

Mark Scheme (Results)

November 2015

GCSE English (5EH2H)
Unit 2: The Writer's Craft

Higher Tier

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

Mark Scheme

This booklet contains the mark scheme for the English Unit 2: The Writer's Craft Higher Tier Question Paper.

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) | <p>Explain how Shakespeare presents the character of Mercutio in the extract.</p> <p>Use evidence from the extract to support your answer.</p> |
| | (7 marks) |
| | Indicative content |
| | <p>Candidates will make inferences and judgements about the character of Mercutio as seen in the extract by reference to the following points:</p> <ul style="list-style-type: none"> • Mercutio is ready to challenge Tybalt: ‘Good king of cats’ • he is confident of beating Tybalt: ‘I mean to make bold withal’ • he humorously insults Tybalt: ‘Will you pluck your sword out of its pilcher?’ • he is firm in his challenge: ‘Come sir’ • he is annoyed that Tybalt has escaped unwounded: ‘Is he gone and hath nothing?’ • he plays down his injury: ‘a scratch’ • but realises its seriousness: ‘tis enough’, ‘you shall find me a grave man’ • he takes command: ‘Go villain’ • he remains defiant towards Tybalt: ‘a braggard, a rogue’ • he objects to Tybalt’s style of fighting: ‘fights by the book of arithmetic’ • he is annoyed with Romeo: ‘Why the devil came you between us?’ • he knows he needs help: ‘Or I shall faint’ • he realises the feud is to blame and resents it: ‘A plague on both your houses’ • he knows he will die: ‘ They have made worm’s meat of me’ • he speaks in metaphors and puns: ‘King of Cats’, ‘pluck...by the ears’, ‘your houses’, ‘a grave man’, ‘a scratch’, ‘peppered’, ‘book of arithmetic’, ‘worm’s meat’. <p>Reward any other valid points.</p> |

| Band | Mark | AO2 i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate. |
|-------------|-------------|--|
| 0 | 0 | No rewardable material. |
| 1 | 1-2 | <ul style="list-style-type: none"> • Generally sound or sound understanding of the character • Clear reference to the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Thorough understanding of the character • Sustained reference to the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> • Perceptive understanding of the character • Discriminating reference to the extract to support response. |

| Question Number | Question | |
|---|---|---|
| 1(b) | <p>Using your understanding of the extract, explain how the following lines might be performed.</p> <p>MERCUTIO Why the devil came you between us? I was hurt under your arm. ROMEO I thought all for the best. MERCUTIO Help me into some house, Benvolio, Or I shall faint. A plague o' both your houses! They have made worms' meat of me. I have it, And soundly too. – Your houses!</p> <p>Give reasons for your answer.</p> <p style="text-align: right;">(7 marks)</p> | |
| Indicative content | | |
| <p>Candidates will select from a range of material to explain how these lines might be performed.</p> <p>Comments should focus on the following aspects.</p> <ul style="list-style-type: none"> • Mercutio knows he is dying • he blames Romeo, even though he fought on Romeo's behalf • Romeo knows he is guilty but tries to defend himself • Mercutio is asking for help whilst being angry at those around him • those around him must feel his distress. <p>Reward any other valid points.</p> | | |
| Band | Mark | AO2 iii: understand how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader. |
| 0 | 0 | No rewardable material. |
| 1 | 1-2 | <ul style="list-style-type: none"> • Generally sound or sound understanding of effectiveness of performance techniques • Clear reference to the lines from the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Thorough understanding of effectiveness of performance techniques • Sustained reference to the lines from the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> • Perceptive understanding of effectiveness of performance techniques • Discriminating reference to the lines from extract to support response. |

| Question Number | Question | |
|-----------------|--|--|
| 1(c) | In the extract, Mercutio speaks of the feud between the two houses. Explore the significance of the feud 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 feud between the houses of Capulet and Montague. (AO2ii).</p> <p>Candidates must refer to ONE OTHER PART OF THE PLAY where the feud is shown or referred to, for instance:</p> <ul style="list-style-type: none"> • the early fight and the Prince's pronouncement • the mask at the house of Capulet • the barriers to Romeo and Juliet's love and how they try to overcome them • the complicity of Friar Lawrence and the Nurse • the complications caused by the proposed marriage to Paris • the fights between Mercutio, Tybalt and Romeo • the fight between Romeo and Paris. <p>Candidates may interpret 'significance' in a number of ways, which could include:</p> <ul style="list-style-type: none"> • how that part of the play shows characters influenced by the feud • how that part of the play shows the feud affecting relationships • how the feud in that part of the play drives the plot • what Shakespeare is saying about the feud • how the play's structure is affected by the feud in that part of the play. <p>Reward any other valid points.</p> | |
| Band | Mark | AO2 ii: develop and sustain interpretations of writers' ideas and perspectives. |
| 0 | 0 | No rewardable material. |
| 1 | 1-3 | <ul style="list-style-type: none"> • Generally sound or sound understanding of theme and its importance • Clear reference to one other part of the play to support response. |
| 2 | 4-7 | <ul style="list-style-type: none"> • Thorough understanding of theme and its importance • Sustained reference to one other part of the play to support response. |
| 3 | 8-10 | <ul style="list-style-type: none"> • Perceptive understanding of theme and its importance • Discriminating reference to one other part of the play to support response. |

Macbeth

| Question Number | Question | |
|-----------------|---|--|
| 2(a) | <p>Explain how Shakespeare presents the character of Lady Macbeth in the extract.</p> <p>Use evidence from the extract to support your answer.</p> | |
| | (7 marks) | |
| | Indicative content | |
| | <p>Candidates will make inferences and judgements about the character of Lady Macbeth as seen in the extract by reference to the following points:</p> <ul style="list-style-type: none"> • Lady Macbeth is aware of the sinister portents: 'The raven ...is hoarse' • she has decided Duncan must die: 'the fatal entrance of Duncan' • she believes in evil spirits: 'Come, you spirits' • she asks to be made 'full of direst cruelty' • she wants to be spared 'remorse' • she doesn't want her intentions to be deflected: 'no... visitings...shake my fell purpose' • she wants her feminine nature to be corrupted: 'take my milk for gall' • she wishes to commit her crime unseen: 'in the dunnest smoke of hell' • she realises she is going against the wishes of 'heaven' • she welcomes Macbeth as though the witches' predictions will come true: 'I feel now/ the future' • she knows that Macbeth's face may show guilt: 'as a book' • she advises him to hide his thoughts: 'look like the innocent flower/ But be the serpent' • she takes control: 'put this night's...business into my dispatch' • she looks forward to having power: 'sway and masterdom'. <p>Reward any other valid points.</p> | |
| 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 • Clear reference to the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Thorough understanding of the character • Sustained reference to the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> • Perceptive understanding of the character. • Discriminating reference to the extract to support response. |

| Question Number | Question | |
|-----------------|---|--|
| 2(c) | In this extract Lady Macbeth wants to be cruel. Explore the significance of cruelty 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 cruelty (AO2ii).</p> <p>Candidates must refer to ONE OTHER PART OF THE PLAY where cruelty plays a part, for instance:</p> <ul style="list-style-type: none"> • reports of the battle in Act 1 Scene 2 • one of the scenes immediately surrounding the murder of Duncan • Macbeth's instructions to the murderers in Act 3 Scene 1 • the murder of Banquo in Act 3 Scene 3 • the murder of Macduff's family in Act 4 Scene 2 • references to this murder and Macbeth's tyranny in Act 4 Scene 3. <p>Candidates may interpret 'significance' in a number of ways, which could include:</p> <ul style="list-style-type: none"> • how that part of the play shows characters influenced by cruelty • how that part of the play shows cruelty affecting relationships • how cruelty in that part of the play drives the plot • what Shakespeare is saying about cruelty • how the play's structure is affected by the cruelty in that part of the play. <p>Reward any other valid points.</p> | |
| Band | Mark | AO2ii |
| 0 | 0 | No rewardable material. |
| 1 | 1-3 | <ul style="list-style-type: none"> • Generally sound or sound understanding of theme and its importance • Clear reference to one other part of the play to support response. |
| 2 | 4-7 | <ul style="list-style-type: none"> • Thorough understanding of theme and its importance • Sustained reference to one other part of the play to support response. |
| 3 | 8-10 | <ul style="list-style-type: none"> • Perceptive understanding of theme and its importance • Discriminating reference to one other part of the play to support response. |

The Merchant of Venice

| Question Number | Question | |
|-----------------|---|--|
| 3(a) | <p>Explain how Shakespeare presents the character of Shylock in the extract.</p> <p>Use evidence from the extract to support your answer.</p> | |
| | (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's forfeit of a pound of flesh is vicious • he believes Christians are used to 'hard dealings' • he pretends to be innocent of such dealings: 'suspect the thoughts of others' • he argues with apparent logic: 'what should I gain' • he claims to be offering 'friendship' • he plays down the harshness of the agreement: 'merry bond' • he wishes the matter to be legally confirmed: 'at the notary's' • he wants to proceed quickly: 'purse the ducats straight' • he distrusts people: 'the fearful guard of an unthrifty knave'. <p>Reward any other valid points.</p> | |
| Band | Mark | AO2 i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate. |
| 0 | 0 | No rewardable material. |
| 1 | 1-2 | <ul style="list-style-type: none"> • Generally sound or sound understanding of the character • Clear reference to the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Thorough understanding of the character • Sustained reference to the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> • Perceptive understanding of the character • Discriminating reference to the extract to support response. |

| Question Number | Question | |
|-----------------|--|--|
| 3(c) | In this extract, there is conflict. | |
| | Explore the significance of conflict 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 conflict (AO2ii).</p> <p>Candidates must refer to ONE OTHER PART OF THE PLAY where conflict is shown or referred to, for instance:</p> <ul style="list-style-type: none"> • expressions of dislike between Jews and Christians • Portia's reactions to her father's will and the suitors • Jessica's conflict with her father • confrontations in Act 4 Scene 1 • the fake conflict between Portia and Bassanio over the ring. <p>Candidates may interpret 'significance' in a number of ways, which could include:</p> <ul style="list-style-type: none"> • how that part of the play shows characters influenced by conflict • how that part of the play shows conflict affecting relationships • how conflict in that part of the play drives the plot • what Shakespeare is saying about conflict • how the play's structure is affected by conflict in that part of the play. <p>Reward any other valid points.</p> | |
| Band | Mark | AO2 ii: develop and sustain interpretations of writers' ideas and perspectives. |
| 0 | 0 | No rewardable material. |
| 1 | 1-3 | <ul style="list-style-type: none"> • Generally sound or sound understanding of theme and its importance • Clear reference to one other part of the play to support response. |
| 2 | 4-7 | <ul style="list-style-type: none"> • Thorough understanding of theme and its importance • Sustained reference to one other part of the play to support response. |
| 3 | 8-10 | <ul style="list-style-type: none"> • Perceptive understanding of theme and its importance • Discriminating reference to one other part of the play to support response. |

SECTION B: PROSE

Anita and Me

| Question Number | Question | |
|--|---|--|
| 4(a) | Explain how the writer presents the character of mama in the extract. Use evidence from the extract to support your answer. | |
| | (7 marks) | |
| Indicative content | | |
| <p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> • Mama wears 'sensible suits' for work • she realises these clothes would get less attention but chooses to wear saris • she looks 'glamorous' in a sari • wearing Indian clothes is for 'the English people's education' • she feels it her 'duty' to be 'discreet', 'tasteful' and speak 'without an accent' • she feels only 'vaguely related' to other Indian women • she is polite: 'respectful nod' • she is critical of the dress of other Indian women: 'dressed for a discotheque' • she sees the difference between the Indian village and England: 'there is no sun' • she will not eat out because she can make better things more cheaply at home. <p>Reward any other valid points.</p> | | |
| Band | Mark | AO2 i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate. |
| 0 | 0 | No rewardable material. |
| 1 | 1-2 | <ul style="list-style-type: none"> • Generally sound or sound understanding of the character • Clear reference to the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Thorough understanding of the character • Sustained reference to the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> • Perceptive understanding of the character • Discriminating reference to the extract to support response. |

| | | |
|-----------------|---|---|
| Question Number | Question | |
| 4(b) | <p>Comment on how language is used to present Indian women in the extract.</p> <p>Use evidence from the extract to support your answer.</p> | |
| | (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 verb 'stare' suggests they are slightly surprised to see mama, who is similar but different • they are referred to in scientific terms: 'rare species' • the phrase 'embroidered salwar kameez' suggests they are exotic • the metaphor 'screaming with greens and pinks and yellows' suggests they are out of place and possibly tasteless or vulgar (especially in contrast to mama) • the phrase 'incongruous with ... thin silks' stresses the contradiction in their choice of dress • but this incongruity is understandable: 'necessities in this ...country' • the adjectives 'bright' and 'showy' make them seem gaudy • the simile 'ambulating Christmas trees' makes their 'bright' and 'showy' appearance seem absurd • 'they would look beautiful' in India but the simile 'dressed for a discotheque' makes them appear out of place. <p>Reward any other valid points including any on Bill and/or Papa.</p> | |
| Band | Mark | AO2 iii: understand how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader. |
| 0 | 0 | No rewardable material. |
| 1 | 1-2 | <ul style="list-style-type: none"> • Mostly sound understanding of how the writer uses language to present ideas • Clear reference to the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Thorough understanding of how the writer uses language to present ideas to the reader • Sustained reference to the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> • Perceptive understanding of how the writer uses language to present ideas to the reader • Discriminating reference to the extract to support response. |

| Question Number | Question |
|-----------------|---|
| 4(c) | <p>In the extract, there are differences between Indian and English customs. Explore the significance of different customs in one other part of the novel. You must refer to the context of the novel in your answer.</p> <p style="text-align: right;">(10 marks)</p> |
| | Indicative content |
| | <p>Candidates may draw on any relevant part of the novel provided that the focus is on differences between English and Indian customs (AO2ii) and a reference is made to the social, cultural and historical context (AO2iv).</p> <p>Candidates must refer to ONE OTHER PART OF THE NOVEL where the differences between English and Indian customs is shown or referred to, for instance:</p> <ul style="list-style-type: none"> • Indian extended families contrast with smaller English groups, as stressed by the visits described in Chapter 2 • the encounters with Mrs Christmas in Chapter 3 • any part involving to the way the English treat older relatives, in contrast to the welcoming of Nanima • any part involving the distance between English couples in contrast to mama and papa • Diwali compared with Christmas in Chapter 5 • Aunt Shaila's response to Meena's attempts to become more English in Chapter 5 • Meena's Englishness compared to the behaviour of Baby and Pinky in Chapter 6 • Anita's reaction to the meal in Chapter 10. <p>Candidates may interpret 'significance' in a number of ways, which could include:</p> <ul style="list-style-type: none"> • how that part of the novel shows characters influenced by the differences between English and Indian customs • how that part of the novel shows the differences between English and Indian customs affecting relationships • how the differences between English and Indian customs in that part of the novel drive the plot • what the writer is saying about the differences between English and Indian customs • how the novel's structure is affected by the differences between English and Indian customs in that part of the novel. <p>References to context are likely to focus on the way Indian and English families adapt to each other.</p> <p>Reward any other valid points.</p> |

| Band | Mark | AO2 ii: develop and sustain interpretations of writers' ideas and perspectives. AO2 iv understand texts in their social, cultural, and historical contexts. |
|------|------|---|
| 0 | 0 | No rewardable material. |
| 1 | 1-3 | <ul style="list-style-type: none"> • Generally sound or sound understanding of theme and its importance in one other part of the novel • Generally sound or sound reference to the novel's context. |
| 2 | 4-7 | <ul style="list-style-type: none"> • Thorough understanding of theme and its importance in one other part of the novel • Sustained reference to the novel's context. |
| 3 | 8-10 | <ul style="list-style-type: none"> • Perceptive understanding of theme and its importance in one other part of the novel • Discriminating reference to the novel's context. |

Balzac and the Little Chinese Seamstress

| Question Number | Question | |
|---|---|---|
| 5(a) | <p>Explain how the writer presents the character of the Narrator in the extract.</p> <p>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 Narrator is surprised by the women's 'disapproval' • he is 'quick to realise' he is out of place: 'young, and male' • he considers how he could have avoided the situation: 'disguised myself' • he is self-conscious: 'a pervert or a Peeping Tom' • his awareness indicates empathy with the women • he is uncomfortable due to the wait: 'interminable', 'drenched with sweat' • he feels his reason for being there may be compromised: 'make the writing...run' • he is imaginative/paranoid about the women: 'plotting ways to get rid of me' • he is ironic/sarcastic about the woman in the army cap: 'clear sign of outstanding morals' • although he is really antipathetic towards someone who is a Maoist: 'I pitied the child' • he sees the need to act a part: 'stared at her stupidly', 'gesture of the deaf-mute'. <p>Reward any other valid points.</p> | | |
| Band | Mark | AO2 i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate. |
| 0 | 0 | No rewardable material. |
| 1 | 1-2 | <ul style="list-style-type: none"> • Generally sound or sound understanding of the character • Clear, reference to the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Thorough understanding of the character • Sustained reference to the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> • Perceptive understanding of the character • Discriminating reference to the extract to support response. |

| Question Number | Question | |
|-----------------|---|---|
| 5(b) | Comment on how language is used to present the women 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 phrase 'look of disapproval' and the adjective 'annoyed' show they are hostile • the phrase 'the last thing they wanted' shows they resent anyone different to themselves in this place • the metaphor 'looking daggers' suggests their hostility is intense • the phrase 'agitated whispers' suggests they feel threatened by the narrator's actions • the verbs 'tapped' and 'snarled' imply threat offered by the woman • the woman's Maoist insignia and dress are masculine, politically motivated and suggest intolerance • the pimples on the woman's face , some of them described by the metaphor 'eruption', are unsightly and repellent. <p>Reward any other valid points.</p> | |
| Band | Mark | AO2 iii: understand how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader. |
| 0 | 0 | No rewardable material. |
| 1 | 1-2 | <ul style="list-style-type: none"> • Mostly sound understanding of how the writer uses language to present ideas • Clear reference to the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Thorough understanding of how the writer uses language to present ideas to the reader • Sustained reference to the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> • Perceptive understanding of how the writer uses language to present ideas to the reader • Discriminating reference to the extract to support response. |

| Question Number | Question |
|-----------------|--|
| 5(c) | <p>In the extract, the Narrator is pretending.</p> <p>Explore the significance of pretending in one other part of the novel.</p> <p>You must refer to the context of the novel in your answer.</p> <p style="text-align: right;">(10 marks)</p> |
| | Indicative content |
| | <p>Candidates may draw on any relevant part of the novel provided that the focus is on pretending (AO2ii) and a reference is made to the social, cultural and historical context (AO2iv).</p> <p>Candidates must refer to ONE OTHER PART OF THE NOVEL where pretending is shown or referred to, for instance:</p> <ul style="list-style-type: none"> • the students pretend not to play Western violin music when they first arrive in the village • Four-Eyes pretends not to have Western books • the Narrator pretends his coat is not a place in which he writes seditious passages • the Narrator pretends to be Luo when meeting Four-Eyes' mother • the Narrator pretends to be helping the headman whilst inflicting pain through dental treatment • the Narrator pretends the seamstress is his sister when seeking medical help. <p>Candidates may interpret 'significance' in a number of ways, which could include:</p> <ul style="list-style-type: none"> • how that part of the novel shows characters influenced by pretending • how that part of the novel shows pretending affecting relationships • how pretending in that part of the novel drives the plot • what the writer is saying about pretending • how the novel's structure is affected by pretending in that part of the novel. <p>References to context are likely to focus on the young students' need to pretend in a society which frowns on unorthodox behaviour.</p> <p>Reward any other valid points.</p> |

| Band | Mark | AO2 ii: develop and sustain interpretations of writers' ideas and perspectives. AO2 iv understand texts in their social, cultural, and historical contexts. |
|-------------|-------------|---|
| 0 | 0 | No rewardable material. |
| 1 | 1-3 | <ul style="list-style-type: none"> • Generally sound or sound understanding of theme and its importance in one other part of the novel • Generally sound or sound reference to the novel's context. |
| 2 | 4-7 | <ul style="list-style-type: none"> • Thorough understanding of theme and its importance in one other part of the novel • Sustained reference to the novel's context. |
| 3 | 8-10 | <ul style="list-style-type: none"> • Perceptive understanding of theme and its importance in one other part of the novel • Discriminating reference to the novel's context. |

Heroes

| Question Number | Question | |
|-----------------|--|---|
| 6(a) | Explain how the writer presents the character of Francis, the narrator, 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"> • Francis's state of mind prevents him from leaving the Wreck Centre • he is 'miserable' because he is left alone • he is jealous of Larry 'dancing with her' • he is in 'agony' as he waits • he wants to reassure Nicole that he did as she requested: 'she had told me not to go' • he feels himself committed to Nicole: 'would never desert her' • his mental state is reflected in physical discomfort: 'couldn't breathe', 'body rigid', 'lungs burning' • he is in a state of 'panic' • he cannot admit to himself what has happened: 'it could hardly be acknowledged' • he is sensitive to Nicole's plight: 'like a small animal' • he wants to go to her: 'I drew...towards her'. <p>Reward any other valid points.</p> | |
| Band | Mark | AO2 i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate. |
| 0 | 0 | No rewardable material. |
| 1 | 1-2 | <ul style="list-style-type: none"> • Generally sound or sound understanding of the character • Clear, reference to the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Thorough understanding of the character • Sustained reference to the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> • Perceptive understanding of the character • Discriminating reference to the extract to support response. |

| Question Number | Question | |
|-----------------|---|---|
| 6(b) | Comment on how language is used to create tension 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 verb/metaphor 'plunging ...into darkness' creates an atmosphere of uncertainty • lists of short phrases in the first paragraph creates unease • the ellipsis at the end of this paragraph indicates uncertainty • verbs such as 'drew back', 'didn't leave', 'wanting', 'holding' create a sense of yearning • the list of short phrases in the second paragraph reflects Francis's torment • the emphasis on sounds ('scratching', 'sigh', 'moan', 'rustle', 'gasp') means that we share Francis's state of wondering • the repetition of the record sounds ('needle', 'scratching', 'round and round') indicates that the music has been ignored and we wonder why • the descriptions of his physical state ('couldn't breathe', 'rigid', 'burning', 'panic', 'thudding') create anguish • the gradual appearance of Nicole in short stages, ('coming close, closer') cranks up the tension • the adjectives and verbs which describe Nicole ('stumbled', 'dishevelled', 'flung', 'swollen', 'moist', 'torn', 'clutching', 'gasping', 'moan') suggest drama and distress • the phrase 'slash of moonlight' (in contrast to the earlier 'slant of moonlight') underscores the idea of violence and defilement. <p>Reward any other valid points.</p> | |
| Band | Mark | AO2 iii: understand how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader. |
| 0 | 0 | No rewardable material. |
| 1 | 1-2 | <ul style="list-style-type: none"> • Mostly sound understanding of how the writer uses language to present ideas • Clear reference to the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Thorough understanding of how the writer uses language to present ideas to the reader • Sustained reference to the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> • Perceptive understanding of how the writer uses language to present ideas to the reader • Discriminating reference to the extract to support response. |

| Question Number | Question |
|-----------------|--|
| 6(c) | <p>In the extract, Francis feels alone.</p> <p>Explore the significance of feeling alone in one other part of the novel.</p> <p>You must refer to the context of the novel in your answer.</p> <p style="text-align: right;">(10 marks)</p> |
| | Indicative content |
| | <p>Candidates may draw on any relevant part of the novel provided that the focus is on feeling alone (AO2ii) and a reference is made to the social, cultural and historical context (AO2iv).</p> <p>Candidates must refer to ONE OTHER PART OF THE NOVEL where feeling alone is shown or referred to, for instance:</p> <ul style="list-style-type: none"> • Francis’s first arrival in Frenchtown in Chapter 1 • his anonymity in Chapter 3 • his isolation before Larry adopts him in Chapter 7 • his shrinking self in London in Chapter 10 • his abortive suicide in Chapter 12 • his desolation in Chapter 17. <p>Candidates may interpret ‘significance’ in a number of ways, which could include:</p> <ul style="list-style-type: none"> • how that part of the novel shows characters influenced by feeling alone • how that part of the novel shows feeling alone affecting relationships • how feeling alone in that part of the novel drives the plot • what the writer is saying about feeling alone • how the novel’s structure is affected by feeling alone in that part of the novel. <p>References to context are likely to focus on Francis’s isolation after the attack on Nicole and his return to Frenchtown after the war.</p> <p>Reward any other valid points.</p> |

| Band | Mark | AO2 ii: develop and sustain interpretations of writers' ideas and perspectives. AO2 iv understand texts in their social, cultural, and historical contexts. |
|-------------|-------------|---|
| 0 | 0 | No rewardable material. |
| 1 | 1-3 | <ul style="list-style-type: none"> • Generally sound or sound understanding of theme and its importance in one other part of the novel • Generally sound or sound reference to the novel's context. |
| 2 | 4-7 | <ul style="list-style-type: none"> • Thorough understanding of theme and its importance in one other part of the novel • Sustained reference to the novel's context. |
| 3 | 8-10 | <ul style="list-style-type: none"> • Perceptive understanding of theme and its importance in one other part of the novel • Discriminating reference to the novel's context. |

Of Mice and Men

| Question Number | Question | |
|-----------------|---|--|
| 7(a) | Explain how the writer presents the character of Lennie 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"> • Lennie is slow and lacks confidence: ‘crawled slowly and cautiously’ • he needs to be ‘close to George’ • he wants to be at peace with George and to reassure him, speaking ‘softly’ and avoiding conflict: ‘only foolin’ • he is generous towards George: ‘I’d leave it all for you’ • he is sensitive to George’s needs: ‘you want I should go away’ • he makes claims for his own independence: ‘I’d find a cave’ • but he is slyly accusing George: ‘nobody’d hurt me’, ‘nobody’d take it away’ • when George relents, Lennie knows he can manipulate George: ‘sensed his advantage’ • he persists in his claim that he could go it alone: ‘If you don’t want me...I’ll go off’ • throughout, he is resentful at having the mouse taken away: ‘no mice stole’. <p>Reward any other valid points.</p> | |
| Band | Mark | AO2 i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate. |
| 0 | 0 | No rewardable material. |
| 1 | 1-2 | <ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Clear, reference to the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Thorough understanding of the character. • Sustained reference to the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> • Perceptive understanding of the character. • Discriminating reference to the extract to support response. |

| Question Number | Question | |
|-----------------|---|---|
| 7(b) | <p>Comment on how language is used to present George's speech and behaviour in the extract.</p> <p>Use evidence from the extract to support your answer.</p> | |
| | (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 sentence 'George turned the bean cans...' shows his care and attention to detail • the phrase 'pretended to be unaware' tells us that he is playing a part • 'Whatta you want?' is aggressive and indicates annoyance • the adverb 'morosely' indicates that George is unhappy • his complaints ('I never get no peace') suggest self-pity • his questions ('where the hell...?', 'Yeah?') betray impatience with Lennie but also concern • the adverbs 'quickly' and 'searchingly' show how much he is paying attention to Lennie • his mollifying of Lennie shows how much he wants Lennie to stay and 'he paused' to think before offering concessions. <p>Reward any other valid points.</p> | |
| Band | Mark | AO2 iii: understand how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader. |
| 0 | 0 | No rewardable material. |
| 1 | 1-2 | <ul style="list-style-type: none"> • Mostly sound understanding of how the writer uses language to present ideas • Clear reference to the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Thorough understanding of how the writer uses language to present ideas to the reader • Sustained reference to the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> • Perceptive understanding of how the writer uses language to present ideas to the reader • Discriminating reference to the extract to support response. |

| Question Number | Question |
|-----------------|--|
| 7(c) | <p>In the extract, George wants Lennie to stay with him.</p> <p>Explore the significance of people staying together in one other part of the novel.</p> <p>You must refer to the context of the novel in your answer.</p> |
| | (10 marks) |
| | Indicative content |
| | <p>Candidates may draw on any relevant part of the novel provided that the focus is on staying together (AO2ii) and a reference is made to the social, cultural and historical context (AO2iv).</p> <p>Candidates must refer to ONE OTHER PART OF THE NOVEL where staying together is shown or referred to, for instance:</p> <ul style="list-style-type: none"> • the shared dream recounted in the first chapter and repeated later • the reactions of Candy, the Boss and Curley in the second chapter • George taking Slim into his confidence in the third chapter • what the fate of Candy’s dog teaches Candy • Crooks’s talk about loneliness to Lennie • Candy and Crooks’ desire to join Lennie and George. <p>Candidates may interpret ‘significance’ in a number of ways, which could include:</p> <ul style="list-style-type: none"> • how that part of the novel shows characters influenced by staying together • how that part of the novel shows how staying together affects relationships • how staying together in that part of the novel drives the plot • what the writer is saying about staying together • how the novel’s structure is affected by staying together in that part of the novel. <p>References to context are likely to focus on the way loneliness is considered the norm in the community depicted, and collective effort is rare.</p> <p>Reward any other valid points.</p> |

| Band | Mark | AO2 ii: develop and sustain interpretations of writers' ideas and perspectives. AO2 iv understand texts in their social, cultural, and historical contexts. |
|-------------|-------------|---|
| 0 | 0 | No rewardable material. |
| 1 | 1-3 | <ul style="list-style-type: none"> • Generally sound or sound understanding of theme and its importance in one other part of the novel • Generally sound or sound reference to the novel's context. |
| 2 | 4-7 | <ul style="list-style-type: none"> • Thorough understanding of theme and its importance in one other part of the novel • Sustained reference to the novel's context. |
| 3 | 8-10 | <ul style="list-style-type: none"> • Perceptive understanding of theme and its importance in one other part of the novel • Discriminating reference to the novel's context. |

Rani and Sukh

| Question Number | Question | |
|-----------------|--|---|
| 8(a) | <p>Explain how the writer presents the character of Rani in the extract.</p> <p>Use evidence from the extract to support your answer.</p> | |
| | (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 devious - she has to construct stories to gain some free time from her parents: 'I had a plan' • she is aware that her situation is unusual and restricted: 'I know it sounds sad' • she knows her parents disapprove of her relationship with Natalie so she avoids telling the truth • but they do approve of doing well at school so she exploits this: 'success at school depended on a trip' • she is 'respectful' to her father • she avoids arguing with her father: 'I said that I'd try to find something' • she does not ask her father but feels she will have more success with her mother: 'Mum, I need to go into town' • she shows concern for her mother: 'Are you feeling OK?' • she speaks in English, even though her parents disapprove. <p>Reward any other valid points.</p> | |
| Band | Mark | AO2 i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate. |
| 0 | 0 | No rewardable material. |
| 1 | 1-2 | <ul style="list-style-type: none"> • Generally sound or sound understanding of the character • Clear, reference to the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Thorough understanding of the character • Sustained reference to the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> • Perceptive understanding of the character • Discriminating reference to the extract to support response. |

| Question Number | Question | |
|-----------------|---|---|
| 8(b) | <p>Comment on how language is used to present Rani's parents in the extract.</p> <p>Use evidence from the extract to support your answer.</p> | |
| | (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's mother is shown to be busy: 'wedding outfit she was making' • the phrase 'my parents weren't happy' shows that they exercise control over Rani • compared to the mother, father seems inactive, as shown by the verb 'yawned' and the fact that Rani serves him tea • father speaks in Punjabi and mother does too, objecting to Rani's English with the dismissive phrase 'You're not a goreeh yet' • father expects women to be working, as shown by his questions 'No homework..? No housework?' • the description of mother ('dressed in a traditional Punjabi suit') stresses her cultural ties • the phrases 'looked worn out', 'flecks of grey' speak of mother's weariness and age • the mother uses imperatives: 'Speak the language...' • the mother uses implicit threats: 'if I hear...' <p>Reward any other valid points.</p> | |
| Band | Mark | AO2 iii: understand how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader. |
| 0 | 0 | No rewardable material. |
| 1 | 1-2 | <ul style="list-style-type: none"> • Mostly sound understanding of how the writer uses language to present ideas • Clear reference to the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Thorough understanding of how the writer uses language to present ideas to the reader • Sustained reference to the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> • Perceptive understanding of how the writer uses language to present ideas to the reader • Discriminating reference to the extract to support response. |

| Question Number | Question |
|-----------------|--|
| 8(c) | <p>In the extract, Rani is keeping secrets.</p> <p>Explore the significance of keeping secrets in one other part of the novel.</p> <p>You must refer to the context of the novel in your answer.</p> <p style="text-align: right;">(10 marks)</p> |
| | Indicative content |
| | <p>Candidates may draw on any relevant part of the novel, provided that the focus is on keeping secrets (AO2ii) and a reference is made to social, cultural and historical context (AO2iv).</p> <p>Candidates must refer to ONE OTHER PART OF THE NOVEL where the keeping of secrets is shown or referred to, for instance:</p> <ul style="list-style-type: none"> • any of Rani’s attempts to prevent her family finding out about Sukh or her pregnancy • the secret relationship between Billah and Kulwant in the Punjab episodes • what happens when either secret is exposed. <p>Candidates may interpret ‘significance’ in a number of ways, which could include:</p> <ul style="list-style-type: none"> • how that part of the novel shows characters influenced by keeping secrets • how that part of the novel shows keeping secrets affecting relationships • how keeping secrets in that part of the novel drives the plot • what the writer is saying about keeping secrets • how the novel’s structure is affected by keeping secrets in that part of the novel. <p>References to context are likely to focus on the need for secrecy when family honour or a clash of cultures is involved.</p> <p>Reward any other valid points.</p> |

| Band | Mark | AO2 ii: develop and sustain interpretations of writers' ideas and perspectives. AO2 iv understand texts in their social, cultural, and historical contexts. |
|-------------|-------------|---|
| 0 | 0 | No rewardable material. |
| 1 | 1-3 | <ul style="list-style-type: none"> • Generally sound or sound understanding of theme and its importance in one other part of the novel • Generally sound or sound reference to the novel's context. |
| 2 | 4-7 | <ul style="list-style-type: none"> • Thorough understanding of theme and its importance in one other part of the novel • Sustained reference to the novel's context. |
| 3 | 8-10 | <ul style="list-style-type: none"> • Perceptive understanding of theme and its importance in one other part of the novel • Discriminating reference to the novel's context. |

Riding the Black Cockatoo

| | | |
|-----------------|---|--|
| Question Number | Question | |
| 9(a) | Explain how the writer presents Gary 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"> • Gary is approachable: 'cool', 'relaxed' • he softens John's anxieties: 'laughed when I made my first confession' • he is ready to see the positives: 'you humanised him', 'it's a beautiful thing' • he has experience of how other remains have been treated: 'most of the remains' • he makes a comparison with the holocaust, which shows how seriously he considers the treatment of his people • he shows a sense of heritage: 'cared enough about my ancestor' • he is keen to calm John's worries: 'he laughed again', 'I'm just so glad'. <p>Reward any other valid points.</p> | |
| Band | Mark | AO2 i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate. |
| 0 | 0 | No rewardable material. |
| 1 | 1-2 | <ul style="list-style-type: none"> • Generally sound or sound understanding of the character • Clear, reference to the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Thorough understanding of the character • Sustained reference to the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> • Perceptive understanding of the character • Discriminating reference to the extract to support response. |

| | | |
|-----------------|---|---|
| Question Number | Question | |
| 9(b) | Comment on how language is used to present the treatment of Aboriginal remains 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"> • calling a male skull 'Mary' seems disrespectful • Gary uses the male personal pronoun to describe the skull ('him'), which holds more respect • the phrase 'humanised him' gives further respect to a lifeless object • this contrasts with the practice of dehumanising by tagging 'with a serial number', as does the simile 'like army dogtags' • this is extended by the comparison with 'Germans' tattooing ' the arms of the Jewish people' • the connection with the 'Holocaust' is emotive and hints at the inhuman treatment of Aboriginals • the epithet 'my ancestor' personalises the skull still further, as does 'the old fella' • the phrases 'liberal coat of lacquer' and 'yellow patina' suggest Mary is a household artifact but show some care and attention . <p>Reward any other valid points.</p> | |
| Band | Mark | AO2 iii: understand how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader. |
| 0 | 0 | No rewardable material. |
| 1 | 1-2 | <ul style="list-style-type: none"> • Mostly sound understanding of how the writer uses language to present ideas • Clear reference to the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Thorough understanding of how the writer uses language to present ideas to the reader • Sustained reference to the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> • Perceptive understanding of how the writer uses language to present ideas to the reader • Discriminating reference to the extract to support response. |

| Question Number | Question |
|-----------------|--|
| 9(c) | <p>In the extract, we see the treatment of Aboriginal remains.</p> <p>Explore the significance of the treatment of Aboriginal remains in one other part of the text.</p> <p>You must refer to the context of the text in your answer.</p> <p style="text-align: right;">(10 marks)</p> |
| | Indicative content |
| | <p>Candidates may draw on any relevant part of the text provided that the focus is on the treatment of Aboriginal remains (AO2ii) and a reference is made to the social, cultural and historical context (AO2iv).</p> <p>Candidates must refer to ONE OTHER PART OF THE TEXT where the treatment of Aboriginal remains is shown or referred to, for instance:</p> <ul style="list-style-type: none"> • Jason’s story about the boxes of bones in the university in Chapter 12 • Jason’s uncle’s stories about the bags of remains in Chapter 5 • the ceremonies and burials performed to lay Mary to rest. <p>Candidates may interpret ‘significance’ in a number of ways, which could include:</p> <ul style="list-style-type: none"> • how that part of the text shows John concern about the treatment of remains • how that part of the text shows other people’s attitudes to the treatment of remains • what the writer is saying about the proper way to treat remains. <p>References to context are likely to focus on John’s realisation that Aboriginal remains deserve better treatment than they have often been subjected to.</p> <p>Reward any other valid points.</p> |

| Band | Mark | AO2 ii: develop and sustain interpretations of writers' ideas and perspectives. AO2 iv understand texts in their social, cultural, and historical contexts. |
|-------------|-------------|---|
| 0 | 0 | No rewardable material. |
| 1 | 1-3 | <ul style="list-style-type: none"> • Generally sound or sound understanding of theme and its importance in one other part of the text • Generally sound or sound reference to the text's context. |
| 2 | 4-7 | <ul style="list-style-type: none"> • Thorough understanding of theme and its importance in one other part of the text • Sustained reference to the text's context. |
| 3 | 8-10 | <ul style="list-style-type: none"> • Perceptive understanding of theme and its importance in one other part of the text • Discriminating reference to the text's context. |

To Kill a Mockingbird

| Question Number | Question | |
|-----------------|---|---|
| 10(a) | Explain how the writer presents the character of Miss Caroline in the extract. Use evidence from the extract to support your answer. | |
| | (7 marks) | |
| | Indicative content | |
| | <p>Candidates may select from a range of material from the extract. These could include the following points:</p> <ul style="list-style-type: none"> • Miss Caroline ‘was no more than twenty-one’ • she boards with Miss Maudie • she is colourful: ‘auburn’, ‘pink’, ‘crimson’, ‘red-and-white’ • she is careful about her appearance: ‘nail polish’, ‘high-heeled pumps’, ‘striped dress’ • she has a freshness about her: ‘smelled like a peppermint’ • she has a powerful effect: ‘Jem was in a haze for days’ • she provides her personal details for the class and there is an air of naivety about this • she seems unaware that her story about cats is not holding everyone’s attention: ‘wasn’t that nice?’ • she pitches her teaching at the wrong level, as shown by her printing out of the alphabet • she picks on Scout more or less at random: ‘because she knew my name’ • she has distorted priorities: ‘looked at me with...distaste’ and wants to forbid Atticus from teaching Scout. <p>Reward any other valid points.</p> | |
| Band | Mark | AO2 i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate. |
| 0 | 0 | No rewardable material. |
| 1 | 1-2 | <ul style="list-style-type: none"> • Generally sound or sound understanding of the character • Clear, reference to the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Thorough understanding of the character • Sustained reference to the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> • Perceptive understanding of the character • Discriminating reference to the extract to support response. |

| Question Number | Question | |
|-----------------|---|---|
| 10(b) | Comment on how language is used to present the children in the class 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 adverb 'apprehensively' describes the class's distrust of people from Winston County: they seem to know a lot about the past and the characteristics of Winston • the simile 'wriggling like a bucketful of ... worms' show how the story goes beyond the class's interest • descriptions of their clothes show that the members of the class are poor: 'ragged', 'floursack-skirted' • terse verbs ('chopped cotton and fed hogs') show they live the tough life of poor farmers • the phrase 'from the time they were able to walk' indicates they have worked from a young age • the phrase 'immune to imaginative literature' stresses how practical and hard their lives are • the verb 'failed' emphasises their lack of academic ability, even though they recognise the alphabet • Scout stands out as being 'literate'. <p>Reward any other valid points.</p> | |
| Band | Mark | AO2 iii: understand how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader. |
| 0 | 0 | No rewardable material. |
| 1 | 1-2 | <ul style="list-style-type: none"> • Mostly sound understanding of how the writer uses language to present ideas • Clear reference to the extract to support response. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Thorough understanding of how the writer uses language to present ideas to the reader • Sustained reference to the extract to support response. |
| 3 | 6-7 | <ul style="list-style-type: none"> • Perceptive understanding of how the writer uses language to present ideas to the reader • Discriminating reference to the extract to support response. |

| Question Number | Question |
|-----------------|---|
| 10(c) | <p>In the extract, it is clear that Scout has learned a lot outside school.</p> <p>Explore the significance of learning in one other part of the novel.</p> <p>You must refer to the context of the novel in your answer.</p> <p style="text-align: right;">(10 marks)</p> |
| | Indicative content |
| | <p>Candidates may draw on any relevant part of the novel provided that the focus is on learning (AO2ii) and a reference is made to the social, cultural and historical context (AO2iv).</p> <p>Candidates must refer to ONE OTHER PART OF THE NOVEL where learning is shown or referred to, for instance:</p> <ul style="list-style-type: none"> • any of the many lessons learned from Atticus • what is learned from Calpurnia, or Miss Maudie or Dolphus Raymond or, inadvertently, from Mrs Dubose • what is learned from the Tom Robinson case • what is learned from Boo Radley’s intervention. <p>Candidates may interpret ‘significance’ in a number of ways, which could include:</p> <ul style="list-style-type: none"> • how that part of the novel shows characters influenced by what they learn • how that part of the novel shows how learning affects relationships • how learning in that part of the novel drives the plot • what the writer is saying about learning • how the novel’s structure is affected by learning in that part of the novel. <p>References to context are likely to focus on what the children learn about their community and life in general from their experiences.</p> <p>Reward any other valid points.</p> |

| Band | Mark | AO2 ii: develop and sustain interpretations of writers' ideas and perspectives. AO2 iv understand texts in their social, cultural, and historical contexts. |
|-------------|-------------|---|
| 0 | 0 | No rewardable material. |
| 1 | 1-3 | <ul style="list-style-type: none"> • Generally sound or sound understanding of theme and its importance in one other part of the novel • Generally sound or sound reference to the novel's context. |
| 2 | 4-7 | <ul style="list-style-type: none"> • Thorough understanding of theme and its importance in one other part of the novel • Sustained reference to the novel's context. |
| 3 | 8-10 | <ul style="list-style-type: none"> • Perceptive understanding of theme and its importance in one other part of the novel • Discriminating reference to the novel's context. |

SECTION C: WRITING

| Question Number | Question |
|-----------------|--|
| *11 | <p>Write an article for a magazine on the importance of respecting other people and their views.</p> <p style="text-align: right;">(48 marks)</p> |
| | Indicative content |
| | <p>Purpose: making suggestions and arguing a point of view Audience: general: magazine readers Form: a coherent, structured viewpoint supported by evidence drawn from a range of sources, factual and opinionative. Continuous paragraphed prose expected.</p> <p>Successful answers are likely to:</p> <ul style="list-style-type: none"> • present a balanced, constructive point of view • use examples from everyday experiences • be written in a style and register appropriate to the topic, audience and genre. <p>Reward any other valid points.</p> |

| Band | Mark | AO3i/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 | AO3iii |
|-------------|--------------|--|
| 0 | 0 | No rewardable response. |
| 1 | 1-3 | <ul style="list-style-type: none"> • Sentences are generally clearly structured, with generally sound control of expression and meaning, some variety of sentence structures used • Generally sound control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for most of the response • Spelling is mostly accurate, with some slips which do not hinder meaning. |
| 2 | 4-6 | <ul style="list-style-type: none"> • Sentences are clearly structured, with sound control of expression and meaning, a reasonable selection of sentence structures are used • Sound control of the full range of punctuation, enabling intended emphasis and effects to be conveyed for the majority of the response • Spelling is mostly accurate, with occasional slips. |
| 3 | 7-10 | <ul style="list-style-type: none"> • Sentences are purposefully structured, with sustained control of expression and meaning. A wide selection of sentence structures is used • Thorough control of the full range of punctuation, enabling intended emphasis and effects to be conveyed • Spelling is almost always accurate, with occasional slips. |
| 4 | 11-13 | <ul style="list-style-type: none"> • Sentences are purposefully structured, with assured control of expression and meaning. A wide and varied selection of sentence structures is used • Control of the full range of punctuation is assured, enabling intended emphasis and effects to be conveyed • Spelling is almost always accurate, with minimal slips. |
| 5 | 14-16 | <ul style="list-style-type: none"> • Sentences are convincingly structured, with sophisticated control of expression and meaning. A convincing selection of sentence structures is used • Control of the full range of punctuation is precise, enabling intended emphasis and effects to be conveyed • Spelling is consistently accurate. |

| Question Number | Question |
|-----------------|--|
| *12 | <p data-bbox="359 349 1465 421">Write the text of a speech you will give to your peers on how to make the most of time spent in school or college.</p> <p data-bbox="1299 445 1485 479" style="text-align: right;">(48 marks)</p> |
| | Indicative content |
| | <p data-bbox="359 555 1465 622">Purpose: to present advice about how to make the most of time spent at school or college</p> <p data-bbox="359 624 852 658">Audience: the candidate's peers</p> <p data-bbox="359 660 1490 728">Form: a structured speech which is likely to contain appropriate rhetorical generalisations and anecdotes. Continuous paragraphed prose expected</p> <p data-bbox="359 768 903 801">Successful answers are likely to:</p> <ul data-bbox="408 804 1458 1010" style="list-style-type: none"> • present a coherent and structured approach to the topic • consider the best ways to approach school/college work • consider ways to be involved in school/college life outside the classroom • be written in a style and register appropriate to the topic, audience and form. <p data-bbox="359 1052 868 1086">Reward any other valid points.</p> |

| Band | Mark | AO3i/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 | AO3iii |
|-------------|--------------|--|
| 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. |

