a chat show to be interviewed; explain your reasons for going on the show to the interviewer and what your future plans are.
- Take a role in a discussion on a human rights issue.
- Take a role in a job/apprenticeship/college/work experience interview.

Communicating and Adapting Language task

Assessment Objective: *English/English Language AO1		
Band	Mark	Descriptor
0	0	<ul style="list-style-type: none"> No rewardable material.
1	1-3	<p>Candidates:</p> <ul style="list-style-type: none"> briefly express points of view, ideas and feelings sometimes develop detail to add interest to accounts, narratives and information, supported by appropriate non-verbal features use straightforward vocabulary and grammar, showing awareness of some main features of standard English.
2	4-6	<p>Candidates:</p> <ul style="list-style-type: none"> convey straightforward information and ideas, coherent accounts and narratives in extended turns begin to adapt talk and non-verbal features to meet the needs of different audiences use a variety of vocabulary and structures for different purposes, including appropriate features of standard English with reasonable accuracy.
3	7-9	<p>Candidates:</p> <ul style="list-style-type: none"> effectively communicate information, ideas and feelings, promote issues and points of view adapt talk to a variety of situations and audiences, using non-verbal features to add to impact use a range of well-judged vocabulary and sentence structures to achieve different purposes, including competent and appropriate use of standard English.
4	10-12	<p>Candidates:</p> <ul style="list-style-type: none"> confidently convey and interpret information, ideas and feelings, emphasising significant points and issues adapt and shape talk and non-verbal features to meet the demands of different situations, contexts and purposes make appropriate, controlled, effective use of standard English vocabulary and grammar.
5	13-16	<p>Candidates:</p> <ul style="list-style-type: none"> highlight priorities and essential detail when communicating complex and demanding subject matter use a sophisticated repertoire of strategies to meet challenging contexts and purposes show an assured choice and flexible use of standard English vocabulary and grammar in appropriate situations.

*The Assessment Objectives reference both GCSE English and GCSE English Language as the Speaking and Listening grids are common to both. Only the Assessment Objectives for English Language are applicable. More information on the Assessment Objectives can be found on page 34 of the specification.

Interacting and Responding task

Assessment Objective: *English/English Language AO1		
Band	Mark	Descriptor
0	0	<ul style="list-style-type: none"> No rewardable material.
1	1-3	Candidates: <ul style="list-style-type: none"> respond to what they hear, showing some interest, including non-verbal reactions make brief, occasional contributions and general statements in discussion follow central ideas and possibilities in what they hear and raise straightforward questions.
2	4-6	Candidates: <ul style="list-style-type: none"> respond positively to what they hear, including helpful requests for explanation and further detail make specific, relevant contributions to discussion allow others to express ideas or points of view that may differ from their own and respond appropriately.
3	7-9	Candidates <ul style="list-style-type: none"> listen closely and attentively, engaging with what is heard through perceptive responses make significant contributions that move discussions forward engage with others' ideas and feelings, recognising obvious bias or prejudice and referring to precise detail.
4	10-12	Candidates: <ul style="list-style-type: none"> challenge, develop and respond to what they hear in thoughtful and considerate ways, seeking clarification through apt questions analyse and reflect on others' ideas to clarify issues and assumptions and develop the discussion identify useful outcomes and help structure discussion through purposeful contributions.
5	13-16	Candidates: <ul style="list-style-type: none"> sustain concentrated listening, showing understanding of complex ideas through interrogating what is said shape direction and content of talk, responding with flexibility to develop ideas and challenge assumptions initiate, develop and sustain discussion through encouraging participation and interaction, resolving differences and achieving positive outcomes.

*The Assessment Objectives reference both GCSE English and GCSE English Language as the Speaking and Listening grids are common to both. Only the Assessment Objectives for English Language are applicable. More information on the Assessment Objectives can be found on *page 34 of the specification*.

Creating and Sustaining Roles task

Assessment Objective: *English/English Language AO1		
Band	Mark	Descriptor
0	0	<ul style="list-style-type: none"> No rewardable material.
1	1-3	Candidates: <ul style="list-style-type: none"> draw on obvious and sometimes stereotypical ideas to create simple characters react to situations in predictable but appropriate ways, demonstrating some understanding of relationships and familiar ideas.
2	4-6	Candidates: <ul style="list-style-type: none"> show understanding of characters by creating straightforward roles using speech, gesture and movement engage with situations and ideas, showing understanding of issues and relationships.
3	7-9	Candidates: <ul style="list-style-type: none"> develop and sustain roles and characters through appropriate language and effective gesture and movement make contributions to the development of situations and ideas, showing understanding and insight into relationships and significant issues.
4	10-12	Candidates: <ul style="list-style-type: none"> create convincing characters and roles using a range of carefully selected verbal and non-verbal techniques respond skilfully and sensitively in different situations and scenarios, to explore ideas and issues and relationships.
5	13-16	Candidates: <ul style="list-style-type: none"> create complex characters and fulfil the demands of challenging roles through insightful choice of dramatic approaches explore and respond to complex ideas, issues and relationships in varied formal and informal scenarios.

*The Assessment Objectives reference both GCSE English and GCSE English Language as the Speaking and Listening grids are common to both. Only the Assessment Objectives for English Language are applicable. More information on the Assessment Objectives can be found on *page 34 of the specification*.

Edexcel GCSE

English Language

Unit 3: Spoken Language

Sample Controlled Assessment Material

Paper Reference

5EN03/01

Spoken Language Study and Writing for the Spoken Voice

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Edexcel Unit 3: Spoken Language

This document contains the Controlled Assessment tasks for the Spoken Language Study and Writing for the Spoken Voice sections of Unit 3. The Speaking and Listening tasks will be provided by your centre separately.

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Guidance for Teachers: Spoken Language Study

What do students have to do?

Students will complete one task on spoken language, from a choice of two. Students must complete this task on their own.

How much time do students have?

Following preparation and research, students will have up to two hours to complete the task.

How do students prepare for the task?

Students must research examples of spoken language. These may include:

- the language they hear around them
- a selection which could be taken from sources such as YouTube, TV or radio interviews, radio phone-ins or the British Library audio archives
- centre's own recorded materials
- CD-ROM of spoken language provided by Edexcel.

Students must provide two examples of spoken language to complete the chosen task. These examples can be taken from any of the sources.

What evidence of spoken language should students submit with their task response?

Students should submit a Controlled Assessment Record Form which states the sources of information that they have used. This form should include references to specific television or radio programme editions, transcripts of spoken word and specific references to CD Rom or DVD evidence. Such evidence of the spoken word should be available for moderation purposes. Teacher assessors should confirm that students have drawn on this evidence.

What must the response to the task show?

Students' responses must show that they:

- understand how spoken language changes depending on the context, using examples
- understand some of the choices people make when they are speaking (for example: how they say it; what words or phrases they choose), using examples.

How should students present the response?

The response must allow students to show understanding of the examples of spoken language chosen. The response will be a written response of up to 1000 words to the task.

The Spoken Language Study Task for the Student

You will complete **one** task from the two below:

EITHER

Using two examples of spoken language, comment on the way teenagers adapt their spoken language to suit the situation.

(24)

You should comment on:

- how the purpose of the spoken language affects the way it is used
- how language use influences other speakers and listeners
- the level of formality
- the use of slang
- who speaks most if there is more than one speaker.

OR

Using **two** examples of spoken language, comment on the differences between the speech of the area where you live and the speech of different places. (You may comment on one other place or more if you choose.)

(24)

You should comment on:

- how the purpose of the spoken language affects the way it is used
- how language use influences other speakers and listeners
- the level of formality
- the use of dialect
- the specific differences between the spoken languages being studied.

Guidance for Teachers: Writing for the Spoken Voice

What do students have to do?

Students will complete one task from a choice of three.
Students must complete this task on their own.

How much time do students have?

Following preparation and research, students will have up to two hours to complete this task.

How do students prepare for the task?

Students should watch, read and listen to examples of the way writers create spoken words. These may include:

- radio plays
- films
- TV drama
- radio and TV documentaries
- sitcom
- radio advertisements
- graphic novels
- monologues
- speeches
- stand-up comedy.

What must the response to the task show?

The response must show that students:

- understand how a media type (radio, TV, graphic novels etc) works
- understand the needs of an audience and purpose.

How should students present the response?

As a written response that is effective for the form, purpose and audience chosen for the task.

Writing for the Spoken Voice Task for the Student

You will complete **one** task from those below:

EITHER

Write a script that contains between 30 seconds and 2 minutes of **spoken language** for:

- a TV soap **OR**
- a graphic novel **OR**
- a radio drama.

Your script may be totally original **OR** may be for a TV soap, graphic novel or radio drama that already exists.

(24)

OR

Write a speech of up to 1000 words in support of a topic of your choice in a debate.

(24)

OR

Write a story of up to 1000 words in which direct speech is a key focus.

(24)

Assessment criteria for Spoken Language Study task

Assessment Objective: A02		
Band	Mark	Descriptor
0	0	<ul style="list-style-type: none"> No rewardable material.
1	1-5	<ul style="list-style-type: none"> Limited awareness of the ways spoken language works. Limited awareness of the ways spoken language changes according to the relevant context. Little or no relevant exemplification. Little awareness of the ways in which language use may influence other speakers and listeners.
2	6-10	<ul style="list-style-type: none"> Some awareness/understanding of the ways spoken language works. Some awareness/understanding of the ways spoken language changes according to the relevant contexts. Response is supported by some general exemplification. Some awareness of the ways in which language use may influence other speakers and listeners.
3	11-15	<ul style="list-style-type: none"> Clear understanding of the ways spoken language works. Clear understanding of the ways in which spoken language changes according to context and why these changes occur. Response is supported by sound exemplification. Clear understanding of the ways in which language use may influence other speakers and listeners and why this occurs.
4	16-20	<ul style="list-style-type: none"> Thorough understanding of the ways in which spoken language works. Assured understanding of the ways spoken language changes according to context and why these changes occur. Response is supported by thorough exemplification. Thorough understanding of the language choices speakers may make, the influence these may have on other speakers and listeners and why this occurs.
5	21-24	<ul style="list-style-type: none"> Perceptive understanding of the way spoken language works. Perceptive understanding of the ways spoken language changes according to context and why these changes occur. Response is supported by relevant exemplification and a sustained focus. Sustained focus, which shows a perceptive understanding of the language choices speakers make, the influence these may have on other speakers and listeners and why this occurs.

Assessment criteria for Writing for the Spoken Voice (Writing) task

Assessment Objective: A04 (i) and (ii)		
Band	Mark	Descriptor
0	0	<ul style="list-style-type: none"> No rewardable material.
1	1-3	<ul style="list-style-type: none"> Expresses ideas at a basic level. Little awareness of the purpose and audience. Basic vocabulary; little variety of sentence structure; little evidence of control. Organisation is simple with little success in introducing and developing a response.
2	4-6	<ul style="list-style-type: none"> Expresses ideas that are sometimes appropriate. Some grasp of the purpose and audience. Some evidence of control in the choice of vocabulary and sentence structures. Organisation shows some grasp of text structure, with opening and development, and some appropriate paragraphing.
3	7-9	<ul style="list-style-type: none"> Expresses and develops ideas appropriately. A clear sense of the purpose of the writing and audience. Well-chosen vocabulary, and shows some evidence of crafting in the construction of sentences. Organisation is sound, with a clear text structure, controlled paragraphing to reflect opening, development and closure, together with successful use of cohesive devices.
4	10-12	<ul style="list-style-type: none"> Effectively presents ideas in a sustained way. A secure sustained realisation of the purpose of the writing task and its intended audience. Aptly chosen vocabulary and well-controlled variety in the construction of sentences. Organisation is secure, with a well-judged text structure, effective paragraphing and use of cohesive devices between and within paragraphs.
5	13-16	<ul style="list-style-type: none"> Achieves precision and clarity in presenting compelling and fully developed ideas. A strong, consistent fulfilment of the writing task sharply focused on the writer's purpose and audience. An extensive vocabulary 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.

Assessment Objective: A04 (iii)		
Band	Mark	Descriptor
0	0	<ul style="list-style-type: none"> No rewardable material.
1	1	<ul style="list-style-type: none"> Spelling is at times inaccurate which hinders meaning. Punctuation devices are used with basic control; little success in conveying intended emphasis and effects. Sentences show a basic attempt to structure and control expression and meaning.
2	2-3	<ul style="list-style-type: none"> Spelling is often accurate. Punctuation devices are used with some control which helps to convey intended effects. Sentences show some attempt at controlling expression and meaning.
3	4-5	<ul style="list-style-type: none"> Spelling is mostly accurate. Punctuation devices are used with sound control, mostly enabling intended emphasis and effects to be conveyed. Sentences are clearly structured, with sound control of expression and meaning.
4	6-7	<ul style="list-style-type: none"> Spelling is almost always accurate. Punctuation devices are used with precision and support the effects which are intended. Sentences are well-structured, with effective control of expression and meaning.
5	8	<ul style="list-style-type: none"> Spelling is consistently accurate. Punctuation devices are used with sophistication, enabling intended emphasis to be conveyed effectively. Sentences are convincingly structured, with sophisticated control of expression and meaning.