

Edexcel GCSE in English



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

5EN01/01

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:
 - the content – real or imagined
 - the audience and purpose
 - the form and structural features of writing
 - the 'voice' they may want to use
 - 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 – AO2 (i), (ii) and (iii)/English Language – AO3 (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 of the specification.

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 **Error! Bookmark not defined.**

Edexcel GCSE

English

Unit 2: The Writer's Craft

Foundation Tier

Sample Assessment Material

Time: 2 hours

Paper Reference

5EH2F/01

Questions and Extract Booklet

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

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SECTION A: SHAKESPEARE

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

Use this extract to answer Question 1.

Romeo and Juliet

Extract taken from Act 2, Scene 5 page 121

The Capulet garden.

Enter JULIET.

Juliet: The clock struck nine when I did send the Nurse –
In half an hour she promised to return.
Perchance she cannot meet him – that's not so.
O, she is lame! Love's heralds should be thoughts,
Which ten times faster glides than the sun's beams
Driving back shadows over louring hills.
Therefore do nimble-pinioned doves draw Love,
And therefore hath the wind-swift Cupid wings.
Now is the sun upon the highmost hill
Of this day's journey, and from nine to twelve
Is three long hours – yet she is not come.
Had she affections and warm youthful blood,
She would be as swift in motion as a ball:
My words would bandy her to my sweet love,
And his to me.
But old folks – many feign as they were dead:
Unwieldy, slow, heavy, and pale as lead.

Enter PETER, followed by the NURSE.

O God, she comes! – O honey Nurse, what news?
Hast thou met with him? Send thy man away.

Nurse: Peter, stay at the gate.

Exit PETER.

Juliet: Now good sweet Nurse – O Lord, why look'st thou sad?
Though news be sad, yet tell them merrily.
If good, thou sham'st the music of sweet news
By playing it to me with so sour a face.

Nurse: I am aweary: give me leave a while.
Fie, how my bones ache! What a jaunce have I!

Juliet: I would thou hadst my bones, and I thy news.
Nay, come, I pray thee, speak: good, good Nurse, speak.

Romeo and Juliet

1 Answer all parts of the question that follow as fully as possible.

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

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

(7)

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

(7)

Nurse *Fie, how my bones ache! What a jaunce have I!*

Juliet *I would thou hadst my bones, and I thy news.*

Nay, come, I pray thee, speak: good, good Nurse, speak.

You may consider the following in your answer:

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

(c) In this extract, Juliet's love for Romeo is important.

Comment on the importance of love in **one other** part of the play.

(10)

(Total for Question 1 = 24 marks)

Use this extract to answer Question 2.

Macbeth

Extract taken from Act 2, Scene 3 pages 85–86

Re-enter MACBETH and LENNOX

Macbeth: Had I but died an hour before this chance,
I had lived a blessed time — for, from this instant,
There's nothing serious in mortality.
All is but toys: renown and grace is dead —
The wine of life is drawn, and the mere lees
Is left this vault to brag of.

Enter MALCOLM and DONALBAIN

Donalbain: What is amiss?

Macbeth: You are, and do not know it.
The spring, the head, the fountain of your blood
Is stopped: the very source of it is stopped.

Macduff: Your royal father's murdered.

Malcolm: O! By whom?

Lennox: Those of his chamber, as it seemed, had done it.
Their hands and faces were all badged with blood:
So were their daggers, which, unwiped, we found
Upon their pillows. They stared, and were distracted.
No man's life was to be trusted with them.

Macbeth: O, yet I do repent me of my fury —
That I did kill them.

Macduff: Wherefore did you so?

Macbeth: Who can be wise, amazed, temperate and furious,
Loyal and neutral, in a moment? No man!
The expedition of my violent love
Outran the pauser reason. — Here lay Duncan,
His silver skin laced with his golden blood!
And his gashed stabs looked like a breach in nature
For ruin's wasteful entrance. There, the murderers,
Steeped in the colours of their trade! — their daggers
Unmannerly breeched with gore. Who could refrain,
That had a heart to love — and in that heart
Courage, to make's love known?

Macbeth

2 Answer all parts of the question that follow as fully as possible.

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

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

(7)

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

(7)

Macbeth *O, yet I do repent me of my fury —
That I did kill them.*

Macduff *Wherefore did you so?*

Macbeth *Who can be wise, amazed, temperate and furious,
Loyal and neutral, in a moment? No man!*

You may consider the following in your answer:

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

(c) In this scene Macbeth is violent.

Comment on Macbeth's use of violence in **one other** part of the play.

(10)

(Total for Question 2 = 24 marks)

Use this extract to answer Question 3.

The Merchant of Venice

Extract taken from Act 3, Scene 3 pages 109–111

Venice. A street.

Enter SHYLOCK the Jew, with SOLANIO, and ANTONIO, and a GAOLER.

Shylock: Gaoler, look to him; tell not me of mercy;
This is the fool that lent our money gratis.
Gaoler, look to him.

Antonio: Hear me yet, good Shylock.

Shylock: I'll have my bond; speak not against my bond!
I have sworn an oath that I will have my bond.
Thou call'dst me dog before thou hadst a cause,
But since I am a dog, beware my fangs.
The duke shall grant me justice. I do wonder,
Thou naughty gaoler, that thou art so fond
To come abroad with him at his request.

Antonio: I pray thee hear me speak.

Shylock: I'll have my bond. I will not hear thee speak;
I'll have my bond, and therefore speak no more.
I'll not be made a soft and dull-eyed fool,
To shake the head, relent, and sigh, and yield
To Christian intercessors. *(He turns to go)* Follow not —
I'll have no speaking; I will have my bond.

Exit

Solanio: It is the most impenetrable cur
That ever kept with men.

Antonio: Let him alone;
I'll follow him no more with bootless prayers.
He seeks my life, his reason well I know;
I oft delivered from his forfeitures
Many that have at times made moan to me;
Therefore he hates me.

The Merchant of Venice

3 Answer all parts of the question that follow as fully as possible.

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

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

(7)

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

(7)

Solanio *It is the most impenetrable cur
That ever kept with men.*

Antonio *Let him alone;
I'll follow him no more with bootless prayers.
He seeks my life,*

You may consider the following in your answer:

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

(c) In what ways is the conflict between Shylock and Antonio shown to be important in **one other** part of the play?

(10)

(Total for Question 3 = 24 marks)

TOTAL FOR SECTION A = 24 MARKS

SECTION B: PROSE

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

Use this extract to answer Question 4.

Anita and Me

Extract taken from Chapter 5, pages 88–89

Anita and I seemed to have avoided each other through unspoken mutual understanding since the Christmas' demise. I had seen her from afar, strolling up to the tadpole pools near the Mitre pub at the north end of the village, arm in arm with Sherrie as Fat Sally waddled after them pathetically trying to keep up, snuffling and wiping her nose on her cardigan sleeve. I noticed Anita often did this, played off one girlfriend against the other, so it was rare that all three girls walked together, in the same harmonious pace. Whatever the scenario, it was always Anita leading the way with Sherrie or Fat Sally at her side, favoured and blessed, whilst the scapegoat of the hour sulked and straggled behind. I wondered what would happen if I joined the group, if the foursome would split off into twos who would then declare all-out war. But it would be hard to imagine any of us having the courage to actually take sides against Anita, even the thought felt uncomfortably close to sacrilege.

I had seen Tracey, Anita's skinny sister, gambolling about the yard with the family's newest acquisition, a stringy black poodle who yapped and widdled excitedly around her knees. Hairy Neddy had already warned Tracey to keep that 'runty rat' away from his motor, whose wheels were already becoming the official toilet area for the various mutts in the vicinity. But as Tracey's dog seemed to keep up a constant stream of pee, regardless of where it happened to be standing, this was not really a problem.

I disliked the animal on first sight.

Anita and Me

4 Answer all parts of the question that follow as fully as possible.

(a) From this extract what do you learn about the character of Meena?

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

(7)

(b) Explain how the writer uses language to present the relationship between Meena and Anita in the extract.

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

(7)

(c) Explain the importance of the relationship between Meena and Anita in **one other** part of the novel.

You should refer to the social and cultural context of the novel in your answer.

(10)

(Total for Question 4 = 24 marks)

Use this extract to answer Question 5.

Balzac and the Little Chinese Seamstress

Extract taken from *The Little Seamstress's Story* pages 133–134

The books Luo read to me always made me want to dive into the cool water of the mountain torrent. Why? It was a gut reaction. Like when you can't help blurting out what you're thinking.

At the bottom of the pool there was a bluish blur, a swathe of murkiness where you couldn't make out the details of the underwater scenery. As if there was a veil before your eyes. Luckily Luo's key ring always landed in more or less the same place in the middle, within a circle a few metres wide. There were stones on the bottom, which you didn't even notice until you touched them; some of them were small and smooth, like pale eggs, and they had lain there for years and years, centuries even, probably. Others were as big as human heads, among which there were some with strangely jutting curves like buffalo horns. From time to time, although not very often, you'd come across stones that were sharp and jagged, which lay in wait for you with their barbed edges ready to pierce your skin and make you bleed. There were also shells, deeply embedded in the clayey bottom. Goodness knows where they came from. They had clotted together to form rocks blanketed with tender moss, but you could still tell they were shells.

What's that you're saying? Why I enjoyed diving down to retrieve his key ring? I know what you're getting at — you think I'm like a silly dog that keeps running to fetch the stick thrown by its master. I'm not like those young French girls Balzac talks about. I'm a mountain girl. I just love pleasing Luo, that's all there is to it.

You want me to tell you what happened the last time we were there? It was a week ago, at least. It was just before Luo got that telegram about his mother being ill.

Balzac and the Little Chinese Seamstress

5 Answer all parts of the question that follow as fully as possible.

(a) From this extract what do you learn about the character of the Little Seamstress?

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

(7)

(b) Explain how the writer uses language to present reading in the extract.

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

(7)

(c) Explain the importance of reading in **one other** part of the novel.

You should refer to the social and cultural context of the novel in your answer.

(10)

(Total for Question 5 = 24 marks)

Use this extract to answer Question 6.

Heroes

Extract taken from pages 23–24

I explode into wakefulness along with the booming artillery and I find myself gasping, instantly wide-eyed, not cold for once, in Mrs Belander's tenement, the sweat warm on my flesh, but in a minute the sweat turns icy. In the alley that day, I encountered the German soldiers, all right, but my bursts of gunfire killed the soldiers quickly, no exploding head, no body cut in two, although one of them cried *Mama* as he fell. When I looked down at them, in one of those eerie pauses that happens in an attack — a sudden silence that's even more terrible than exploding shells — I saw how young they were, boys with apple cheeks, too young to shave. Like me.

'Hey, Francis, come on,' yells Eddie Richards and I join him in a scramble out of the alley and into the woods, his smell still heavy in the air, and we stumble around in the woods until night-time when we run across the remains of our platoon and learn that Jack Smith and Billy O'Brien are dead and Henry Johnson wounded, his chest ripped open by shrapnel, carried off somewhere behind the lines and we never see him again.

The next day, the grenade blows my face away.

The morning sun slashes my eyelids and I blink at daylight spilling through the window. I have survived another night, endured the dreams and the memories again, although I'm not sure any more which are the dreams and which are the memories.

My limbs are stiff and the raw places of my flesh sting but I grope from the bed, coughing, my throat filled with phlegm.

Ignore it all, I tell myself, and count your blessings.

You're back in Frenchtown and your body is functioning. You have a nice dry place to stay and a mission to perform.

And maybe this will be the day that Larry LaSalle will appear on the streets of Frenchtown and you will be able to carry out that mission.

Heroes

6 Answer all parts of the question that follow as fully as possible.

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

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

(7)

(b) Explain how the writer uses language to present the theme of war in the extract.

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

(7)

(c) Explain the importance of war in **one other** part of the novel.

You should refer to the historical context of war in the novel in your answer.

(10)

(Total for Question 6 = 24 marks)

Use this extract to answer Question 7.

Of Mice and Men

Extract taken from Chapter 5, pages 92–93

Only Lennie was in the barn, and Lennie sat in the hay beside a packing case under the manger in the end of the barn that had not been filled with hay. Lennie sat in the hay and looked at the little dead puppy that lay in front of him. Lennie looked at it for a long time, and then he put out his huge hand and stroked it, stroked it clear from one end to the other.

And Lennie said softly to the puppy, 'Why do you got to get killed? You ain't so little as mice. I didn't bounce you hard.' He bent the pup's head up and looked in its face, and he said to it, 'Now maybe George ain't gonna let me tend no rabbits, if he fin's out you got killed.'

He scooped a little hollow and laid the puppy in it and covered it over with hay, out of sight; but he continued to stare at the mound he had made. He said, 'This ain't no bad thing like I got to go hide in the brush. Oh! no. This ain't. I'll tell George I foun' it dead.'

He unburied the puppy and inspected it, and he stroked it from ears to tail. He went on sorrowfully, 'But he'll know. George always knows. He'll say, "You done it. Don't try to put nothing over on me." An' he'll say, "Now jus' for that you don't get to tend no rabbits!"'

Suddenly his anger arose. 'God damn you,' he cried. 'Why do you got to get killed? You ain't so little as mice.' He picked up the pup and hurled it from him. He turned his back on it. He sat bent over his knees and he whispered, 'Now I won't get to tend the rabbits. Now he won't let me.' He rocked himself back and forth in his sorrow.

Of Mice and Men

7 Answer the three questions that follow as fully as possible.

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

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

(7)

(b) Explain how the writer uses language to present anger in the extract.

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

(7)

(c) Explain the importance of anger in **one other** part of the novel.

You should refer to the social and cultural context of the novel in your answer.

(10)

(Total for Question 7 = 24 marks)

Use this extract to answer Question 8.

Rani and Sukh

Extract taken from pages 40–41

I got to the bar before Sukh and ordered a coffee. Jasmine was due back from a break so I went and sat near the door, so that Sukh would see me when he came in. I didn't have to wait long. He was right on time, which is an attribute that I like. He smiled when he saw me and I stood up as he approached, ready to give him a hug and a kiss. On the lips. I felt a bit self-conscious as I did it, even though the place was empty apart from another couple and an Asian guy who was reading the *Guardian* and drinking a beer. But Sukh kissed me back and then touched my cheek lightly, smiling and looking into my eyes. I shivered and then my heart skipped another beat. There was something about the way he looked at me that made me feel warm inside. Sappy, I know. But true.

I noticed his hair. 'What have you done to your hair?'

'Had it cut — why, don't you like it?' he replied, running his hand through what was left of it.

It was shaved short to his head and on most guys it would have looked thuggish but with big brown eyes and friendly smile it just looked really neat and sharp, despite the rain.

'No, no. It's lovely,' I assured him.

'Only I can go back and get the girl who cut it to stick the bits back on if you like.'

I smiled and called him an arse and then I asked him what he wanted to drink. He looked around and then straight at me. I shivered again and told myself to get it together. I mean, *really*.

'I'll get it,' he said.

'No — don't be macho about it. What do you want?'

Rani and Sukh

8 Answer all parts of the question that follow as fully as possible.

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

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

(7)

(b) Explain how the writer uses language to present the theme of love in the extract.

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

(7)

(c) Explain the importance of love in **one other** part of the novel.

You should refer to the social and cultural context of the novel in your answer.

(10)

(Total for Question 8 = 24 marks)

Use this extract to answer Question 9.

Riding the Black Cockatoo

Extract taken from pages 38–39

Now I wandered across the grey expanse of concrete to where Craig sat outside the bustling University refectory. I asked if I could join him. He looked up, a little surprised, not sure if he should recognise me or not.

‘Sure,’ he answered, ‘but I’m heading back to the office in a sec.’

As I explained that I needed to talk to him about ‘something sensitive,’ I realised that this was the very first Indigenous Australian I’d ever spoken to one-to-one. Then without missing a beat I announced that my family had had one of his kin on display in the family lounge for 40 years. I might as well have just walked up to the man and punched him in the guts. He recoiled in his seat as pain and disbelief tore across his face. Again, the seconds groaned — taut, dislocated from the clock time that marched on about us. Craig recovered, pushed away the last remnants of his sweet-and-sour pork, and rose to his feet.

‘You’d better come with me,’ he said; there was just a hint of an order in his tone. Not a word was exchanged as he led me to the Oodgeroo Unit, named after the famous Aboriginal poet and activist Oodgeroo Noonuccal.

As we entered the office I immediately felt like an outsider, a whitefella in a blackfella place. It wasn’t threatening, but the very atmosphere felt different. If you have ever visited a foreign consular office you’ll know the feeling I’m trying to describe, it’s as if a tiny piece of one country has been transplanted into another, and that’s what it was like, a portal into Indigenous Australia. Black faces looked down from posters, and dot paintings, flags and panoramic photographs of wild Australia adorned the walls; there was familiarity about much of what I saw, yet at the same time everything was imbued with a different meaning. It was as if I had stumbled into a parallel universe and now I was the foreigner!

Riding the Black Cockatoo

9 Answer all parts of the question that follow as fully as possible.

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

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

(7)

(b) Explain how the writer uses language to present the importance of learning something new in the extract.

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

(7)

(c) Explain the importance of learning something new in **one other** part of the text.

You should refer to the social and cultural context of the story in your answer.

(10)

(Total for Question 9 = 24 marks)

Use this extract to answer Question 10.

To Kill a Mockingbird

Extract taken from pages 267–268

Jem knew as well as I that it was difficult to walk fast without stumping a toe, tripping on stones, and other inconveniences, and I was barefooted. Maybe it was the wind rustling the trees. But there wasn't any wind and there weren't any trees except the big oak.

Our company shuffled and dragged his feet, as if wearing heavy shoes. Whoever it was wore thick cotton pants; what I thought were trees rustling was the soft swish of cotton on cotton, wheek, wheek, with every step.

I felt the sand go cold under my feet and I knew we were near the big oak. Jem pressed my head. We stopped and listened.

Shuffle-foot had not stopped with us this time. His trousers swished softly and steadily. Then they stopped. He was running, running towards us with no child's steps.

'Run, Scout! Run! Run!' Jem screamed.

I took one giant step and found myself reeling: my arms useless, in the dark, I could not keep my balance.

'Jem, Jem, help me, Jem!'

Something crushed the chicken wire around me. Metal zipped on metal and I fell to the ground and rolled as far as I could, floundering to escape my wire prison. From somewhere near by came scuffling, kicking sounds, sounds of shoes and flesh scraping dirt and roots. Someone rolled against me and I felt Jem. He was up like lightning and pulling me with him but, though my head and shoulders were free, I was so entangled we didn't get very far.

We were nearly to the road when I felt Jem's hand leave me, felt him jerk backwards to the ground. More scuffling, and there came a dull crunching sound and Jem screamed.

I ran in the direction of Jem's scream and sank into a flabby male stomach.

To Kill a Mockingbird

10 Answer all parts of the question that follow as fully as possible.

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

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

(7)

(b) Explain how the writer uses language to present the theme of racism in the extract.

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

(7)

(c) Explain the importance of racism in **one other** part of the novel.

You should refer to the social and cultural context of the novel in your answer.

(10)

(Total for Question 10 = 24 marks)

TOTAL FOR SECTION B = 24 MARKS

SECTION C: WRITING

Answer EITHER Question 11 OR Question 12 in this section.

EITHER

***11** Write a magazine article for parents with the title 'What makes a good school?'. (48)

You may wish to use some of these topics to help you write your article:

- behaviour and discipline codes
- teachers
- extra curricular activities
- buildings and facilities
- other ideas you may have.

OR

***12** Write a speech on the topic of 'Stress and Modern Life' to be given to group of your peers. (48)

You may wish to include:

- what you mean by stress
- the main causes of stress in modern life
- how stress might affect different people
- positive suggestions on how people might cope with stress
- other ideas you may have.

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

Write your name here

Surname

Other names

Centre Number

Candidate Number

Edexcel GCSE

English

Unit 2: The Writer's Craft

Foundation Tier

Sample Assessment Material

Time: 2 hours

Paper Reference

5EH2F/01

You must have:

Questions and Extracts Booklet (enclosed)

Total Marks

Instructions

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

Information

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

Advice

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

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Turn over

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

A series of horizontal dotted lines for writing an answer.

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

A series of horizontal dotted lines for writing an answer.

A large rectangular area with rounded corners, containing numerous horizontal dotted lines for writing.

Area with horizontal dotted lines for writing.

The live question paper will contain one further page of lines.

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

Mark Scheme

This booklet contains the mark schemes for the English Unit 2: The Writer's Craft Foundation Tier Question Papers.

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

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

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

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

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

Assessment Objectives

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

AO2: Reading

- i Read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.
- ii Develop and sustain interpretations of writers' ideas and perspectives.
- iii Explain and evaluate how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.
- iv Understand texts in their social, cultural and historical contexts.

AO3: Writing

- i Write clearly, effectively and imaginatively, using and adapting forms and selecting vocabulary appropriate to task and purpose in ways that engage the reader.
- ii Organise information and ideas into structured and sequenced sentences, paragraphs and whole texts, using a variety of linguistic and structural features to support cohesion and overall coherence.
- iii Use a range of sentence structures for clarity, purpose and effect, with accurate punctuation and spelling.

SECTION A: SHAKESPEARE

Romeo and Juliet

Question Number	Question	
1(a)	From this extract, what do you learn about the character of Juliet? Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates will make inferences and judgements about the character of Juliet as seen in the extract by reference to the following points.</p> <ul style="list-style-type: none"> Juliet is young, impatient, anxious, concerned, intelligent, witty and poetic; the news from Romeo is foremost in her mind she shows youthful impatience with some concern about what might have happened to the Nurse she is counting the hours of her absence, 'Is three long hours' and she is critical of the Nurse for being slow, with no sympathy for her age (and possible condition) she is critical of old people in general, 'Unwieldy, slow, heavy'. Her mind is also full of love and how swift love is she speaks poetically and urgently of the messengers of love she shows her relief when the Nurse appears and quickly wants her to deliver Romeo's message at first she tries not to show her impatience with the Nurse, perhaps knowing her awkward nature, and offers her sweet words she immediately picks up on the Nurse's 'so sour a face' and is worried that the news from Romeo is bad she starts to become frustrated by the Nurse's deliberately slow response, 'and I thy news' 	
Band	Mark	AO2i
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> Basic understanding of the character. Candidate uses unclear and/or undeveloped examples from the text to support learning about the character with little success. Insecure selection of textual detail.
2	3-5	<ul style="list-style-type: none"> Occasional understanding of the character. Candidate makes some use of relevant examples from the text which occasionally support learning about the character. Selection of textual detail evident and sometimes appropriate.
3	6-7	<ul style="list-style-type: none"> Generally sound or sound understanding of the character. Candidate consistently uses relevant examples from the text to support learning about the character. Selection of textual detail evident and appropriate or mostly appropriate.

Question Number	Question	
1(b)	<p>Using your understanding of the extract, explain how the following lines from the extract might be performed.</p> <p>NURSE <i>Fie, how my bones ache! What a jaunce have I!</i></p> <p>JULIET <i>I would thou hadst my bones, and I thy news.</i> <i>Nay, come, I pray thee, speak: good, good Nurse, speak.</i></p> <p>You may consider the following in your answer:</p> <ul style="list-style-type: none"> • actions • positioning • movement • voice • gesture • facial expression. 	
	(7 marks)	
	Indicative content	
	<p>Candidates will select from a range of material to explain how these lines might be performed.</p> <p>Comments should focus on the following aspects.</p> <ul style="list-style-type: none"> • the contrast in the exchange between the urgency of Juliet’s wish to know the message from Romeo and the Nurse’s slow and deliberate complaints about her age and bones • Juliet’s use of sharp humour to make her point • Juliet is the Nurse’s social superior, but here the Nurse seems to have the upper hand even if only temporarily • there are a variety of performance features that the candidate might explore in order to make this contrast between the two characters come alive 	
Band	Mark	AO2iii
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Candidate understanding of staging is at a basic level. • Undeveloped explanation of effectiveness of dramatic techniques to show understanding of the text with no exemplification. • Little textual reference.
2	3-5	<ul style="list-style-type: none"> • Candidate shows occasional understanding of staging. • Explanation of effectiveness of dramatic techniques to show understanding of the text shows some development with occasionally relevant exemplification. • Some relevant textual references.

3	6-7	<ul style="list-style-type: none">• Candidate shows generally sound or sound understanding of staging.• Explanation of effectiveness of dramatic techniques to show understanding of the text shows reasonable development with mostly relevant exemplification.• Clear, relevant textual references, which sometimes support reasons.
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Question Number	Question	
1(c)	In this extract, Juliet's love for Romeo is important. Comment on the importance of love in one other part of the play.	
	(10 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the play, provided that the focus is on the importance of love (AO2ii).</p> <p>They may refer to one of the following:</p> <ul style="list-style-type: none"> • how the relationship develops very quickly at the party leading to balcony scene and plans to marry • how the marriage happens in haste because they are impatient to make the commitment • how Juliet accepts the Friar's plan without careful thought as she wants a quick escape from the proposed marriage to Paris 'Give me, give me! O tell me not of fear!' • Romeo takes his own life as he is impatient to be with Juliet in death and Juliet also takes her own life • comments may also refer to the rashness of their actions/how impatience of young love leads to lack of thought 	
Band	Mark	AO2ii
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Candidate's references to the idea is basic and unsupported with limited textual reference. • Explanation of importance in context of another part of the play shows basic understanding/connections made.
2	4-7	<ul style="list-style-type: none"> • Candidate makes some reference to the idea, occasionally supported by relevant textual reference. • Explanation of importance in context of another part of the play shows some understanding/connections made.
3	8-10	<ul style="list-style-type: none"> • Candidate makes generally sound or sound reference to the idea supported by relevant textual reference. • Explanation of importance in context of another part of the play shows generally sound or sound understanding/connections made.

Question Number	Question	
2(a)	From this extract, what do you learn about the character of Macbeth? Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates will make inferences and judgements about the character of Macbeth as seen in the extract by reference to the following points.</p> <ul style="list-style-type: none"> • Macbeth is seen to be a consummate liar, convincingly pretending to be shocked at what has happened, as seen in the profound feelings he expresses, ‘Had I but died an hour before this chance’ • he appears kind and understanding to Duncan’s sons because his poetic and sensitive words to Donalbain, ‘the fountain of your blood’, are not as harsh as Macduff’s direct statement • he then admits to the murder of the guards and puts up a good case, ‘the expedition of my violent love’, to defend his deeds because Macduff is suspicious of his actions • he shows leadership in taking control of the situation 	
Band	Mark	AO2i
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Basic understanding of the character. • Candidate uses unclear and/or undeveloped examples from the text to support learning about the character with little success. • Insecure selection of textual detail.
2	3-5	<ul style="list-style-type: none"> • Occasional understanding of the character. • Candidate makes some use of relevant examples from the text which occasionally support learning about the character. • Selection of textual detail evident and sometimes appropriate.
3	6-7	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Candidate consistently uses relevant examples from the text to support learning about the character. • Selection of textual detail evident and appropriate or mostly appropriate.

Question Number	Question	
2(b)	<p>Using your understanding of the extract, explain how the following lines from the extract might be performed.</p> <p>MACBETH <i>O, yet I do repent me of my fury – That I did kill them.</i></p> <p>MACDUFF <i>Wherefore did you so?</i></p> <p>MACBETH <i>Who can be wise, amazed, temperate and furious, Loyal and neutral, in a moment? No man!</i></p> <p>You may consider the following in your answer:</p> <ul style="list-style-type: none"> • actions • positioning • movement • voice • gesture • facial expression. 	
	(7 marks)	
	Indicative content	
	<p>Candidates will select from a range of material to explain how these lines might be performed.</p> <p>Comments should focus on the following aspects.</p> <ul style="list-style-type: none"> • the contrast in the exchange between Macbeth’s convincing lies and Macduff’s suspicions • various possible performance features in order to make the contrast between the two characters come alive, including the use of silence • what the other actors are doing and where they are positioned during this exchange 	
Band	Mark	AO2iii
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Candidate understanding of staging is at a basic level. • Undeveloped explanation of effectiveness of dramatic techniques to show understanding of the text with no exemplification. • Little textual reference.
2	3-5	<ul style="list-style-type: none"> • Candidate shows occasional understanding of staging. • Explanation of effectiveness of dramatic techniques to show understanding of the text shows some development with occasionally relevant exemplification. • Some relevant textual references.

3	6-7	<ul style="list-style-type: none">• Candidate shows generally sound or sound understanding of staging.• Explanation of effectiveness of dramatic techniques to show understanding of the text shows reasonable development with mostly relevant exemplification.• Clear, relevant textual references, which sometimes support reasons.
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Question Number	Question	
2(c)	In this scene Macbeth is violent Comment on Macbeth's use of violence in one other part of the play.	
	(10 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the play, provided that the focus is on Macbeth's use of violence (AO2ii).</p> <p>They may refer to the growing influence of the witches leading Macbeth to:</p> <ul style="list-style-type: none"> • have Banquo killed and attempt to kill Fleance because of the witches' words to Banquo regarding his line to the throne • the massacre of Macduff's family 	
Band	Mark	AO2ii
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Candidate's references to the idea is basic and unsupported with limited textual reference. • Explanation of importance in context of another part of the play shows basic understanding/connections made.
2	4-7	<ul style="list-style-type: none"> • Candidate makes some reference to the idea, occasionally supported by relevant textual reference. • Explanation of importance in context of another part of the play shows some understanding/connections made.
3	8-10	<ul style="list-style-type: none"> • Candidate makes generally sound or sound reference to the idea supported by relevant textual reference. • Explanation of importance in context of another part of the play shows generally sound or sound understanding/connections made.

The Merchant of Venice

Question Number	Question	
3(a)	From this extract, what do you learn about the character of Shylock? Use evidence from the extract to support your answer.	
	(7 marks)	
Indicative content		
<p>Candidates will make inferences and judgements about the character of Shylock as seen in the extract by reference to the following points.</p> <ul style="list-style-type: none"> • Shylock is obsessed by his bond • he is in full control of the situation from the first words to the gaoler, ‘tell me not of mercy’ and dominates the exchanges, with Antonio reduced to asking merely to be allowed to speak • Shylock enjoys Antonio’s humiliation at having been brought by his gaoler • Shylock has Antonio where he wants him: at his mercy. He will show none, insisting only on having his ‘bond’, ie Antonio’s life • he calls Antonio a fool and makes references to how Antonio called him a dog, warning Antonio to ‘beware my fangs’ • he warns Antonio that he will not be soft with him and not be deceived by soft Christian words, will not ‘yield to Christian intercessors’ • even Antonio knows how implacable Shylock is: his pleas with Shylock are ‘bootless’ 		
Band	Mark	AO2i
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Basic understanding of the character. • Candidate uses unclear and/or undeveloped examples from the text to support learning about the character with little success. • Insecure selection of textual detail.
2	3-5	<ul style="list-style-type: none"> • Occasional understanding of the character. • Candidate makes some use of relevant examples from the text which occasionally support learning about the character. • Selection of textual detail evident and sometimes appropriate.
3	6-7	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Candidate consistently uses relevant examples from the text to support learning about the character. • Selection of textual detail evident and appropriate or mostly appropriate.

Question Number	Question	
3(b)	<p>Using your understanding of the extract, explain how the following lines from the extract might be performed.</p> <p>SOLANIO <i>It is the most impenetrable cur That ever kept with men.</i></p> <p>ANTONIO <i>Let him alone; I'll follow him no more with bootless prayers. He seeks my life,</i></p> <p>You may consider the following in your answer:</p> <ul style="list-style-type: none"> • actions • positioning • movement • voice • gesture • facial expression. 	
	(7 marks)	
	Indicative content	
	<p>Candidates will select from a range of material to explain how these lines might be performed.</p> <p>Comments may focus on the following aspects.</p> <ul style="list-style-type: none"> • the conflict between Shylock (who is exiting and may still be leaving the stage) and Antonio and Gratiano • the contrast between Gratiano and Antonio's attitude to Shylock's behaviour: Gratiano is angry; Antonio seems reconciled to his fate • a variety of performance features that the candidate might explore in order to make the contrast between the two characters come alive • what the gaoler is doing and where he is positioned during this exchange 	
Band	Mark	AO2iii
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Candidate understanding of staging is at a basic level. • Undeveloped explanation of effectiveness of dramatic techniques to show understanding of the text with no exemplification. • Little textual reference.
2	3-5	<ul style="list-style-type: none"> • Candidate shows occasional understanding of staging. • Explanation of effectiveness of dramatic techniques to show understanding of the text shows some development with occasionally relevant exemplification. • Some relevant textual references.

3	6-7	<ul style="list-style-type: none">• Candidate shows generally sound or sound understanding of staging.• Explanation of effectiveness of dramatic techniques to show understanding of the text shows reasonable development with mostly relevant exemplification.• Clear, relevant textual references, which sometimes support reasons.
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Question Number	Question	
3(c)	In what ways is the conflict between Shylock and Antonio shown to be important in one other part of the play?	
	(10 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the play, provided that the focus is on the importance of the conflict.</p> <p>There is a range of material available to show this conflict such as:</p> <ul style="list-style-type: none"> • Act 1, where despite needing Shylock's temporary financial support, Antonio was still openly critical of Shylock and where Shylock hides his true intentions • Act 4, where in open court Shylock's conflict with Antonio (and the Christians) is dramatically resolved 	
Band	Mark	AO2ii
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Candidate's references to the idea is basic and unsupported with limited textual reference. • Explanation of importance in context of another part of the play shows basic understanding/connections made.
2	4-7	<ul style="list-style-type: none"> • Candidate makes some reference to the idea, occasionally supported by relevant textual reference. • Explanation of importance in context of another part of the play shows some understanding/connections made.
3	8-10	<ul style="list-style-type: none"> • Candidate makes generally sound or sound reference to the idea supported by relevant textual reference. • Explanation of importance in context of another part of the play shows generally sound or sound understanding/connections made.

SECTION B: PROSE

Anita and Me

Question Number	Question	
4(a)	From this extract what do you learn about the character of Meena? Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of material from the extract. These could include the following points.</p> <ul style="list-style-type: none"> • Meena has been annoyed with Anita, ‘avoided each other through unspoken mutual understanding’; she understands why they have not been spending time together • Meena is observant and humorous in her description of Sally, ‘...waddled after them’, and of the battle to be at Anita’s side, ‘all-out war’ • Meena is perceptive and aware of what Anita is doing with Sherrie and Sally, ‘I noticed Anita often did this, played off one girlfriend against the other’ • Meena may see Anita for what she is, a manipulative leader • Meena is honest and knows she is not brave enough to confront Anita, and that none of them are, ‘...it would be hard to imagine any of us having the courage to actually take sides against Anita’ • Meena dislikes Anita’s dog; she notices the lack of care at the dog urinating where it wants 	
Band	Mark	AO2i
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Basic understanding of the character. • Candidate uses unclear and/or undeveloped examples from the text to support learning about the character with little success. • Insecure selection of textual detail.
2	3-5	<ul style="list-style-type: none"> • Occasional understanding of the character. • Candidate makes some use of relevant examples from the text which occasionally support learning about the character. • Selection of textual detail evident and sometimes appropriate.
3	6-7	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Candidate consistently uses relevant examples from the text to support learning about the character. • Selection of textual detail evident and appropriate or mostly appropriate.

Question Number	Question	
4(b)	Explain how the writer uses language to present the relationship between Meena and Anita in the extract. Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of material from the extract. These could include the following points.</p> <ul style="list-style-type: none"> the language in the extract informs the reader of Meena’s observations about Anita—‘Anita often did this, played one girl off against another’ the use of words that describe the actions and physical attributes of characters, such as, ‘waddled’, ‘gamboling’ and ‘widdled’ the paired words ‘favored and blessed’ juxtaposed against ‘sulked and straggled’ that inform the reader of Meena’s perception and growth in character as she is no longer fooled by Anita’s antics the phrase, ‘seen her from afar’ indicates to the reader her aspirations for something better in life, a true relationship on equal terms the words, ‘I wonder’ informs the reader of what Meena thinks of the future the use of repetition, ‘arm in arm’ to describe a familiar image that the reader can easily recollect the use of first person narrative – ‘I seemed’, ‘I wondered’, ‘I had’ – bringing the character and reader closer together and making events appear all the more credible the use of slang language, words like ‘mutts’ and ‘pee’ to communicate Meena’s dislike and the insignificance of the dog as well as engage the reader using familiar terms language that appeals to the five senses, ‘constant stream of pee’ (hearing and smell), ‘stringy black poodle’ (sight) 	
Band	Mark	AO2iii
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> Candidate basic reference to use of text by writer to achieve effect. Limited understanding of linguistic, grammatical, structural and presentational features of language. Examples have limited appropriateness.
2	3-5	<ul style="list-style-type: none"> Candidate makes some reference to use of text by writer to achieve effect. Some understanding of linguistic, grammatical, structural and presentational features of language. Examples may not always be appropriate or candidate may refer to only one relevant example.
3	6-7	<ul style="list-style-type: none"> Candidate makes mostly sound reference to use of text by writer to achieve effect. Mostly sound understanding of linguistic, grammatical, structural and presentational features of language. Candidate will refer to relevant example(s).

Question Number	Question	
4(c)	Explain the importance of the relationship between Meena and Anita in one other part of the novel. You should refer to the social and cultural context of the novel in your answer.	
	(10 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the novel, provided that the focus is on the importance of Meena and Anita’s relationship (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> the role of Sam in ending their friendship (AO2ii). Candidates may develop this by referring to the racism and the cultural, social and historical context (AO2iv) when Meena invites Anita for dinner; it is obvious they have little in common (AO2ii). Candidates may explore the cultural differences between the two characters and their different experiences of family life (AO2iv) 	
Band	Mark	AO2ii/iv
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> Candidate references to social, cultural, historical context is basic and unsupported. Explanation of importance of theme in another part of the novel shows little understanding/connections made.
2	4-7	<ul style="list-style-type: none"> Candidate makes some reference to social, cultural or historical context, occasionally supported by relevant textual reference. Explanation of importance of theme in context of another part of the novel shows occasional understanding/connections made.
3	8-10	<ul style="list-style-type: none"> Candidate makes generally sound or sound reference to social, cultural or historical context supported by relevant textual reference. Exploration of importance of theme/relationship in context of another part of the novel shows generally sound or sound understanding/connections made.

Balzac and the Little Chinese Seamstress

Question Number	Question	
5(a)	From this extract what do you learn about the character of the Little Seamstress? Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of material from the extract. These could include the following points.</p> <ul style="list-style-type: none"> the Little Seamstress is intelligent and enjoys listening to and reading Balzac’s books she is affected by the content of these books, ‘made me want to dive into the cool water of the mountain torrent’ the Little Seamstress is loving towards Luo and obedient, fetching his key ring when he throws it into the water, ‘I just love pleasing Luo, that’s all there is to it’ she wants to make him happy and values their relationship the Little Seamstress would not do as asked for just anyone, it is a choice she makes, ‘you think I’m like a silly dog that keeps running to fetch the stick for its master’ the Little Seamstress is observant, ‘small and smooth, like pale eggs, and they had lain there for years’ she also takes chances as she tells of stones that can, ‘pierce your skin and make you bleed’ she is taking a risk and is brave, as well as a good diver/swimmer 	
Band	Mark	AO2i
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> Basic understanding of the character. Candidate uses unclear and/or undeveloped examples from the text to support learning about the character with little success. Insecure selection of textual detail.
2	3-5	<ul style="list-style-type: none"> Occasional understanding of the character. Candidate makes some use of relevant examples from the text which occasionally support learning about the character. Selection of textual detail evident and sometimes appropriate.
3	6-7	<ul style="list-style-type: none"> Generally sound or sound understanding of the character. Candidate consistently uses relevant examples from the text to support learning about the character. Selection of textual detail evident and appropriate or mostly appropriate.

Question Number	Question	
5(b)	Explain how the writer uses language to present reading in the extract. Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates will select from a range of material from the extract – these may include the following points.</p> <ul style="list-style-type: none"> the language in the extract informs the reader of the Little Seamstress' feelings for Luo, but reading and education has made the Little Seamstress intelligent; she communicates with an extensive vocabulary the use of the similes, 'Like when you can't help blurting out what you're thinking' to describe her strong emotions, and 'As if there was a veil before your eyes' to describe the lack of visibility under water; the similes 'like pale eggs', 'like buffalo horns' and 'as big as human heads' are used to describe the stones found underwater use of words that describe the physical attributes of items, such as 'jutting', 'barbed' and 'clotted' the use of slang language, words like 'gut' to communicate closely with the reader; familiar tone engages the reader the phrase, 'more or less... in the middle, within a circle a few metres wide' indicates to the reader the distance so that the reader can easily picture the scene being described the use of the same initial letters – bluish blur', 'luckily Luo's' and 'small and smooth' – allows the reader to easily visualize the movement, colour, size, shape and opinion of who or what is being described the words, 'make you bleed' enlightens the reader to the risk being taken and links to the strong affection the Little Seamstress feels for Luo the use of repetition, 'years and years' to describe the length of time without using an exact quantity but still indicating that the time is quite lengthy; also 'time to time' again to describe an inexact length of time familiar address direct to the reader brings the character to life and the character and reader closer together, making events appear all the more credible – 'I know what you're getting at' language that appeals to the five senses – 'bleed' (taste and smell), 'mountain torrent' (sound), 'bluish' (sight), 'pierce' (touch) 	
Band	Mark	AO2iii
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> Candidate basic reference to use of text by writer to achieve effect. Limited understanding of linguistic, grammatical, structural and presentational features of language. Examples have limited appropriateness.

2	3-5	<ul style="list-style-type: none"> • Candidate makes some reference to use of text by writer to achieve effect. • Some understanding of linguistic, grammatical, structural and presentational features of language. • Examples may not always be appropriate or candidate may refer to only one relevant example.
3	6-7	<ul style="list-style-type: none"> • Candidate makes mostly sound reference to use of text by writer to achieve effect. • Mostly sound understanding of linguistic, grammatical, structural and presentational features of language. • Candidate will refer to relevant example(s).

Question Number	Question	
5(c)	Explain the importance of reading in one other part of the novel. You should refer to the social and cultural context of the novel in your answer.	
	(10 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the novel, provided that the focus is on the importance of reading (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> the end of the novel, the reader realises that Little Seamstress was changed by the reading of Balzac's books (AO2ii). Candidates may also refer to importance of the communist regime and how the books were officially banned how reading 'The Count of Monte Cristo' leads to Luo and the narrator acting out the reunion scene (AO2ii). Candidates may refer to the regime's attitude to the literature and how their acting opened up different perspectives for them 	
Band	Mark	AO2ii/iv
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> Candidate references to social, cultural, historical context is basic and unsupported. Explanation of importance of theme in another part of the novel shows little understanding/connections made.
2	4-7	<ul style="list-style-type: none"> Candidate makes some reference to social, cultural or historical context, occasionally supported by relevant textual reference. Explanation of importance of theme in context of another part of the novel shows occasional understanding/connections made.
3	8-10	<ul style="list-style-type: none"> Candidate makes generally sound or sound reference to social, cultural or historical context supported by relevant textual reference. Exploration of importance of theme/relationship in context of another part of the novel shows generally sound or sound understanding/connections made.

Heroes

Question Number	Question	
6(a)	From this extract, what do you learn about the character of Francis? Use evidence from the extract to support your answer.	
	(7 marks)	
Indicative content		
<p>Candidates may select from a range of material from the extract. These could include the following points.</p> <ul style="list-style-type: none"> Francis is traumatized by what he endured in the war. In this extract he recalls feeling shocked, ‘... explode into wakefulness’ by the activity of the soldiers and the sound of ‘booming artillery’ Francis feels anxious, ‘... gasping, instantly wide-eyed’ Francis is brave and as a soldier is successful in killing the enemy, ‘quickly’ but as he looks at the German soldiers he is surprised to see how ‘young’ they are, like himself, with ‘apple cheeks, too young to shave’ this has a deep affect on Francis who experiences an ‘eerie’ pause that makes him consider the nature of the enemy, ‘... a sudden silence that’s even more terrible than exploding shells – ’ Francis is observant and perceptive, he describes in detail the corpses of comrades they have come across, ‘the remains of our platoon’. and how the next day a ‘grenade blows my face away’ Francis describes how he has ‘survived another night’, an indication of the effect war has had on him, his dreams are nightmares 		
Band	Mark	AO2i
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> Basic understanding of the character Candidate uses unclear and/or undeveloped examples from the text to support learning about the character with little success. Insecure selection of textual detail.
2	3-5	<ul style="list-style-type: none"> Occasional understanding of the character. Candidate makes some use of relevant examples from the text which occasionally support learning about the character. Selection of textual detail evident and sometimes appropriate.
3	6-7	<ul style="list-style-type: none"> Generally sound or sound understanding of the character. Candidate consistently uses relevant examples from the text to support learning about the character. Selection of textual detail evident and appropriate or mostly appropriate.

Question Number	Question
6(b)	<p>Explain how the writer uses language to present the theme of war in the extract. Use evidence from the extract to support your answer.</p> <p style="text-align: right;">(7 marks)</p>
	Indicative content
	<p>Candidates may select from a range of material from the extract. These could include the following points.</p> <ul style="list-style-type: none"> • the language in the extract informs the reader of the horrors of war contrasted with youth and innocence, ‘the remains of our platoon’ and ‘chest ripped open’ • the use of metaphors – ‘boys with apple cheeks’ to describe Francis’ strong emotions about concern with the youth and innocence of the soldiers • language that appeals to the five senses – ‘phlegm’ (taste), ‘Mama’ (hearing), ‘blows my face away’ (sight), ‘not cold for once’ (touch) and ‘his smell still heavy in the air’ (smell) • the use of words that describe the physical attributes of Francis – ‘wide-eyed’ to convey his shock and ‘scramble’ and ‘stumble’ to describe his unsteady movements as well as his lack of confidence • the phrase, ‘bursts of gunfire’ indicates to the reader the rate and amount of ammunition being used; the reader can easily picture the scene being described • the use of the same initial letters – ‘Larry LaSalle’ allows the reader to easily remember who is being described, the focus and mission of Francis; ‘sun slashes’ – reader can easily picture the scene • the words ‘sweat turns icy’ enlighten the reader to the effect these dreams/nightmares have on Francis • the use of repetition – ‘exploding’ and ‘flesh’ – to enhance the main events and effects of the war • the use of certain words – ‘booming’, ‘gasping’ and ‘slashes’ – to enhance the reader’s understanding and recreation of sound • graphic use of language is used to convey the horror that Francis still experiences despite him having returned from the war – ‘I explode into wakefulness’ and ‘raw places of my flesh’ – as well as familiar words that enlighten the reader of the enemies age and vulnerability – ‘one of them cried <i>Mama</i> as he fell’ • words used to recreate a moment experienced by Francis – ‘eerie silence before the battle’, the use of sound identifying the tension felt • the sudden revelation of the damage caused by the grenade, ‘blows my face away’, deliberately ending the paragraph on a cliff-hanger for effect – the reader pictures the event because of the writer’s choice of blunt and direct language • deliberate use of short sentences – ‘Like me.’ – to focus the reader to consider Francis’ emotions and point of view

Band	Mark	AO2iii
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Candidate basic reference to use of text by writer to achieve effect. • Limited understanding of linguistic, grammatical, structural and presentational features of language. • Examples have limited appropriateness.
2	3-5	<ul style="list-style-type: none"> • Candidate makes some reference to use of text by writer to achieve effect. • Some understanding of linguistic, grammatical, structural and presentational features of language. • Examples may not always be appropriate or candidate may refer to only one relevant example.
3	6-7	<ul style="list-style-type: none"> • Candidate makes mostly sound reference to use of text by writer to achieve effect. • Mostly sound understanding of linguistic, grammatical, structural and presentational features of language. • Candidate will refer to relevant example(s).

Question Number	Question	
6(c)	Explain the importance of war in one other part of the novel. You should refer to the historical context of war in the novel in your answer.	
	(10 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the novel, provided that the focus is on the importance of war (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> the hero's reception Larry LaSalle receives contrasting with his long term injuries (AO2ii). Candidates may refer to the impact of war on the characters within the novel, changing Larry from leader to recluse(AO2iv) any other part of the novel where the injuries Francis has received are described (AO2ii). Candidates will draw on the historical context of WWII (AO2iv) the beginning of Chapter 8 where Arthur Rivier reveals a different view of a veteran (AO2ii). Candidates may refer to the reality of war, drawing on their understanding of the social, cultural and historical understanding of WWII (AO2iv) 	
Band	Mark	AO2ii/iv
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> Candidate's references to context is basic and unsupported. Explanation of importance of theme in another part of the novel shows little understanding/connections made.
2	4-7	<ul style="list-style-type: none"> Candidate makes some reference to social, cultural or historical context, occasionally supported by relevant textual reference. Explanation of importance of theme in context of another part of the novel shows occasional understanding/connections made.
3	8-10	<ul style="list-style-type: none"> Candidate makes generally sound or sound reference to social, cultural or historical context supported by relevant textual reference. Exploration of importance of theme/relationship in context of another part of the novel shows generally sound or sound understanding/connections made.

Of Mice and Men

Question Number	Question	
7(a)	From this extract, what do you learn about the character Lennie? Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of material from the extract. These could include the following points.</p> <ul style="list-style-type: none"> • Lennie is unhappy and troubled by the dead pup, ‘sorrowfully’; he is gentle and childlike, ‘stroked it clear from one end to the other’, and he speaks ‘softly to the puppy’ • Lennie’s sudden outburst of anger is childlike, ‘God damn you’. • he is capable of physical aggression, ‘He picked up the pup and hurled it from him’ • he turns his back on the dead pup, like falling out with another child/ignoring it • Lennie’s behaviour, rocking back and forth, ‘in his sorrow’ demonstrates his anguish and lack of self-understanding; he attempts to comfort himself, like a child • Lennie is worried about George, showing how important his relationship with George is. He obviously respects George and is worried about upsetting him • he thinks he may get away with what he has done by covering it up with hay, showing he is unable to take responsibility for his actions. He considers lying, ‘I’ll tell George I foun’ it dead’, but then realises that George will see through him. Lennie is obviously in awe of George and is dependent on him 	
Band	Mark	AO2i
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Basic understanding of the character. • Candidate uses unclear and/or undeveloped examples from the text to support learning about the character with little success. • Insecure selection of textual detail.
2	3-5	<ul style="list-style-type: none"> • Occasional understanding of the character. • Candidate makes some use of relevant examples from the text which occasionally support learning about the character. • Selection of textual detail evident and sometimes appropriate.
3	6-7	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Candidate consistently uses relevant examples from the text to support learning about the character. • Selection of textual detail evident and appropriate or mostly appropriate.

Question Number	Question	
7(b)	Explain how the writer uses language to present anger in the extract. Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of material from the extract. These could include the following points.</p> <ul style="list-style-type: none"> the language in the extract informs the reader of Lennie’s emotions, he is angry at the death of puppy; the word ‘cried’ informs the reader of his distress the use of words that describe the precise position of Lennie, ‘sat in the hay beside a packing case under the manger in the end of the barn’, thus enabling the reader easily to picture Lennie in their mind. the use of alliteration ‘huge hand’ enables the reader easily to picture who is being described the use of repetition, ‘stroked’, to enhance the physical actions of Lennie, who is comforting and is being comforted use of questions, ‘Why do you got to get killed?’, informs the reader of his inability to accept responsibility for his actions the use of word like ‘bounce’, ‘scooped’ and ‘whispered’ – to enhance the reader’s imagery of the event and create sound emotive use of language – ‘sorrowfully’ and ‘cried’ – conveys the anxiety and vulnerability that Lennie experiences when a difficult situation arises the deliberate use of verbs by Steinbeck like ‘hurls’ to inform the reader of his actions as well as his feelings as he casts the puppy aside in anger. Like a child he is mentally affected and physically affected – ‘rocked back and forth’ – the movement being easily pictured by the reader the language Lennie uses links the puppy to his guilt and fear of what George will have to say – ‘you got killed’ and ‘God damn you’ the use of the phrase, ‘Now I won’t get to tend the rabbits’, links the death of the puppy to end of their dream, a clue to what is yet to come in the next section of the text language that appeals to the five senses, ‘said softly’ (hearing), ‘stroked it clear from one end to the other’ ‘hurled’ (sight) and (touch) 	
Band	Mark	AO2iii
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> Candidate basic reference to use of text by writer to achieve effect. Limited understanding of linguistic, grammatical, structural and presentational features of language. Examples have limited appropriateness.

2	3-5	<ul style="list-style-type: none"> • Candidate makes some reference to use of text by writer to achieve effect. • Some understanding of linguistic, grammatical, structural and presentational features of language. • Examples may not always be appropriate or candidate may refer to only one relevant example.
3	6-7	<ul style="list-style-type: none"> • Candidate makes mostly sound reference to use of text by writer to achieve effect. • Mostly sound understanding of linguistic, grammatical, structural and presentational features of language. • Candidate will refer to relevant example(s).

Question Number	Question	
7(c)	Explain the importance of anger in one other part of the novel. You should refer to the social and cultural context of the novel in your answer.	
	(10 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the novel, provided that the focus is on the importance of anger (AO2ii) and a reference is made to social, cultural, historical context (AO2iv).</p> <ul style="list-style-type: none"> • Crooks displays his anger and frustration in section four of the novel (AO2ii) • candidates may refer to the racism evident in both what is said to Crooks by Curly's wife and his segregation from the other workers because of his race (AO2iv) • Curley's wife is angry with her husband and with her life (AO2ii). Candidates may develop this further by linking this with the chasing of the 'American Dream' associated with 1930s America (AO2iv) • candidates may link the anger of members of the ranch (AO2ii) with the uncertainty of the future and refer to the historical context of the Depression in their responses (AO2iv) 	
Band	Mark	AO2ii/iv
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Candidate's references to social, cultural, historical context is basic and unsupported. • Explanation of importance of theme in another part of the novel shows little understanding/connections made.
2	4-7	<ul style="list-style-type: none"> • Candidate makes some reference to social, cultural or historical context, occasionally supported by relevant textual reference. • Explanation of importance of theme in context of another part of the novel shows occasional understanding/connections made.
3	8-10	<ul style="list-style-type: none"> • Candidate makes generally sound or sound reference to social, cultural or historical context supported by relevant textual reference. • Exploration of importance of theme/relationship in context of another part of the novel shows generally sound or sound understanding/connections made.

Rani and Sukh

Question Number	Question	
8(a)	From this extract, what do you learn about the character of Rani? Use evidence from the extract to support your answer.	
	(7 marks)	
Indicative content		
<p>Candidates may select from a range of material from the extract. These could include the following points.</p> <ul style="list-style-type: none"> • Rani is excited to see Sukh; she arrives early and impatiently waits for his arrival • Rani appreciates good manners; she is glad he is on time, ‘an attribute that I like’ • she is forward thinking and less traditional and will not settle for a man buying the drinks, ‘don’t be macho about it’. • Rani has strong feelings for Sukh, ‘I shivered and then my heart skipped another beat’ • Rani is falling in love with Sukh • she feels she is losing control of herself when she is around him; he has such an effect on her, ‘[I] told myself to get it together. I mean, <i>really</i>’. • she is modest and shy and feels embarrassed when she kisses him on the lips, ‘I felt a bit self-conscious’ • Rani notices any attention Sukh gives to her and retells the encounter in detail, ‘smiling and looking into my eyes’ • Rani is observant and considerate, she notices Sukh’s hair. When he is worried that she does not like it, she is quick to reassure him • Rani feels at ease with Sukh, she uses slang terminology, ‘arse’ rather than worrying about what she says and does 		
Band	Mark	AO2i
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Basic understanding of the character. • Candidate uses unclear and/or undeveloped examples from the text to support learning about the character with little success. • Insecure selection of textual detail.
2	3-5	<ul style="list-style-type: none"> • Occasional understanding of the character. • Candidate makes some use of relevant examples from the text which occasionally support learning about the character. • Selection of textual detail evident and sometimes appropriate.
3	6-7	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Candidate consistently uses relevant examples from the text to support learning about the character. • Selection of textual detail evident and appropriate or mostly appropriate.

Question Number	Question	
8(b)	Explain how the writer uses language to present the theme of love in the extract. Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of material from the extract. These could include the following points.</p> <ul style="list-style-type: none"> the language in the extract informs the reader of the love felt by Rani for Sukh – ‘shivered’ and ‘heart skipped a beat’ – allusion to physical effect of love, ‘made me feel warm inside’ the use of the same initial letters, ‘shaved short’ and ‘big brown’ allows the reader to easily picture who is being described sentences that create humour for the reader – ‘Only I can go back and get the girl who cut it to stick the bits back on if you like’ the use of repetition ‘kissed’ ‘smiled/smiling’ and ‘shivered’ to enhance the intensity of Rani’s emotions familiar address direct to the reader brings the character to life – ‘I mean, <i>really</i>’ and ‘Soppy, I know. But true’ the use of questions/direct speech – ‘What have you done to your hair?’ – deliberate to draw the reader in and add credibility the use of onomatopoeia – ‘shivered’ – to enhance understanding of the physical effect this relationship is having on Rani deliberate use of short sentences – ‘On the lips.’, ‘I know.’, ‘But true.’ – to focus the reader to consider Rani’s emotions and the importance of the event to Rani the deliberate use of verbs by Rai like, ‘kissed’, ‘looked’, ‘touched’, ‘smiled’, to inform the reader of Rani and Sukh’s actions as well as their feelings for one another adjectives used to describe Sukh, ‘neat’, ‘sharp’, ‘friendly’ that acquaint the reader with the character the use of slang language, words like ‘arse’ and ‘soppy’ to communicate closely with the reader, familiar tone engages the reader language that appeals to the five senses, ‘on the lips’ (taste), ‘looking into my eyes’ (sight), ‘touched my cheek slightly’ (touch) and ‘coffee’ (smell) 	
Band	Mark	AO2iii
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> Candidate basic reference to use of text by writer to achieve effect. Limited understanding of linguistic, grammatical, structural and presentational features of language. Examples have limited appropriateness.

2	3-5	<ul style="list-style-type: none"> • Candidate makes some reference to use of text by writer to achieve effect. • Some understanding of linguistic, grammatical, structural and presentational features of language. • Examples may not always be appropriate or candidate may refer to only one relevant example.
3	6-7	<ul style="list-style-type: none"> • Candidate makes mostly sound reference to use of text by writer to achieve effect. • Mostly sound understanding of linguistic, grammatical, structural and presentational features of language. • Candidate will refer to relevant example(s).

Question Number	Question	
8(c)	Explain the importance of love in one other part of the novel. You should refer to the social and cultural context of the novel in your answer.	
	(10 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the novel, provided that the focus is on the importance of love (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> any part of the novel where the theme of love is used to show contrasts in attitudes between cultures and generations (AO2ii). Candidates will make further links with the social, cultural context of the novel (AO2iv) history repeating itself when Rani and Sukh fall in love with one another, unaware of the past history and ill feeling between their fathers (AO2ii). Candidates will also refer to the historical context of the novel as the attitudes from the culture of the past affects Rani and Sukh in modern Britain (AO2iv) when Rani becomes pregnant and how Sukh's parents are supportive (AO2ii). Candidates will refer to how this more tolerant attitude contrasts with the traditional attitudes from another culture and another time motivating Rani's brother with tragic consequences (AO2iv) candidates may also draw parallels between the end of the novel and the tragedy of Romeo and Juliet (AO2ii) and how the similar attitudes from another culture play a significant role as a barrier to happiness (AO2iv) 	
Band	Mark	AO2ii/iv
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> Candidate's references to context is basic and unsupported. Explanation of importance of theme in another part of the novel shows little understanding/connections made.
2	4-7	<ul style="list-style-type: none"> Candidate makes some reference to social, cultural or historical context, occasionally supported by relevant textual reference. Explanation of importance of theme in context of another part of the novel shows occasional understanding/connections made.
3	8-10	<ul style="list-style-type: none"> Candidate makes generally sound or sound reference to social, cultural or historical context supported by relevant textual reference. Exploration of importance of theme/relationship in context of another part of the novel shows generally sound or sound understanding/connections made.

Riding the Black Cockatoo

Question Number	Question	
9(a)	From this extract, what do you learn about the individual John? Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of material from the extract. These could include the following points.</p> <ul style="list-style-type: none"> • John is brave and willing to seek help from someone who does not really know him and may not like what he has to say • John is confident when he wants to talk to Craig, ‘without missing a beat • John is aware of the delicate nature of his story, ‘something sensitive’, but is determined to tell of his possession, ‘had one of his kin on display’ and seek some advice • he is unprejudiced and thoughtful, ‘... the very first Indigenous Australian I’d ever spoken to one-to-one’ • John is sensitive to his new surroundings, ‘... the very atmosphere felt different’ • John feels comfortable, ‘familiarity’, yet is aware that much of what he observes is poles apart from what he usually sees in a white man’s office and on his walls, ‘different meaning’; he feels a stranger in his own land, ‘... now I was the foreigner’ 	
Band	Mark	AO2i
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Basic understanding of the named individual. • Candidate uses unclear and/or undeveloped examples from the text used to support learning about the individual with little success. • Insecure selection of textual detail.
2	3-5	<ul style="list-style-type: none"> • Occasional understanding of the named individual. • Candidate makes some use of relevant examples from the text which occasionally support learning about the individual. • Selection of textual detail evident and sometimes appropriate.
3	6-7	<ul style="list-style-type: none"> • Generally sound or sound understanding of the individual. • Candidate consistently uses relevant examples from the text to support learning about the individual. • Selection of textual detail evident and appropriate or mostly appropriate.

Question Number	Question
9(b)	<p>Explain how the writer uses language to present the importance of learning something new in the extract. Use evidence from the extract to support your answer.</p> <p style="text-align: right;">(7 marks)</p>
	Indicative content
	<p>Candidates may select from a range of material from the extract. These could include the following points.</p> <ul style="list-style-type: none"> • the informal language in the extract informs the reader of the feelings felt by John and Craig as John tells Craig about Mary, the Aboriginal skull, ‘I might as well have just walked up to the man and punched him in the guts’; the metaphor suggests the extent of the shock and upset /impact the news had on Craig • the use of the same initial letters – ‘something sensitive’ – focuses and prepares the reader for the response as well as building tension • the sentences that create humour for the reader – ‘without missing a beat I announced that my family had had one of his kin on display’ – John is nervous and what he wants to say doesn’t always come across as he would like it to • the effect of John’s words is described as extreme – ‘pain and disbelief tore across his face’ • time has become a living being in pain – ‘the seconds groaned - taut’. John makes a distinction between ordinary time, which he calls ‘clock time’, which also lives • language that relates the reader to the period of time, setting or culture that sets the events firmly in place for the reader, ‘I realised that this was the very first Indigenous Australian I’d ever spoken to’ • the deliberate use of verbs – ‘punched’, ‘recoiled’, ‘groaned’, ‘recovered’ – to inform the reader of Craig’s shocked reaction and his feelings about what has just been said • the use of slang language, words like ‘guts’ to communicate closely in a familiar tone that engages the reader • language that appeals to the five senses – ‘not a word was exchanged as he led me to’ (hearing), ‘he recoiled in his seat’ (sight), ‘punched him in the guts’ (touch) and ‘sweet-and-sour pork’ (smell) and (taste) • he uses a cliché about time – ‘that marched on’ • for effect he uses a pattern of three actions – ‘Craig recovered, pushed away the last remnants of his sweet-and-sour pork, and rose to his feet’ – a well known device of rhetoric • he uses informal Australian terms for races, ‘a whitefella in a blackfella place’ • he uses a list of objects to paint the picture for us – ‘Black faces looked down from posters, and dot paintings, flags and panoramic photographs of wild Australia adorned the walls’

Band	Mark	AO2iii
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Candidate basic reference to use of text by writer to achieve effect. • Limited understanding of linguistic, grammatical, structural and presentational features of language. • Examples have limited appropriateness.
2	3-5	<ul style="list-style-type: none"> • Candidate makes some reference to use of text by writer to achieve effect. • Some understanding of linguistic, grammatical, structural and presentational features of language. • Examples may not always be appropriate or candidate may refer to only one relevant example.
3	6-7	<ul style="list-style-type: none"> • Candidate makes mostly sound reference to use of text by writer to achieve effect. • Mostly sound understanding of linguistic, grammatical, structural and presentational features of language. • Candidate will refer to relevant example(s).

Question Number	Question	
9(c)	Explain the importance of learning something new in one other part of the text. You should refer to the social and cultural context of the story in your answer.	
	(10 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the story, provided that the focus is on the importance of learning something new (AO2ii) and a reference is made to the social, cultural and historical context (AO2iv).</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • candidates may concentrate on what John learns before, during and after the ceremony (AO2ii). There should be direct reference to learning about Aboriginal culture (AO2iv) • may include those events from his childhood from which he learned such as when he recalls watching ‘Skippy the Kangaroo’ (AO2ii) and the fondness he felt, alongside other children for Tara, the black Aboriginal hero (AO2iv) • most candidates may very well concentrate on what he learns on his journey to send ‘Mary’ home for the Wamba Wamba reburial (AO2ii). Candidates may also link this with his growing understanding and respect for Aboriginal culture (AO2iv) • every step of this journey is a lesson for John (AO2ii), he realises how ignorant he has been alongside thousands of others; his conscience moves him to do what is right. Candidates will make the link between the need to take ‘Mary’ back to the tribe and the recognition of the humanity (AO2iv) 	
Band	Mark	AO2ii/iv
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Candidate’s references to context is basic and unsupported. • Explanation of importance of theme in another part of the novel shows little understanding/connections made.
2	4-7	<ul style="list-style-type: none"> • Candidate makes some reference to social, cultural or historical context, occasionally supported by relevant textual reference. • Explanation of importance of theme in context of another part of the novel shows occasional understanding/connections made.
3	8-10	<ul style="list-style-type: none"> • Candidate makes generally sound or sound reference to social, cultural or historical context supported by relevant textual reference. • Exploration of importance of theme/relationship in context of another part of the novel shows generally sound or sound understanding/connections made.

To Kill a Mockingbird

Question Number	Question	
10(a)	From this extract, what do you learn about the character of Scout? Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates may select from a range of material from the extract. These could include the following points.</p> <ul style="list-style-type: none"> • Scout is naive and innocent and does not sense the danger as Jem does • she resents being asked to walk faster as she is barefooted and may stump ‘a toe, tripping on stones’ • Scout is intelligent and observant; she deduces that there is no wind, nor trees, so the rustling sound is coming from, ‘thick cotton pants’ • Scout is able to use her listening skills to compensate for being unable to see • realising that they are being followed, Scout relies on Jem • Scout can be obedient when it matters, responding to Jem’s touching her on her head as well as running when told • Scout realises this person is running towards them, ‘with no child’s steps’ • Scout falls and calls for help, showing her fear and dependence • Scout shows courage when her brother is dragged away running in the direction of his scream to help him 	
Band	Mark	AO2i
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Basic understanding of the character. • Candidate uses unclear and/or undeveloped examples from the text to support learning about the character with little success. • Insecure selection of textual detail.
2	3-5	<ul style="list-style-type: none"> • Occasional understanding of the character. • Candidate makes some use of relevant examples from the text which occasionally support learning about the character. • Selection of textual detail evident and sometimes appropriate.
3	6-7	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Candidate consistently uses relevant examples from the text to support learning about the character. • Selection of textual detail evident and appropriate or mostly appropriate.

Question Number	Question
10(b)	<p>Explain how the writer uses language to present the theme of racism in the extract. Use evidence from the extract to support your answer.</p> <p style="text-align: right;">(7 marks)</p>
	Indicative content
	<p>Candidates may select from a range of material from the extract. These could include the following points.</p> <ul style="list-style-type: none"> • the language in the extract informs the reader of the events surrounding Bob Ewell’s attack on the children following the revelation that his daughter was attracted to a black citizen, Tom Robinson • the use of similes, ‘he was up like lightening’, to describe Bob Ewell’s speed and interaction with the children • the use of words and sentences that describe the movement of characters – ‘scuffling, kicking sounds, sounds of shoes and flesh scraping dirt and roots’ and ‘one giant step’ – thus enabling the readers easily to picture in their mind the characters’ struggle • the phrase – ‘Metal zipped on metal and I fell to the ground and rolled as far as I could, floundering to escape my wire prison’ – the reader can easily picture the scene being described • the use of the same initial letters – ‘swished softly and steadily’ – allows the reader easily to picture who and what is being described • the sentences that create fear in the reader for the characters – ‘He was running, running towards us with no child’s steps’ • the use of repetition – ‘wheek wheek’, ‘cotton on cotton’, ‘run’ and ‘Jem, Jem, help me, Jem!’, ‘scuffling’ ‘scream’ – to enhance the intensity/tension in scene as Bob Ewell advances on the children • the use of exclamation marks/direct speech – ‘Jem, Jem, help me, Jem!’ – deliberate to draw the reader in and add credibility • the use of word like ‘stumping’, ‘whistling’, ‘shuffled’, ‘wheek wheek’, ‘swish’, ‘crushed’ – to enhance the movements through sound-like words that enable the reader to visualize events • the final sentence – ‘I ran in the direction of Jem’s scream and sank into a flabby male stomach’ – deliberately ending this section on a cliff-hanger for effect, the reader pictures the event because of the character’s direct engagement with their attacker • deliberate use of short sentences – ‘We stopped and listened.’ – to focus the reader to consider and recreate the danger • the deliberate use of verbs by Harper Lee such as ‘stumping’, ‘tripping’, ‘dragged’ to inform the reader of the characters’ movements and actions. • words used to describe the unknown attacker, Bob Ewell – ‘they’, ‘something’, ‘shuffle-foot’ – that adds to the mystery and suspense felt by the children and the reader • the use of slang language, words like ‘wheek’ and ‘flabby’, to communicate closely with the reader; the familiar tone engages the reader • language that appeals to the five senses, ‘wind rustling the trees’ (hearing), ‘barefooted’, ‘flesh’(sight), ‘stumping a toe’ (touch)

Band	Mark	AO2iii
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Candidate basic reference to use of text by writer to achieve effect. • Limited understanding of linguistic, grammatical, structural and presentational features of language. • Examples have limited appropriateness.
2	3-5	<ul style="list-style-type: none"> • Candidate makes some reference to use of text by writer to achieve effect. • Some understanding of linguistic, grammatical, structural and presentational features of language. • Examples may not always be appropriate or candidate may refer to only one relevant example.
3	6-7	<ul style="list-style-type: none"> • Candidate makes mostly sound reference to use of text by writer to achieve effect. • Mostly sound understanding of linguistic, grammatical, structural and presentational features of language. • Candidate will refer to relevant example(s).

Question Number	Question	
10(c)	Explain the importance of racism in one other part of the novel. You should refer to the social and cultural context of the novel in your answer.	
	(10 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the novel, provided that the focus is on the importance of racism (AO2ii) and a reference is made to the social, cultural and historical context (AO2iv).</p> <p>Candidates may refer to:</p> <p>Any other parts of the novel concerning Tom, such as:</p> <ul style="list-style-type: none"> his death and the impact on Tom’s family after his death (AO2ii). Candidates will refer to the historical context of 1930s America, particularly the South (AO2iv) <p>Any other parts of the novel where racism is evident in the words/actions of members of Maycomb society, such as:</p> <ul style="list-style-type: none"> the lynch mob outside the jail (AO2ii). Candidates may refer to the historical context and the attitudes towards justice for the Black community (AO2iv) the conversation Scout overhears between two teachers and how this conflicts with what was discussed in class (AO2ii). Candidates may refer to racism in 1930s Maycomb and the historical context of 1930s Germany (AO2iv) the ladies’ tea party at the Finch house (AO2ii). Candidates may also refer to the 1930s ‘Missionary societies’ and how their supposed concerns are belied by their attitudes towards the Tom Robinson case, reflecting 1930s Maycomb society (AO2iv) 	
Band	Mark	AO2ii/iv
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> Candidate’s references to context is basic and unsupported. Explanation of importance of theme in another part of the novel shows little understanding/connections made.
2	4-7	<ul style="list-style-type: none"> Candidate makes some reference to social, cultural or historical context, occasionally supported by relevant textual reference. Explanation of importance of theme in context of another part of the novel shows occasional understanding/connections made.
3	8-10	<ul style="list-style-type: none"> Candidate makes generally sound or sound reference to social, cultural or historical context supported by relevant textual reference. Exploration of importance of theme/relationship in context of another part of the novel shows generally sound or sound understanding/connections made.

SECTION C: WRITING

Question Number	Question
*11	<p>Write a magazine article for parents with the title ‘What makes a good school?’. You may wish to use some of these topics to help you write your article:</p> <ul style="list-style-type: none"> • behaviour and discipline codes • teachers • extra curricular activities • buildings and facilities • any other ideas you may have.
	(48 marks)
	Indicative content
	<p>Purpose: to write what, in the writer’s opinion, makes a ‘good’ school. This may involve a range of approaches including: advice, description, anecdote, argument, persuasion and analysis</p> <p>Audience: the specific audience given is parents, though an audience of anyone interested in issues of education or schools may also be valid</p> <p>Form: a magazine article is given, so continuous paragraphed prose is expected; however, candidates may make some use of side-headings and bullet points. Credit should given to those answers that use any stylistic features of a magazine article</p> <p>Successful answers are likely to:</p> <ul style="list-style-type: none"> • present a coherent and structured approach to what makes a ‘good’ school • perhaps attempt some definition or analysis of ‘good’ • indicate some hierarchy of factors that make a good school • perhaps include more than suggested in the bullet points • be written in a register and style appropriate to the topic, audience and form.

Band	Mark	AO3i/ii
0	0	No rewardable response.
1	1-6	<ul style="list-style-type: none"> Expresses ideas at a basic level. Little awareness of the purpose and audience. Basic vocabulary; little variety of sentence structure; little evidence of control. Organisation is simple with little success in introducing and developing a response.
2	7-12	<ul style="list-style-type: none"> Expresses ideas with limited appropriateness. Limited grasp of the purpose and audience. Limited evidence of control in the choice of vocabulary and sentence structure. Organisation shows limited grasp of text structure, with opening and development, and limited use of appropriate paragraphing.
3	13-19	<ul style="list-style-type: none"> Expresses ideas that are sometimes appropriate. Some grasp of the purpose and audience. Some evidence of control in the choice of vocabulary and sentence structures. Organisation shows some grasp of text structure, with opening and development, and some appropriate paragraphing.
4	20-26	<ul style="list-style-type: none"> Expresses ideas that are generally appropriate. Generally sound grasp of the purpose and audience. Generally sound evidence of control in the choice of vocabulary and sentence structures. Organisation shows generally sound grasp of text structure, with opening and development, and broadly appropriate paragraphing.
5	27-32	<ul style="list-style-type: none"> Expresses and develops ideas appropriately. A clear sense of the purpose and audience. Well-chosen vocabulary, and some evidence of crafting in the construction of sentences. Organisation is sound, with a clear text structure, controlled paragraphing to reflect opening, development and closure, together with successful use of cohesive devices.

Band	Mark	AO3iii
0	0	No rewardable response.
1	1-3	<ul style="list-style-type: none"> • Sentences show basic attempt to structure and control expression and meaning. A basic range of sentence structures is used. • Basic control of a range of punctuation devices, with little success in conveying intended emphasis and effects. • Spelling is basic in accuracy, with many slips which hinder meaning.
2	4-6	<ul style="list-style-type: none"> • Sentences show limited attempt to structure and control expression and meaning. A limited range of sentence structures is used. • Limited control of a range of punctuation devices, with limited success in conveying intended emphasis and effects. • Spelling is limited in accuracy, with many slips which may hinder meaning.
3	7-10	<ul style="list-style-type: none"> • Sentences show some attempt to structure and control expression and meaning. Occasional variety of sentence structures used. • Some control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for some of the response. • Spelling is sometimes accurate, with some slips which may hinder meaning.
4	11-13	<ul style="list-style-type: none"> • Sentences are generally clearly structured, with generally sound control of expression and meaning, some variety of sentence structures used. • Generally sound control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for most of the response. • Spelling is mostly accurate, with some slips which do not hinder meaning.
5	14-16	<ul style="list-style-type: none"> • Sentences are clearly structured, with sound control of expression and meaning, a reasonable selection of sentence structures are used. • Sound control of the full range of punctuation, enabling intended emphasis and effects to be conveyed for the majority of the response. • Spelling is mostly accurate, with occasional slips.

Question Number	Question
*12	<p>Write a speech on the topic of ‘Stress and Modern Life’ to be given to a group of your peers. You may wish to include:</p> <ul style="list-style-type: none"> • what you mean by stress • the main causes of stress in modern life • how stress might affect different people • positive suggestions on how people might cope with stress • other ideas you may have.
	(48 marks)
	Indicative content
	<p>Purpose: to write a speech on stress and modern life</p> <p>Audience: a group of the candidate’s peers; this may be teenagers or adults. The focus is on communicating ideas about stress and modern life with this audience. This may involve a range of approaches including: advice, description, anecdote, argument, persuasion and analysis</p> <p>Form: a speech would have not only rhetorical features, but also show an organisation and structure that had a clear introduction, development of points and a conclusion; some candidates may intentionally adapt their language and style to their audience by using for example a more informal or colloquial approach; some candidates may introduce some rhetorical elements. 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 deal with stresses and modern life • be written in register and style appropriate for a speech or talk, which may include colloquial elements. <p>Successful answers may also:</p> <ul style="list-style-type: none"> • give an analysis or comment of the causes of stress • identify different causes of stress for different genders and age groups • perhaps include more than suggested in the bullet points • give suggestions on how one might cope with stress.

Band	Mark	AO3i/ii
0	0	No rewardable response.
1	1-6	<ul style="list-style-type: none"> Expresses ideas at a basic level. Little awareness of the purpose and audience. Basic vocabulary; little variety of sentence structure; little evidence of control. Organisation is simple with little success in introducing and developing a response.
2	7-12	<ul style="list-style-type: none"> Expresses ideas with limited appropriateness. Limited grasp of the purpose and audience. Limited evidence of control in the choice of vocabulary and sentence structure. Organisation shows limited grasp of text structure, with opening and development, and limited use of appropriate paragraphing.
3	13-19	<ul style="list-style-type: none"> Expresses ideas that are sometimes appropriate. Some grasp of the purpose and audience. Some evidence of control in the choice of vocabulary and sentence structures. Organisation shows some grasp of text structure, with opening and development, and some appropriate paragraphing.
4	20-26	<ul style="list-style-type: none"> Expresses ideas that are generally appropriate. Generally sound grasp of the purpose and audience. Generally sound evidence of control in the choice of vocabulary and sentence structures. Organisation shows generally sound grasp of text structure, with opening and development, and broadly appropriate paragraphing.
5	27-32	<ul style="list-style-type: none"> Expresses and develops ideas appropriately. A clear sense of the purpose of the writing and audience. Well-chosen vocabulary, and shows some evidence of crafting in the construction of sentences. Organisation is sound, with a clear text structure, controlled paragraphing to reflect opening, development and closure, together with successful use of cohesive devices.

Band	Mark	AO3iii
0	0	No rewardable response.
1	1-3	<ul style="list-style-type: none"> • Sentences show basic attempt to structure and control expression and meaning. A basic range of sentence structures is used. • Basic control of a range of punctuation devices, with little success in conveying intended emphasis and effects. • Spelling is basic in accuracy, with many slips which hinder meaning.
2	4-6	<ul style="list-style-type: none"> • Sentences show limited attempt to structure and control expression and meaning. A limited range of sentence structures is used. • Limited control of a range of punctuation devices, with limited success in conveying intended emphasis and effects. • Spelling is limited in accuracy, with many slips which may hinder meaning.
3	7-10	<ul style="list-style-type: none"> • Sentences show some attempt to structure and control expression and meaning. Occasional variety of sentence structures used. • Some control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for some of the response. • Spelling is sometimes accurate, with some slips which may hinder meaning.
4	11-13	<ul style="list-style-type: none"> • Sentences are generally clearly structured, with generally sound control of expression and meaning, some variety of sentence structures used. • Generally sound control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for most of the response. • Spelling is mostly accurate, with some slips which do not hinder meaning.
5	14-16	<ul style="list-style-type: none"> • Sentences are clearly structured, with sound control of expression and meaning, a reasonable selection of sentence structures are used. • Sound control of the full range of punctuation, enabling intended emphasis and effects to be conveyed for the majority of the response. • Spelling is mostly accurate, with occasional slips.

Edexcel GCSE

English

Unit 2: The Writer's Craft

Higher Tier

Sample Assessment Material

Paper Reference

Time: 2 hours

5EH2H/01

Questions and Extracts Booklet

Do not return this booklet with your Answer Booklet

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

Section A: Shakespeare	Page
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SECTION A: SHAKESPEARE

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

Use this extract to answer Question 1.

Romeo and Juliet

Extract taken from Act 2, Scene 5

The Capulet garden.

Enter JULIET.

Juliet: The clock struck nine when I did send the Nurse –
In half an hour she promised to return.
Perchance she cannot meet him – that's not so.
O, she is lame! Love's heralds should be thoughts,
Which ten times faster glides than the sun's beams
Driving back shadows over louring hills.
Therefore do nimble-pinioned doves draw Love,
And therefore hath the wind-swift Cupid wings.
Now is the sun upon the highmost hill
Of this day's journey, and from nine to twelve
Is three long hours – yet she is not come.
Had she affections and warm youthful blood,
She would be as swift in motion as a ball:
My words would bandy her to my sweet love,
And his to me.
But old folks – many feign as they were dead:
Unwieldy, slow, heavy, and pale as lead.

Enter PETER, followed by the NURSE.

O God, she comes! – O honey Nurse, what news?
Hast thou met with him? Send thy man away.

Nurse: Peter, stay at the gate.

Exit PETER.

Juliet: Now good sweet Nurse – O Lord, why look'st thou sad?
Though news be sad, yet tell them merrily.
If good, thou sham'st the music of sweet news
By playing it to me with so sour a face.

Nurse: I am aweary: give me leave a while.
Fie, how my bones ache! What a jaunce have I!

Juliet: I would thou hadst my bones, and I thy news.
Nay, come, I pray thee, speak: good, good Nurse, speak.

Romeo and Juliet

1 Answer all parts of the question that follows as fully as possible.

(a) Explain how Shakespeare presents the character Juliet in this extract.

Use evidence from the extract to support your answer.

(7)

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

Give reasons for your answer.

(7)

Nurse ***Fie, how my bones ache! What a jaunce have I!***

Juliet ***I would thou hadst my bones, and I thy news.
Nay, come, I pray thee, speak: good, good Nurse, speak.***

(c) This extract refers to Juliet's love for Romeo.

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

(10)

(Total for Question 1 = 24 marks)

Use this extract to answer Question 2.

Macbeth

Extract taken from Act 2, Scene 3

Re-enter MACBETH and LENNOX.

Macbeth: Had I but died an hour before this chance,
I had lived a blessed time – for, from this instant,
There's nothing serious in mortality.
All is but toys: renown and grace is dead –
The wine of life is drawn, and the mere lees
Is left this vault to brag of.

Enter MALCOLM and DONALBAIN

Donalbain: What is amiss?

Macbeth: You are, and do not know it.
The spring, the head, the fountain of your blood
Is stopped: the very source of it is stopped.

Macduff: Your royal father's murdered.

Malcolm: O! By whom?

Lennox: Those of his chamber, as it seemed, had done it.
Their hands and faces were all badged with blood:
So were their daggers, which, unwiped, we found
Upon their pillows. They stared, and were distracted.
No man's life was to be trusted with them.

Macbeth: O, yet I do repent me of my fury –
That I did kill them.

Macduff: Wherefore did you so?

Macbeth: Who can be wise, amazed, temperate and furious,
Loyal and neutral, in a moment? No man!
The expedition of my violent love
Outran the pauser reason. – Here lay Duncan,
His silver skin laced with his golden blood!
And his gashed stabs looked like a breach in nature
For ruin's wasteful entrance. There, the murderers,
Steeped in the colours of their trade! – their daggers
Unmannerly breeched with gore. Who could refrain,
That had a heart to love – and in that heart
Courage, to make's love known?

Macbeth

2 Answer all parts of the question that follows as fully as possible.

(a) Explain how Shakespeare presents the character Macbeth in this extract.

Use evidence from the extract to support your answer.

(7)

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

Give reasons for your answer.

(7)

Macbeth *O, yet I do repent me of my fury -
That I did kill them.*

Macduff *Wherefore did you so?*

Macbeth *Who can be wise, amazed, temperate and furious,
Loyal and neutral, in a moment? No man!*

(c) Macbeth kills Duncan in order to become king.

Explore the significance of Macbeth's ambition in **one other** part of the play.

(10)

(Total for Question 2 = 24 marks)

Use this extract to answer Question 3.

The Merchant of Venice

Extract taken from Act 3, Scene 3.

Venice. A street.

Enter SHYLOCK the Jew, with SOLANIO, and ANTONIO, and a GAOLER.

Shylock: Gaoler, look to him; tell not me of mercy;
This is the fool that lent our money gratis.
Gaoler, look to him

Antonio: Hear me yet, good Shylock.

Shylock: I'll have my bond; speak not against my bond!
I have sworn an oath that I will have my bond.
Thou call'dst me dog before thou hadst a cause,
But since I am a dog, beware my fangs.
The duke shall grant me justice. I do wonder,
Thou naughty gaoler, that thou art so fond
To come abroad with him at his request.

Antonio: I pray thee hear me speak.

Shylock: I'll have my bond. I will not hear thee speak;
I'll have my bond, and therefore speak no more.
I'll not be made a soft and dull-eyed fool,
To shake the head, relent, and sigh, and yield
To Christian intercessors. (He turns to go) Follow not –
I'll have no speaking; I will have my bond.

Exit.

Solanio: It is the most impenetrable cur
That ever kept with men.

Antonio: Let him alone;
I'll follow him no more with bootless prayers.
He seeks my life, his reason well I know;
I oft delivered from his forfeitures
Many that have at times made moan to me;
Therefore he hates me.

The Merchant of Venice

3 Answer all parts of the question that follows as fully as possible.

(a) Explain how Shakespeare presents the character Shylock in this extract.

Use evidence from the extract to support your answer.

(7)

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

Give reasons for your answer.

(7)

Solanio ***It is the most impenetrable cur
That ever kept with men.***

Antonio ***Let him alone;
I'll follow him no more with bootless prayers.
He seeks my life, his reason well I know;***

(c) Explore the significance of the conflict between Shylock and Antonio in **one other** part of the play.

(10)

(Total for Question 3 = 24 marks)

TOTAL FOR SECTION A = 24 MARKS

SECTION B: PROSE

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

Use this extract to answer Question 4.

Anita and Me

Extract taken from Chapter 5, pages 88–89

Anita and I seemed to have avoided each other through unspoken mutual understanding since the Christmas' demise. I had seen her from afar, strolling up to the tadpole pools near the Mitre pub at the north end of the village, arm in arm with Sherrie as Fat Sally waddled after them pathetically trying to keep up, snuffling and wiping her nose on her cardigan sleeve. I noticed Anita often did this, played off one girlfriend against the other, so it was rare that all three girls walked together, in the same harmonious pace. Whatever the scenario, it was always Anita leading the way with Sherrie or Fat Sally at her side, favoured and blessed, whilst the scapegoat of the hour sulked and straggled behind. I wondered what would happen if I joined the group, if the foursome would split off into twos who would then declare all-out war. But it would be hard to imagine any of us having the courage to actually take sides against Anita, even the thought felt uncomfortably close to sacrilege.

I had seen Tracey, Anita's skinny sister, gambolling about the yard with the family's newest acquisition, a stringy black poodle who yapped and widdled excitedly around her knees. Hairy Neddy had already warned Tracey to keep that 'runty rat' away from his motor, whose wheels were already becoming the official toilet area for the various mutts in the vicinity. But as Tracey's dog seemed to keep up a constant stream of pee, regardless of where it happened to be standing, this was not really a problem.

I disliked the animal on first sight.

Anita and Me

4 Answer all parts of the question that follows as fully as possible.

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

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

(7)

(b) Comment on how language is used to show Meena and Anita's relationship in the extract.

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

(7)

(c) Explore the significance of Meena and Anita's relationship in **one other** part of the novel.

You should refer to the social and cultural context of the novel in your answer.

(10)

(Total for Question 4 = 24 marks)

Use this extract to answer Question 5.

Balzac and the Little Chinese Seamstress

Extract taken from *The little Seamstress's Story*, pages 133–134

The books Luo read to me always made me want to dive into the cool water of the mountain torrent. Why? It was a gut reaction. Like when you can't help blurting out what you're thinking.

At the bottom of the pool there was a bluish blur, a swathe of murkiness where you couldn't make out the details of the underwater scenery. As if there was a veil before your eyes. Luckily Luo's key ring always landed in more or less the same place in the middle, within a circle a few metres wide. There were stones on the bottom, which you didn't even notice until you touched them; some of them were small and smooth, like pale eggs, and they had lain there for years and years, centuries even, probably. Others were as big as human heads, among which there were some with strangely jutting curves like buffalo horns. From time to time, although not very often, you'd come across stones that were sharp and jagged, which lay in wait for you with their barbed edges ready to pierce your skin and make you bleed. There were also shells, deeply embedded in the clayey bottom. Goodness knows where they came from. They had clotted together to form rocks blanketed with tender moss, but you could still tell they were shells.

What's that you're saying? Why I enjoyed diving down to retrieve his key ring? I know what you're getting at – you think I'm like a silly dog that keeps running to fetch the stick thrown by its master. I'm not like those young French girls Balzac talks about. I'm a mountain girl. I just love pleasing Luo, that's all there is to it.

You want me to tell you what happened the last time we were there? It was a week ago, at least. It was just before Luo got that telegram about his mother being ill.

Balzac and the Little Chinese Seamstress

5 Answer all parts of the question that follows as fully as possible.

- (a) Explain how the writer presents the character of the Little Seamstress in this extract.

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

(7)

- (b) Comment on how language is used to show the importance of reading in the extract.

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

(7)

- (c) Explore the significance of reading in **one other** part of the novel.

You should refer to the social and cultural context of the novel in your answer.

(10)

(Total for Question 5 = 24 marks)

Use this extract to answer Question 6.

Heroes

Extract taken from Chapter 3, pages 23–25

I explode into wakefulness along with the booming artillery and I find myself gasping, instantly wide-eyed, not cold for once, in Mrs Belander's tenement, the sweat warm on my flesh, but in a minute the sweat turns icy. In the alley that day, I encountered the German soldiers, all right, but my bursts of gunfire killed the soldiers quickly, no exploding head, no body cut in two, although one of them cried Mama as he fell. When I looked down at them, in one of those eerie pauses that happens in an attack – a sudden silence that's even more terrible than exploding shells – I saw how young they were, boys with apple cheeks, too young to shave. Like me.

'Hey, Francis, come on,' yells Eddie Richards and I join him in a scramble out of the alley and into the woods, his smell still heavy in the air, and we stumble around in the woods until night-time when we run across the remains of our platoon and learn that Jack Smith and Billy O'Brien are dead and Henry Johnson wounded, his chest ripped open by shrapnel, carried off somewhere behind the lines and we never see him again.

The next day, the grenade blows my face away.

The morning sun slashes my eyelids and I blink at daylight spilling through the window. I have survived another night, endured the dreams and the memories again, although I'm not sure any more which are the dreams and which are the memories.

My limbs are stiff and the raw places of my flesh sting but I grope from the bed, coughing, my throat filled with phlegm.

Ignore it all, I tell myself, and count your blessings.

You're back in Frenchtown and your body is functioning. You have a nice dry place to stay and a mission to perform.

And maybe this will be the day that Larry LaSalle will appear on the streets of Frenchtown and you will be able to carry out that mission.

Heroes

6 Answer all parts of the question that follows as fully as possible.

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

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

(7)

(b) Comment on how language is used to show the importance of war in the extract.

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

(7)

(c) Explore the significance of war in **one other** part of the novel.

You should refer to the historical context of war in the novel in your answer.

(10)

(Total for Question 6 = 24 marks)

Use this extract to answer Question 7.

Of Mice and Men

Extract taken from Chapter 5, pages 92–93

Only Lennie was in the barn, and Lennie sat in the hay beside a packing case under the manger in the end of the barn that had not been filled with hay. Lennie sat in the hay and looked at the little dead puppy that lay in front of him. Lennie looked at it for a long time, and then he put out his huge hand and stroked it, stroked it clear from one end to the other.

And Lennie said softly to the puppy, 'Why do you got to get killed? You ain't so little as mice. I didn't bounce you hard.' He bent the pup's head up and looked in its face, and he said to it, 'Now maybe George ain't gonna let me tend no rabbits, if he fin's out you got killed.'

He scooped a little hollow and laid the puppy in it and covered it over with hay, out of sight; but he continued to stare at the mound he had made. He said, 'This ain't no bad thing like I got to go hide in the brush. Oh! no. This ain't. I'll tell George I foun' it dead.'

He unburied the puppy and inspected it, and he stroked it from ears to tail. He went on sorrowfully, 'But he'll know. George always knows. He'll say, "You done it. Don't try to put nothing over on me." An' he'll say, "Now jus' for that you don't get to tend no rabbits!"'

Suddenly his anger arose. 'God damn you,' he cried. 'Why do you got to get killed? You ain't so little as mice.' He picked up the pup and hurled it from him. He turned his back on it. He sat bent over his knees and he whispered, 'Now I won't get to tend the rabbits. Now he won't let me.' He rocked himself back and forth in his sorrow.

Of Mice and Men

7 Answer all parts of the question that follows as fully as possible.

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

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

(7)

(b) Comment on how language is used to show the importance of anger in the extract.

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

(7)

(c) Explore the significance of anger in **one other** part of the novel.

You should refer to the social and cultural context of the novel in your answer.

(10)

(Total for Question 7 = 24 marks)

Use this extract to answer Question 8.

Rani and Sukh

Extract taken from pages 40–41

I got to the bar before Sukh and ordered a coffee. Jasmine was due back from a break so I went and sat near the door, so that Sukh would see me when he came in. I didn't have to wait long. He was right on time, which is an attribute that I like. He smiled when he saw me and I stood up as he approached, ready to give him a hug and a kiss. On the lips. I felt a bit self-conscious as I did it, even though the place was empty apart from another couple and an Asian guy who was reading the *Guardian* and drinking a beer. But Sukh kissed me back and then touched my cheek lightly, smiling and looking into my eyes. I shivered and then my heart skipped another beat. There was something about the way he looked at me that made me feel warm inside. Sappy, I know. But true.

I noticed his hair. 'What have you done to your hair?'

'Had it cut – why, don't you like it?' he replied, running his hand through what was left of it.

It was shaved short to his head and on most guys it would have looked thuggish but with big brown eyes and friendly smile it just looked really neat and sharp, despite the rain.

'No, no. It's lovely,' I assured him.

'Only I can go back and get the girl who cut it to stick the bits back on if you like.'

I smiled and called him an arse and then I asked him what he wanted to drink. He looked around and then straight at me. I shivered again and told myself to get it together. I mean, *really*.

'I'll get it,' he said.

'No – don't be macho about it. What do you want?'

Rani and Sukh

8 Answer all parts of the question that follows as fully as possible.

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

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

(7)

(b) Comment on how language is used to show the importance of love in the extract.

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

(7)

(c) Explore the significance of love in **one other** part of the novel.

You should refer to the social and cultural context of the novel in your answer.

(10)

(Total for Question 8 = 24 marks)

Use this extract to answer Question 9.

Riding the Black Cockatoo

Extract taken from pages 38–39

Now I wandered across the grey expanse of concrete to where Craig sat outside the bustling University refectory. I asked if I could join him. He looked up, a little surprised, not sure if he should recognise me or not.

‘Sure,’ he answered, ‘but I’m heading back to the office in a sec.’

As I explained that I needed to talk to him about ‘something sensitive,’ I realised that this was the very first Indigenous Australian I’d ever spoken to one-to-one. Then without missing a beat I announced that my family had had one of his kin on display in the family lounge for 40 years. I might as well have just walked up to the man and punched him in the guts. He recoiled in his seat as pain and disbelief tore across his face. Again, the seconds groaned – taut, dislocated from the clock time that marched on about us. Craig recovered, pushed away the last remnants of his sweet-and-sour pork, and rose to his feet.

‘You’d better come with me,’ he said; there was just a hint of an order in this tone. Not a word was exchanged as he led me to the Oodgeroo Unit, named after the famous Aboriginal poet and activist Oodgeroo Noonuccal.

As we entered the office I immediately felt like an outsider, a whitefella in a blackfella place. It wasn’t threatening, but the very atmosphere felt different. If you have ever visited a foreign consular office you’ll know the feeling I’m trying to describe, it’s as if a tiny piece of one country has been transplanted into another, and that’s what it was like, a portal into Indigenous Australia. Black faces looked down from posters, and dot paintings, flags and panoramic photographs of wild Australia adorned the walls; there was familiarity about much of what I saw, yet at the same time everything was imbued with a different meaning. It was as if I had stumbled into a parallel universe and now I was the foreigner!

Riding the Black Cockatoo

9 Answer all parts of the question that follows as fully as possible.

(a) Explain how the writer presents the individual John in this extract.

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

(7)

(b) Comment on how language is used to present the importance of learning something new in the extract.

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

(7)

(c) Explore the significance of learning something new in **one other** part of the story.

You should refer to the social and cultural context of the story in your answer.

(10)

(Total for Question 9 = 24 marks)

Use this extract to answer Question 10.

To Kill a Mockingbird

Extract taken from pages 267-268

Jem knew as well as I that it was difficult to walk fast without stumping a toe, tripping on stones, and other inconveniences, and I was barefooted. Maybe it was the wind rustling the trees. But there wasn't any wind and there weren't any trees except the big oak.

Our company shuffled and dragged his feet, as if wearing heavy shoes. Whoever it was wore thick cotton pants; what I thought were trees rustling was the soft swish of cotton on cotton, wheek, wheek, with every step.

I felt the sand go cold under my feet and I knew we were near the big oak. Jem pressed my head. We stopped and listened.

Shuffle-foot had not stopped with us this time. His trousers swished softly and steadily. Then they stopped. He was running, running towards us with no child's steps. 'Run, Scout! Run! Run!' Jem screamed.

I took one giant step and found myself reeling: my arms useless, in the dark, I could not keep my balance.
'Jem, Jem, help me, Jem!'

Something crushed the chicken wire around me. Metal zipped on metal and I fell to the ground and rolled as far as I could, floundering to escape my wire prison. From somewhere near by came scuffling, kicking sounds, sounds of shoes and flesh scraping dirt and roots. Someone rolled against me and I felt Jem. He was up like lightening and pulling me with him but, though my head and shoulders were free, I was so entangled we didn't get very far.

We were nearly to the road when I felt Jem's hand leave me, felt him jerk backwards to the ground. More scuffling, and there came a dull crunching sound and Jem screamed.

I ran in the direction of Jem's scream and sank into a flabby male stomach.

To Kill a Mockingbird

10 Answer all parts of the question that follows as fully as possible.

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

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

(7)

(b) Comment on how language is used to show the importance of racism in the extract.

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

(7)

(c) Explore the significance of racism in **one other** part of the novel.

You should refer to the social and cultural context of the novel in your answer.

(10)

(Total for Question 10 = 24 marks)

TOTAL FOR SECTION B = 24 MARKS

SECTION C: WRITING

You **MUST** answer **EITHER** Question 11 **OR** Question 12 in this section.

EITHER

***11** Write a magazine article for parents with the title: 'What makes a good school?' (48)

OR

***12** Write a speech on the topic of 'Stress and Modern Life' to be given to a group of your peers. (48)

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

Write your name here

Surname

Other names

Centre Number

Candidate Number

Edexcel GCSE

English

Unit 2: The Writer's Craft

Higher Tier

Sample Assessment Material

Time: 2 hours

Paper Reference

5EH2H/01

You must have:

Questions and Extracts Booklet (enclosed)

Total Marks

Instructions

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

Information

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

Advice

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

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Turn over

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

A series of horizontal dotted lines for writing an answer.

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

A series of horizontal dotted lines for writing an answer.

A large rectangular area with rounded corners, containing numerous horizontal dotted lines for writing.

Lined writing area for student responses.

The live question paper will contain two further pages of lines.

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

Mark Scheme

This booklet contains the mark schemes for the English Literature Unit 2: The Writer's Craft Higher Tier Question Papers.

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

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

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

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

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

Assessment Objectives

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

<p>A02: Reading</p> <ul style="list-style-type: none">v Read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.vi Develop and sustain interpretations of writers' ideas and perspectives.vii Explain and evaluate how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.viii Understand texts in their social, cultural and historical contexts.
<p>A03: Writing</p> <ul style="list-style-type: none">iv Write clearly, effectively and imaginatively, using and adapting forms and selecting vocabulary appropriate to task and purpose in ways that engage the reader.v 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.vi Use a range of sentence structures for clarity, purpose and effect, with accurate punctuation and spelling.

SECTION A: SHAKESPEARE

Romeo and Juliet

Question Number	Question	
1(a)	Explain how Shakespeare presents the character Juliet in this extract. Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates will make inferences and judgements about the character of Juliet as seen in the extract by reference to:</p> <ul style="list-style-type: none"> Juliet is young, impatient, anxious, concerned, intelligent, witty and poetic; the news from Romeo is foremost in her mind she shows youthful impatience with some concern about what might have happened to the Nurse she is counting the hours of her absence ‘Is three long hours’, and she is critical of the Nurse for being slow, with no understanding of her age (and possible condition) she is critical of old people in general ‘Unwieldy, slow, heavy’. Her mind is also full of love and how swift loves is she speaks poetically and urgently of the messengers of love she shows her relief when the Nurse appears and quickly wants her to deliver Romeo’s message at first she tries not to show her impatience with the Nurse, (perhaps knowing her awkward nature), and offers her sweet words she immediately picks up on the Nurse’s ‘so sour a face’ and is worried that the news from Romeo is bad she starts to become frustrated by the Nurse’s deliberately slow response ‘and I thy news’ 	
Band	Mark	AO2i
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> Generally sound or sound understanding of the character. Candidate consistently uses relevant examples from the text to support learning about the character. Selection of textual detail evident and appropriate or mostly appropriate.
2	3- 5	<ul style="list-style-type: none"> Thorough understanding of the character. Candidate uses a good range of examples from the text used to support learning about the character. Selection of textual detail evident and consistently appropriate.
3	6-7	<ul style="list-style-type: none"> Perceptive understanding of the character. Candidate uses a variety of discriminating examples from the text to support learning about the character. Selection of textual detail consistently appropriate and discriminating.

Question Number	Question	
1(b)	<p>Using your understanding of the extract, explain how the following lines from the extract might be effectively performed. Give reasons for your answer.</p> <p>NURSE <i>Fie, how my bones ache! What a jaunce have I!</i></p> <p>JULIET <i>I would thou hadst my bones, and I thy news. Nay, come, I pray thee, speak: good, good Nurse, speak.</i></p>	
	(7 marks)	
	Indicative content	
	<p>Candidates will select from a range of material to explain how these lines might be performed. Comments should focus on:</p> <ul style="list-style-type: none"> the contrast in the exchange between the urgency of Juliet’s wish to know the message from Romeo and the Nurse’s slow and deliberate complaints about her age and bones Juliet uses sharp humour to make her point Juliet is the Nurse’s social superior, but here the Nurse seems to have the upper hand even if only temporarily there are a variety of performance features that the candidate might explore in order to make this contrast between the two characters come alive 	
Band	Mark	AO2iii
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> Candidate shows generally sound or sound understanding of staging. Explanation of effectiveness of dramatic techniques to show understanding of the text shows reasonable development with mostly relevant exemplification. Clear, relevant textual references, which sometimes support reasons.
2	3-5	<ul style="list-style-type: none"> Candidate shows thorough understanding of staging. Explanation of effectiveness of dramatic techniques to show understanding of the text shows sustained development with relevant sustained exemplification. Good relevant textual references, which mostly support reasons.
3	6-7	<ul style="list-style-type: none"> Candidate shows perceptive understanding of staging. Explanation of effectiveness of dramatic techniques to show understanding of the text is convincing with relevant exemplification, sustained throughout. A variety of discriminating textual references, which support justified reasons.

Question Number	Question	
1(c)	This extract refers to Juliet's love for Romeo. Explore the significance of love in one other part of the play.	
	(10 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the play, provided that the focus is on love</p> <p>Candidates may refer to one of the following:</p> <ul style="list-style-type: none"> • how the relationship develops very quickly at the party leading to balcony scene and plans to marry • how the marriage happens in haste because they are impatient to make the commitment • how Juliet accepts the Friar's plan without careful thought as she wants a quick escape from the proposed marriage to Paris 'Give me, give me! O tell me not of fear!' • Romeo takes his own life as he is impatient to be with Juliet in death and Juliet also takes her own life • comments may also refer to the rashness of their actions/how impatience of young love leads to lack of thought 	
Band	Mark	AO2ii
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Candidate makes generally sound or sound reference to the idea supported by relevant textual reference. • Explanation of importance in context of another part of the play shows generally sound or sound understanding/connections made.
2	4-7	<ul style="list-style-type: none"> • Candidate makes sustained reference to the idea supported by relevant textual reference. • Explanation of importance/significance in context of another part of the play shows thorough understanding/connections made.
3	8-10	<ul style="list-style-type: none"> • Candidate makes convincing reference to the idea and supported by sustained relevant textual reference. • Explanation of importance/significance in context of another part of the play shows perceptive understanding/connections made.

Macbeth

Question Number	Question	
2(a)	Explain how Shakespeare presents the character Macbeth in this extract. Use evidence from the extract to support your answer.	
	(7 marks)	
Indicative content		
<p>Candidates will make inferences and judgements about the character of Macbeth as seen in the extract by reference to:</p> <ul style="list-style-type: none"> • Macbeth is seen to be a consummate liar, convincingly pretending to be shocked at what has happened, as seen in the profound feelings he expresses—‘Had I but died an hour before this chance’ • he appears kind and understanding to Duncan’s sons as his poetic and sensitive words to Donalbain ‘the fountain of your blood’, are not as harsh as Macduff’s direct statement • he then admits the murder of the guards and puts up a good case ‘the expedition of my violent love’ to defend his deeds because Macduff is suspicious of his actions • he shows leadership in taking control of the situation 		
Band	Mark	AO2i
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Candidate consistently uses relevant examples from the text to support learning about the character. • Selection of textual detail evident and appropriate or mostly appropriate.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of the character. • Candidate uses a good range of examples from the text used to support learning about the character. • Selection of textual detail evident and consistently appropriate.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of the character. • Candidate uses a variety of discriminating examples from the text to support learning about the character. • Selection of textual detail consistently appropriate and discriminating.

Question Number	Question	
2(b)	<p>Using your understanding of the extract, explain how the following lines from the extract might be effectively performed. Give reasons for your answer.</p> <p>MACBETH <i>O, yet I do repent me of my fury - That I did kill them.</i></p> <p>MACDUFF <i>Wherefore did you so?</i></p> <p>MACBETH <i>Who can be wise, amazed, temperate and furious, Loyal and neutral, in a moment? No man!</i></p>	
	(7 marks)	
	Indicative content	
	<p>Candidates will select from a range of material to explain how these lines might be performed. Comments should focus on:</p> <ul style="list-style-type: none"> the contrast in the exchange between Macbeth’s convincing lies and Macduff’s suspicions there are a variety of performance features that the candidate might explore in order to make the contrast between the two characters come alive, including the use of silence what the other actors are doing and where they are positioned during this exchange might be worth exploring 	
Band	Mark	AO2iii
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> Candidate shows generally sound or sound understanding of staging. Explanation of effectiveness of dramatic techniques to show understanding of the text shows reasonable development with mostly relevant exemplification. Clear, relevant textual references, which sometimes support reasons.
2	3-5	<ul style="list-style-type: none"> Candidate shows thorough understanding of staging. Explanation of effectiveness of dramatic techniques to show understanding of the text shows sustained development with relevant sustained exemplification. Good relevant textual references, which mostly support reasons.
3	6-7	<ul style="list-style-type: none"> Candidate shows perceptive understanding of staging. Explanation of effectiveness of dramatic techniques to show understanding of the text is convincing with relevant exemplification, sustained throughout. A variety of discriminating textual references, which support justified reasons.

Question Number	Question	
2(c)	Macbeth kills Duncan in order to become king. Explore the significance of Macbeth's ambition in one other part of the play.	
	(10 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the play, provided that the focus is on Macbeth's use of violence.</p> <p>Comments may focus on:</p> <ul style="list-style-type: none"> the order to have Banquo and Fleance killed because of the witches' words to Banquo regarding his line to the throne is linked with Macbeth's ambition to have a secure throne. the massacre of Macduff's family 	
Band	Mark	AO2ii
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> Candidate makes generally sound or sound reference to the idea supported by relevant textual reference. Explanation of importance in context of another part of the play shows generally sound or sound understanding/connections made.
2	4-7	<ul style="list-style-type: none"> Candidate makes sustained reference to the idea supported by relevant textual reference. Explanation of importance/significance in context of another part of the play shows thorough understanding/connections made.
3	8-10	<ul style="list-style-type: none"> Candidate makes convincing reference to the idea and supported by sustained relevant textual reference. Explanation of importance/significance in context of another part of the play shows perceptive understanding/connections made.

The Merchant of Venice

Question Number	Question	
3(a)	Explain how Shakespeare presents the character Shylock in this extract. Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates will make inferences and judgements about the character of Shylock as seen in the extract by reference to:</p> <ul style="list-style-type: none"> • Shylock is obsessed by his bond • he is full control of the situation from the first words to the gaoler ‘tell me not of mercy’ and dominates the exchanges, with Antonio reduced to asking merely to be allowed to speak • Shylock enjoys Antonio’s humiliation having been brought by his gaoler • Shylock has Antonio where he wants him: at his mercy and he will show none, insisting only on having his ‘bond’, ie Antonio’s life • he calls Antonio a fool and makes references to how Antonio called him dog, warning Antonio to ‘beware my fangs’ • he warns Antonio that he will not be soft with him and not be deceived by soft Christian words—will not ‘yield to Christian intercessors’ • even Antonio knows how implacable Shylock is: his pleas with Shylock are ‘bootless’ 	
Band	Mark	AO2i
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Candidate consistently uses relevant examples from the text to support learning about the character. • Selection of textual detail evident and appropriate or mostly appropriate.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of the character. • Candidate uses a good range of examples from the text used to support learning about the character. • Selection of textual detail evident and consistently appropriate.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of the character. • Candidate uses a variety of discriminating examples from the text to support learning about the character. • Selection of textual detail consistently appropriate and discriminating.

Question Number	Question	
3(b)	<p>Using your understanding of the extract, explain how the following lines from the extract might be effectively performed. Give reasons for your answer.</p> <p>SOLANIO <i>It is the most impenetrable cur That ever kept with men.</i></p> <p>ANTONIO <i>Let him alone; I'll follow him no more with bootless prayers. He seeks my life,</i></p>	
	(7 marks)	
	Indicative content	
	<p>Candidates will select from a range of material to explain how these lines might be performed. Comments may focus on:</p> <ul style="list-style-type: none"> the conflict between Shylock (who has just exited and may still be leaving the stage) and Antonio and Gratiano the contrast between Gratiano and Antonio's attitude to Shylock's behaviour: Gratiano is angry; Antonio seems reconciled to his fate what the gaoler is doing and where he is positioned during this exchange there are a variety of performance features that the candidate might explore in order to make the contrast between the two characters come alive 	
Band	Mark	AO2iii
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> Candidate shows generally sound or sound understanding of staging. Explanation of effectiveness of dramatic techniques to show understanding of the text shows reasonable development with mostly relevant exemplification. Clear, relevant textual references, which sometimes support reasons.
2	3-5	<ul style="list-style-type: none"> Candidate shows thorough understanding of staging. Explanation of effectiveness of dramatic techniques to show understanding of the text shows sustained development with relevant sustained exemplification. Good relevant textual references, which mostly support reasons.
3	6-7	<ul style="list-style-type: none"> Candidate shows perceptive understanding of staging. Explanation of effectiveness of dramatic techniques to show understanding of the text is convincing with relevant exemplification, sustained throughout. A variety of discriminating textual references, which support justified reasons.

Question Number	Question	
3(c)	Explore the significance of the conflict between Shylock and Antonio in one other part of the play.	
	(10 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the play, provided that the focus is on the significance of the conflict</p> <p>There is a range of material available to show this conflict such as:</p> <ul style="list-style-type: none"> • Act 1, where despite needing Shylock's temporary financial support, Antonio was still openly critical of Shylock and where Shylock hides his true intentions • Act 4, where in open court Shylock's conflict with Antonio (and the Christians) is dramatically resolved 	
Band	Mark	AO2ii
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Candidate makes generally sound or sound reference to the idea supported by relevant textual reference. • Explanation of importance in context of another part of the play shows generally sound or sound understanding/connections made.
2	4-7	<ul style="list-style-type: none"> • Candidate makes sustained reference to the idea supported by relevant textual reference. • Explanation of importance/significance in context of another part of the play shows thorough understanding/connections made.
3	8-10	<ul style="list-style-type: none"> • Candidate makes convincing reference to the idea and supported by sustained relevant textual reference. • Explanation of importance/significance in context of another part of the play shows perceptive understanding/connections made.

SECTION B: PROSE

Anita and Me

Question Number	Question	
4(a)	Explain how the writer presents the character of Meena in this extract. Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates will select from a range of material from the extract. These may include:</p> <ul style="list-style-type: none"> • Meena has been annoyed with Anita and has not felt it necessary to spend time with Anita • candidates may select ‘mutual understanding’ to show that they are equals and that Meena is no longer infatuated with Anita • candidates refer to ‘avoided’ to show that Meena is prepared to act deliberately • Meena’s confidence has grown; she does not ‘need’ Anita • Meena is observant and humorous in her description of Sally – ‘...waddled after them’ – and of the battle to be at Anita’s side – ‘all-out war’ • Meena is perceptive and aware of what Anita is doing with Sherrie and Sally – ‘I noticed Anita often did this, played off one girlfriend against the other’ • Meena may see Anita for what she is, a manipulative leader • Meena is honest and knows she is not brave enough to confront Anita, and that none of them are – ‘... it would be hard to imagine any of us having the courage to actually take sides against Anita’ • Meena dislikes Anita’s dog—she notices the lack of care at the dog urinating where it wants 	
Band	Mark	AO2i
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Candidate consistently uses relevant examples from the text to support learning about the character. • Selection of textual detail evident and appropriate or mostly appropriate.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of the character. • Candidate uses a good range of examples from the text used to support learning about the character. • Selection of textual detail evident and consistently appropriate.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of the character. • Candidate uses a variety of discriminating examples from the text to support learning about the character. • Selection of textual detail consistently appropriate and discriminating.

Question Number	Question
4(b)	<p>Comment on how language is used to show Meena and Anita’s relationship in the extract. Use evidence from the extract to support your answer.</p> <p style="text-align: right;">(7 marks)</p>
	Indicative content
	<p>Candidates will select examples from the extract. These may include:</p> <ul style="list-style-type: none"> • the language in the extract informs the reader of Meena’s observations about Anita – ‘Anita often did this, played one girl off against another’ • the use of words that describe the actions and physical attributes of characters, such as, ‘waddled’, ‘gamboling’ and ‘widdled’ • the use of onomatopoeia in words that recreate sound such as ‘snuffling’ and ‘yapped’ • the paired words ‘favored and blessed’ juxtaposed against ‘sulked and straggled’ that inform the reader of Meena’s perception and growth in character as she is no longer fooled by Anita’s antics • the phrase, ‘seen her from afar’ indicates to the reader her aspirations for something better in life, a true relationship on equal terms • the use of alliteration, ‘scapegoat ... sulked and straggled’ and ‘runty rat’ allows the reader to easily visualize the movement being described • the words, ‘I wonder’ informs the reader of what Meena thinks of the future • the use of repetition, ‘arm in arm’ to describe a familiar image that the reader can easily recollect • the use of first person narrative – ‘I seemed’, ‘I wondered’, ‘I had’ – bringing the character and reader closer together and making events appear all the more credible • the word, ‘sacrilege’ makes reference to Anita, who is feared and uses those who are purposeful to her; the word infers the risk felt and the lack of bravery • the use of slang language, words like ‘mutts’ and ‘pee’ to communicate Meena’s dislike and the insignificance of the dog as well as engage the reader using familiar terms • language that appeals to the five senses, ‘constant stream of pee’ (hearing and smell), ‘stringy black poodle’ (sight) • language that relates the reader to the period of time, setting or culture that sets the events firmly in place for the reader, ‘the tadpole pools near the Mitre pub at the north end of the village’ • the sentences that create humour for the reader – ‘wheels were already becoming the official toilet area for the various mutts in the vicinity’ • the use of metaphors, ‘the scapegoat of the hour’ to describe Anita’s behavioural characteristics and interaction with her ‘friends’

Band	Mark	AO2iii
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Candidate makes mostly sound reference to use of text by writer to achieve effect. • Mostly sound understanding of linguistic, grammatical, structural and presentational features of language. • Candidate will refer to relevant example(s).
2	3-5	<ul style="list-style-type: none"> • Candidate makes sustained reference to use of text by writer to achieve effect. • Sustained understanding of linguistic, grammatical, structural and presentational features of language. • Examples are sound and relevant.
3	6-7	<ul style="list-style-type: none"> • Candidate makes convincing reference to use of text by writer to achieve effect. • Perceptive understanding of linguistic, grammatical, structural and presentational features of language. • Examples are convincing and relevant.

Question Number	Question	
4(c)	Explore the significance of Meena and Anita’s relationship in one other part of the novel. You should refer to the social and cultural context of the novel in your answer.	
	(10 marks)	
Indicative content		
<p>Candidates may draw on any relevant part of the novel, provided that the focus is on the significance of Meena and Anita’s relationship (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> the role of Sam in ending their friendship (AO2ii). Candidates may develop this by referring to the racism and the cultural, social and historical context (AO2iv) when Meena invites Anita for dinner; it is obvious they have little in common (AO2ii). Candidates may explore the cultural differences between the two characters and their different experiences of family life and consider how this emphasises their cultural differences (AO2iv) 		
Band	Mark	AO2ii/iv
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> Candidate makes generally sound or sound reference to social, cultural or historical context supported by relevant textual reference. Exploration of importance of theme/relationship in context of another part of the novel shows generally sound or sound understanding/connections made.
2	4-7	<ul style="list-style-type: none"> Candidate makes sustained reference to social, cultural or historical context supported by relevant textual reference. Exploration of importance/significance of theme/relationship in context of another part of the novel shows thorough understanding/connections made.
3	8-10	<ul style="list-style-type: none"> Candidate makes convincing reference to social, cultural or historical context and supported by sustained relevant textual reference. Exploration of importance/significance of theme/relationship in context of another part of the novel shows perceptive understanding/connections made.

Balzac and the Little Chinese Seamstress

Question Number	Question	
5(a)	Explain how the writer presents the character of the Little Seamstress in this extract. Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates will select from a range of material from the extract. These may include:</p> <ul style="list-style-type: none"> the Little Seamstress is intelligent and enjoys listening to and reading Balzac's books, valuing words and content she is affected by the content of these books – 'made me want to dive into the cool water of the mountain torrent' the Little Seamstress is loving towards Luo, appearing dutiful and submissive, fetching his key ring when he throws it into the water – 'I just love pleasing Luo, that's all there is to it' she wants to make him happy and values their relationship the Little Seamstress would not do as asked for just anyone, it is a choice she makes – 'you think I'm like a silly dog that keeps running to fetch the stick thrown by its master' the Little Seamstress is observant – 'small and smooth, like pale eggs, and they had lain there for years' she is also daring and unafraid to takes chance as she tells of stones that can 'pierce your skin and make you bleed' she is taking a risk and is brave, as well as a good diver/swimmer. 	
Band	Mark	AO2i
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> Generally sound or sound understanding of the character. Candidate consistently uses relevant examples from the text to support learning about the character. Selection of textual detail evident and appropriate or mostly appropriate.
2	3-5	<ul style="list-style-type: none"> Thorough understanding of the character. Candidate uses a good range of examples from the text used to support learning about the character. Selection of textual detail evident and consistently appropriate.
3	6-7	<ul style="list-style-type: none"> Perceptive understanding of the character. Candidate uses a variety of discriminating examples from the text to support learning about the character. Selection of textual detail consistently appropriate and discriminating.

Question Number	Question
5(b)	<p>Comment on how language is used to show the importance of reading in the extract. Use evidence from the extract to support your answer.</p> <p style="text-align: right;">(7 marks)</p>
	Indicative content
	<p>Candidates will select examples from the extract. These may include:</p> <ul style="list-style-type: none"> • ‘Goodness knows’ – the use of first person narrative • the language in the extract informs the reader of the Little Seamstress’ feelings for Luo, but reading and education has made the Little Seamstress intelligent; she communicates with an extensive vocabulary • the use of the similes, ‘Like when you can’t help blurting out what you’re thinking’ to describe her strong emotions, and ‘As if there was a veil before your eyes’ to describe the lack of visibility under water; the similes ‘like pale eggs’, ‘like buffalo horns’ and ‘as big as human heads’ are used to describe the stones found underwater • use of words that describe the physical attributes of items, such as ‘jutting’, ‘barbed’ and ‘clotted’ • the use of onomatopoeia in words that recreate sound such as ‘swathe’ and ‘yapped’ • the use of slang language, words like ‘gut’ to communicate closely with the reader; familiar tone engages the reader • the phrase, ‘more or less... in the middle, within a circle a few metres wide’ indicates to the reader the distance so that the reader can easily picture the scene being described • the use of alliteration – ‘bluish blur’, ‘luckily Luo’s’ and ‘small and smooth’ – allows the reader to easily visualize the movement, colour, size, shape and opinion of who or what is being described • the words, ‘make you bleed’ enlightens the reader to the risk being taken and links to the strong affection the Little Seamstress feels for Luo • the use of repetition, ‘years and years’ to describe the length of time without using an exact quantity but still indicating that the time is quite lengthy; also ‘time to time’ again to describe an inexact length of time • familiar address direct to the reader brings the character to life and the character and reader closer together, making events appear all the more credible – ‘I know what you’re getting at’ • the use of rhetorical questions, ‘You want me to tell you what happened the last time we were there?’ ‘What’s that you’re saying?’ are deliberate questions to draw the reader in and create a personal relationship with the reader • language that appeals to the five senses – ‘bleed’ (taste and smell), ‘mountain torrent’ (sound), ‘bluish’ (sight), ‘pierce’ (touch) • language that relates the reader to the period of time, setting or culture that sets the events firmly in place for the reader, ‘young French girls Balzac talks about. I’m a mountain girl’

Band	Mark	AO2iii
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Candidate makes mostly sound reference to use of text by writer to achieve effect. • Mostly sound understanding of linguistic, grammatical, structural and presentational features of language. • Candidate will refer to relevant example(s).
2	3-5	<ul style="list-style-type: none"> • Candidate makes sustained reference to use of text by writer to achieve effect. • Sustained understanding of linguistic, grammatical, structural and presentational features of language. • Examples are sound and relevant.
3	6-7	<ul style="list-style-type: none"> • Candidate makes convincing reference to use of text by writer to achieve effect. • Perceptive understanding of linguistic, grammatical, structural and presentational features of language. • Examples are convincing and relevant.

Question Number	Question	
5(c)	Explore the significance of reading in one other part of the novel. You should refer to the social and cultural context of the novel in your answer.	
	(10 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the novel, provided that the focus is on the significance of reading (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> the end of the novel, the reader realises that Little Seamstress was changed by the reading of Balzac's books (AO2ii). Candidates may also refer to importance of the communist regime and how the books were officially banned how reading 'The Count of Monte Cristo' leads to Luo and the narrator acting out the reunion scene (AO2ii). Candidates may refer to the regime's attitude to the literature and how their acting opened up different perspectives for them 	
Band	Mark	AO2ii/iv
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> Candidate makes generally sound or sound reference to social, cultural or historical context supported by relevant textual reference. Exploration of importance of theme in context of another part of the novel shows generally sound or sound understanding/connections made.
2	4-7	<ul style="list-style-type: none"> Candidate makes sustained reference to social, cultural or historical context supported by relevant textual reference. Exploration of importance/significance of theme in context of another part of the novel shows thorough understanding/connections made.
3	8-10	<ul style="list-style-type: none"> Candidate makes convincing reference to social, cultural or historical context and supported by sustained relevant textual reference. Exploration of importance/significance of theme in context of another part of the novel shows perceptive understanding/connections made.

Heroes

Question Number	Question	
6(a)	Explain how the writer presents the character of Francis in this extract. Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates will select from a range of material from the extract. These may include:</p> <ul style="list-style-type: none"> Francis is traumatized by what he endured in the war; in this extract he recalls feeling shocked—‘... explode into wakefulness’ – by the activity of the soldiers and the sound of ‘booming artillery’ Francis feels anxious—‘... gasping, instantly wide-eyed’ Francis is brave and as a soldier is successful in killing the enemy ‘quickly’, but as he looks at the German soldiers he is surprised to see how ‘young’ they are, like himself, with ‘apple cheeks, too young to shave’ this has a deep affect on Francis, who experiences an ‘eerie’ pause that makes him consider the nature of the enemy – ‘a sudden silence that’s even more terrible than exploding shells’ Francis is observant and perceptive; he describes in detail the corpses of comrades they have come across, ‘the remains of our platoon’ and how the next day a ‘grenade blows my face away’ Francis describes how he has ‘survived another night’, an indication of the effect war has had on him; his dreams are nightmares Francis tries to remain positive – ‘count your blessings’ and ‘your body is functioning’ – but despite this he is still intent on causing harm and carrying out ‘that mission’, Francis comes across to the reader as a dangerous man, seeking revenge. 	
Band	Mark	AO2i
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> Generally sound or sound understanding of the character. Candidate consistently uses relevant examples from the text to support learning about the character. Selection of textual detail evident and appropriate or mostly appropriate.
2	3-5	<ul style="list-style-type: none"> Thorough understanding of the character. Candidate uses a good range of examples from the text used to support learning about the character. Selection of textual detail evident and consistently appropriate.
3	6-7	<ul style="list-style-type: none"> Perceptive understanding of the character. Candidate uses a variety of discriminating examples from the text to support learning about the character. Selection of textual detail consistently appropriate and discriminating.

Question Number	Question
6(b)	<p>Comment on how language is used to show the importance of war in the extract. Use evidence from the extract to support your answer.</p> <p style="text-align: right;">(7 marks)</p>
	Indicative content
	<p>Candidates will select examples from the extract. These may include:</p> <ul style="list-style-type: none"> • the language in the extract informs the reader of the horrors of war contrasted with youth and innocence, ‘the remains of our platoon’ and ‘chest ripped open’ • the use of first person narrative, bringing the character and reader closer together and making events appear all the more credible – ‘I explode’, ‘I saw’, ‘I have survived’ • the use of metaphors – ‘boys with apple cheeks’ to describe Francis’ strong emotions about concern with the youth and innocence of the soldiers • language that appeals to the five senses – ‘phlegm’ (taste), ‘Mama’ (hearing), ‘blows my face away’ (sight), ‘not cold for once’ (touch) and ‘his smell still heavy in the air’ (smell) • the use of words that describe the physical attributes of Francis—‘wide-eyed’ to convey his shock and ‘scramble’ and ‘stumble’ to describe his unsteady movements as well as his lack of confidence • the phrase, ‘bursts of gunfire’ indicates to the reader the rate and amount of ammunition being used; the reader can easily picture the scene being described • the use of alliteration – ‘Larry LaSalle’ allows the reader to easily remember who is being described, the focus and mission of Francis; ‘sun slashes’ – reader can easily picture the scene • the words ‘sweat turns icy’ enlighten the reader to the effect these dreams/nightmares have on Francis • the use of repetition – ‘exploding’ and ‘flesh’ – to enhance the main events and effects of the war • the use of onomatopoeia – ‘booming’, ‘gasping’ and ‘slashes’ – to enhance the reader’s understanding and recreation of sound • graphic use of language is used to convey the horror that Francis still experiences despite him having returned from the war—‘I explode into wakefulness’ and ‘raw places of my flesh’ – as well as familiar words that enlighten the reader of the enemies age and vulnerability—‘one of them cried <i>Mama</i> as he fell’ • words used to recreate a moment experienced by Francis – ‘eerie silence before the battle’, the use of sound identifying the tension felt • the sudden revelation of the damage caused by the grenade, ‘blows my face away’, deliberately ending the paragraph on a cliff-hanger for effect – the reader pictures the event because of the writer’s choice of blunt and direct language • deliberate use of short sentences – ‘Like me.’ – to focus the reader to consider Francis’ emotions and point of view • language that relates the reader to the period of time, setting or culture that sets the events firmly in place for the reader – ‘in the alley that day, I encountered the German soldiers’

Band	Mark	AO2iii
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Candidate makes mostly sound reference to use of text by writer to achieve effect. • Mostly sound understanding of linguistic, grammatical, structural and presentational features of language. • Candidate will refer to relevant example(s).
2	3-5	<ul style="list-style-type: none"> • Candidate makes sustained reference to use of text by writer to achieve effect. • Sustained understanding of linguistic, grammatical, structural and presentational features of language. • Examples are sound and relevant.
3	6-7	<ul style="list-style-type: none"> • Candidate makes convincing reference to use of text by writer to achieve effect. • Perceptive understanding of linguistic, grammatical, structural and presentational features of language. • Examples are convincing and relevant.

Question Number	Question	
6(c)	Explore the significance of war in one other part of the novel. You should refer to the historical context of war in the novel in your answer.	
	(10 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the novel, provided that the focus is on the significance of war (AO2ii) and a reference is made to the social, cultural, historical context.(AO2iv)</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> the hero's reception Larry LaSalle receives contrasting with his long term injuries (AO2ii). Candidates may refer to the impact of war on the characters within the novel, changing Larry from leader to recluse (AO2iv) any other part of the novel where the injuries Francis has received are described (AO2ii). Candidates will draw on the historical context of WWII (AO2iv) the beginning of Chapter 8 where Arthur Rivier reveals a different view of a veteran (AO2ii). Candidates may refer to the reality of war, drawing on their understanding of the social, cultural and historical understanding of WWII (AO2iv) 	
Band	Mark	AO2ii/iv
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> Candidate makes generally sound or sound reference to social, cultural or historical context supported by relevant textual reference. Exploration of importance of theme in context of another part of the novel shows generally sound or sound understanding/connections made.
2	4-7	<ul style="list-style-type: none"> Candidate makes sustained reference to social, cultural or historical context supported by relevant textual reference. Exploration of importance/significance of theme in context of another part of the novel shows thorough understanding/connections made.
3	8-10	<ul style="list-style-type: none"> Candidate makes convincing reference to social, cultural or historical context and supported by sustained relevant textual reference. Exploration of importance/significance of theme in context of another part of the novel shows perceptive understanding/connections made.

Of Mice and Men

Question Number	Question	
7(a)	Explain how the writer presents the character of Lennie in this extract. Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates will select from a range of material from the extract. These may include:</p> <ul style="list-style-type: none"> • Lennie is unhappy and troubled by the dead pup – ‘sorrowfully’ – he is gentle and childlike, ‘stroked it clear from one end to the other’, and he speaks ‘softly to the puppy’. Candidates may develop this to refer to Lennie demonstrating his limited capabilities at dealing emotionally with his own actions • Lennie’s sudden outburst of anger is childlike, ‘God damn you’ • he is capable of physical aggression, ‘He picked up the pup and hurled it from him’ • he turns his back on the dead pup, like falling out with another child/ignoring it, further showing his mental immaturity and ability to reason • Lennie’s behaviour, rocking back and forth, ‘in his sorrow’ demonstrates his anguish and lack of self understanding; he attempts to comfort himself, like a child • Lennie is worried about George, showing how important George is in their ‘dream’ and his fear that George can take that away from him • he thinks he may get away with what he has done by covering it up with hay, showing he is unable to take responsibility for his actions and considers lying, ‘I’ll tell George I foun’ it dead’ 	
Band	Mark	AO2i
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Candidate consistently uses relevant examples from the text to support learning about the character. • Selection of textual detail evident and appropriate or mostly appropriate.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of the character. • Candidate uses a good range of examples from the text used to support learning about the character. • Selection of textual detail evident and consistently appropriate.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of the character. • Candidate uses a variety of discriminating examples from the text to support learning about the character. • Selection of textual detail consistently appropriate and discriminating.

Question Number	Question	
7(b)	Comment on how language is used to show the importance of anger in the extract. Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates will select examples from the extract. These may include:</p> <ul style="list-style-type: none"> the language in the extract informs the reader of Lennie’s emotions, he is angry at the death of puppy; the word ‘cried’ informs the reader of his distress the use of words that describe the precise position of Lennie, ‘sat in the hay beside a packing case under the manger in the end of the barn’, thus enabling the reader easily to picture Lennie in their mind the use of alliteration ‘huge hand’ enables the reader easily to picture who is being described the use of repetition, ‘stroked’, to enhance the physical actions of Lennie, who is comforting and is being comforted use of questions, ‘Why do you got to get killed?’, informs the reader of his inability to accept responsibility for his actions the use of onomatopoeia – ‘bounce’, ‘scooped’ and ‘whispered’ – to enhance the reader’s imagery of the event and create sound emotive use of language – ‘sorrowfully’ and ‘cried’ – conveys the anxiety and vulnerability that Lennie experiences when a difficult situation arises words that are colloquial used to recreate the speech of itinerant, migrant workers, realistic and familiar to Steinbeck and the reader – ‘ain’t’ and ‘gonna’ - language that relates the reader to the period of time, setting or culture that sets the events firmly in place for the reader the deliberate use of verbs by Steinbeck like ‘hurls’ to inform the reader of his actions as well as his feelings as he casts the puppy aside in anger. Like a child he is mentally affected and physically affected – ‘rocked back and forth’ – the movement being easily pictured by the reader the language Lennie uses links the puppy to his guilt and fear of what George will have to say – ‘you got killed’ and ‘God damn you’ the use of the phrase, ‘Now I won’t get to tend the rabbits’, links the death of the puppy to end of their dream, a clue to what is yet to come in the next section of the text language that appeals to the five senses, ‘said softly’ (hearing), ‘stroked it clear from one end to the other’ ‘hurled’ (sight) and (touch) 	
Band	Mark	AO2iii
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> Candidate makes mostly sound reference to use of text by writer to achieve effect. Mostly sound understanding of linguistic, grammatical, structural and presentational features of language. Candidate will refer to relevant example(s).

2	3-5	<ul style="list-style-type: none"> • Candidate makes sustained reference to use of text by writer to achieve effect. • Sustained understanding of linguistic, grammatical, structural and presentational features of language. • Examples are sound and relevant.
3	6-7	<ul style="list-style-type: none"> • Candidate makes convincing reference to use of text by writer to achieve effect. • Perceptive understanding of linguistic, grammatical, structural and presentational features of language. • Examples are convincing and relevant.

Question Number	Question	
7(c)	Explore the significance of anger in one other part of the novel. You should refer to the social and cultural context of the novel in your answer.	
	(10 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the novel, provided that the focus is on the significance of anger (AO2ii) and a reference is made to social, cultural, historical context (AO2iv).</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • Crooks displays his anger and frustration in section four of the novel (AO2ii) • candidates may refer to the racism evident in both what is said to Crooks by Curley's wife and his segregation from the other workers because of his race (AO2iv) • Curley's wife is angry with her husband and with her life (AO2ii). Candidates may develop this further by linking this with the chasing of the 'American Dream' associated with 1930s America (AO2iv) • candidates may link the anger of members of the ranch (AO2ii) with the uncertainty of the future and refer to the historical context of the Depression in their responses (AO2iv) 	
Band	Mark	AO2ii/iv
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Candidate makes generally sound or sound reference to social, cultural or historical context supported by relevant textual reference. • Exploration of importance of theme in context of another part of the novel shows generally sound or sound understanding/connections made.
2	4-7	<ul style="list-style-type: none"> • Candidate makes sustained reference to social, cultural or historical context supported by relevant textual reference. • Exploration of importance/significance of theme in context of another part of the novel shows thorough understanding/connections made.
3	8-10	<ul style="list-style-type: none"> • Candidate makes convincing reference to social, cultural or historical context and supported by sustained relevant textual reference. • Exploration of importance/significance of theme in context of another part of the novel shows perceptive understanding/connections made.

Rani and Sukh

Question Number	Question	
8(a)	Explain how the writer presents the character of Rani in this extract. Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates will select from a range of material from the extract. These may include:</p> <ul style="list-style-type: none"> • Rani is excited to see Sukh; she arrives early and impatiently waits for his arrival • Rani appreciates good manners; she is glad he is on time, ‘an attribute that I like’ • she is forward thinking and less traditional and will not settle for a man buying the drinks – ‘don’t be macho about it’ • Rani has strong feelings for Sukh – ‘I shivered and then my heart skipped another beat’ • Rani is falling in love with Sukh and is aware of losing control of her feelings ‘I told myself to get it together. I mean, <i>really</i>’ • she feels she is losing control of herself when she is around him; he has such an effect on her—‘... told myself to get it together. I mean, <i>really</i>’ • she is modest and shy and feels embarrassed when she kisses him on the lips – ‘I felt a bit self-conscious’ – indicating that there are still some cultural traditions affecting her reactions • Rani notices any attention Sukh gives to her and retells the encounter in detail, ‘smiling and looking into my eyes’ • Rani is observant and considerate, she notices Sukh’s hair. When he is worried that she does not like it, she is quick to reassure him • Rani feels at ease with Sukh, she uses slang terminology, ‘arse’ rather than worrying about what she says and does 	
Band	Mark	AO2i
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Candidate consistently uses relevant examples from the text to support learning about the character. • Selection of textual detail evident and appropriate or mostly appropriate.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of the character. • Candidate uses a good range of examples from the text used to support learning about the character. • Selection of textual detail evident and consistently appropriate.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of the character. • Candidate uses a variety of discriminating examples from the text to support learning about the character. • Selection of textual detail consistently appropriate and discriminating.

Question Number	Question
8(b)	Comment on how language is used to show the importance of love in the extract. Use evidence from the extract to support your answer.
	(7 marks)
	Indicative content
	<p>Candidates will select examples from the extract. These may include:</p> <ul style="list-style-type: none"> • the language in the extract informs the reader of the love felt by Rani for Sukh – ‘shivered’ and ‘heart skipped a beat’ – allusion to physical effect of love, ‘made me feel warm inside’ • the use of alliteration, ‘shaved short’ and ‘big brown’ allows the reader to easily picture who is being described • sentences that create humour for the reader – ‘Only I can go back and get the girl who cut it to stick the bits back on if you like’ • the use of repetition ‘kissed’ ‘smiled/smiling’ and ‘shivered’ to enhance the intensity of Rani’s emotions • familiar address direct to the reader brings the character to life – ‘I mean, <i>really</i>’ and ‘Soppy, I know. But true’ • the use of questions/direct speech – ‘What have you done to your hair?’ – deliberate to draw the reader in and add credibility • the use of onomatopoeia – ‘shivered’ – to enhance understanding of the physical effect this relationship is having on Rani • language that relates the reader to the period of time, setting or culture that sets the events firmly in place for the reader – ‘an Asian guy who was reading <i>the Guardian</i> and drinking a beer’ and ‘I felt a bit self-conscious as I did it, even though the place was empty’ – Rani is afraid to be seen with Sukh by her family • deliberate use of short sentences – ‘On the lips.’, ‘I know.’, ‘But true.’ – to focus the reader to consider Rani’s emotions and the importance of the event to Rani • the deliberate use of verbs by Rai like, ‘kissed’, ‘looked’, ‘touched’, ‘smiled’, to inform the reader of Rani and Sukh’s actions as well as their feelings for one another • the use of first person narrative, bringing the character and reader closer together and making events appear all the more credible – ‘I smiled’, ‘I noticed’, ‘I stood’ • adjectives used to describe Sukh, ‘neat’, ‘sharp’, ‘friendly’ that acquaint the reader with the character • the use of slang language, words like ‘arse’ and ‘soppy’ to communicate closely with the reader, familiar tone engages the reader • language that appeals to the five senses, ‘on the lips’ (taste), ‘looking into my eyes’ (sight), ‘touched my cheek slightly’ (touch) and ‘coffee’ (smell)

Band	Mark	AO2iii
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Candidate makes mostly sound reference to use of text by writer to achieve effect. • Mostly sound understanding of linguistic, grammatical, structural and presentational features of language. • Candidate will refer to relevant example(s).
2	3-5	<ul style="list-style-type: none"> • Candidate makes sustained reference to use of text by writer to achieve effect. • Sustained understanding of linguistic, grammatical, structural and presentational features of language. • Examples are sound and relevant.
3	6-7	<ul style="list-style-type: none"> • Candidate makes convincing reference to use of text by writer to achieve effect. • Perceptive understanding of linguistic, grammatical, structural and presentational features of language. • Examples are convincing and relevant.

Question Number	Question	
8(c)	Explore the significance of love in one other part of the novel. You should refer to the social and cultural context of the novel in your answer.	
	(10 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the novel, provided that the focus is on the significance of love (AO2ii) and a reference is made to social, cultural, historical context (AO2iv).</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> any part of the novel where the theme of love is used to show contrasts in attitudes between cultures and generations (AO2ii). Candidates will make further links with the social, cultural context of the novel (AO2iv) history repeating itself when Rani and Sukh fall in love with one another, unaware of the past history and ill feeling between their fathers (AO2ii). Candidates will also refer to the historical context of the novel as the attitudes from the culture of the past affects Rani and Sukh in modern Britain (AO2iv) when Rani becomes pregnant and how Sukh's parents are supportive (AO2ii). Candidates will refer to how this more tolerant attitude contrasts with the traditional attitudes from another culture and another time motivating Rani's brother with tragic consequences (AO2iv) candidates may also draw parallels between the end of the novel and the tragedy of Romeo and Juliet (AO2ii) and how the similar attitudes from another culture play a significant role as a barrier to happiness (AO2iv) 	
Band	Mark	AO2ii/iv
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> Candidate makes generally sound or sound reference to social, cultural or historical context supported by relevant textual reference. Exploration of importance of theme in context of another part of the novel shows generally sound or sound understanding/connections made.
2	4-7	<ul style="list-style-type: none"> Candidate makes sustained reference to social, cultural or historical context supported by relevant textual reference. Exploration of importance/significance of theme in context of another part of the novel shows thorough understanding/connections made.
3	8-10	<ul style="list-style-type: none"> Candidate makes convincing reference to social, cultural or historical context and supported by sustained relevant textual reference. Exploration of importance/significance of theme in context of another part of the novel shows perceptive understanding/connections made.

Riding the Black Cockatoo

Question Number	Question	
9(a)	Explain how the writer presents the individual John in this extract. Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates will select from a range of material from the extract. These may include:</p> <ul style="list-style-type: none"> • John is brave and willing to seek help from someone who does not really know him and may not like what he has to tell • John is confident when he wants to talk to Craig ‘without missing a beat’ • John is aware of the delicate nature of his story, ‘something sensitive’, but is determined to tell of his possession, ‘had one of his kin on display’ and seek some advice • he is unprejudiced and thoughtful – ‘the very first Indigenous Australian I’d ever spoken to on a one-to-one’ • John is sensitive to his new surroundings – ‘the very atmosphere felt different’ • John feels comfortable ‘familiarity’, yet is aware that much of what he observes is poles apart from what he usually sees in a white man’s office and on his walls, ‘different meaning’; he feels a stranger in his own land – ‘now I was the foreigner’ 	
Band	Mark	AO2i
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Generally sound or sound understanding of the individual. • Candidate consistently uses relevant examples from the text to support learning about the individual. • Selection of textual detail evident and appropriate or mostly appropriate.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of the individual. • Candidate uses a good range of examples from the text used to support learning about the individual. • Selection of textual detail evident and consistently appropriate.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of the individual. • Candidate uses a variety of discriminating examples from the text to support learning about the individual. • Selection of textual detail consistently appropriate and discriminating.

Question Number	Question
9(b)	<p>Comment on how language is used to present the importance of learning something new in the extract. Use evidence from the extract to support your answer.</p> <p style="text-align: right;">(7 marks)</p>
	Indicative content
	<p>Candidates will select examples from the extract. These may include:</p> <ul style="list-style-type: none"> • the informal language in the extract informs the reader of the feelings felt by John and Craig as John tells Craig about Mary, the Aboriginal skull, ‘I might as well have just walked up to the man and punched him in the guts’; the metaphor suggests the extent of the shock and upset /impact the news had on Craig • the use of alliteration – ‘something sensitive’ – focuses and prepares the reader for the response as well as building tension • the sentences that create humour for the reader – ‘without missing a beat I announced that my family had had one of his kin on display’ – John is nervous and what he wants to say doesn’t always come across as he would like it to • the use of direct speech; John uses direct speech to re-capture the moment – ‘Sure’ and ‘You’d better come with me’ • he uses indirect speech to describe what he said: ‘Then without missing a beat I announced’ • the effect of John’s words is described as extreme – ‘pain and disbelief tore across his face’ • time has become a living being in pain – ‘the seconds groaned - taut’. John makes a distinction between ordinary time, which he calls ‘clock time’, which also lives • language that relates the reader to the period of time, setting or culture that sets the events firmly in place for the reader, ‘I realised that this was the very first Indigenous Australian I’d ever spoken to’ • the deliberate use of verbs – ‘punched’, ‘recoiled’, ‘groaned’, ‘recovered’ – to inform the reader of Craig’s shocked reaction and his feelings about what has just been said • the use of first person narrative brings readers closer and makes events appear all the more credible – ‘I wandered’, ‘I needed’, ‘I realised’ • the use of slang language, words like ‘guts’ to communicate closely in a familiar tone that engages the reader • language that appeals to the five senses – ‘not a word was exchanged as he led me to’ (hearing), ‘he recoiled in his seat’ (sight), ‘punched him in the guts’ (touch) and ‘sweet-and-sour pork’ (smell) and (taste) • he uses a cliché about time – ‘that marched on’ • for effect he uses a pattern of three actions – ‘Craig recovered, pushed away the last remnants of his sweet-and-sour pork, and rose to his feet’ – a well known device of rhetoric • he uses informal Australian terms for races, ‘a whitefella in a blackfella place’ • he uses a list of objects to paint the picture for us – ‘Black faces looked down from posters, and dot paintings, flags and panoramic photographs of wild Australia adorned the walls

		<ul style="list-style-type: none"> John describes his impressions of entering a strange place in four different ways to ensure the reader knows how he felt: – ‘I immediately felt like an outsider’, ‘as if a tiny piece of one country has been transplanted into another’, ‘a portal into Indigenous Australia’, ‘as if I had stumbled into a parallel universe and now I was the foreigner!’
Band	Mark	AO2iii
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> Candidate makes mostly sound reference to use of text by writer to achieve effect. Mostly sound understanding of linguistic, grammatical, structural and presentational features of language. Candidate will refer to relevant example(s).
2	3-5	<ul style="list-style-type: none"> Candidate makes sustained reference to use of text by writer to achieve effect. Sustained understanding of linguistic, grammatical, structural and presentational features of language. Examples are sound and relevant.
3	6-7	<ul style="list-style-type: none"> Candidate makes convincing reference to use of text by writer to achieve effect. Perceptive understanding of linguistic, grammatical, structural and presentational features of language. Examples are convincing and relevant.

Question Number	Question	
9(c)	Explore the significance of learning something new in one other part of the story. You should refer to the social and cultural context of the story in your answer.	
	(10 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the story, provided that the focus is on the significance of learning something new (AO2ii) and a reference is made to the social, cultural and historical context (AO2iv).</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • candidates may concentrate on what John learns before, during and after the ceremony (AO2ii). There should be direct reference to learning about Aboriginal culture (AO2iv) • may include those events from his childhood from which he learned such as when he recalls watching ‘Skippy the Kangaroo’ (AO2ii) and the fondness he felt, alongside other children for Tara, the black Aboriginal hero (AO2iv) • most candidates may very well concentrate on what he learns on his journey to send ‘Mary’ home for the Wamba Wamba reburial (AO2ii). Candidates may also link this with his growing understanding and respect for Aboriginal culture (AO2iv) • every step of this journey is a lesson for John (AO2ii), he realises how ignorant he has been alongside thousands of others; his conscience moves him to do what is right. Candidates will make the link between the need to take ‘Mary’ back to the tribe and the recognition of the humanity (AO2iv) 	
Band	Mark	AO2ii/iv
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Candidate makes generally sound or sound reference to social, cultural or historical context supported by relevant textual reference. • Exploration of importance of theme in context of another part of the novel shows generally sound or sound understanding/connections made.
2	4-7	<ul style="list-style-type: none"> • Candidate makes sustained reference to social, cultural or historical context supported by relevant textual reference. • Exploration of importance/significance of theme in context of another part of the novel shows thorough understanding/connections made.
3	8-10	<ul style="list-style-type: none"> • Candidate makes convincing reference to social, cultural or historical context and supported by sustained relevant textual reference. • Exploration of importance/significance of theme in context of another part of the novel shows perceptive understanding/connections made.

To Kill a Mockingbird

Question Number	Question	
10(a)	Explain how the writer presents the character of Scout in this extract. Use evidence from the extract to support your answer.	
	(7 marks)	
	Indicative content	
	<p>Candidates will select from a range of material from the extract. These may include:</p> <ul style="list-style-type: none"> • Scout is naive and innocent and does not sense the danger as Jem does • Scout resents being asked to walk faster as she is barefooted and may stump ‘a toe, tripping on stones’ • Scout is intelligent and observant; she deduces that there is no wind, nor trees, so the rustling sound is coming from ‘thick cotton pants’ • Scout is able to use her listening skills to compensate for being unable to see • realising that they are being followed, Scout relies on Jem • Scout can be obedient when it matters, responding to his touch on her head as well as running when told • Scout realises this person is running towards them, ‘with no child’s steps’ • Scout falls and calls for help, showing her fear and dependence • Scout shows courage when her brother is dragged away, running in the direction of his scream to help him 	
Band	Mark	AO2i
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Candidate consistently uses relevant examples from the text to support learning about the character. • Selection of textual detail evident and appropriate or mostly appropriate.
2	3-5	<ul style="list-style-type: none"> • Thorough understanding of the character. • Candidate uses a good range of examples from the text used to support learning about the character. • Selection of textual detail evident and consistently appropriate.
3	6-7	<ul style="list-style-type: none"> • Perceptive understanding of the character. • Candidate uses a variety of discriminating examples from the text to support learning about the character. • Selection of textual detail consistently appropriate and discriminating.

Question Number	Question
10(b)	<p>Comment on how language is used to show the importance of racism in the extract. Use evidence from the extract to support your answer.</p> <p style="text-align: right;">(7 marks)</p>
	Indicative content
	<p>Candidates will select examples from the extract. These may include:</p> <ul style="list-style-type: none"> • the language in the extract informs the reader of the events surrounding Bob Ewell’s attack on the children following the revelation that his daughter was attracted to a black citizen, Tom Robinson • the use of similes, ‘he was up like lightning’, to describe Bob Ewell’s speed and interaction with the children • the use of words and sentences that describe the movement of characters – ‘scuffling, kicking sounds, sounds of shoes and flesh scraping dirt and roots’ and ‘one giant step’ – thus enabling the readers easily to picture in their mind the characters’ struggle • the phrase – ‘Metal zipped on metal and I fell to the ground and rolled as far as I could, floundering to escape my wire prison’ – the reader can easily picture the scene being described • the use of alliteration – ‘swished softly and steadily’ – allows the reader easily to picture who and what is being described • the sentences that create fear in the reader for the characters – ‘He was running, running towards us with no child’s steps’ • the use of repetition – ‘wheek wheek’, ‘cotton on cotton’, ‘run’ and ‘‘Jem, Jem, help me, Jem!’’, ‘scuffling’ ‘scream’ – to enhance the intensity/tension in scene as Bob Ewell advances on the children • the use of exclamation marks/direct speech – ‘Jem, Jem, help me, Jem!’ – deliberate to draw the reader in and add credibility • the use of onomatopoeia – ‘stumping’, ‘whistling’, ‘shuffled’, ‘wheek wheek’, ‘swish’, ‘crushed’ – to enhance the movements through sound-like words that enable the reader to visualize events • language that relates the reader to the period of time, setting or culture that sets the events firmly in place for the reader – ‘it was difficult to walk fast without stumping a toe, tripping on stones, and other inconveniences, and I was barefooted’; Scout and Jem walk home through the rural setting where at the time inhabitants would often be seen barefooted. • the final sentence – ‘I ran in the direction of Jem’s scream and sank into a flabby male stomach’ – deliberately ending this section on a cliff-hanger for effect, the reader pictures the event because of the character’s direct engagement with their attacker • deliberate use of short sentences – ‘We stopped and listened.’ – to focus the reader to consider and recreate the danger • the deliberate use of verbs by Harper Lee such as ‘stumping’, ‘tripping’, ‘dragged’ to inform the reader of the characters’ movements and actions • the use of first person narrative, bringing the character and reader closer together and making events appear all the more credible – ‘I felt’, ‘I fell’, ‘I ran’

		<ul style="list-style-type: none"> words used to describe the unknown attacker, Bob Ewell – ‘they’, ‘something’, ‘shuffle-foot’ – that adds to the mystery and suspense felt by the children and the reader. the use of slang language, words like ‘wheek’ and ‘flabby’, to communicate closely with the reader; the familiar tone engages the reader. language that appeals to the five senses, ‘wind rustling the trees’ (hearing), ‘barefooted’, ‘flesh’(sight), ‘stumping a toe’ (touch). <p>NB: Candidates may select a range of points, but do not need to cover all of the examples suggested.</p>
Band	Mark	AO2iii
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> Candidate makes mostly sound reference to use of text by writer to achieve effect. Mostly sound understanding of linguistic, grammatical, structural and presentational features of language. Candidate will refer to relevant example(s).
2	3-5	<ul style="list-style-type: none"> Candidate makes sustained reference to use of text by writer to achieve effect. Sustained understanding of linguistic, grammatical, structural and presentational features of language. Examples are sound and relevant.
3	6-7	<ul style="list-style-type: none"> Candidate makes convincing reference to use of text by writer to achieve effect. Perceptive understanding of linguistic, grammatical, structural and presentational features of language. Examples are convincing and relevant.

Question Number	Question	
10(c)	Explore the significance of racism in one other part of the novel. You should refer to the social and cultural context of the novel in your answer.	
	(10 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the novel, provided that the focus is on the significance of racism (AO2ii) and a reference is made to the social, cultural and historical context (AO2iv).</p> <p>Candidates may refer to:</p> <p>Any other parts of the novel concerning Tom, such as:</p> <ul style="list-style-type: none"> his death and the impact on Tom’s family after his death (AO2ii). Candidates will refer to the historical context of 1930s America, particularly the South (AO2iv) <p>Any other parts of the novel where racism is evident in the words/actions of members of Maycomb society, such as:</p> <ul style="list-style-type: none"> the lynch mob outside the jail (AO2ii). Candidates may refer to the historical context and the attitudes towards justice for the Black community (AO2iv) the conversation Scout overhears between two teachers and how this conflicts with what was discussed in class (AO2ii). Candidates may refer to racism in 1930s Maycomb and the historical context of 1930s Germany (AO2iv) the ladies’ tea party at the Finch house (AO2ii). Candidates may also refer to the 1930s ‘Missionary societies’ and how their supposed concerns are belied by their attitudes towards the Tom Robinson case, reflecting 1930s Maycomb society (AO2iv) 	
Band	Mark	AO2ii/iv
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> Candidate makes generally sound or sound reference to social, cultural or historical context supported by relevant textual reference. Exploration of importance of theme in context of another part of the novel shows generally sound or sound understanding/connections made.
2	4-7	<ul style="list-style-type: none"> Candidate makes sustained reference to social, cultural or historical context supported by relevant textual reference. Exploration of importance/significance of theme in context of another part of the novel shows thorough understanding/connections made.
3	8-10	<ul style="list-style-type: none"> Candidate makes convincing reference to social, cultural or historical context and supported by sustained relevant textual reference. Exploration of importance/significance of theme in context of another part of the novel shows perceptive understanding/connections made.

SECTION C: WRITING

Question Number	Question
*11	Write a magazine article for parents with the title: 'What makes a good school?'
	(48 marks)
	Indicative content
	<p>Purpose: to write what in the writer's opinion makes a 'good' school. This may involve a range of approaches including: advice, description, anecdote, argument, persuasion or analysis</p> <p>Audience: the specific audience given is parents, though an audience or anyone interested in issues of education or schools may be also valid; it follows that clarity and precise expression of ideas are of primary importance</p> <p>Form: a magazine article is given, so continuous paragraphed prose is expected. Credit should be given to those answers that use any stylistic features of a magazine article</p> <p>Successful answers are likely to:</p> <ul style="list-style-type: none"> • present a coherent and structured approach to what makes a 'good' school • perhaps attempt some definition or analysis of 'good' • indicate by comments some hierarchy of factors that make a good school • be written in a register and style appropriate to the topic, audience and form

Band	Mark	A03: (i) and (ii)
0	0	No rewardable response.
1	1-6	<ul style="list-style-type: none"> Expresses ideas that are generally appropriate. Generally sound grasp of the purpose of the writing and audience. Generally sound evidence of control in the choice of vocabulary and sentence structures. Organisation shows generally sound grasp of text structure, with opening and development, and broadly appropriate paragraphing.
2	7-12	<ul style="list-style-type: none"> Expresses and develops ideas appropriately. A clear sense of the purpose of the writing and audience Well-chosen vocabulary, and shows some evidence of crafting in the construction of sentences. Organisation is sound, with a clear text structure, controlled paragraphing to reflect opening, development and closure, together with successful use of cohesive devices.
3	13-19	<ul style="list-style-type: none"> Effectively presents ideas in a sustained way. A secure sustained realisation of the purpose of the writing task and its intended audience. Aptly chosen vocabulary and well-controlled variety in the construction of sentences. Organisation is secure, with a well-judged text structure, effective paragraphing and use of cohesive devices between and within paragraphs.
4	20-26	<ul style="list-style-type: none"> Assured presentation of fully developed ideas. A consistent fulfilment of the writing task and assured realisation of its intended audience. Aptly chosen, reasonably extensive vocabulary and assured control in the construction of varied sentence forms. Organisation is assured, with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of cohesive devices.
5	27-32	<ul style="list-style-type: none"> Achieves precision and clarity in presenting compelling and fully developed ideas. A strong, consistent fulfilment of the writing task sharply focused on the writer's purpose and audience. An extensive vocabulary and mature control in the construction of varied sentence forms. Organisation is convincing, with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of cohesive devices.

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

Question Number	Question
*12	<p>Write a speech on the topic of ‘Stress and Modern Life’ to be given to a group of your peers.</p> <p style="text-align: right;">(48 marks)</p>
	Indicative content
	<p>Purpose: to write a speech on stress and modern life</p> <p>Audience: a group of the candidate’s peers; this may be teenagers or adults. The focus is on communicating ideas about stress and modern life with this audience. This may involve a range of approaches including: advice, description, anecdote, argument, persuasion or analysis</p> <p>Form: a speech would have not only rhetorical features, but also show an organisation and structure that had a clear introduction, development of points and a conclusion; some candidates may intentionally adapt their language and style to their audience by using for example a more informal or colloquial approach; some candidates may introduce some rhetorical elements. 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 deal with stresses and modern life • be written in a register and style appropriate for a speech or talk, which may include colloquial elements <p>Successful answers may also:</p> <ul style="list-style-type: none"> • give an analysis or comment on the causes of stress • identify different causes of stress for different genders and age groups • give suggestions on how one might cope with stress

Band	Mark	A03: (i) and (ii)
0	0	No rewardable response.
1	1-6	<ul style="list-style-type: none"> Expresses ideas that are generally appropriate. Generally sound grasp of the purpose of the writing and audience. Generally sound evidence of control in the choice of vocabulary and sentence structures. Organisation shows generally sound grasp of text structure, with opening and development, and broadly appropriate paragraphing.
2	7-12	<ul style="list-style-type: none"> Expresses and develops ideas appropriately. A clear sense of the purpose of the writing and audience. Well-chosen vocabulary, and shows some evidence of crafting in the construction of sentences. Organisation is sound, with a clear text structure, controlled paragraphing to reflect opening, development and closure, together with successful use of cohesive devices.
3	13-19	<ul style="list-style-type: none"> Effectively presents ideas in a sustained way. A secure sustained realisation of the purpose of the writing task and its intended audience. Aptly chosen vocabulary and well-controlled variety in the construction of sentences. Organisation is secure, with a well-judged text structure, effective paragraphing and use of cohesive devices between and within paragraphs.
4	20-26	<ul style="list-style-type: none"> Assured presentation of fully developed ideas. A consistent fulfilment of the writing task and assured realisation of its intended audience. Aptly chosen, reasonably extensive vocabulary and assured control in the construction of varied sentence forms. Organisation is assured, with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of cohesive devices.
5	27-32	<ul style="list-style-type: none"> Achieves precision and clarity in presenting compelling and fully developed ideas. A strong, consistent fulfilment of the writing task sharply focused on the writer's purpose and audience. An extensive vocabulary and mature control in the construction of varied sentence forms. Organisation is convincing, with sophisticated control of text structure, skilfully sustained paragraphing and the effective application of cohesive devices.

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

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 A01		
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

Unit 3: Creative English

Sample Controlled Assessment Material

Paper Reference

5EH03/01

Poetry (Reading) and Creative Writing

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Edexcel Unit 3: Creative English

This document contains the Controlled Assessment tasks for the Poetry (Reading) and Creative Writing sections of Unit 3. The Speaking and Listening tasks will be provided separately.

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Guidance for teachers: Poetry (Reading) Task

What do students have to do?

Students will complete one reading task on poetry, from one of the four themed collections in the Edexcel Poetry Anthology.

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?

- Choose one of the four themed collections from the Edexcel Poetry Anthology and study all fifteen poems.
- Introduce the task that relates to the chosen poetry collection.
- Choose one of the following three options for how to respond to the task (written, digital media or multimodal). Further details are given below.
- Students should then plan their response to the task.

What must the response to the task show?

The response must show that students can:

- read the poems with insight and engagement
- interpret the writers' ideas and perspectives.

How should students present the response?

EITHER

A written response of up to 1000 words.

OR

A digital-media response that demonstrates that students have read and understood the poem, which could include: podcast, creation of a website, edit of digital video material presented by the student or a short digital video production.

OR

A multimodal response that combines any of the above options.

The Poetry (Reading) Task for the student

Choose one collection and complete the task from the choice below.

Collection A: Relationships

Task: Explore the way poets present feelings about relationships.
You should refer to the poem below and two poems from the Relationships collection.

(24)

La Belle Dame sans Merci. A Ballad

I
O what can ail thee, knight-at-arms,
Alone and palely loitering?
The sedge has withered from the lake,
And no birds sing.

II
O what can ail thee, knight-at-arms,
So haggard and so woe-begone?
The squirrel's granary is full,
And the harvest's done.

III
I see a lily on thy brow,
With anguish moist and fever-dew,
And on thy cheeks a fading rose
Fast withereth too.

IV
I met a lady in the meads,
Full beautiful – a faery's child,
Her hair was long, her foot was light,
And her eyes were wild.

V
I made a garland for her head,
And bracelets too, and fragrant zone:
She looked at me as she did love,
And made sweet moan.

VI

I set her on my pacing steed,
And nothing else saw all day long,
For sidelong would she bend, and sing
A faery's song.

VII

She found me roots of relish sweet,
And honey wild, and manna-dew,
And sure in language strange she said –
'I love thee true'.

VIII

She took me to her elfin grot,
And there she wept and sighed a full sore,
And there I shut her wild wild eyes
With kisses four.

IX

And there she lulled me asleep
And there I dreamed – Ah! Woe betide! –
The latest dream I ever dreamt
On the cold hill side.

X

I saw pale kings and princes too,
Pale warriors, death-pale were they all;
They cried – 'La Belle Dame sans Merci
Thee hath in thrall!'

XI

I saw their starved lips in the gloam,
With horrid warning gaped wide,
And I awoke and found me here,
On the cold hill's side.

XII

And this is why I sojourn here
Alone and palely loitering,
Though the sedge is withered from the lake,
And no birds sing.

John Keats

Collection B: Clashes and Collisions

Task: Explore the ways poets present ideas about conflict.
You should refer to the poem below and two poems from the Clashes and Collisions collection.

(24)

Attack

At dawn the ridge emerges massed and dun
In wild purple of the glow'ring sun,
Smouldering through spouts of drifting smoke that shroud
The menacing scarred slope; and, one by one,
Tanks creep and topple forward to the wire.
The barrage roars and lifts. Then, clumsily bowed
With bombs and guns and shovels and battle-gear,
Men jostle and climb to meet the bristling fire.
Lines of grey, muttering faces, masked with fear,
They leave their trenches, going over the top,
While time ticks blank and busy on their wrists,
And hope, with furtive eyes and grappling fists,
Flounders in mud. O Jesus, make it stop!

Craiglockhart, 1917

From a note in my diary while observing the Hindenburg Line attack.

Siegfried Sassoon

Collection C: Somewhere, Anywhere

Task: Explore the ways poets convey a strong sense of location.
You should refer to the poem below and two poems from the Somewhere, Anywhere collection.

(24)

Where the Picnic Was

Where we made the fire
In the summer time
Of branch and briar
On the hill to the sea,
I slowly climb
Through winter mire,
And scan and trace
The forsaken place
Quite readily.

Now a cold wind blows,
And the grass is gray,
But the spot still shows
As a burnt circle – aye,
And stick-ends, charred,
Still strew the sward
Whereon I stand,
Last relic of the band
Who came that day!

Yes, I am here
Just as last year,
And the sea breathes brine
From its strange straight line
Up hither, the same
As when we four came.
– But two have wandered far
From this grassy rise
Into urban roar
Where no picnics are,
And one – has shut her eyes
For evermore.

Thomas Hardy

Collection D: Taking a Stand

Task: Explore the ways poets express attitude in a strong and effective way.
You should refer to the poem below and two poems from the Taking a Stand collection.

(24)

A Woman to her Lover

Do you come to me to bend me to your will
as conqueror to the vanquished
to make of me a bonds slave
to bear you children, wearing out my life
in drudgery and silence
no servant will I be
if that be what you ask. O lover I refuse you!

Or if you think to wed with one from heaven sent
whose every deed and word and wish is golden
a wingless angel who can do no wrong, go!
I am no doll to dress and sit for feeble worship
if that be what you ask, fool, I refuse you!

Or if you think in me to find
a creature who will have no greater joy
than gratify your clamorous desire,
my skin soft only for your fond caresses
my body supple only for your sense delight.
Oh shame, and pity and abasement.
Not for you the hand of any wakened woman of our time.

But lover, if you ask of me
that I shall be your comrade, friend, and mate,
to live and work, to love and die with you,
that so together we may know the purity and height
of passion, and of joy and sorrow,
then o husband, I am yours forever
and our co-equal love will make the stars to laugh with joy
and to its circling fugue pass, hand holding hand
until we reach the very heart of god.

Christina Walsh

Guidance for teachers: Creative Writing Task

What do students have to do?

Students will complete one task on creative writing, from a choice of four. 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 this task.

How do students prepare for the task?

- Choose the task.
- Review the stimulus material provided for the task with students. Stimulus materials will be based on themes which are shared with the Edexcel Poetry Anthology.
- It is not necessary to study the poems for the writing task. Any theme may be chosen.
- Provide guidance about creative writing, which may include:
 - the content — real or imagined events
 - your audience
 - the 'voice' you may want to use
 - any plot or narrative structure
 - the structural features of your writing
 - creation of character and use of dialogue
 - creation of setting and atmosphere
 - appropriate language techniques
 - use of imagery
 - use of rhetorical devices.
- Students should then prepare by making notes and planning their response to the task.

What must the response to the task show?

The response must show that students can:

- write clearly, effectively, and imaginatively in a chosen form to engage the reader
- ensure spelling, punctuation and grammatical structures are accurate and appropriate for purpose and effect.

How should students present the response?

A written response of up to 1000 words.

The Creative Writing Task for the student

Choose one theme and complete the task from the choice below.

The text may be one of the following:

- narrative
- description
- monologue
- script.

Theme A: Relationships

Task: Look at the image on the website.

Write a text which explores EITHER the events leading up to this moment OR the events which directly follow this moment.

(24)

Theme B: Clashes and Collisions

Task: Look at the video clip on the website.

Write a text from the viewpoint of a person in this videoclip.

(24)

Theme C: Somewhere, Anywhere

Task: Look at the image on the website.

Write a text titled 'A place of my own'.

(24)

Theme D: Taking a Stand

Task: Listen to the podcast on the website.

Write a text based on the activities of a campaigner.

(24)

Acknowledgments

Poetry (Reading) Task Literary Heritage Poems

La Belle Dame Sans Merci, © John Keats, Penguin Classic, 2007

Attack from The War Poems by Siegfried Sassoon, © Faber and Faber Ltd, 1983

Where the Picnic Was by Thomas Hardy, © Faber and Faber Ltd, 2001

A Woman to Her Lover © Christina Walsh, from *An Illustrated Anthology of Love Poems Selection of African Poetry*, C N Edwards, Star Fire Books

Creative Writing Task Stimulus

These materials may be accessed and downloaded from the Edexcel website.

Relationships (Image)

Robert Doisneau, *Le Baiser de l'Hotel de Ville* (1950)

www.lostlandscapes.com/blog/wp-content/uploads/2009/02/robert_doisneau_le_baiser_de_lhotel_de_ville_kiss_at_the_hotel.jpg

Clashes and Collisions (Video)

Video — Euronews G20 London Protests (<http://www.euronews.net/>)

www.youtube.com/watch?v=qY54iX1XMXI

Somewhere, Anywhere (Image)

'For Sale House Sign', © Veer

http://images.veer.com/IMG/PIMG/MPP/MPP0112016_P.JPG

Taking a Stand (Podcast)

Guardian Podcast — Paul Watson (3 min 59)

http://blogs.guardian.co.uk/podcasts/2008/01/they_have_been_taken_hostage.html

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Assessment criteria for Poetry (Reading) task

Assessment Objective: AO2 (i/iii)		
Band	Mark	Descriptor
0	0	<ul style="list-style-type: none"> No rewardable material.
1	1–5	<ul style="list-style-type: none"> Little explanation of how the writer uses literacy techniques to create effect. Basic understanding of how techniques contribute to the effects created. Little or no relevant connection made between techniques and presentational features. Little relevant textual reference to support response.
2	6–10	<ul style="list-style-type: none"> Some explanation of how the writer uses literacy techniques to create effect. Some understanding of how techniques contribute to the effects created. Some relevant connection made between techniques and presentational features. Occasional relevant textual reference to support response.
3	11–15	<ul style="list-style-type: none"> Sound explanation of how the writer uses literacy techniques to create effect. Sound understanding of how techniques contribute to the effects created. Sound relevant connection made between techniques and presentational features. Clear, relevant textual reference to support response.
4	16–20	<ul style="list-style-type: none"> Thorough explanation of how the writer uses literacy techniques to create effect. Thorough understanding of how techniques contribute to the effects created. Sustained relevant connection made between techniques and presentational features. Sustained, relevant textual reference to support response.
5	21–24	<ul style="list-style-type: none"> Perceptive explanation of how the writer uses literacy techniques to create effect. Perceptive understanding of how techniques contribute to the effects created. Discriminating relevant connection made between techniques and presentational features. Convincing, relevant textual reference to support response.

Assessment criteria for Creative Writing task

Assessment Objective: AO3 (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 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: A03 (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.