edexcel

Mark Scheme (Results)

Summer 2016

Pearson Edexcel GCSE in English Language
(5EN2F)
Unit 2: The Writer's Voice

Foundation Tier

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General Marking Guidance

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

Mark Scheme

This booklet contains the mark scheme for the English Language Unit 2 Foundation Tier Question Paper.

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

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

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

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

AO3: Studying written language i Read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate. ii Develop and sustain interpretations of writers' ideas and perspectives. iii Explain and evaluate how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.
AO4: Writing i Write to communicate clearly, effectively and imaginatively, using and adapting forms and selecting vocabulary appropriate to task and purpose in ways that engage the reader. ii Organise information and ideas into structured and sequenced sentences, paragraphs and whole texts, using a variety of linguistic and structural features to support cohesion and overall coherence. iii Use a range of sentence structures for clarity, purpose and effect, with accurate punctuation and spelling.

SECTION A: READING

Non-fiction text: *Touching the Void*

<table>
<tr><td>Question Number</td><td></td></tr>
<tr><td>1(a)(i)</td><td>Give three examples of the writer’s use of language in the extract.

Identify the language feature for each example chosen.

An example has been given to help you.

Example: hobbled

Feature: This is a verb.

(3 marks)</td></tr>
<tr><td></td><td>Answer</td></tr>
<tr><td></td><td>The following gives some suggestions, but there are many others which a candidate could choose. Reward any appropriate example.
<table>
<tr><td>Example</td><td>horizontally</td><td>Feature</td><td>adverb</td></tr>
<tr><td>Example</td><td>burning into my face</td><td>Feature</td><td>metaphor</td></tr>
<tr><td>Example</td><td>gentle</td><td>Feature</td><td>adjective</td></tr>
<tr><td>Example</td><td>patterns</td><td>Feature</td><td>noun</td></tr>
</table>
Award 0 marks where no language example or feature is identified.
Award 1 mark for each example and corresponding language feature, up to a maximum of 3 marks. Each example must be supported by a language feature to gain the mark.
The candidate should be awarded the feature mark for identifying the feature either using his or her own words, e.g. ‘compares’, or by referring to specific figures of speech, e.g. ‘simile/metaphor’.</td></tr>
</table>

Question Number	
1(a)(ii)	Explain how the language in the extract influences your view of when Simon is lowering Joe down the mountain. In your answer, you **must** give examples of the language the writer uses. You may include the examples you have used in your answer to 1(a)(i). **(13 marks)**
	Indicative content
	Responses may include: • lowering Joe down the mountain is getting easier - 'much quicker' • Joe's observation - 'an efficient system' - suggests they might succeed • there is a problem - 'one shadow' • the description of how positive they feel - 'building optimism' • the description of the clouds - 'great mass', 'boiling' - which sounds threatening • the description of the snow - 'plumes of snow', 'streaming horizontally' • the effect of the temperature - 'burning into my face' (metaphor) • Joe feels alone - 'exposed' - when Simon goes on • the way Joe describes the rope - 'comforting reassurance' - which suggests how frightened he really is • Joe hurts his leg - 'snagged', 'something gristly twisted' – graphic language • the description of how Joe moves across the slope - 'crabbed sideways pattern' • how he deals with his leg - 'hefted', 'cursed it' • the description of his leg - 'inanimate', 'weighty', 'useless' • the use of 'walked up' and '3,000 feet' emphasises the extent of the problem facing Joe and Simon • it will take a long time - 'many long lowerings' • they are not disheartened - 'lost the sense of hopelessness'. Reward responses that link the language of the extract with the influence on the candidate's views. Reward other responses, provided that they are rooted in the extract.

Band	Mark	AO3 (i), (ii) and (iii)
0	**0**	No rewardable material.
1	**1-2**	• Basic understanding of the text • Basic understanding of the writer's ideas • Basic understanding of how the writer uses language • Little relevant reference to the extract to support response.
2	**3-5**	• Limited understanding of the text • Limited understanding of the writer's ideas • Limited understanding of how the writer uses language • Limited relevant reference to the extract to support response.
3	**6-8**	• Some understanding of the text • Some understanding of the writer's ideas • Some understanding of how the writer uses language • Occasional relevant reference to the extract to support response.
4	**9-11**	• Generally sound understanding of the text • Generally sound understanding of the writer's ideas • Generally sound understanding of how the writer uses language • Mostly clear reference to the extract to support response.
5	**12-13**	• Sound understanding of the text • Sound understanding of the writer's ideas • Sound understanding of how the writer uses language • Clear reference to the extract to support response.

Question Number	
1(b)	In this extract, Joe and Simon are trying to overcome a problem. Describe a time in **one other** part of *Touching the Void* when Joe overcomes a problem. In your answer, you **must** give examples of the language the writer uses. You may wish to consider how the writer: • describes the situation • describes what Joe does • shows how difficult it is for Joe.
	(24 marks)
	Indicative content
	Responses may include: • reference to any short relevant section • reference to sequence of events or individuals when commenting on the writer's ideas and perspectives • reference to descriptive and/or informative language relevant to the question NB A specimen example is given below from Chapter 11 (pages 165-167), but candidates are free to choose ANY relevant short section. • **How the writer describes the situation** The writer's language describing the situation e.g. 'After covering ten yards I had managed to perfect my hobbling technique.' • **How the writer describes what Joe does** The language he uses when describing Joe's actions, e.g. 'I remembered the patterns I had employed when traversing the ridge and climbing out of the crevasse, and concentrated on the same technique.' • **How the writer shows how difficult it is for Joe** The language used to show the difficulties, e.g. 'Invariably I fell fully on to it, or bashed it cruelly against the rocky floor.' Reward any other examples of use of language that are linked with writer's ideas and perspectives.

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

Anita and Me

<table>
<tr><td>Question Number</td><td></td></tr>
<tr><td>2(a)(i)</td><td>Give three examples of the writer's use of language in the extract.

Identify the language feature for each example chosen.

An example has been given to help you.

Example: spicy

Feature: This is an adjective.

(3 marks)</td></tr>
<tr><td></td><td>Answer</td></tr>
<tr><td></td><td>The following gives some suggestions, but there are many others which a candidate could choose. Reward any appropriate example.
<table>
<tr><td>Example</td><td>molehills of chopped vegetables</td><td>Feature</td><td>metaphor</td></tr>
<tr><td>Example</td><td>saucepans</td><td>Feature</td><td>noun</td></tr>
<tr><td>Example</td><td>encouragingly</td><td>Feature</td><td>adverb</td></tr>
<tr><td>Example</td><td>vowed</td><td>Feature</td><td>verb</td></tr>
</table>
Award 0 marks where no language example or feature is identified.
Award 1 mark for each example and corresponding language feature, up to a maximum of 3 marks. Each example must be supported by a language feature to gain the mark.
The candidate should be awarded the feature mark for identifying the feature either using his or her own words, e.g. 'compares', or by referring to specific figures of speech, e.g. 'simile/metaphor'.</td></tr>
</table>

Question Number	
2(a)(ii)	Explain how the language in the extract influences your view of Meena's mother. In your answer, you **must** give examples of the language the writer uses. You may include the examples you have used in your answer to 2(a)(i). **(13 marks)**
	Indicative content
	Responses may include: • her mother's kitchen is untidy and contrasts with the neighbour's kitchen - 'none of the clutter' contrasts with 'every available inch of space' • the description of her mother in the kitchen - 'in a haze of spicy steam' (alliteration), 'crowded by huge bubbling saucepans' (onomatopoeia) • the description of the food she is preparing - 'tomatoes simmered and spat', 'molehills', 'herbs jostling', 'softly breathing mound of dough' – a long list including the use of personification and metaphor • how her mother worked in the kitchen - 'sweaty and absorbed', 'chaotic work surface' • her mother becomes more traditional when she stops work 'swapping saris for M & S separates' • the importance of home cooking to her mother - 'it would never occur to her', 'soul food', 'came seasoned with memory and longing' • Meena does not want to learn to cook - 'resisted all my mother's attempts', 'she'd often pull me in from the yard' • her mother is hopeful that Meena will learn to cook - 'encouragingly' • Meena's description of cooking - 'peeling, grinding, kneading and burning your fingers' (lists of verbs) • her father's lack of appreciation of her mother's efforts - 'wolf it down...in front of the nine o'clock news' • Meena's horror at the suggestion of marriage - 'reeled back, horrified', 'poison the bastard immediately' • her mother realises her mistake - 'cottoned on'. Reward responses that link the language of the lines with the influence on the candidate's views. Reward other responses, provided that they are rooted in the extract.

Band	Mark	AO3 (i), (ii) and (iii)
0	**0**	No rewardable material.
1	**1-2**	• Basic understanding of the text • Basic understanding of the writer's ideas • Basic understanding of how the writer uses language • Little relevant reference to the extract to support response.
2	**3-5**	• Limited understanding of the text • Limited understanding of the writer's ideas • Limited understanding of how the writer uses language • Limited relevant reference to the extract to support response.
3	**6-8**	• Some understanding of the text • Some understanding of the writer's ideas • Some understanding of how the writer uses language • Occasional relevant reference to the extract to support response.
4	**9-11**	• Generally sound understanding of the text • Generally sound understanding of the writer's ideas • Generally sound understanding of how the writer uses language • Mostly clear reference to the extract to support response.
5	**12-13**	• Sound understanding of the text • Sound understanding of the writer's ideas • Sound understanding of how the writer uses language • Clear reference to the extract to support response.

Question Number	
2(b)	In this extract, Meena describes her mother. Describe how Meena's mother is presented in **one other** part of the novel. In your answer, you **must** give examples of the language the writer uses. You may wish to consider how the writer: • describes what Meena's mother says • describes how Meena's mother behaves • shows Meena's reactions her.
	(24 marks)
	Indicative content
	Responses may include: • reference to any short relevant section • reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives • reference to the writer's use of language (e.g. descriptive or informative language; use of dialogue) relevant to the question. NB A specimen example is given below from Chapter 5 (pages 117-118), but candidates are free to choose ANY relevant short section. • **How the writer describes what Meena's mother says** The writer's use of language to describe what Meena's mother says, e.g. '"But she's been like this since she could talk!" mama wailed'. • **How the writer describes how Meena's mother behaves** The writer's use of language to describe her behaviour, e.g. 'mama actually presented an entire CV of my misdemeanours'. • **How the writer shows Meena's reactions to her** The writer's use of language to show Meena's reactions, e.g. 'to my mortification', 'which strangely pleased me.' Reward any other examples of use of language that are linked with the writer's ideas and perspectives.

Band	Mark	AO3 (i), (ii) and (iii)
0	**0**	No rewardable material.
1	**1-5**	• Basic understanding of the text • Basic understanding of the writer's ideas • Basic understanding of how the writer uses language • Little relevant reference to the extract to support response.
2	**6-9**	• Limited understanding of the text • Limited understanding of the writer's ideas • Limited understanding of how the writer uses language • Limited relevant reference to the extract to support response.
3	**10-14**	• Some understanding of the text • Some understanding of the writer's ideas • Some understanding of how the writer uses language • Occasional relevant reference to the extract to support response.
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5	**20-24**	• Sound understanding of the text • Sound understanding of the writer's ideas • Sound understanding of how the writer uses language • Clear reference to the extract to support response.

Balzac and the Little Chinese Seamstress

<table>
<tr><td>Question Number</td><td></td></tr>
<tr><td>3(a)(i)</td><td>Give three examples of the writer’s use of language in the extract.

Identify the language feature for each example chosen.

An example has been given to help you.

Example: suitcase

Feature: This is a noun.

(3 marks)</td></tr>
<tr><td></td><td>Answer</td></tr>
<tr><td></td><td>The following gives some suggestions, but there are many others which a candidate could choose. Reward any appropriate example.
<table>
<tr><td>Example</td><td>quietly</td><td>Feature</td><td>adverb</td></tr>
<tr><td>Example</td><td>precious</td><td>Feature</td><td>adjective</td></tr>
<tr><td>Example</td><td>crept</td><td>Feature</td><td>verb</td></tr>
<tr><td>Example</td><td>It was pitch dark</td><td>Feature</td><td>short sentence</td></tr>
</table>
Award 0 marks where no language example or feature is identified.
Award 1 mark for each example and corresponding language feature, up to a maximum of 3 marks. Each example must be supported by a language feature to gain the mark.
The candidate should be awarded the feature mark for identifying the feature either using his or her own words, e.g. ‘compares’, or by referring to specific figures of speech, e.g. ‘simile/metaphor’.</td></tr>
</table>

Question Number	
3(a)(ii)	Explain how the language in the extract influences your view of what Luo and the Narrator are doing. In your answer, you **must** give examples of the language the writer uses. You may include the examples you have used in your answer to 3(a)(i). **(13 marks)**
	Indicative content
	Responses may include: • The description of how they move - 'stealthily' • the weight of the suitcase - 'bang against Luo's legs', 'bump' • the size of the room – 'cramped' • the reaction to being trapped - 'startled' • the description of the window – 'a faint creak' (onomatopoeia), 'almost a sigh'- and the finality of 'It wouldn't budge.' • they think they can still escape - 'didn't strike us as disastrous' • they have a plan – 'the same manoeuvre as before' • the detail of how they plan to escape – 'widening the slit', 'allow a hand to slip through', 'turn the master-key' • the description of their reaction to the noise - 'Terrified', 'transfixed' • the description of the noise - 'soft padding', 'muffled voices' • they are sure they will be caught –'Preparing for the worst' • the description of their panic - 'panic-stricken', 'at a loss', 'at his wits' end' • how near they are to being caught – 'were upon us', 'catch us red-handed' (metaphor) • how they rush to hide – 'bolt' • the Narrator's hiding place - 'stuck under', 'very tight space' • the description of the disgusting soil bucket - 'Flies swarmed', 'nauseating', 'unmistakable odour', 'horrible stench' • how the Narrator reacts - 'jerked', 'reflex action', 'inadvertently making a sound'. Reward responses that link the language of the lines with the influence on the candidate's views. Reward other responses, provided that they are rooted in the extract.

Band	Mark	AO3 (i), (ii) and (iii)
0	**0**	No rewardable material.
1	**1-2**	• Basic understanding of the text • Basic understanding of the writer's ideas • Basic understanding of how the writer uses language • Little relevant reference to the extract to support response.
2	**3-5**	• Limited understanding of the text • Limited understanding of the writer's ideas • Limited understanding of how the writer uses language • Limited relevant reference to the extract to support response.
3	**6-8**	• Some understanding of the text • Some understanding of the writer's ideas • Some understanding of how the writer uses language • Occasional relevant reference to the extract to support response.
4	**9-11**	• Generally sound understanding of the text • Generally sound understanding of the writer's ideas • Generally sound understanding of how the writer uses language • Mostly clear reference to the extract to support response.
5	**12-13**	• Sound understanding of the text • Sound understanding of the writer's ideas • Sound understanding of how the writer uses language • Clear reference to the extract to support response.

Question Number	
3(b)	In this extract, Luo and the Narrator are breaking into Four-Eyes's room. Describe a time when a dangerous event is presented in **one other** part of the novel. In your answer, you **must** give examples of the language the writer uses. You may wish to consider how the writer: • describes the situation • describes what happens • shows how the people react.
	(24 marks)
	Indicative content
	Responses may include: • reference to any short relevant section • reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives • reference to the writer's use of language (e.g. descriptive or informative language; use of dialogue) relevant to the question. NB A specimen example is given below from Part III (pages 142-143), but candidates are free to choose ANY relevant short section. • **How the writer describes the situation** The writer's description of the situation, e.g. 'a crowd of about fifteen yokels gathering behind my back and following me in silence.', 'the hostility on their young faces.' • **How the writer describes what happens** The writer's use of language to describe the event, e.g. 'The silence was broken by a jeering voice behind my back.', 'He was brandishing a catapult.' • **How the writer shows how the people react** The writer's use of language to show reactions, e.g. 'I decided to ignore the affront,', 'Their mockery grew more savage' Reward any other examples of use of language that are linked with the writer's ideas and perspectives.

Band	Mark	AO3 (i), (ii) and (iii)
0	**0**	No rewardable material.
1	**1-5**	• Basic understanding of the text • Basic understanding of the writer's ideas • Basic understanding of how the writer uses language • Little relevant reference to the extract to support response.
2	**6-9**	• Limited understanding of the text • Limited understanding of the writer's ideas • Limited understanding of how the writer uses language • Limited relevant reference to the extract to support response.
3	**10-14**	• Some understanding of the text • Some understanding of the writer's ideas • Some understanding of how the writer uses language • Occasional relevant reference to the extract to support response.
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5	**20-24**	• Sound understanding of the text • Sound understanding of the writer's ideas • Sound understanding of how the writer uses language • Clear reference to the extract to support response.

Heroes

<table>
<tr><td>Question Number</td><td></td></tr>
<tr><td>4(a)(i)</td><td>Give three examples of the writer’s use of language in the extract.

Identify the language feature for each example chosen.

An example has been given to help you.

Example: slender

Feature: This is an adjective.

(3 marks)</td></tr>
<tr><td></td><td>Answer</td></tr>
<tr><td></td><td>The following gives some suggestions, but there are many others which a candidate could choose. Reward any appropriate example.
<table>
<tr><td>Example</td><td>flashed</td><td>Feature</td><td>verb</td></tr>
<tr><td>Example</td><td>mischief</td><td>Feature</td><td>noun</td></tr>
<tr><td>Example</td><td>like a knight at her feet</td><td>Feature</td><td>simile</td></tr>
<tr><td>Example</td><td>instantly</td><td>Feature</td><td>adverb</td></tr>
</table>
Award 0 marks where no language example or feature is identified.
Award 1 mark for each example and corresponding language feature, up to a maximum of 3 marks. Each example must be supported by a language feature to gain the mark.
The candidate should be awarded the feature mark for identifying the feature either using his or her own words, e.g. ‘compares’, or by referring to specific figures of speech, e.g. ‘simile/metaphor’.</td></tr>
</table>

Question Number	
4(a)(ii)	Explain how the language in the extract influences your view of how Francis feels about Nicole. In your answer, you **must** give examples of the language the writer uses. You may include the examples you have used in your answer to 4(a)(i). **(13 marks)**
	Indicative content
	Responses may include: • the description of Nicole in the first sentence - 'the most beautiful girl I had ever seen' (hyperbole) • the physical description of her hair and body - 'small and slender', 'shining black hair', 'fell to her shoulders' • the description of her face - 'pale purity' and the associated religious reference • the description of the moment their eyes met - 'flash of recognition', 'as if we had known each other before' - suggests how intense the moment was for Francis • how Francis describes what he sees - 'Something else flashed', 'a hint of mischief', 'we were going to have good times together' • how Francis reacts - 'like a knight at her feet' (simile), 'silently pledged', 'love and loyalty' • Nicole 'ignored' him - possibly suggesting he read too much into her glance - 'a wish of my imagination' • Francis feels confused when he sees her - 'always aware of her presence', 'both hoping and fearing', 'leave me blushing and wordless' • Francis follows her home - 'trailed after them', 'happy', he 'hoped' she would drop one of her books, 'rush forward and pick it up' – which suggests his infatuation • this is further emphasised when Nicole visits Marie - 'I lurked', 'trying to listen', 'hoping to hear my name' • the description of how he waits to see Nicole – 'an agony of love and longing' (alliteration), 'like a sentry on lonely guard duty' (simile) • what happens when he sees her - 'my mouth would instantly dry up', 'humiliating squeak', 'an agony of regret', 'vowing'. Reward responses that link the language of the lines with the influence on the candidate's views. Reward other responses, provided that they are rooted in the extract.

Band	Mark	AO3 (i), (ii) and (iii)
0	**0**	No rewardable material.
1	**1-2**	• Basic understanding of the text • Basic understanding of the writer's ideas • Basic understanding of how the writer uses language • Little relevant reference to the extract to support response.
2	**3-5**	• Limited understanding of the text • Limited understanding of the writer's ideas • Limited understanding of how the writer uses language • Limited relevant reference to the extract to support response.
3	**6-8**	• Some understanding of the text • Some understanding of the writer's ideas • Some understanding of how the writer uses language • Occasional relevant reference to the extract to support response.
4	**9-11**	• Generally sound understanding of the text • Generally sound understanding of the writer's ideas • Generally sound understanding of how the writer uses language • Mostly clear reference to the extract to support response.
5	**12-13**	• Sound understanding of the text • Sound understanding of the writer's ideas • Sound understanding of how the writer uses language • Clear reference to the extract to support response.

Question Number	
4(b)	In this extract, Francis describes Nicole. Describe how Nicole is presented in **one other** part of the novel. In your answer, you **must** give examples of the language the writer uses. You may wish to consider how the writer: • describes what Nicole does • describes what she says • shows how Francis feels about her.
	(24 marks)
	Indicative content
	Responses may include: • reference to any short relevant section • reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives • reference to the writer's use of language (e.g. descriptive or informative language; use of dialogue) relevant to the question. NB A specimen example is given below from Chapter 16 (pages 98-100), but candidates are free to choose ANY relevant short section. • **How the writer describes what Nicole does** The writer's use of language describing her actions, e.g. 'She frowns and her eyes show concern.', 'she returns to the window, looking out as if something very interesting is going on out there.' • **How the writer describes what she says** The writer's use of language describing what she says, e.g. 'her voice is sharp and brittle.', 'I shouldn't have said those things to you', 'You weren't to blame'. • **How the writer shows how Francis feels about her** The writer's use of language about his feelings, e.g.'Maybe it was foolish of me to think we would hug or even shake hands.', '*You don't sound fine.'* Reward any other examples of use of language that are linked with the writer's ideas and perspectives.

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

Of Mice and Men

<table>
<tr><td>Question Number</td><td></td></tr>
<tr><td rowspan="2">5(a)(i)</td><td>Give three examples of the writer’s use of language in the extract.

Identify the language feature for each example chosen.

An example has been given to help you.

Example: deeper

Feature: This is an adjective.</td></tr>
<tr><td>(3 marks)</td></tr>
<tr><td></td><td>Answer</td></tr>
<tr><td></td><td>The following gives some suggestions, but there are many others which a candidate could choose. Reward any appropriate example.
<table>
<tr><td>Example</td><td>craftily</td><td>Feature</td><td>adverb</td></tr>
<tr><td>Example</td><td>pleaded</td><td>Feature</td><td>verb</td></tr>
<tr><td>Example</td><td>family</td><td>Feature</td><td>noun</td></tr>
<tr><td>Example</td><td>gonna get the jack together</td><td>Feature</td><td>colloquial language/slang</td></tr>
</table>

Award 0 marks where no language example or feature is identified.
Award 1 mark for each example and corresponding language feature, up to a maximum of 3 marks. Each example must be supported by a language feature to gain the mark.
The candidate should be awarded the feature mark for identifying the feature either using his or her own words, e.g. ‘compares’, or by referring to specific figures of speech, e.g. ‘simile/metaphor’.</td></tr>
</table>

Question Number	
5(a)(ii)	Explain how the language in the extract influences your view of the time when George tells Lennie about the dream. In your answer, you **must** give examples of the language the writer uses. You may include the examples you have used in your answer to 5(a)(i). **(13 marks)**
	Indicative content
	Responses may include: • Lennie tries to get George to tell him the dream - 'craftily', 'pleaded' • the way George speaks - 'voice became deeper', 'repeated his words rhythmically' • how George describes the ranch workers - 'Guys like us', 'loneliest guys in the world', 'got no family', 'don't belong no place' • the hopelessness of ranch workers - 'work up a stake', 'blow their stake', 'poundin' their tail', 'ain't got nothing to look ahead to' • what George says about their relationship - 'it ain't like that', 'we got a future', 'not us' • this contrasts with the other ranch workers 'they can rot for all anybody gives a damn' • Lennie is keen for George to tell the dream '"Go on now, George!"' • it is obvious Lennie knows what George is going to say - 'You got it by heart' but Lennie wants George to tell the dream - '"Tell about how it's gonna be."' • George repeats 'and' when he begins the dream • Lennie is so enthusiastic - 'shouted' • Lennie is mainly interested in the rabbits - '"An' have rabbits"' • the things Lennie remembers: 'the garden', 'rabbits in the cages', 'rain in the winter', 'the stove', 'how thick the cream is on the milk' – a long list of homely images • George finally gets irritated by telling the dream - '"Nuts!"'. Reward responses that link the language of the extract with the influence on the candidate's views. Reward other responses, provided that they are rooted in the extract.

Band	Mark	AO3 (i), (ii) and (iii)
0	**0**	No rewardable material.
1	**1-2**	• Basic understanding of the text • Basic understanding of the writer's ideas • Basic understanding of how the writer uses language • Little relevant reference to the extract to support response.
2	**3-5**	• Limited understanding of the text • Limited understanding of the writer's ideas • Limited understanding of how the writer uses language • Limited relevant reference to the extract to support response.
3	**6-8**	• Some understanding of the text • Some understanding of the writer's ideas • Some understanding of how the writer uses language • Occasional relevant reference to the extract to support response.
4	**9-11**	• Generally sound understanding of the text • Generally sound understanding of the writer's ideas • Generally sound understanding of how the writer uses language • Mostly clear reference to the extract to support response.
5	**12-13**	• Sound understanding of the text • Sound understanding of the writer's ideas • Sound understanding of how the writer uses language • Clear reference to the extract to support response.

Question Number	
5(b)	Dreams are important to many of the characters. Describe how a dream is presented in **one other** part of the novel. In your answer, you **must** give examples of the language the writer uses. You may wish to consider how the writer: • describes the dream • describes what a character says about the dream • shows the effect of the dream.
	(24 marks)
	Indicative content
	Responses may include: • reference to any short relevant section • reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives • reference to the writer's use of language (e.g. descriptive or informative language; use of dialogue) relevant to the question. NB A specimen example is given below from Section 5 (pages 114-116), but candidates are free to choose ANY relevant short section. • **How the writer describes the dream** The writer's use of language to describe the dream, e.g. '"We gonna get a little place," George began.', '"An' you get to tend the rabbits."' • **How the writer describes what a character says about the dream** The writer's use of language to describe what George says about their dream, e.g. '"You...an' me. Ever'body gonna be nice to you. Ain't gonna be no more trouble."' • **How the writer shows the effect of the dream** The writer's use of language to show the effect of the dream on Lennie, e.g. 'Lennie cried happily.', 'Lennie giggled with happiness.' Reward any other examples of use of language that are linked with the writer's ideas and perspectives.

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

Rani and Sukh

<table>
<tr><td>Question Number</td><td></td></tr>
<tr><td>6(a)(i)</td><td>Give three examples of the writer’s use of language in the extract.

Identify the language feature for each example chosen.

An example has been given to help you.

Example: punched

Feature: This is a verb.

(3 marks)</td></tr>
<tr><td></td><td>Answer</td></tr>
<tr><td></td><td>The following gives some suggestions, but there are many others which a candidate could choose. Reward any appropriate example.
<table>
<tr><td>Example</td><td>clearly</td><td>Feature</td><td>adverb</td></tr>
<tr><td>Example</td><td>like a pensioner</td><td>Feature</td><td>simile</td></tr>
<tr><td>Example</td><td>sly</td><td>Feature</td><td>adjective</td></tr>
<tr><td>Example</td><td>mouth</td><td>Feature</td><td>noun</td></tr>
</table>
Award 0 marks where no language example or feature is identified.
Award 1 mark for each example and corresponding language feature, up to a maximum of 3 marks. Each example must be supported by a language feature to gain the mark.
The candidate should be awarded the feature mark for identifying the feature either using his or her own words, e.g. ‘compares’, or by referring to specific figures of speech, e.g., ‘simile/metaphor’.</td></tr>
</table>

Question Number	
6(a)(ii)	Explain how the language in the extract influences your view of Divy. In your answer, you **must** give examples of the language the writer uses. You may include the examples you have used in your answer to 6(a)(i). **(13 marks)**
	Indicative content
	Responses may include: • the description of Divy's first action - 'spat' - suggests nastiness • the use of the short sentence 'He waited.' builds tension • the use of the expletive and 'panic' suggests how keen he is to see Rani and the boy together • his aggressive character is shown - 'punched', 'Bastard' • he is shown to be quite showy - 'one of his gold rings' • his reaction to seeing Rani and Sukh - 'blood in Divy's head began to boil' (metaphor), 'wanted to get out of the car there and then' which shows how angry he is • the use of ellipsis when Divy thinks he recognises Sukh increases tension • the description of the way he drives contrasts with his aggression - 'like a pensioner' (simile) - and suggests how devious he is • the use of ellipsis at the end of paragraphs suggests Divy's thoughts and increases the tension • Rani's reaction when she first sees Divy shows how frightening he is- 'her face at first dropped', 'changed quickly', 'sly smile' (alliteration) • Divy's reaction - 'Stupid girl . . .' – the repetition of 'stupid' shows how superior he thinks he is • Divy's aggressive language and threat to Rani – the use of expletives and his reactions 'run you down', 'spat' - show how upset he is • Rani's reaction - 'silently', 'her face red', 'fear' shows how intimidating Divy can be. Reward responses that link the language of the extract with the influence on the candidate's views. Reward other responses, provided that they are rooted in the extract.

Band	Mark	AO3 (i), (ii) and (iii)
0	**0**	No rewardable material.
1	**1-2**	• Basic understanding of the text • Basic understanding of the writer's ideas • Basic understanding of how the writer uses language • Little relevant reference to the extract to support response.
2	**3-5**	• Limited understanding of the text • Limited understanding of the writer's ideas • Limited understanding of how the writer uses language • Limited relevant reference to the extract to support response.
3	**6-8**	• Some understanding of the text • Some understanding of the writer's ideas • Some understanding of how the writer uses language • Occasional relevant reference to the extract to support response.
4	**9-11**	• Generally sound understanding of the text • Generally sound understanding of the writer's ideas • Generally sound understanding of how the writer uses language • Mostly clear reference to the extract to support response.
5	**12-13**	• Sound understanding of the text • Sound understanding of the writer's ideas • Sound understanding of how the writer uses language • Clear reference to the extract to support response.

Question Number	
6(b)	This extract shows how Divy behaves towards Rani. Describe how Divy is presented in **one other** part of the novel. In your answer, you **must** give examples of the language the writer uses. You may wish to consider how the writer: • describes what Divy says • describes his behaviour • shows how other characters react to him.
	(24 marks)
	Indicative content
	Responses may include: • reference to any short relevant section • reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives • reference to the writer's use of language (e.g. descriptive or informative language; use of dialogue) relevant to the question. NB A specimen example is given below from the second Leicester section (pages 292-293), but candidates are free to choose ANY relevant short section. • **How the writer describes what Divy says** The writer's use of language to describe Divy's speech, e.g. '"Shut up and listen," spat Divy.', '"I'm payin' you a grand for this, you get me?" snapped back Divy.' • **How the writer describes his behaviour** The writer's use of language to describe how Divy behaves, e.g. 'He jumped the lights at the bottom and sped up Wakerley', 'put his foot down and bounced across two mini roundabouts'. • **How the writer shows how the other characters react to him** The writer's use of language to show how the other characters react, e.g. '"SLOW DOWN!" shouted Gurdip.', '"You're crazy, bro..." said Johnny'. Reward any other examples of use of language that are linked with the writer's ideas and perspectives.

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

Riding the Black Cockatoo

<table>
<tr><td>Question Number</td><td></td></tr>
<tr><td rowspan="2">7(a)(i)</td><td>Give three examples of the writer’s use of language in the extract.

Identify the language feature for each example chosen.

An example has been given to help you.

Example: announced

Feature: This is a verb.</td></tr>
<tr><td>(3 marks)</td></tr>
<tr><td></td><td>Answer</td></tr>
<tr><td></td><td>The following gives some suggestions, but there are many others which a candidate could choose. Reward any appropriate example.
<table>
<tr><td>Example</td><td>immediately</td><td>Feature</td><td>adverb</td></tr>
<tr><td>Example</td><td>atmosphere</td><td>Feature</td><td>noun</td></tr>
<tr><td>Example</td><td>beautiful</td><td>Feature</td><td>adjective</td></tr>
<tr><td>Example</td><td>the steamy still breath of wetlands</td><td>Feature</td><td>metaphor</td></tr>
</table>

Award 0 marks where no language example or feature is identified.
Award 1 mark for each example and corresponding language feature, up to a maximum of 3 marks. Each example must be supported by a language feature to gain the mark.
The candidate should be awarded the feature mark for identifying the feature either using his or her own words, e.g. ‘compares’, or by referring to specific figures of speech, e.g. ‘simile/metaphor’.</td></tr>
</table>

Question Number	
7(a)(ii)	Explain how the language in the extract influences your view of John's meeting with Craig. In your answer, you **must** give examples of the language the writer uses. You may include the examples you have used in your answer to 7(a)(i). **(13 marks)**
	Indicative content
	Responses may include: • how John announces his family have a skull - 'without missing a beat' - suggests his eagerness to confess • how John describes what he has done – 'punched him in the guts' • Craig's reactions - 'recoiled', 'disbelief tore across his face' • the description of time passing - 'seconds groaned' (personification), 'taut, dislocated', 'clock time that marched' - which suggests how dramatic the incident is • how Craig tells John to go with him - 'just the hint of an order' • how John feels alien in the office - 'like an outsider' (simile), 'wasn't threatening' • how John describes the feeling - 'portal to Indigenous Australia' • the description of the office - 'Black faces looked down from posters', 'adorned the walls', 'familiarity' • John's description of Anthony Mundine - 'glared at me', 'jab my soft white nose', 'I stiffened', 'dismissed as an angry egomaniac' - contrasts with 'could be an inspiration', showing John's changing attitudes • John's thoughts show his change - the use of rhetorical questions and repetition of 'Why' emphasise this • his description of what he sees in Craig's photos is beautiful - 'rippling red soil' (alliteration), 'purple skies', 'steamy, still breath of wetlands' (metaphor), 'eternally teetering mega-boulders' • John's realisation that they are linked - 'things that bind us' • Craig's reaction to John's story - 'shook his head rapidly', 'equal measures of sternness and sadness' • the finality of Craig's judgement – 'there's no question about it.' Reward responses that link the language of the lines with the influence on the candidate's views. Reward other responses, provided that they are rooted in the extract.

Band	Mark	AO3 (i), (ii) and (iii)
0	**0**	No rewardable material.
1	**1-2**	• Basic understanding of the text • Basic understanding of the writer's ideas • Basic understanding of how the writer uses language • Little relevant reference to the extract to support response.
2	**3-5**	• Limited understanding of the text • Limited understanding of the writer's ideas • Limited understanding of how the writer uses language • Limited relevant reference to the extract to support response.
3	**6-8**	• Some understanding of the text • Some understanding of the writer's ideas • Some understanding of how the writer uses language • Occasional relevant reference to the extract to support response.
4	**9-11**	• Generally sound understanding of the text • Generally sound understanding of the writer's ideas • Generally sound understanding of how the writer uses language • Mostly clear reference to the extract to support response.
5	**12-13**	• Sound understanding of the text • Sound understanding of the writer's ideas • Sound understanding of how the writer uses language • Clear reference to the extract to support response.

Question Number	
7(b)	John learns a lot from his contact with Indigenous Australians. Describe a time when John has contact with an Indigenous Australian in **one othe**r part of *Riding the Black Cockatoo.* In your answer you **must** give examples of the language the writer uses. You may wish to consider how the writer: • describes the incident • describes who is involved • shows the attitudes of the people involved.
	(24 marks)
	Indicative content
	Responses may include: • reference to any short relevant section • reference to sequence of events or individuals when commenting on the writer's ideas and perspectives • reference to the writer's use of language (e.g. descriptive or informative language; use of dialogue) relevant to the question. NB A specimen example is given below from Chapter Five (pages 65-67), but candidates are free to choose ANY relevant short section. • **How the writer describes the incident** The writer's use of language to describe what is happening, e.g. 'The number by the phone was a mobile number. A mobile phone; although I instantly realised how ridiculous the thought was, my concept of an Aboriginal elder didn't include modern technology. ' • **How the writer describes the people involved** The writer's use of language to describe Gary, e.g. 'Gary's voice was deep', 'he was instantly likeable.' • **How the writer shows the attitudes of the people involved** The writer's use of language to show John's attitudes to Indigenous Australians, e.g. 'My damned conditioning!', 'I was having trouble taking it all in'. Reward any other examples of use of language that are linked with the writer's ideas and perspectives.

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

To Kill a Mockingbird

<table>
<tr><td>Question Number</td><td></td></tr>
<tr><td rowspan="2">8(a)(i)</td><td>Give three examples of the writer’s use of language in the extract.

Identify the language feature for each example chosen.

An example has been given to help you.

Example: heard

Feature: This is a verb.</td></tr>
<tr><td>(3 marks)</td></tr>
<tr><td></td><td>Answer</td></tr>
<tr><td></td><td>The following gives some suggestions, but there are many others which a candidate could choose. Reward any appropriate example.
<table>
<tr><td>Example</td><td>puny</td><td>Feature</td><td>adjective</td></tr>
<tr><td>Example</td><td>originally</td><td>Feature</td><td>adverb</td></tr>
<tr><td>Example</td><td>curiosity</td><td>Feature</td><td>noun</td></tr>
<tr><td>Example</td><td>like a duck</td><td>Feature</td><td>simile</td></tr>
</table>
Award 0 marks where no language example or feature is identified.
Award 1 mark for each example and corresponding language feature, up to a maximum of 3 marks. Each example must be supported by a language feature to gain the mark.
The candidate should be awarded the feature mark for identifying the feature either using his or her own words, e.g. ‘compares’, or by referring to specific figures of speech, e.g. ‘simile/metaphor’.</td></tr>
</table>

Question Number	
8(a)(ii)	Explain how the language in the extract influences your view of Dill. In your answer, you **must** give examples of the language the writer uses. You may include the examples you have used in your answer to 8(a)(i). **(13 marks)**
	Indicative content
	Responses may include: • the description of how Scout and Jem meet Dill - 'heard something', 'to see if there was a puppy', 'found someone', he wasn't much higher than the collards', 'we stared' • how Dill introduces himself using his full name and 'I can read', makes him sound boastful, emphasised by 'I just thought you'd like to know' • Jem's scorn when he learns Dill's age - '"Shoot, no wonder, then"' • Jem's description of Dill - 'right puny' • the conversation between Jem and Dill about their names - '"Lord, what a name"', '"not any funnier'n yours"', '"big enough to fit mine"', '"Bet it's a foot longer"' • the list of details about Dill that Jem and Scout find out - 'spending every summer in Maycomb', 'entered his picture in a Beautiful Child contest' (boasting again), 'won five dollars' • Dill says he has been to picture shows - 'twenty times', 'had seen *Dracula*', which impresses Jem - 'moved Jem to eye him with the beginning of respect' • the description of Dill - 'a curiosity'- which suggests he is unusual • the physical description emphasises this - 'snow white', 'like duck-fluff' (simile), 'I towered over him' • how much Dill enjoys telling the story - 'eyes would lighten and darken', 'laugh was sudden and happy' • he is nervous - 'habitually pulled at a cowlick' • how Dill responds to Scout's question about his father - '"I haven't got one"', 'blushed' • Jem decides he likes Dill - 'told me to hush', 'studied and found acceptable'. Reward responses that link the language of the lines with the influence on the candidate's views. Reward other responses, provided that they are rooted in the extract.

Band	Mark	AO3 (i), (ii) and (iii)
0	**0**	No rewardable material.
1	**1-2**	• Basic understanding of the text • Basic understanding of the writer's ideas • Basic understanding of how the writer uses language • Little relevant reference to the extract to support response.
2	**3-5**	• Limited understanding of the text • Limited understanding of the writer's ideas • Limited understanding of how the writer uses language • Limited relevant reference to the extract to support response.
3	**6-8**	• Some understanding of the text • Some understanding of the writer's ideas • Some understanding of how the writer uses language • Occasional relevant reference to the extract to support response.
4	**9-11**	• Generally sound understanding of the text • Generally sound understanding of the writer's ideas • Generally sound understanding of how the writer uses language • Mostly clear reference to the extract to support response.
5	**12-13**	• Sound understanding of the text • Sound understanding of the writer's ideas • Sound understanding of how the writer uses language • Clear reference to the extract to support response.

Question Number	
8(b)	In this extract, Scout and Jem meet Dill for the first time. Describe how Dill is presented in **one other** part of the novel. In your answer, you **must** give examples of the language the writer uses. You may wish to consider how the writer: • describes what Dill says • describes his behaviour • shows how other characters react to him.
	(24 marks)
	Indicative content
	Responses may include: • reference to any short relevant section • reference to plot or sequence or character information only when commenting on the writer's ideas and perspectives • reference to the writer's use of language (e.g. descriptive or informative language; use of dialogue) relevant to the question. NB A specimen example is given below from Chapter XIV (14) (pages 145-147), but candidates are free to choose ANY relevant short section. • **How the writer describes what Dill says** The writer's use of language to describe what Dill says, e.g. '"Think they're still searchin' all the picture shows in Meridian." Dill grinned.', '"I'm not scared..." Dill muttered.' • **How the writer describes his behaviour** The writer's use of language to describe his behaviour, e.g. 'Beneath its sweat-streaked dirt Dill's face went white.', 'Dill stared at my father's retreating figure.' • **How the writer shows how the other characters react to him** The writer's use of language to show how the other characters react, e.g. 'Jem's voice was reverent.', 'Jem petitioned God again. I was speechless.' Reward any other examples of use of language that are linked with the writer's ideas and perspectives.

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

SECTION B: WRITING

Question Number	Question
***9**	Your school or college is planning an event for students to celebrate the end of their studies. Write the text of a speech to persuade your Headteacher or Principal that your idea for a celebration is the best one. In your speech, you may wish to consider: • what your idea involves • advantages and disadvantages of different ideas • why your idea will be popular as well as any other ideas you may have.
	(24 marks)
	Indicative content
	In their response, candidates may use the bullet points to give a structure to their arguments. • **Details about the idea** Candidates may focus on: the usual ideas – a party, a sit-down meal, a disco or a prom; some may offer more unusual ideas – a barbecue, a holiday or trip, an unusual venue or theme for a celebration or a team-bonding exercise. • **Details about the advantages and disadvantages of different ideas** Candidates may focus on: venues, cost, people being left out, timing, e.g. will it clash with holiday plans, will it be memorable, problems of 'policing' an event. • **Details about why your idea will be popular** Candidates may focus on: the social aspects, the chance to be more mature, the fun, the challenge (of team-bonding exercises), the memories and the chance to reflect on old times. Other points should be rewarded according to the relevance of the arguments. Provided that the response is developed and meets the descriptors within a particular level, the response should be awarded marks positively, using the full range available. Examiners should note the importance of form, audience and purpose. In this case, the form is a speech, so the register should reflect that. The audience is specified and hence the speech should seek to show some awareness of a young person's perspective, and offer persuasive argument to support their ideas. The tone should be fairly formal, in order to communicate with the Headteacher or Principal.

Band	Mark	AO4: (i) and (ii)
0	**0**	No rewardable material.
1	**1-3**	• Expresses ideas at a basic level • Little awareness of the purpose and audience • Basic vocabulary; little variety of sentence structure; little evidence of control.
2	**4-6**	• Expresses ideas with limited appropriateness • Limited grasp of the purpose and audience. • Limited evidence of control in the choice of vocabulary and sentence structure. • Organisation shows limited grasp of text structure, with opening and development, and limited use of appropriate paragraphing.
3	**7-9**	• Expresses ideas that are sometimes appropriate. • Some grasp of the purpose and audience. • Some evidence of control in the choice of vocabulary and sentence structures. • Organisation shows some grasp of text structure, with opening and development, and some appropriate paragraphing.
4	**10-12**	• Expresses ideas that are generally appropriate. • Generally sound grasp of the purpose and audience. • Generally sound evidence of control in the choice of vocabulary and sentence structures. • Organisation shows generally sound grasp of text structure, with opening and development, and broadly appropriate paragraphing.
5	**13-16**	• Expresses and develops ideas appropriately. • A clear sense of the purpose of the writing and audience. • Well-chosen vocabulary and shows some evidence of crafting in the construction of sentences. • Organisation is sound, with a clear text structure, controlled paragraphing to reflect opening, development and closure, together with successful use of cohesive devices.

Band	Mark	AO4: (iii)
0	**0**	No rewardable material.
1	**1-3**	• Sentences show basic attempt to structure and control expression and meaning. A limited range of sentence structures is used. • Basic control of a range of punctuation devices, with little success in conveying intended emphasis and effects. • Spelling is basic in accuracy, with many slips which will hinder meaning.
2	**4-6**	• Sentences show some attempt to structure and control expression and meaning. Some variety of sentence structures used. • Some control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for some of the response. • Spelling is sometimes accurate, with some slips which may hinder meaning.
3	**7-8**	• Sentences are clearly structured, with sound control of expression and meaning. A reasonable selection of sentence structures is used. • Sound control of the full range of punctuation, enabling intended emphasis and effects to be conveyed for the majority of the response. • Spelling is mostly accurate, with occasional slips.

Question Number	Question
***10**	In England you are required to stay in education or training until you are 18. Write a letter to your local Member of Parliament, making it clear whether you agree or disagree with this requirement. In your letter, you may wish to consider: • the benefits of staying in education or training • the disadvantages of staying in education or training • whether this will make a difference to young people's lives as well as any other ideas you may have.
	(24 marks)
	Indicative content
	In their response, candidates may use the bullet points to give a structure to their article. • **The benefits of staying in education or training** Candidates may focus on: gaining more qualifications; gaining new training; advantages when applying for jobs; stops young people having nothing to do. • **The disadvantages of staying in education or training** Candidates may focus on: students have been at school for long enough; if they do not want to be there it will be a waste of time; they might just mess around; they could be earning money; it will cost their parents/carers; training does not necessarily lead to a job so could be a waste of time. • **Whether this will make a difference to young people's lives** Candidates may focus on: personal experience; their desire to earn money or gain further qualifications; they need real-life experience and practical skills; genuine apprenticeships are hard to obtain. Other points should be rewarded according to the relevance of the arguments. Provided that the response is developed and meets the descriptors within a particular level, the response should be awarded marks positively, using the full range available. Examiners should note the importance of form, audience and purpose. In this case, the form is a letter, so the register should reflect that. The audience is specified and hence the letter should seek to show some awareness of a young person's perspective, and offer persuasive argument to support the personal viewpoint. The tone should be reasonably formal, in order to communicate with an MP.

Band	Mark	AO4: (i) and (ii)
0	**0**	No rewardable material.
1	**1-3**	• Expresses ideas at a basic level. • Little awareness of the purpose and audience. • Basic vocabulary; little variety of sentence structure; little evidence of control.
2	**4-6**	• Expresses ideas with limited appropriateness. • Limited grasp of the purpose and audience. • Limited evidence of control in the choice of vocabulary and sentence structure. • Organisation shows limited grasp of text structure, with opening and development, and limited use of appropriate paragraphing.
3	**7-9**	• Expresses ideas that are sometimes appropriate. • Some grasp of the purpose and audience. • Some evidence of control in the choice of vocabulary and sentence structures. • Organisation shows some grasp of text structure, with opening and development, and some appropriate paragraphing.
4	**10-12**	• Expresses ideas that are generally appropriate. • Generally sound grasp of the purpose and audience. • Generally sound evidence of control in the choice of vocabulary and sentence structures. • Organisation shows generally sound grasp of text structure, with opening and development, and broadly appropriate paragraphing.
5	**13-16**	• Expresses and develops ideas appropriately. • A clear sense of the purpose of the writing and audience. • Well-chosen vocabulary and shows some evidence of crafting in the construction of sentences. • Organisation is sound, with a clear text structure, controlled paragraphing to reflect opening, development and closure, together with successful use of cohesive devices.

Band	Mark	AO4: (iii)
0	**0**	No rewardable material.
1	**1-3**	• Sentences show basic attempt to structure and control expression and meaning. A limited range of sentence structures is used. • Basic control of a range of punctuation devices, with little success in conveying intended emphasis and effects. • Spelling is basic in accuracy, with many slips which will hinder meaning.
2	**4-6**	• Sentences show some attempt to structure and control expression and meaning. Some variety of sentence structures used. • Some control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for some of the response. • Spelling is sometimes accurate, with some slips which may hinder meaning.
3	**7-8**	• Sentences are clearly structured, with sound control of expression and meaning. A reasonable selection of sentence structures is 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.

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