

Mark Scheme (Results)

Summer 2013

GCSE English Literature (5ET1F)
Unit 1: Understanding Prose

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General Marking Guidance

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

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

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

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

Mark Scheme

This booklet contains the mark schemes for English Literature Unit 1: Understanding Prose Foundation 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.

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:

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| AO1: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations. |
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| AO2: Explain how language, structure and form contribute to a writer's presentation of ideas, themes and settings. |
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| AO4: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times |
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Section A: Literary Heritage

Animal Farm

| Question Number | |
|-----------------|---|
| 1(a) | Outline the key events that follow on from the extract up to the end of the novel. <p style="text-align: right;">(10 marks)</p> |
| | Indicative content |
| | <p>Candidates are required to show their knowledge of the selected part of the text; this can be shown by the selection of key events.</p> <p>The following list is only provided for guidance and is NOT meant to be prescriptive content.</p> <p>Key plot details may include:</p> <ul style="list-style-type: none">• three days later, Squealer announces that Boxer has died• Squealer uses propaganda to emphasise Boxer's devotion and loyalty to Napoleon to the very end• Squealer explains the van no longer belonged to the slaughterer• the animals are fooled into believing this and are relieved• Squealer also lies by telling the animals that 'expensive medicines' had been provided• Napoleon pronounces a 'short oration' in Boxer's honour• mysteriously, the pigs acquire (and drink) a case of whisky• years pass, several animals have died and Clover, two years over retirement age, is still working• the farm is more prosperous and enlarged• Squealer says that as the pigs do the paperwork they require more food• other animals cannot remember if they were better off in Jones's day, but never give up hope• the pigs appear walking on two legs• Napoleon carries a whip• Squealer has taught the sheep to sing: 'Four legs good; two legs better'• final change of commandment: 'All animals are equal but some are more equal than others'• the pigs are now reading magazines and wearing clothes• a delegation of farmers make a tour of the farm• Mr Pilkington is impressed with the farm and retracts any previous doubts• the animals have tiptoed to the house and peering in through the windows cannot make out who are pigs and who are men. <p>NB Not all of the above points will need to be made in view of the limited time available. Any material outside the key events is not rewarded.</p> |

| Band | Mark | AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations. |
|-------------|-------------|---|
| 0 | 0 | No rewardable material. |
| 1 | 1-2 | <ul style="list-style-type: none"> • Basic knowledge of the relevant parts of the plot. • Basic understanding of what the key events are. • Selection of appropriate events at a basic level may be evident, without sense of chronology. • Little understanding of how earlier events connect with the extract. |
| 2 | 3-4 | <ul style="list-style-type: none"> • Limited knowledge of the relevant parts of the plot. • Limited understanding of what the key events are. • Selection of appropriate events at a basic level is evident, with limited sense of chronology. • Limited understanding of how earlier events connect with the extract. |
| 3 | 5-6 | <ul style="list-style-type: none"> • Some knowledge of the relevant parts of the plot. • Occasional understanding of what the key events are. • Selection of appropriate events is evident, with occasional sense of chronology. • Some understanding of how earlier events connect with the extract. |
| 4 | 7-8 | <ul style="list-style-type: none"> • Generally sound knowledge of the relevant parts of the plot. • Generally clear understanding of what the key events are. • Selection of appropriate events is evident, with generally sound chronology. • Understanding of how earlier events connect with the extract is generally sound. |
| 5 | 9-10 | <ul style="list-style-type: none"> • Sound knowledge of the relevant parts of the plot. • Sound understanding of what the key events are. • Clear selection of appropriate events with a robust chronology. • Sound understanding of how earlier events connect with the extract. |

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| Question Number | |
| 1(b) | <p>Explain how the writer presents ignorance in the extract. Use examples of the writer's language from the extract.</p> |
| | (10 marks) |
| | Indicative content |
| | <p>Candidates will select from a range of material from the extract – these may include:</p> <ul style="list-style-type: none"> • the sign on the van is not understood by the animals on the farm (including Muriel 'spelling out the words') until Benjamin shows, in his wisdom, the animals' ignorance: Boxer is to be taken to the 'knacker's' • the animals' ignorance turns into horror and panic when they realise the implication of Boxer's presence in the van, and their inability to help; their initial ignorance, represented by Muriel, has allowed the situation to get to this stage • Boxer is ignorant of the warnings until all the animals take up the cry: 'It was uncertain whether Boxer had understood what Clover had said' • the disappearance of Boxer's face from the window shows he is now aware of his predicament and he tries to escape, but it is too late: 'the sound of the drumming hoofs grew fainter and died away' • the animals appeal to the two horses pulling the van who remain ignorant of their actions: the horses are referred to as 'stupid brutes' and 'too ignorant to realise what was happening' and they ignore all pleas <p>Reward any other valid points.</p> |

| Band | Mark | AO2: Explain how language, structure and form contribute to a writer's presentation of ideas, themes and settings. |
|-------------|-------------|---|
| 0 | 0 | No rewardable material. |
| 1 | 1-2 | <ul style="list-style-type: none"> • Candidate makes basic reference to use of text by writer to achieve effect. • Basic understanding of linguistic, grammatical, structural and presentational features of language. • Examples are not appropriate or candidate may refer to only one relevant example. |
| 2 | 3-4 | <ul style="list-style-type: none"> • Candidate makes limited reference to use of text by writer to achieve effect. • Limited understanding of linguistic, grammatical, structural and presentational features of language. • Examples are of limited appropriateness |
| 3 | 5-6 | <ul style="list-style-type: none"> • Candidate makes some reference to use of text by writer to achieve effect. • Occasional understanding of linguistic, grammatical, structural and presentational features of language. • Examples are occasionally relevant. |
| 4 | 7-8 | <ul style="list-style-type: none"> • Candidate makes generally sound reference to use of text by writer to achieve effect. • Generally sound understanding of linguistic, grammatical, structural and presentational features of language. • Examples are generally sound and mostly relevant. |
| 5 | 9-10 | <ul style="list-style-type: none"> • Candidate makes sound reference to use of text by writer to achieve effect. • Clear understanding of linguistic, grammatical, structural and presentational features of language. • Examples are sound and mostly relevant. |

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| Question Number | | |
| 1(c) | From the extract, what do you learn about the character of Boxer? Use evidence from the extract to support your answer. | |
| | (8 marks) | |
| | Indicative content | |
| | <p>Responses may include:</p> <ul style="list-style-type: none"> • Boxer is being taken to the 'knacker's'; the words on the van tell us his fate • he is close to and loved by Clover: 'Clover forced her way to the front', 'cried Clover in a terrible voice' • he is supported and respected by the other animals: 'heard the uproar outside' • the other animals are appalled by his potential fate: 'A cry of horror burst from all of the animals', 'all the animals followed crying out at the tops of their voices' • he is nearing death: we learn that the van is taking Boxer to his death • he panics when he realises what is happening to him: 'his face disappeared from the window and there was the sound of a tremendous drumming of hoofs', 'trying to kick his way out' • although he still has some strength, he is not as strong as he used to be 'his strength had left him', 'drumming hoofs grew fainter and died away' • when his face does not reappear at the window, the reader assumes Boxer realises escape is futile because his strength has left him. <p>Reward any other valid points.</p> | |
| Band | Mark | AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations. |
| 0 | 0 | No rewardable material. |
| 1 | 1-3 | <ul style="list-style-type: none"> • Basic or limited understanding of the character. • Candidate uses unclear and/or limited examples from the text to demonstrate knowledge about the character. • Basic or inconsistent selection of textual detail. |
| 2 | 4-5 | <ul style="list-style-type: none"> • Occasional understanding of the character will be evident. • Candidate mostly uses relevant examples from the text to demonstrate knowledge about the character. • Selection of textual detail evident and mostly appropriate. |
| 3 | 6-8 | <ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Candidate consistently uses relevant examples from the text to demonstrate knowledge about the character. • Selection of textual detail evident and appropriate. |

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| Question Number | | |
| 1(d) | Describe how Boxer is presented in one other part of the novel. Use examples of the writer's language to support your answer. | |
| | (15 marks) | |
| Indicative content | | |
| <p>Candidates may draw on any relevant part of the novel outside the extract, provided that the focus is on Boxer and that statements made are supported with a quotation or reference from the text (A01) and reference is made to the writer's craft: the writer's presentation of ideas (A02).</p> <p>The novel presents many incidents that candidates may choose to describe Boxer.</p> <p>Responses may include reference to one of the following parts of the novel OR the candidate's own appropriate choice:</p> <ul style="list-style-type: none"> • the introduction to Boxer • his dedication to the Rebellion • his role in the Battle of the Cowshed • his hard work and maxim 'I will work harder' • his split hoof. | | |
| Band | Mark | <p>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</p> <p>AO2: Explain how language, structure and form contribute to a writer's presentation of ideas, themes and settings.</p> |
| 0 | 0 | No rewardable material. |
| 1 | 1-2 | <ul style="list-style-type: none"> • Candidate uses basic examples from the text to demonstrate knowledge of theme/character. • Basic understanding of linguistic, grammatical, structural and presentational features of language. • Basic selection of textual detail to support interpretation. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Candidate uses limited examples from the text to demonstrate knowledge about theme/character. • Limited understanding of linguistic, grammatical, structural and presentational features of language. • Limited selection of textual detail to support interpretation |

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| 3 | 6-7 | <ul style="list-style-type: none"> • Candidate makes some use of relevant examples from the text which occasionally demonstrate knowledge about theme/character. • Occasional understanding of linguistic, grammatical, structural and presentational features of language. • Some selection of textual detail to support interpretation |
| 4 | 8-10 | <ul style="list-style-type: none"> • Candidate mostly uses relevant examples from the text to demonstrate knowledge about theme/character. • Generally sound understanding of linguistic, grammatical, structural and presentational features of language. • Generally sound selection of textual detail to support interpretation |
| 5 | 11-12 | <ul style="list-style-type: none"> • Candidate consistently uses relevant examples from the text to demonstrate knowledge about theme/character. • Clear understanding of linguistic, grammatical, structural and presentational features of language. • Sound selection of textual detail to support interpretation |

Spelling, Punctuation and Grammar assessed in part (d)

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| | | 0 marks | Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question. |
| Threshold performance | Level 1 | 1 mark | Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately. |
| Intermediate performance | Level 2 | 2 marks | Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility. |
| High performance | Level 3 | 3 marks | Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision. |

Dr Jekyll and Mr Hyde

| Question Number | |
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| 2(a) | Outline the key events that follow on from the extract up to the end of the next chapter, 'Dr Jekyll was Quite at Ease', when Utterson promises Jekyll he will look after Hyde. <p style="text-align: right;">(10 marks)</p> |
| | Indicative content |
| | <p>Candidates are required to show their knowledge of the selected part of the text; this can be shown by the selection of key events.</p> <p>The following list is only provided for guidance and is NOT meant to be prescriptive content.</p> <p>Key plot details include:</p> <ul style="list-style-type: none">• Utterson reveals himself as a 'common friend' of Jekyll's• Hyde enters the property and leaves Utterson outside• Utterson goes to Dr Jekyll's house• Poole advises Utterson that Jekyll has 'gone out'• Poole tells Utterson the servants must 'obey' Hyde• Utterson suspects Hyde's intention is to inherit Jekyll's fortune• Jekyll hosts a dinner party• Utterson speaks with Jekyll about his will, but Jekyll will not engage in discussion about Hyde• Jekyll makes Utterson promise that he will 'help' Hyde when he is 'no longer here'. <p>NB Not all of the above points will need to be made in view of the limited time available. Any material outside the key events is not rewarded.</p> |

| Band | Mark | AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations. |
|-------------|-------------|---|
| 0 | 0 | No rewardable material. |
| 1 | 1-2 | <ul style="list-style-type: none"> • Basic knowledge of the relevant parts of the plot. • Basic understanding of what the key events are. • Selection of appropriate events at a basic level may be evident, without sense of chronology. • Little understanding of how earlier events connect with the extract. |
| 2 | 3-4 | <ul style="list-style-type: none"> • Limited knowledge of the relevant parts of the plot. • Limited understanding of what the key events are. • Selection of appropriate events at a basic level is evident, with limited sense of chronology. • Limited understanding of how earlier events connect with the extract. |
| 3 | 5-6 | <ul style="list-style-type: none"> • Some knowledge of the relevant parts of the plot. • Occasional understanding of what the key events are. • Selection of appropriate events is evident, with occasional sense of chronology. • Some understanding of how earlier events connect with the extract. |
| 4 | 7-8 | <ul style="list-style-type: none"> • Generally sound knowledge of the relevant parts of the plot. • Generally clear understanding of what the key events are. • Selection of appropriate events is evident, with generally sound chronology. • Understanding of how earlier events connect with the extract is generally sound. |
| 5 | 9-10 | <ul style="list-style-type: none"> • Sound knowledge of the relevant parts of the plot. • Sound understanding of what the key events are. • Clear selection of appropriate events with a robust chronology. • Sound understanding of how earlier events connect with the extract. |

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| Question Number | |
| 2(b) | <p>Explain how the writer presents suspicion in the extract. Use examples of the writer's language in the extract.</p> <p style="text-align: right;">(10 marks)</p> |
| | Indicative content |
| | <p>Responses may include:</p> <ul style="list-style-type: none"> • Utterson has been 'some minutes at his post', waiting for the appearance of Mr Hyde, and is suspicious of his behaviour • Utterson is distrustful of Hyde as he could see: 'what manner of man he had to deal with' • the appearance of Hyde makes Utterson suspicious: 'the look of him...went somehow strongly against the watcher's inclination' • the fact that Utterson touches Hyde's shoulder makes Hyde wary: 'shrunk back' • Hyde is suspicious of Utterson's approach: 'hissing intake of the breath', 'his fear was momentary' • Hyde's failure to make eye contact with Utterson is dubious: 'did not look the lawyer in the face' • Hyde's suspicion of Utterson wishing to gain admittance to Jekyll's home: 'I thought you might admit me' • Hyde is also suspicious as to how Utterson knows him: 'How did you know me?' <p>Reward any other valid points.</p> |

| Band | Mark | AO2: Explain how language, structure and form contribute to a writer's presentation of ideas, themes and settings. |
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| 0 | 0 | No rewardable material. |
| 1 | 1-2 | <ul style="list-style-type: none"> • Candidate makes basic reference to use of text by writer to achieve effect. • Basic understanding of linguistic, grammatical, structural and presentational features of language. • Examples are not appropriate or candidate may refer to only one relevant example. |
| 2 | 3-4 | <ul style="list-style-type: none"> • Candidate makes limited reference to use of text by writer to achieve effect. • Limited understanding of linguistic, grammatical, structural and presentational features of language. • Examples are of limited appropriateness |
| 3 | 5-6 | <ul style="list-style-type: none"> • Candidate makes some reference to use of text by writer to achieve effect. • Occasional understanding of linguistic, grammatical, structural and presentational features of language. • Examples are occasionally relevant. |
| 4 | 7-8 | <ul style="list-style-type: none"> • Candidate makes generally sound reference to use of text by writer to achieve effect. • Generally sound understanding of linguistic, grammatical, structural and presentational features of language. • Examples are generally sound and mostly relevant. |
| 5 | 9-10 | <ul style="list-style-type: none"> • Candidate makes sound reference to use of text by writer to achieve effect. • Clear understanding of linguistic, grammatical, structural and presentational features of language. • Examples are sound and mostly relevant. |

| Question Number | | |
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| 2(c) | From the extract, what do you learn about the character of Utterson? Use evidence from the extract to support your answer | |
| | (8 marks) | |
| | Indicative content | |
| | <p>Responses may include:</p> <ul style="list-style-type: none"> • patient: waiting 'some minutes' • alert: aware of footsteps 'drawing near' • a man of habit: 'nightly patrols' • observant: noticing minute detail both of the setting and of Mr. Hyde • aware of approaching danger: withdrawing 'into the entry of the court' • brave: 'stepped out and touched' • confident and forthright: 'Mr Hyde, I think?' • successful and educated: a lawyer • self-assured and opinionated: '- you must have heard my name'. <p>Reward any other valid points</p> | |
| Band | Mark | AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations. |
| 0 | 0 | No rewardable material. |
| 1 | 1-3 | <ul style="list-style-type: none"> • Basic or limited understanding of the character. • Candidate uses unclear and/or limited examples from the text to demonstrate knowledge about the character. • Basic or inconsistent selection of textual detail. |
| 2 | 4-5 | <ul style="list-style-type: none"> • Occasional understanding of the character will be evident. • Candidate mostly uses relevant examples from the text to demonstrate knowledge about the character. • Selection of textual detail evident and mostly appropriate. |
| 3 | 6-8 | <ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Candidate consistently uses relevant examples from the text to demonstrate knowledge about the character. • Selection of textual detail evident and appropriate. |

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|-----------------|---|---|
| Question Number | | |
| 2(d) | Explain the importance of suspicion in one other part of the novel. Use examples of the writer's language to support your answer. | |
| | (15 marks) | |
| | Indicative content | |
| | <p>Candidates may draw on any relevant part of the novel outside the extract provided that the focus is on the significance of suspicion and that statements made are supported with a quotation or reference from the text (A01) and reference is made to the writer's craft: the writer's presentation of this theme (A02).</p> <p>The novel presents many incidents that candidates may choose to address the theme of suspicion.</p> <p>Responses may include reference to one of the following parts of the novel OR the candidate's own appropriate choice:</p> <ul style="list-style-type: none"> • the 'Story of the Door', Enfield's account and Jekyll's cheque • Jekyll's experiments and growing reclusiveness • what Jekyll is doing behind locked doors in his cabinet • what Jekyll is hiding from Utterson • the Carew murder and why Carew's possessions were not taken • Lanyon's sudden illness • Jekyll's odd behaviour at the window • Poole's worries and suspicions. | |
| Band | Mark | <p>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</p> <p>AO2: Explain how language, structure and form contribute to a writer's presentation of ideas, themes and settings.</p> |
| 0 | 0 | No rewardable material. |
| 1 | 1-2 | <ul style="list-style-type: none"> • Candidate uses basic examples from the text to demonstrate knowledge of theme/character. • Basic understanding of linguistic, grammatical, structural and presentational features of language. • Basic selection of textual detail to support interpretation. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Candidate uses limited examples from the text to demonstrate knowledge about theme/character. • Limited understanding of linguistic, grammatical, structural and presentational features of language. • Limited selection of textual detail to support interpretation |
| 3 | 6-7 | <ul style="list-style-type: none"> • Candidate makes some use of relevant examples from the text which occasionally demonstrate knowledge about theme/character. • Occasional understanding of linguistic, grammatical, structural |

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| | | <p>and presentational features of language.</p> <ul style="list-style-type: none"> • Some selection of textual detail to support interpretation |
| 4 | 8-10 | <ul style="list-style-type: none"> • Candidate mostly uses relevant examples from the text to demonstrate knowledge about theme/character. • Generally sound understanding of linguistic, grammatical, structural and presentational features of language. • Generally sound selection of textual detail to support interpretation |
| 5 | 11-12 | <ul style="list-style-type: none"> • Candidate consistently uses relevant examples from the text to demonstrate knowledge about theme/character. • Clear understanding of linguistic, grammatical, structural and presentational features of language. • Sound selection of textual detail to support interpretation |

Spelling, Punctuation and Grammar assessed in part (d)

| | | | |
|--------------------------|---------|---------|--|
| | | 0 marks | Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question. |
| Threshold performance | Level 1 | 1 mark | Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately. |
| Intermediate performance | Level 2 | 2 marks | Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility. |
| High performance | Level 3 | 3 marks | Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision. |

The Hound of the Baskervilles

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| Question Number | |
| 3(a) | Outline the key events that follow on from the extract to the end of the novel. (10 marks) |
| | Indicative content |
| | <p>Candidates are required to show their knowledge of the selected part of the text; this can be shown by the selection of key events.</p> <p>The following list is only provided for guidance and is NOT meant to be prescriptive content.</p> <p>Key plot details include:</p> <ul style="list-style-type: none"> • Holmes, Watson and Lestrade find Beryl Stapleton • she has been tied up and gagged by Stapleton • she fears for Sir Henry’s safety and tells Holmes where Stapleton may have gone • when the fog lifts, Beryl takes Holmes and Watson to the mire • they find Sir Henry’s boot • Stapleton had used an abandoned mine to hide the creature • Stapleton has lost his life in one of the bogs • In Chapter 15, Holmes sums up and clears up any remaining ambiguities about the case • he reveals that Stapleton was the son of Rodger Baskerville and stood to inherit the Baskerville fortune after the deaths of Sir Charles and Sir Henry. <p>NB Not all of the above points will need to be made in view of the limited time available. Any material outside the key events is not rewarded.</p> |

| Band | Mark | AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations. |
|-------------|-------------|---|
| 0 | 0 | No rewardable material. |
| 1 | 1-2 | <ul style="list-style-type: none"> • Basic knowledge of the relevant parts of the plot. • Basic understanding of what the key events are. • Selection of appropriate events at a basic level may be evident, without sense of chronology. • Little understanding of how earlier events connect with the extract. |
| 2 | 3-4 | <ul style="list-style-type: none"> • Limited knowledge of the relevant parts of the plot. • Limited understanding of what the key events are. • Selection of appropriate events at a basic level is evident, with limited sense of chronology. • Limited understanding of how earlier events connect with the extract. |
| 3 | 5-6 | <ul style="list-style-type: none"> • Some knowledge of the relevant parts of the plot. • Occasional understanding of what the key events are. • Selection of appropriate events is evident, with occasional sense of chronology. • Some understanding of how earlier events connect with the extract. |
| 4 | 7-8 | <ul style="list-style-type: none"> • Generally sound knowledge of the relevant parts of the plot. • Generally clear understanding of what the key events are. • Selection of appropriate events is evident, with generally sound chronology. • Understanding of how earlier events connect with the extract is generally sound. |
| 5 | 9-10 | <ul style="list-style-type: none"> • Sound knowledge of the relevant parts of the plot. • Sound understanding of what the key events are. • Clear selection of appropriate events with a robust chronology. • Sound understanding of how earlier events connect with the extract. |

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| Question Number | |
| 3(b) | <p>Explain how the writer presents fear in the extract. Use examples of the writer's language from the extract.</p> <p style="text-align: right;">(10 marks)</p> |
| | Indicative content |
| | <p>Responses may include:</p> <ul style="list-style-type: none"> • Sir Henry's use of whispered oaths 'God' and 'Heaven' and repeating 'What was it?' • the description of the 'terrible' creature explains why the situation was fearful: 'gaunt, savage and as large as a small lioness' • even in 'the stillness of death', the creature appals: 'dripping with a bluish flame', with cruel eyes 'ringed with fire' • Holmes himself realises the fearful danger: 'such a creature' which he was not expecting • Sir Henry needs brandy to revive him from his fearful experience • Sir Henry staggers, 'ghastly pale', and trembles and shivers with 'his face buried in his hands' • Sir Henry remains in disbelief. <p>Reward any other valid points.</p> |

| Band | Mark | AO2: Explain how language, structure and form contribute to a writer's presentation of ideas, themes and settings. |
|-------------|-------------|---|
| 0 | 0 | No rewardable material. |
| 1 | 1-2 | <ul style="list-style-type: none"> • Candidate makes basic reference to use of text by writer to achieve effect. • Basic understanding of linguistic, grammatical, structural and presentational features of language. • Examples are not appropriate or candidate may refer to only one relevant example. |
| 2 | 3-4 | <ul style="list-style-type: none"> • Candidate makes limited reference to use of text by writer to achieve effect. • Limited understanding of linguistic, grammatical, structural and presentational features of language. • Examples are of limited appropriateness |
| 3 | 5-6 | <ul style="list-style-type: none"> • Candidate makes some reference to use of text by writer to achieve effect. • Occasional understanding of linguistic, grammatical, structural and presentational features of language. • Examples are occasionally relevant. |
| 4 | 7-8 | <ul style="list-style-type: none"> • Candidate makes generally sound reference to use of text by writer to achieve effect. • Generally sound understanding of linguistic, grammatical, structural and presentational features of language. • Examples are generally sound and mostly relevant. |
| 5 | 9-10 | <ul style="list-style-type: none"> • Candidate makes sound reference to use of text by writer to achieve effect. • Clear understanding of linguistic, grammatical, structural and presentational features of language. • Examples are sound and mostly relevant. |

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| Question Number | | |
| 3(c) | From this extract, what do you learn about the character of Holmes? Use evidence from the extract to support your answer. | |
| | (8 marks) | |
| Indicative content | | |
| <p>Responses may include:</p> <ul style="list-style-type: none"> realises killing the creature is an end to the 'family ghost' understands chemistry: he deduces the preparation of phosphorus is a special mix so there is no smell to it: 'Cunning preparation' remains calm and composed; he does not exclaim his sentences apologetic for putting Sir Henry's life in danger and offering him a 'deep apology', for having 'exposed' him to the 'fright' surprised about the creature, which he was not expecting: 'not for such a creature as this' realises he has endangered Sir Henry's life 'Having first endangered it' shows concern and is sympathetic to Sir Henry's shock: 'You are not fit for further adventures to-night' decisive and clear thinking: 'We have our case, and now we only want our man' determined, knowing the work must be completed: 'our work must be done' confident and in control throughout (many examples). <p>Reward any other valid points.</p> | | |
| Band | Mark | AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations. |
| 0 | 0 | No rewardable material. |
| 1 | 1-3 | <ul style="list-style-type: none"> Basic or limited understanding of the character. Candidate uses unclear and/or limited examples from the text to demonstrate knowledge about the character. Basic or inconsistent selection of textual detail. |
| 2 | 4-5 | <ul style="list-style-type: none"> Occasional understanding of the character will be evident. Candidate mostly uses relevant examples from the text to demonstrate knowledge about the character. Selection of textual detail evident and mostly appropriate. |
| 3 | 6-8 | <ul style="list-style-type: none"> Generally sound or sound understanding of the character. Candidate consistently uses relevant examples from the text to demonstrate knowledge about the character. Selection of textual detail evident and appropriate. |

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| Question Number | | |
| 3(d) | Describe how Holmes is presented in one other part of the novel. Use examples of the writer's language to support your answer. | |
| | (15 marks) | |
| | Indicative content | |
| | <p>Candidates may draw on any relevant part of the novel outside the extract provided that the focus is on Holmes in another part of the text and that statements made are supported with a quotation or reference from the text (A01) and reference is made to the writer's craft: the writer's presentation of ideas (A02).</p> <p>The novel presents many incidents that candidates may choose to address the question.</p> <p>Responses may include reference to one of the following parts of the novel OR the candidate's own appropriate choice:</p> <ul style="list-style-type: none"> • the introduction to Holmes • the arrival of Dr. Mortimer and Holmes' response to the manuscript • Holmes' first meeting with Sir Henry • Holmes' deductive skills when looking at the note Sir Henry receives • the missing boot mystery • questioning of the cab driver • the mystery of 'The Man on the Tor' • Seldon's death • his solution to a variety of mysteries including the identity of Stapleton and the truth about the hound • Holmes' summing-up of the case in 'A Retrospection'. | |
| Band | Mark | <p>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</p> <p>AO2: Explain how language, structure and form contribute to a writer's presentation of ideas, themes and settings.</p> |
| 0 | 0 | No rewardable material. |
| 1 | 1-2 | <ul style="list-style-type: none"> • Candidate uses basic examples from the text to demonstrate knowledge of theme/character. • Basic understanding of linguistic, grammatical, structural and presentational features of language. • Basic selection of textual detail to support interpretation. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Candidate uses limited examples from the text to demonstrate knowledge about theme/character. • Limited understanding of linguistic, grammatical, structural and presentational features of language. • Limited selection of textual detail to support interpretation |
| 3 | 6-7 | <ul style="list-style-type: none"> • Candidate makes some use of relevant examples from the text which occasionally demonstrate knowledge about |

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| | | <p>theme/character.</p> <ul style="list-style-type: none"> Occasional understanding of linguistic, grammatical, structural and presentational features of language. Some selection of textual detail to support interpretation |
| 4 | 8-10 | <ul style="list-style-type: none"> Candidate mostly uses relevant examples from the text to demonstrate knowledge about theme/character. Generally sound understanding of linguistic, grammatical, structural and presentational features of language. Generally sound selection of textual detail to support interpretation |
| 5 | 11-12 | <ul style="list-style-type: none"> Candidate consistently uses relevant examples from the text to demonstrate knowledge about theme/character. Clear understanding of linguistic, grammatical, structural and presentational features of language. Sound selection of textual detail to support interpretation |

Spelling, Punctuation and Grammar assessed in part (d)

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|--------------------------|---------|---------|--|
| | | 0 marks | Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question. |
| Threshold performance | Level 1 | 1 mark | Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately. |
| Intermediate performance | Level 2 | 2 marks | Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility. |
| High performance | Level 3 | 3 marks | Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision. |

Felicia's Journey

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| Question Number | |
| 4(a) | Outline the key events that follow on from the extract up to the end of the novel. |
| | (10 marks) |
| | Indicative content |
| | <p>Candidates are required to show their knowledge of the selected part of the text; this can be shown by the selection of key events.</p> <p>The following list is only provided for guidance and is NOT meant to be prescriptive content.</p> <p>Key plot details include:</p> <ul style="list-style-type: none"> • Hilditch reminisces about 'Uncle Wilf' • Hilditch takes his own life by hanging himself from a 'ham hook' in his kitchen • Felicia's grandmother dies • Johnny Lysaght is beaten unconscious • Felicia's father believes Felicia will return • Hilditch's funeral is 'well attended' • Hilditch's house is put up for sale • Felicia is living rough and has sold her 'watch and cross' • Felicia finds food from bins or from begging • the novel ends with Felicia sitting alone on a bench – the ending is ambiguous, the reader not knowing whether Felicia returns home or not. <p>NB Not all of the above points will need to be made in view of the limited time available. Any material outside the key events is not rewarded.</p> |

| Band | Mark | AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations. |
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| 0 | 0 | No rewardable material. |
| 1 | 1-2 | <ul style="list-style-type: none"> • Basic knowledge of the relevant parts of the plot. • Basic understanding of what the key events are. • Selection of appropriate events at a basic level may be evident, without sense of chronology. • Little understanding of how earlier events connect with the extract. |
| 2 | 3-4 | <ul style="list-style-type: none"> • Limited knowledge of the relevant parts of the plot. • Limited understanding of what the key events are. • Selection of appropriate events at a basic level is evident, with limited sense of chronology. • Limited understanding of how earlier events connect with the extract. |
| 3 | 5-6 | <ul style="list-style-type: none"> • Some knowledge of the relevant parts of the plot. • Occasional understanding of what the key events are. • Selection of appropriate events is evident, with occasional sense of chronology. • Some understanding of how earlier events connect with the extract. |
| 4 | 7-8 | <ul style="list-style-type: none"> • Generally sound knowledge of the relevant parts of the plot. • Generally clear understanding of what the key events are. • Selection of appropriate events is evident, with generally sound chronology. • Understanding of how earlier events connect with the extract is generally sound. |
| 5 | 9-10 | <ul style="list-style-type: none"> • Sound knowledge of the relevant parts of the plot. • Sound understanding of what the key events are. • Clear selection of appropriate events with a robust chronology. • Sound understanding of how earlier events connect with the extract. |

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| Question Number | |
| 4(b) | <p>Explain how the writer presents obsession in the extract. Use examples of the writer's language from the extract.</p> |
| | (10 marks) |
| | Indicative content |
| | <p>Responses may include:</p> <ul style="list-style-type: none"> • Hilditch is oblivious to what Miss Calligary says to him; his main thoughts are about Felicia with whom he is obsessed • Hilditch is observed as a 'mad man' being obsessive – uses repetition 'Strange' • pursues Felicia obsessively • distressed and disturbed: does not have 'peace of mind' • his obsession leads to being dangerous and devious: took Felicia's money so she would not leave him • his obsession leads to a guilty conscience: provides a spontaneous confession • his obsession leads to him admitting 'he suffers from delusions'. <p>Reward any other valid points.</p> |

| Band | Mark | AO2: Explain how language, structure and form contribute to a writer's presentation of ideas, themes and settings. |
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| 0 | 0 | No rewardable material. |
| 1 | 1-2 | <ul style="list-style-type: none"> • Candidate makes basic reference to use of text by writer to achieve effect. • Basic understanding of linguistic, grammatical, structural and presentational features of language. • Examples are not appropriate or candidate may refer to only one relevant example. |
| 2 | 3-4 | <ul style="list-style-type: none"> • Candidate makes limited reference to use of text by writer to achieve effect. • Limited understanding of linguistic, grammatical, structural and presentational features of language. • Examples are of limited appropriateness |
| 3 | 5-6 | <ul style="list-style-type: none"> • Candidate makes some reference to use of text by writer to achieve effect. • Occasional understanding of linguistic, grammatical, structural and presentational features of language. • Examples are occasionally relevant. |
| 4 | 7-8 | <ul style="list-style-type: none"> • Candidate makes generally sound reference to use of text by writer to achieve effect. • Generally sound understanding of linguistic, grammatical, structural and presentational features of language. • Examples are generally sound and mostly relevant. |
| 5 | 9-10 | <ul style="list-style-type: none"> • Candidate makes sound reference to use of text by writer to achieve effect. • Clear understanding of linguistic, grammatical, structural and presentational features of language. • Examples are sound and mostly relevant. |

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| Question Number | | |
| 4(c) | From the extract, what do you learn about Felicia? Use evidence from the extract to support your answer. | |
| | (8 marks) | |
| | Indicative content | |
| | <p>Responses may include:</p> <ul style="list-style-type: none"> • trusting: has revealed information about her family • has a mother who has died and other details about her family life • sociable: has clearly engaged in discussion with Hilditch • determined and fearless: walking out in the fog • Irish, the same name as a 'woman revolutionary', ironically meaning happy and joyful • missing: Hilditch wants to know where she is • has left Hilditch's in fear and panic, dropping the 'black bar' • her money has been stolen by Hilditch • she has had a huge impact on Hilditch, who is obsessed with her, 'All he needs is to know where she is now'. <p>Reward any other valid points.</p> | |
| Band | Mark | AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations. |
| 0 | 0 | No rewardable material. |
| 1 | 1-3 | <ul style="list-style-type: none"> • Basic or limited understanding of the character. • Candidate uses unclear and/or limited examples from the text to demonstrate knowledge about the character. • Basic or inconsistent selection of textual detail. |
| 2 | 4-5 | <ul style="list-style-type: none"> • Occasional understanding of the character will be evident. • Candidate mostly uses relevant examples from the text to demonstrate knowledge about the character. • Selection of textual detail evident and mostly appropriate. |
| 3 | 6-8 | <ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Candidate consistently uses relevant examples from the text to demonstrate knowledge about the character. • Selection of textual detail evident and appropriate. |

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| Question Number | | |
| 4(d) | Describe how Felicia is presented in one other part of the novel. Use examples of the writer's language to support your answer. | |
| | (15 marks) | |
| | Indicative content | |
| | <p>Candidates may draw on any relevant part of the novel outside the extract provided that the focus is on the presentation of Felicia in another part of the text and that statements made are supported with a quotation or reference from the text (A01) and reference is made to the writer's craft: the writer's presentation of ideas (A02).</p> <p>The novel presents many incidents that candidates may choose to describe Felicia.</p> <p>Responses may include reference to one of the following parts of the novel OR the candidate's own appropriate choice:</p> <ul style="list-style-type: none"> • Felicia's life in Ireland • Felicia's journey to England • Felicia's obsession with Johnny • Felicia's search for Johnny – such as her search for Thompson Castings • Felicia's relationship with Hilditch. | |
| Band | Mark | <p>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</p> <p>AO2: Explain how language, structure and form contribute to a writer's presentation of ideas, themes and settings.</p> |
| 0 | 0 | No rewardable material. |
| 1 | 1-2 | <ul style="list-style-type: none"> • Candidate uses basic examples from the text to demonstrate knowledge of theme/character. • Basic understanding of linguistic, grammatical, structural and presentational features of language. • Basic selection of textual detail to support interpretation. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Candidate uses limited examples from the text to demonstrate knowledge about theme/character. • Limited understanding of linguistic, grammatical, structural and presentational features of language. • Limited selection of textual detail to support interpretation |
| 3 | 6-7 | <ul style="list-style-type: none"> • Candidate makes some use of relevant examples from the text which occasionally demonstrate knowledge about theme/character. • Occasional understanding of linguistic, grammatical, structural and presentational features of language. • Some selection of textual detail to support interpretation |

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| 4 | 8-10 | <ul style="list-style-type: none"> • Candidate mostly uses relevant examples from the text to demonstrate knowledge about theme/character. • Generally sound understanding of linguistic, grammatical, structural and presentational features of language. • Generally sound selection of textual detail to support interpretation |
| 5 | 11-12 | <ul style="list-style-type: none"> • Candidate consistently uses relevant examples from the text to demonstrate knowledge about theme/character. • Clear understanding of linguistic, grammatical, structural and presentational features of language. • Sound selection of textual detail to support interpretation |

Spelling, Punctuation and Grammar assessed in part (d)

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| | | 0 marks | Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question. |
| Threshold performance | Level 1 | 1 mark | Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately. |
| Intermediate performance | Level 2 | 2 marks | Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility. |
| High performance | Level 3 | 3 marks | Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision. |

Pride and Prejudice

| Question Number | |
|-----------------|---|
| 5(a) | Outline the key events that follow on from the extract up to the end of Chapter 31 when Lady Catherine criticises Elizabeth's piano playing. (10 marks) |
| | Indicative content |
| | <p>Candidates are required to show their knowledge of the selected part of the text; this can be shown by the selection of key events.</p> <p>The following list is only provided for guidance and is NOT meant to be prescriptive content.</p> <p>Key plot details include:</p> <ul style="list-style-type: none">• Mr Collins compliments Lady Catherine• Lady Catherine interrogates Elizabeth and is rude about her education and her family• Elizabeth stands up to Lady Catherine and refuses to tell her how old she is• Elizabeth appreciates how Charlotte has organised their living arrangements• Lady Catherine clearly interferes in the lives of the local people and feels she has the right to settle differences• Darcy and Colonel Fitzwilliam visit Rosings• Elizabeth mentions that Jane is in London, much to Darcy's confusion• Lady Catherine is patronising to Elizabeth in front of Darcy• Darcy and Elizabeth engage in discussion• Darcy admits to being a shy person in strange company• Elizabeth plays the piano• Lady Catherine interrupts Darcy and Elizabeth and is quite critical of her piano playing. <p>NB Not all of the above points will need to be made in view of the limited time available. Any material outside the key events is not rewarded.</p> |

| Band | Mark | AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations. |
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| 0 | 0 | No rewardable material. |
| 1 | 1-2 | <ul style="list-style-type: none"> • Basic knowledge of the relevant parts of the plot. • Basic understanding of what the key events are. • Selection of appropriate events at a basic level may be evident, without sense of chronology. • Little understanding of how earlier events connect with the extract. |
| 2 | 3-4 | <ul style="list-style-type: none"> • Limited knowledge of the relevant parts of the plot. • Limited understanding of what the key events are. • Selection of appropriate events at a basic level is evident, with limited sense of chronology. • Limited understanding of how earlier events connect with the extract. |
| 3 | 5-6 | <ul style="list-style-type: none"> • Some knowledge of the relevant parts of the plot. • Occasional understanding of what the key events are. • Selection of appropriate events is evident, with occasional sense of chronology. • Some understanding of how earlier events connect with the extract. |
| 4 | 7-8 | <ul style="list-style-type: none"> • Generally sound knowledge of the relevant parts of the plot. • Generally clear understanding of what the key events are. • Selection of appropriate events is evident, with generally sound chronology. • Understanding of how earlier events connect with the extract is generally sound. |
| 5 | 9-10 | <ul style="list-style-type: none"> • Sound knowledge of the relevant parts of the plot. • Sound understanding of what the key events are. • Clear selection of appropriate events with a robust chronology. • Sound understanding of how earlier events connect with the extract. |

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| Question Number | |
| 5(b) | <p>Explain how the writer presents first impressions in the extract. Use examples of the writer's language from the extract.</p> |
| | (10 marks) |
| | Indicative content |
| | <p>Responses may include:</p> <ul style="list-style-type: none"> • Mr Collins is excited to show the guests the house for the first time, showing how he wants the house and Lady Catherine to make a powerful first impression • Sir William is impressed by the house: 'in spite of having been at St James's', is 'completely awed by the grandeur' • Mrs Collins is keen to make a good impression on Lady Catherine, by performing the introductions properly: 'in a proper manner' • the first impressions of Lady Catherine are seen through Elizabeth's eyes: she is cold, unwelcoming and condescending to her guests; she is full of her own self-importance and makes the guests feel uncomfortable – except for Elizabeth • Elizabeth's first impression of Miss De Bourgh is that she is the complete opposite of her mother: thin, very small, spoke very little, 'pale and sickly' 'insignificant' • Maria is astonished at Miss De Bourgh being so thin and small. <p>Reward any other valid points.</p> |

| Band | Mark | AO2: Explain how language, structure and form contribute to a writer's presentation of ideas, themes and settings. |
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| 0 | 0 | No rewardable material. |
| 1 | 1-2 | <ul style="list-style-type: none"> • Candidate makes basic reference to use of text by writer to achieve effect. • Basic understanding of linguistic, grammatical, structural and presentational features of language. • Examples are not appropriate or candidate may refer to only one relevant example. |
| 2 | 3-4 | <ul style="list-style-type: none"> • Candidate makes limited reference to use of text by writer to achieve effect. • Limited understanding of linguistic, grammatical, structural and presentational features of language. • Examples are of limited appropriateness. |
| 3 | 5-6 | <ul style="list-style-type: none"> • Candidate makes some reference to use of text by writer to achieve effect. • Occasional understanding of linguistic, grammatical, structural and presentational features of language. • Examples are occasionally relevant. |
| 4 | 7-8 | <ul style="list-style-type: none"> • Candidate makes generally sound reference to use of text by writer to achieve effect. • Generally sound understanding of linguistic, grammatical, structural and presentational features of language. • Examples are generally sound and mostly relevant. |
| 5 | 9-10 | <ul style="list-style-type: none"> • Candidate makes sound reference to use of text by writer to achieve effect. • Clear understanding of linguistic, grammatical, structural and presentational features of language. • Examples are sound and mostly relevant. |

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| Question Number | | |
| 5(c) | From the extract, what do you learn about the character of Lady Catherine De Bourgh? Use evidence from the extract to support your answer. | |
| | (8 marks) | |
| | Indicative content | |
| | <p>Responses may include:</p> <ul style="list-style-type: none"> • her social superiority to her visitors, and the fact that she never lets them forget this, are key to her character • the way some visitors such as Collins are in awe of her reinforces her social status • Lady Catherine’s home, lavish with ‘antechamber’ and ‘grandeur’, reflects her grandeur as a character • regarded as ‘Her Ladyship’ • ‘condescension’ – shows her superiority • makes her guests feel uncomfortable and ‘inferior’ • physical description: ‘tall’ ‘large woman’ ‘strongly-marked features’ – Elizabeth suggests she may have been ‘handsome’ in the past – all emphasise her presence • Elizabeth suggests some family likeness with Darcy (Lady Catherine is his aunt) • ‘not conciliating’ – she does not win the goodwill of her visitors • authoritative and full of self-importance her appearance and manner contrast with Miss De Bourgh who looks ‘pale and sickly’. <p>Reward any other valid points.</p> | |
| Band | Mark | AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations. |
| 0 | 0 | No rewardable material. |
| 1 | 1-3 | <ul style="list-style-type: none"> • Basic or limited understanding of the character. • Candidate uses unclear and/or limited examples from the text to demonstrate knowledge about the character. • Basic or inconsistent selection of textual detail. |
| 2 | 4-5 | <ul style="list-style-type: none"> • Occasional understanding of the character will be evident. • Candidate mostly uses relevant examples from the text to demonstrate knowledge about the character. • Selection of textual detail evident and mostly appropriate. |
| 3 | 6-8 | <ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Candidate consistently uses relevant examples from the text to demonstrate knowledge about the character. • Selection of textual detail evident and appropriate. |

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| Question Number | | |
| 5(d) | Explain the importance of first impressions in one other part of the novel. Use examples of the writer's language to support your answer. | |
| | (15 marks) | |
| | Indicative content | |
| | <p>Candidates may draw on any relevant part of the novel outside the extract provided that the focus is on how first impressions are important in another part of the text and that statements made are supported with a quotation or reference from the text (A01) and reference is made to the writer's craft: the writer's presentation of this theme (A02).</p> <p>The novel presents many incidents that candidates may choose to address the theme of first impressions.</p> <p>Responses may include reference to one of the following parts of the novel OR the candidate's own appropriate choice:</p> <ul style="list-style-type: none"> • first impressions of the new neighbour, Bingley • Elizabeth's first impressions of Darcy at the town ball • Elizabeth's impressions of Caroline Bingley – who seems 'supercilious' • the family's first impressions of Mr Collins • first impressions of Pemberley • Elizabeth's first impressions of Wickham, what he tells her about Darcy and their discussion after the Netherfield Ball. | |
| Band | Mark | <p>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</p> <p>AO2: Explain how language, structure and form contribute to a writer's presentation of ideas, themes and settings.</p> |
| 0 | 0 | No rewardable material. |
| 1 | 1-2 | <ul style="list-style-type: none"> • Candidate uses basic examples from the text to demonstrate knowledge of theme/character. • Basic understanding of linguistic, grammatical, structural and presentational features of language. • Basic selection of textual detail to support interpretation. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Candidate uses limited examples from the text to demonstrate knowledge about theme/character. • Limited understanding of linguistic, grammatical, structural and presentational features of language. • Limited selection of textual detail to support interpretation. |
| 3 | 6-7 | <ul style="list-style-type: none"> • Candidate makes some use of relevant examples from the text which occasionally demonstrate knowledge about theme/character. • Occasional understanding of linguistic, grammatical, structural |

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| | | <p>and presentational features of language.</p> <ul style="list-style-type: none"> • Some selection of textual detail to support interpretation. |
| 4 | 8-10 | <ul style="list-style-type: none"> • Candidate mostly uses relevant examples from the text to demonstrate knowledge about theme/character. • Generally sound understanding of linguistic, grammatical, structural and presentational features of language. • Generally sound selection of textual detail to support interpretation. |
| 5 | 11-12 | <ul style="list-style-type: none"> • Candidate consistently uses relevant examples from the text to demonstrate knowledge about theme/character. • Clear understanding of linguistic, grammatical, structural and presentational features of language. • Sound selection of textual detail to support interpretation. |

Spelling, Punctuation and Grammar assessed in part (d)

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| | | 0 marks | Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question. |
| Threshold performance | Level 1 | 1 mark | Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately. |
| Intermediate performance | Level 2 | 2 marks | Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility. |
| High performance | Level 3 | 3 marks | Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision. |

Great Expectations

| Question Number | |
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| 6(a) | Outline the key events that follow on from the extract up to the end of Chapter 51 when Mr Jaggers and Wemmick went to work again. (10 marks) |
| | Indicative content |
| | <p>Candidates are required to show their knowledge of the selected part of the text; this can be shown by the selection of key events.</p> <p>The following list is only provided for guidance and is NOT meant to be prescriptive content.</p> <p>Key plot details include:</p> <ul style="list-style-type: none">• Miss Havisham explains how Estella was brought to her, but did not know who her parents were• Pip begins to leave Satis House and dreams of Miss Havisham hanging from a beam• Pip returns to Miss Havisham to witness her clothes set alight• Pip throws his coat and table cloth over Miss Havisham to extinguish the flames• Miss Havisham is badly burned• Estella is in Paris• Pip returns to London where Herbert tends to his burnt hands• Pip tells Herbert that he believes Estella's father is Provis (Magwitch)• Pip confronts Jaggers who confirms Pip's suspicions about Estella's parentage• a client, Mike, arrives and ironically is told off for showing his feelings. <p>NB Not all of the above points will need to be made in view of the limited time available. Any material outside the key events is not rewarded.</p> |

| Band | Mark | AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations. |
|-------------|-------------|---|
| 0 | 0 | No rewardable material. |
| 1 | 1-2 | <ul style="list-style-type: none"> • Basic knowledge of the relevant parts of the plot. • Basic understanding of what the key events are. • Selection of appropriate events at a basic level may be evident, without sense of chronology. • Little understanding of how earlier events connect with the extract. |
| 2 | 3-4 | <ul style="list-style-type: none"> • Limited knowledge of the relevant parts of the plot. • Limited understanding of what the key events are. • Selection of appropriate events at a basic level is evident, with limited sense of chronology. • Limited understanding of how earlier events connect with the extract. |
| 3 | 5-6 | <ul style="list-style-type: none"> • Some knowledge of the relevant parts of the plot. • Occasional understanding of what the key events are. • Selection of appropriate events is evident, with occasional sense of chronology. • Some understanding of how earlier events connect with the extract. |
| 4 | 7-8 | <ul style="list-style-type: none"> • Generally sound knowledge of the relevant parts of the plot. • Generally clear understanding of what the key events are. • Selection of appropriate events is evident, with generally sound chronology. • Understanding of how earlier events connect with the extract is generally sound. |
| 5 | 9-10 | <ul style="list-style-type: none"> • Sound knowledge of the relevant parts of the plot. • Sound understanding of what the key events are. • Clear selection of appropriate events with a robust chronology. • Sound understanding of how earlier events connect with the extract. |

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| Question Number | |
| 6(b) | <p>Explain how the writer presents guilt in the extract. Use examples of the writer's language from the extract.</p> <p style="text-align: right;">(10 marks)</p> |
| | Indicative content |
| | <p>Candidates will select from a range of material from the extract – this may include:</p> <p>Miss Havisham's guilt is demonstrated throughout the extract:</p> <ul style="list-style-type: none"> • she realises she has destroyed Pip and Estella's possible relationship: she recognises that what she has done to Pip is a mirror-image of what happened to her; 'until I saw in you a looking glass' • she has caused Pip as much hurt as she experienced in her past: 'showed me what I once felt myself' • she acknowledges 'at first' she wanted to spare Estella a life of 'misery' like her own • because of Estella's beauty, she admits to 'gradually' becoming 'worse' • she knows she 'stole' Estella's heart and replaced it with 'ice' through 'praises', 'jewels', 'teachings' and by example • she repeats 'what have I done', 'twenty, fifty times over' • she 'pleaded' with Pip to 'understand' her and show some 'compassion' • Pip reinforces that her sense of guilt is correct: 'better... to have left her a natural heart'. <p>Reward any other valid points</p> |

| Band | Mark | AO2: Explain how language, structure and form contribute to a writer's presentation of ideas, themes and settings. |
|-------------|-------------|---|
| 0 | 0 | No rewardable material. |
| 1 | 1-2 | <ul style="list-style-type: none"> • Candidate makes basic reference to use of text by writer to achieve effect. • Basic understanding of linguistic, grammatical, structural and presentational features of language. • Examples are not appropriate or candidate may refer to only one relevant example. |
| 2 | 3-4 | <ul style="list-style-type: none"> • Candidate makes limited reference to use of text by writer to achieve effect. • Limited understanding of linguistic, grammatical, structural and presentational features of language. • Examples are of limited appropriateness. |
| 3 | 5-6 | <ul style="list-style-type: none"> • Candidate makes some reference to use of text by writer to achieve effect. • Occasional understanding of linguistic, grammatical, structural and presentational features of language. • Examples are occasionally relevant. |
| 4 | 7-8 | <ul style="list-style-type: none"> • Candidate makes generally sound reference to use of text by writer to achieve effect. • Generally sound understanding of linguistic, grammatical, structural and presentational features of language. • Examples are generally sound and mostly relevant. |
| 5 | 9-10 | <ul style="list-style-type: none"> • Candidate makes sound reference to use of text by writer to achieve effect. • Clear understanding of linguistic, grammatical, structural and presentational features of language. • Examples are sound and mostly relevant. |

| Question Number | | |
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| 6(c) | From this extract, what do you learn about the character of Miss Havisham? Use evidence from the extract to support your answer. | |
| | (8 marks) | |
| | Indicative content | |
| | <p>Responses may include:</p> <ul style="list-style-type: none"> • Pip questions whether she deserves her punishment and ruin • obsessed to a point of madness: 'vanity of sorrow which had become a master mania' • she is filled with guilt and regret: repetition and exclaiming of 'What have I done!' • distressed: 'cry' • she has lived a life of misery and wanted to spare Estella a life of 'misery like my own' • realises the harm she has done: 'Yes, Yes' repeated • shows a heart: 'But, Pip – my Dear!' is exclaimed, the dash showing her appeal to Pip. Repeats 'My Dear!' • she is sincere in her grief: 'earnest' • understands the grief she has caused Pip: 'earnest womanly compassion for me' • she realises the wrongs she has done to Estella • confesses to stealing Estella's heart and replacing it with the metaphor of 'ice' • knows what Pip says is right: 'looked distractedly', showing she is in thought • she is desperate for compassion and understanding from Pip: 'she pleaded'. <p>Reward any other valid points.</p> | |
| Band | Mark | AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations. |
| 0 | 0 | No rewardable material. |
| 1 | 1-3 | <ul style="list-style-type: none"> • Basic or limited understanding of the character. • Candidate uses unclear and/or limited examples from the text to demonstrate knowledge about the character. • Basic or inconsistent selection of textual detail. |
| 2 | 4-5 | <ul style="list-style-type: none"> • Occasional understanding of the character will be evident. • Candidate mostly uses relevant examples from the text to demonstrate knowledge about the character. • Selection of textual detail evident and mostly appropriate. |
| 3 | 6-8 | <ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Candidate consistently uses relevant examples from the text to demonstrate knowledge about the character. • Selection of textual detail evident and appropriate. |

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| Question Number | | |
| 6(d) | Describe how Miss Havisham is presented in one other part of the novel. Use examples of the writer's language to support your answer. | |
| | (15 marks) | |
| | Indicative content | |
| | <p>Candidates may draw on any relevant part of the novel outside the extract provided that the focus is on Miss Havisham in another part of the text and that statements made are supported with a quotation or reference from the text (A01) and reference is made to the writer's craft: the writer's presentation of ideas (A02).</p> <p>The novel presents many incidents that candidates may choose to address the question.</p> <p>Responses may include reference to one of the following parts of the novel OR the candidate's own appropriate choice:</p> <ul style="list-style-type: none"> • when Pip meets Miss Havisham • Miss Havisham's appearance • Miss Havisham's plans for Pip's apprenticeship • Miss Havisham's meeting with Joe • Miss Havisham's relationship with Compeyson: 'wedding day' • Miss Havisham and Estella • Miss Havisham's death. | |
| Band | Mark | <p>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</p> <p>AO2: Explain how language, structure and form contribute to a writer's presentation of ideas, themes and settings.</p> |
| 0 | 0 | No rewardable material. |
| 1 | 1-2 | <ul style="list-style-type: none"> • Candidate uses basic examples from the text to demonstrate knowledge of theme/character. • Basic understanding of linguistic, grammatical, structural and presentational features of language. • Basic selection of textual detail to support interpretation. |
| 2 | 3-5 | <ul style="list-style-type: none"> • Candidate uses limited examples from the text to demonstrate knowledge about theme/character. • Limited understanding of linguistic, grammatical, structural and presentational features of language. • Limited selection of textual detail to support interpretation |
| 3 | 6-7 | <ul style="list-style-type: none"> • Candidate makes some use of relevant examples from the text which occasionally demonstrate knowledge about theme/character. • Occasional understanding of linguistic, grammatical, structural |

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| | | <p>and presentational features of language.</p> <ul style="list-style-type: none"> • Some selection of textual detail to support interpretation |
| 4 | 8-10 | <ul style="list-style-type: none"> • Candidate mostly uses relevant examples from the text to demonstrate knowledge about theme/character. • Generally sound understanding of linguistic, grammatical, structural and presentational features of language. • Generally sound selection of textual detail to support interpretation |
| 5 | 11-12 | <ul style="list-style-type: none"> • Candidate consistently uses relevant examples from the text to demonstrate knowledge about theme/character. • Clear understanding of linguistic, grammatical, structural and presentational features of language. • Sound selection of textual detail to support interpretation |

Spelling, Punctuation and Grammar assessed in part (d)

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|--------------------------|---------|---------|--|
| | | 0 marks | Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question. |
| Threshold performance | Level 1 | 1 mark | Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately. |
| Intermediate performance | Level 2 | 2 marks | Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility. |
| High performance | Level 3 | 3 marks | Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision. |

Section B: Different Cultures

Anita and Me

| Question Number | |
|-----------------|--|
| *7 | <p>In what ways is Nanima an important character in the novel?</p> <p>In your answer you must consider:</p> <ul style="list-style-type: none"> • what Nanima says and does • how Nanima’s arrival affects others • why Nanima’s relationship with Meena is important. <p>You may include other ideas of your own.</p> <p>Use evidence to support your answer.</p> |
| | (46 marks) |
| | Indicative content |
| | <p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>What is valid for AO1 may also be equally valid for AO4.</p> <p>(AO1) Candidates’ responses may include:</p> <ul style="list-style-type: none"> • Nanima, Meena’s grandmother, comes to help her daughter with the new baby • Meena describes her as ‘precious cargo’ and her arrival is a momentous occasion, taking ‘ten minutes to reach the front door’, showing how important it is • Nanima’s opinion is important to the family; she thinks that Meena is a ‘jungle’ or ‘wild girl’ • Nanima displays some shocking behaviour – like kicking the dog • the visit to Mr Ormerod’s shop and the confusion over short change – Nanima had ‘stolen’ a chocolate bar • Meena confronts Sam and his gang in order to save Nanima from abuse and embarrassment • Nanima is clearly not impressed with Anita • Nanima decides to go back to India and Meena is told whilst she is in hospital. <p>What is valid for AO4 may also be equally valid for AO1.</p> <p>(AO4) Candidates’ references to the context may include:</p> <ul style="list-style-type: none"> • the importance of her role in the family is shown by the way her arrival is celebrated • Nanima’s presence enables Meena to explore her Punjabi roots; Meena listens to the Punjabi discussions, although she cannot speak it fluently |

| | <p>herself</p> <ul style="list-style-type: none"> • Nanima’s arrival has an impact on the family’s sleeping arrangements: Meena has to share her bed with Nanima • her arrival has an immediate impact on Sunil’s sleeping pattern • after her arrival, the family get into a routine and Meena begins helping with the chores • Meena enjoys listening to Nanima’s stories • Meena learns the importance of education through Nanima’s stories • Meena’s life has changed and been enriched by her grandmother’s visit; Meena does not want her to go and clearly loves her • references to the British occupation of India and comments about ‘The black hole of Calcutta’ • family history: ‘Quit India Movement’ • references Nanima’s clothing, customs and wise words • any comments about cultural differences and life in India. <p>Reward any other valid points for either AO.</p> | |
|-------------|---|---|
| Band | Mark | AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations. |
| 0 | 0 | No rewardable material. |
| 1 | 1-4 | <ul style="list-style-type: none"> • Candidate makes basic responses to text with limited textual reference. • Selection of textual detail shows basic understanding of theme/ideas. |
| 2 | 5-7 | <ul style="list-style-type: none"> • Candidate makes limited responses to text with textual reference which is sometimes appropriate. • Selection and comment on textual detail show limited understanding of theme/ideas. |
| 3 | 8-10 | <ul style="list-style-type: none"> • Candidate makes some responses to text supported by textual reference which is occasionally appropriate. • Selection and evaluation of textual detail show some understanding of theme/ideas. |
| 4 | 11-13 | <ul style="list-style-type: none"> • Candidate makes mostly sound responses to text mostly supported by textual reference which is often appropriate. • Selection and evaluation of textual detail show generally sound understanding of theme/ideas. |
| 5 | 14-16 | <ul style="list-style-type: none"> • Candidate makes sound responses to text supported by relevant textual reference. • Selection and evaluation of textual detail show sound understanding of theme/ideas. |

| | Mark | AO4: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times. |
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| 0 | 0 | No rewardable material. |
| 1 | 1-5 | <ul style="list-style-type: none"> • Candidate reference to context is basic and unsupported. • Explanation of importance of theme/idea shows little understanding. <p>Sentences show basic attempt to structure and control expression and meaning with basic control of a range of punctuation devices. Basic accuracy in spelling hinders meaning.</p> |
| 2 | 6-10 | <ul style="list-style-type: none"> • Candidate reference to context is limited and seldom supported by relevant textual reference. • Explanation of importance of theme/idea shows limited understanding. <p>*Sentences show limited attempt to structure and control expression and meaning with limited control of a range of punctuation devices. Limited accuracy in spelling may hinder meaning.</p> |
| 3 | 11-15 | <ul style="list-style-type: none"> • Candidate makes some reference to context occasionally supported by relevant textual reference. • Explanation of importance of theme/idea in the extract shows occasional understanding. <p>*Sentences show some attempt to structure and control expression and meaning with some control of a range of punctuation devices. Spelling sometimes accurate with meaning hindered on occasion.</p> |
| 4 | 16-20 | <ul style="list-style-type: none"> • Candidate makes mostly sound reference to context mostly supported by relevant textual reference. • Explanation of importance of theme/idea shows generally sound understanding. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p> |
| 5 | 21-24 | <ul style="list-style-type: none"> • Candidate makes sound reference to context supported by relevant textual reference. • Explanation of importance of theme/idea shows sound understanding. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p> |

Spelling, Punctuation and Grammar

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|--------------------------|---------|-------------|--|
| | | 0 marks | Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question. |
| Threshold performance | Level 1 | 1 - 2 marks | Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately. |
| Intermediate performance | Level 2 | 3 - 4 marks | Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility. |
| High performance | Level 3 | 5 - 6 marks | Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision. |

Anita and Me

| Question Number | |
|-----------------|---|
| *8 | <p>Explain the importance of Meena’s childhood in the novel.</p> <p>In your answer you must consider:</p> <ul style="list-style-type: none"> • what sort of childhood Meena experiences • how Meena grows-up • why Meena’s childhood is different from Anita’s. <p>You may include other ideas of your own.</p> <p>Use evidence to support your answer.</p> |
| | (46 marks) |
| | Indicative content |
| | <p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>What is valid for AO1 may also be equally valid for AO4. (AO1) Candidates’ responses may include:</p> <ul style="list-style-type: none"> • Meena’s parents are trying to keep her a little girl for as long as they can • Meena’s parents’ desire for her to gain a place at Grammar school • events are told through Meena’s innocent child-like narrative and are often amusing or crude, such as the ‘farting settee’ or the ‘peeing competition’ • Meena sings an English song to her family using inappropriate language to reflect her emotions • Meena asks questions, which adults often prefer not to answer • the birth of her younger brother and impending school exams force Meena to grow up. <p>What is valid for AO4 may also be equally valid for AO1. (AO4) Candidates’ references to the context may include:</p> <ul style="list-style-type: none"> • Meena’s immaturity contrasts with the way Anita acts and behaves: Meena is 9 years old at the beginning of the novel and wanting to be older • Anita’s childhood is freer and less restrained than Meena’s, as shown by her language, clothes, relationships with boys and family • Meena wants to be like Anita and the ‘Wenches’ • the differences between Meena’s and Anita’s upbringing • she often struggles, wanting Western food and experiences, such as Christmas, rather than her traditional Punjabi ones, as part of her childhood • Meena begins to grow up when she experiences racism |

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| | <ul style="list-style-type: none"> • Meena’s childhood continues against the background of events including: the miners’ strike, glam rock, mods and rockers, troubles in Ireland • contrasts between Eastern and Western cultures; Meena’s family’s immigration against the background of the Partition and the British Nationality Act 1948 • by the end of the novel, Meena has changed in herself, her home and her attitudes towards others. <p>Reward any other valid points for either AO.</p> | |
| Band | Mark | AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations. |
| 0 | 0 | No rewardable material. |
| 1 | 1-4 | <ul style="list-style-type: none"> • Candidate makes basic responses to text with limited textual reference. • Selection of textual detail shows basic understanding of theme/ideas. |
| 2 | 5-7 | <ul style="list-style-type: none"> • Candidate makes limited responses to text with textual reference which is sometimes appropriate. • Selection and comment on textual detail show limited understanding of theme/ideas. |
| 3 | 8-10 | <ul style="list-style-type: none"> • Candidate makes some responses to text supported by textual reference which is occasionally appropriate. • Selection and evaluation of textual detail show some understanding of theme/ideas. |
| 4 | 11-13 | <ul style="list-style-type: none"> • Candidate makes mostly sound responses to text mostly supported by textual reference which is often appropriate. • Selection and evaluation of textual detail show generally sound understanding of theme/ideas. |
| 5 | 14-16 | <ul style="list-style-type: none"> • Candidate makes sound responses to text supported by relevant textual reference. • Selection and evaluation of textual detail show sound understanding of theme/ideas. |

| Band | Mark | AO4: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times. |
|-------------|--------------|---|
| 0 | 0 | No rewardable material. |
| 1 | 1-5 | <ul style="list-style-type: none"> • Candidate reference to context is basic and unsupported. • Explanation of importance of theme/idea shows little understanding. <p>*Sentences show basic attempt to structure and control expression and meaning with basic control of a range of punctuation devices. Basic accuracy in spelling hinders meaning.</p> |
| 2 | 6-10 | <ul style="list-style-type: none"> • Candidate reference to context is limited and seldom supported by relevant textual reference. • Explanation of importance of theme/idea shows limited understanding. <p>*Sentences show limited attempt to structure and control expression and meaning with limited control of a range of punctuation devices. Limited accuracy in spelling may hinder meaning.</p> |
| 3 | 11-15 | <ul style="list-style-type: none"> • Candidate makes some reference to context occasionally supported by relevant textual reference. • Explanation of importance of theme/idea in the extract shows occasional understanding. <p>*Sentences show some attempt to structure and control expression and meaning with some control of a range of punctuation devices. Spelling sometimes accurate with meaning hindered on occasion.</p> |
| 4 | 16-20 | <ul style="list-style-type: none"> • Candidate makes mostly sound reference to context mostly supported by relevant textual reference. • Explanation of importance of theme/idea shows generally sound understanding. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p> |
| 5 | 21-24 | <ul style="list-style-type: none"> • Candidate makes sound reference to context supported by relevant textual reference. • Explanation of importance of theme/idea shows sound understanding. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p> |

Spelling, Punctuation and Grammar

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|--------------------------|---------|-------------|--|
| | | 0 marks | Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question. |
| Threshold performance | Level 1 | 1 - 2 marks | Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately. |
| Intermediate performance | Level 2 | 3 - 4 marks | Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility. |
| High performance | Level 3 | 5 - 6 marks | Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision. |

Balzac and the Little Chinese Seamstress

| Question Number | |
|-----------------|--|
| *9 | <p>Explain the importance of Phoenix Mountain in the novel.</p> <p>In your answer you must consider:</p> <ul style="list-style-type: none"> • what happens on Phoenix Mountain • why the boys are sent to Phoenix Mountain • why the Chinese Seamstress leaves Phoenix Mountain. <p>You may include other ideas of your own.</p> <p>Use evidence to support your answer.</p> |
| | (46 marks) |
| | Indicative content |
| | <p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>What is valid for AO1 may also be equally valid for AO4. (AO1) Candidates' responses may include:</p> <ul style="list-style-type: none"> • on the mountain the boys experience 'cultural re-education' which includes humiliation and hard work in the mines, fields and the village • there are many events that take place on the mountain, including what takes place in the life of the villagers and how they survive the harsh conditions of the mountain • houses built on stilts and the living conditions on the mountain • known as 'Phoenix of the Sky' due to its high altitude and comprised of some 'twenty villages scattered along the single serpentine footpath' • there was no road to the mountain, just a narrow path • bad weather and storms make travel impossible • Four Eyes is leaving the mountain as he is writing a collection of folk tales. <p>What is valid for AO4 may also be equally valid for AO1. (AO4) Candidates' responses may include:</p> <ul style="list-style-type: none"> • Phoenix Mountain is where Luo and the narrator are sent to be re-educated • on the mountain, Luo and the narrator tell their stories, fall in love and find Four Eyes' suitcase of forbidden books • all these events take place against the context of the Cultural Revolution 1966-1969 |

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| | | <ul style="list-style-type: none"> historical references to the Han dynasty the 'Princess of Phoenix Mountain' is the Seamstress; the Seamstress leaves Phoenix Mountain to a new life in the city. This is significant because she is leaving behind the constraints of life on the mountain. <p>Reward any other valid points for either AO.</p> |
| Band | Mark | AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations. |
| 0 | 0 | No rewardable material. |
| 1 | 1-4 | <ul style="list-style-type: none"> Candidate makes basic responses to text with limited textual reference. Selection of textual detail shows basic understanding of theme/ideas. |
| 2 | 5-7 | <ul style="list-style-type: none"> Candidate makes limited responses to text with textual reference which is sometimes appropriate. Selection and comment on textual detail show limited understanding of theme/ideas. |
| 3 | 8-10 | <ul style="list-style-type: none"> Candidate makes some responses to text supported by textual reference which is occasionally appropriate. Selection and evaluation of textual detail show some understanding of theme/ideas. |
| 4 | 11-13 | <ul style="list-style-type: none"> Candidate makes mostly sound responses to text mostly supported by textual reference which is often appropriate. Selection and evaluation of textual detail show generally sound understanding of theme/ideas. |
| 5 | 14-16 | <ul style="list-style-type: none"> Candidate makes sound responses to text supported by relevant textual reference. Selection and evaluation of textual detail show sound understanding of theme/ideas. |

| Band | Mark | AO4: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times. |
|-------------|--------------|---|
| 0 | 0 | No rewardable material. |
| 1 | 1-5 | <ul style="list-style-type: none"> • Candidate reference to context is basic and unsupported. • Explanation of importance of theme/idea shows little understanding. <p>*Sentences show basic attempt to structure and control expression and meaning with basic control of a range of punctuation devices. Basic accuracy in spelling hinders meaning.</p> |
| 2 | 6-10 | <ul style="list-style-type: none"> • Candidate reference to context is limited and seldom supported by relevant textual reference. • Explanation of importance of theme/idea shows limited understanding. <p>*Sentences show limited attempt to structure and control expression and meaning with limited control of a range of punctuation devices. Limited accuracy in spelling may hinder meaning.</p> |
| 3 | 11-15 | <ul style="list-style-type: none"> • Candidate makes some reference to context occasionally supported by relevant textual reference. • Explanation of importance of theme/idea in the extract shows occasional understanding. <p>*Sentences show some attempt to structure and control expression and meaning with some control of a range of punctuation devices. Spelling sometimes accurate with meaning hindered on occasion.</p> |
| 4 | 16-20 | <ul style="list-style-type: none"> • Candidate makes mostly sound reference to context mostly supported by relevant textual reference. • Explanation of importance of theme/idea shows generally sound understanding. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p> |
| 5 | 21-24 | <ul style="list-style-type: none"> • Candidate makes sound reference to context supported by relevant textual reference. • Explanation of importance of theme/idea shows sound understanding. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p> |

Spelling, Punctuation and Grammar

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|--------------------------|---------|-------------|--|
| | | 0 marks | Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question. |
| Threshold performance | Level 1 | 1 - 2 marks | Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately. |
| Intermediate performance | Level 2 | 3 - 4 marks | Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility. |
| High performance | Level 3 | 5 - 6 marks | Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision. |

Balzac and the Little Chinese Seamstress

| Question Number | |
|-----------------|---|
| *10 | <p>In what ways are journeys important in this novel?</p> <p>In your answer you must consider:</p> <ul style="list-style-type: none"> • what journeys characters make • why some journeys are different from others (?) • how these journeys affect those involved. <p>You may include other ideas of your own.</p> <p>Use evidence to support your answer.</p> |
| | (46 marks) |
| | Indicative content |
| | <p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>What is valid for AO1 may also be equally valid for AO4. (AO1) Candidates' responses may include:</p> <ul style="list-style-type: none"> • Luo and the narrator make the journey to Phoenix Mountain for their re-education • Luo and the narrator journey to town to watch films in order to re-tell the stories • Luo and the narrator journey to see Four Eyes • Luo's 'daily pilgrimages' to see the Seamstress • Luo and the narrator journey to the Old Miller to gather folk tales • the journeys to the pool • Luo's journey home to see his sick mother and what happens in his absence • the narrator's journey with the Chinese Seamstress to the hospital to have an abortion • the Little Chinese Seamstress's planned journey at the end of the novel. <p>(What is valid for AO4 may also be equally valid for AO1. (AO4) Candidates' responses may include:</p> <ul style="list-style-type: none"> • Luo and the narrator make the journey to Phoenix Mountain for their re-education and this changes their whole lives because of what they experience and who they meet • Luo and the narrator journey to town to watch films in order to re-tell the stories which gives them status and highlights the isolation of the mountain community • Luo and the narrator journey to see Four Eyes where they find the forbidden books |

| | <ul style="list-style-type: none"> • Luo's 'daily pilgrimages' to see the Seamstress where their love affair blossoms • the Little Chinese Seamstress's journey of education and journey into literature • Luo and the narrator journey to the Old Miller to gather folk tales which they use to manipulate Four Eyes and obtain the books from him • the journeys to the pool for the secret tryst • Luo's journey home to see his sick mother and what happens in his absence • the narrator's journey with the Chinese Seamstress to the hospital to have an abortion; the characters are affected by the seriousness of illegitimacy – laws against marrying under 25, against illegitimate children, against doctors/nurses aiding an unmarried mother and the condemnation by the community/social stigma • the Little Chinese Seamstress's planned journey at the end of the novel affects both the narrator and the Chinese Seamstress in different ways; he is distraught, she finds freedom. <p>Reward any other valid points for either AO.</p> | |
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| Band | Mark | AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations. |
| 0 | 0 | No rewardable material. |
| 1 | 1-4 | <ul style="list-style-type: none"> • Candidate makes basic responses to text with limited textual reference. • Selection of textual detail shows basic understanding of theme/ideas. |
| 2 | 5-7 | <ul style="list-style-type: none"> • Candidate makes limited responses to text with textual reference which is sometimes appropriate. • Selection and comment on textual detail show limited understanding of theme/ideas. |
| 3 | 8-10 | <ul style="list-style-type: none"> • Candidate makes some responses to text supported by textual reference which is occasionally appropriate. • Selection and evaluation of textual detail show some understanding of theme/ideas. |
| 4 | 11-13 | <ul style="list-style-type: none"> • Candidate makes mostly sound responses to text mostly supported by textual reference which is often appropriate. • Selection and evaluation of textual detail show generally sound understanding of theme/ideas. |
| 5 | 14-16 | <ul style="list-style-type: none"> • Candidate makes sound responses to text supported by relevant textual reference. • Selection and evaluation of textual detail show sound understanding of theme/ideas. |

| Band | Mark | AO4: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times. |
|-------------|--------------|---|
| 0 | 0 | No rewardable material. |
| 1 | 1-5 | <ul style="list-style-type: none"> • Candidate reference to context is basic and unsupported. • Explanation of importance of theme/idea shows little understanding. <p>*Sentences show basic attempt to structure and control expression and meaning with basic control of a range of punctuation devices. Basic accuracy in spelling hinders meaning.</p> |
| 2 | 6-10 | <ul style="list-style-type: none"> • Candidate reference to context is limited and seldom supported by relevant textual reference. • Explanation of importance of theme/idea shows limited understanding. <p>*Sentences show limited attempt to structure and control expression and meaning with limited control of a range of punctuation devices. Limited accuracy in spelling may hinder meaning.</p> |
| 3 | 11-15 | <ul style="list-style-type: none"> • Candidate makes some reference to context occasionally supported by relevant textual reference. • Explanation of importance of theme/idea in the extract shows occasional understanding. <p>*Sentences show some attempt to structure and control expression and meaning with some control of a range of punctuation devices. Spelling sometimes accurate with meaning hindered on occasion.</p> |
| 4 | 16-20 | <ul style="list-style-type: none"> • Candidate makes mostly sound reference to context mostly supported by relevant textual reference. • Explanation of importance of theme/idea shows generally sound understanding. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p> |
| 5 | 21-24 | <ul style="list-style-type: none"> • Candidate makes sound reference to context supported by relevant textual reference. • Explanation of importance of theme/idea shows sound understanding. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p> |

Spelling, Punctuation and Grammar

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|--------------------------|---------|-------------|--|
| | | 0 marks | Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question. |
| Threshold performance | Level 1 | 1 - 2 marks | Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately. |
| Intermediate performance | Level 2 | 3 - 4 marks | Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility. |
| High performance | Level 3 | 5 - 6 marks | Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision. |

Heroes

| Question Number | |
|-----------------|--|
| *11 | <p>In what ways is St Jude's important in the novel?</p> <p>In your answer you must consider:</p> <ul style="list-style-type: none"> • what happens at St Jude's Church, School and Club • why St Jude's is important to many of the characters • how St Jude's affects Francis's life. <p>You may include other ideas of your own.</p> <p>Use evidence to support your answer.</p> |
| | (46 marks) |
| | Indicative content |
| | <p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (A04).</p> <p>(What is valid for AO1 may also be equally valid for AO4. (A01) Candidates' responses may include:</p> <p>Church</p> <ul style="list-style-type: none"> • Francis often goes to the Catholic church • Francis often prays for others and remembers Father Balthazar's Sunday masses and going to confessional • it is where Francis considers suicide, but realises it is a sin and he must die more honourably • candidates may make reference to St Jude's Convent, when Francis goes to see Sister Mathilde to get Nicole's address. <p>School</p> <ul style="list-style-type: none"> • St Jude's Parochial School is where he meets Nicole • Francis remembers the eight years spent at school, especially Sister Mathilde and lessons • the Wreck Centre 'opened its doors the day after St Jude's Parochial School closed for the summer' <p>Club</p> <ul style="list-style-type: none"> • St Jude's Club is where Francis meets Arthur and other veterans • at the club, the veterans often reminisce about life before the war and 'the nuns at St Jude's' <p>What is valid for AO4 may also be equally valid for AO1. (A04) Candidates' responses may include:</p> <ul style="list-style-type: none"> • Francis often goes to the church as it is central to his life • the Church is the place where Francis considers suicide because of his |

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| | | <p>faith in religion and morality</p> <ul style="list-style-type: none"> • In the Church Francis makes the decision to go to War in order to die • St Jude's Parochial School is important to Francis as this is where he meets Nicole • how the veterans reminisce of their earlier lives and their war injuries and the trauma suffered through experience. <p>Reward any other valid points for either AO.</p> |
| Band | Mark | AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations. |
| 0 | 0 | No rewardable material. |
| 1 | 1-4 | <ul style="list-style-type: none"> • Candidate makes basic responses to text with limited textual reference. • Selection of textual detail shows basic understanding of theme/ideas. |
| 2 | 5-7 | <ul style="list-style-type: none"> • Candidate makes limited responses to text with textual reference which is sometimes appropriate. • Selection and comment on textual detail show limited understanding of theme/ideas. |
| 3 | 8-10 | <ul style="list-style-type: none"> • Candidate makes some responses to text supported by textual reference which is occasionally appropriate. • Selection and evaluation of textual detail show some understanding of theme/ideas. |
| 4 | 11-13 | <ul style="list-style-type: none"> • Candidate makes mostly sound responses to text mostly supported by textual reference which is often appropriate. • Selection and evaluation of textual detail show generally sound understanding of theme/ideas. |
| 5 | 14-16 | <ul style="list-style-type: none"> • Candidate makes sound responses to text supported by relevant textual reference. • Selection and evaluation of textual detail show sound understanding of theme/ideas. |

| Band | Mark | AO4: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times. |
|-------------|--------------|---|
| 0 | 0 | No rewardable material. |
| 1 | 1-5 | <ul style="list-style-type: none"> • Candidate reference to context is basic and unsupported. • Explanation of importance of theme/idea shows little understanding. <p>*Sentences show basic attempt to structure and control expression and meaning with basic control of a range of punctuation devices. Basic accuracy in spelling hinders meaning.</p> |
| 2 | 6-10 | <ul style="list-style-type: none"> • Candidate reference to context is limited and seldom supported by relevant textual reference. • Explanation of importance of theme/idea shows limited understanding. <p>*Sentences show limited attempt to structure and control expression and meaning with limited control of a range of punctuation devices. Limited accuracy in spelling may hinder meaning.</p> |
| 3 | 11-15 | <ul style="list-style-type: none"> • Candidate makes some reference to context occasionally supported by relevant textual reference. • Explanation of importance of theme/idea in the extract shows occasional understanding. <p>*Sentences show some attempt to structure and control expression and meaning with some control of a range of punctuation devices. Spelling sometimes accurate with meaning hindered on occasion.</p> |
| 4 | 16-20 | <ul style="list-style-type: none"> • Candidate makes mostly sound reference to context mostly supported by relevant textual reference. • Explanation of importance of theme/idea shows generally sound understanding. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p> |
| 5 | 21-24 | <ul style="list-style-type: none"> • Candidate makes sound reference to context supported by relevant textual reference. • Explanation of importance of theme/idea shows sound understanding. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p> |

Spelling, Punctuation and Grammar

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| | | 0 marks | Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question. |
| Threshold performance | Level 1 | 1 - 2 marks | Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately. |
| Intermediate performance | Level 2 | 3 - 4 marks | Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility. |
| High performance | Level 3 | 5 - 6 marks | Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision. |

Heroes

| Question Number | |
|--------------------|--|
| *12 | <p>Explain the importance of reputation in the novel.</p> <p>In your answer you must consider:</p> <ul style="list-style-type: none"> • Francis' reputation • how Larry Lasalle gains a good reputation • why some reputations are false. <p>You may include other ideas of your own.</p> <p>Use evidence to support your answer.</p> |
| (46 marks) | |
| Indicative content | |
| | <p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>What is valid for AO1 may also be equally valid for AO4. (AO1) Candidates' responses may include:</p> <ul style="list-style-type: none"> • before the war Francis had a reputation for being shy, reserved and lacking confidence • with the help of Larry LaSalle, he earns a reputation for being a good table tennis player which improves his self confidence and self image • after the War, Francis has a reputation as a war hero and as a holder of a Silver Star, although he likes to hide this; there is irony in that his reputation as a war hero is built on his intention to commit suicide by jumping on a grenade • Larry LaSalle's reputation when he opens the Wreck Centre • LaSalle's reputation as a war hero • what Nicole thinks of Francis. <p>What is valid for AO4 may also be equally valid for AO1. (AO4) Candidates' responses may include:</p> <ul style="list-style-type: none"> • after the War, Francis has a reputation as a war hero and as a holder of a Silver Star, there is irony in that his reputation as a war hero is built on his intention to commit suicide by jumping on a grenade • Larry LaSalle's reputation when he opens the Wreck Centre is based on being likened to a film star of the 1940s 'Fred Astaire'- athletic, attractive and glamorous • LaSalle's reputation as a war hero when he returns in glory to Frenchtown • his high reputation in Nicole and Francis' eyes is destroyed by his actions |

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| | | <p>which show him to be the very opposite of a hero</p> <ul style="list-style-type: none"> veterans return to Frenchtown with high reputations, but like Francis they are suffering and reputations for being war heroes are based upon what society wishes to see. <p>Reward any other valid points for either AO.</p> |
| Band | Mark | AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations. |
| 0 | 0 | No rewardable material. |
| 1 | 1-4 | <ul style="list-style-type: none"> Candidate makes basic responses to text with limited textual reference. Selection of textual detail shows basic understanding of theme/ideas. |
| 2 | 5-7 | <ul style="list-style-type: none"> Candidate makes limited responses to text with textual reference which is sometimes appropriate. Selection and comment on textual detail show limited understanding of theme/ideas. |
| 3 | 8-10 | <ul style="list-style-type: none"> Candidate makes some responses to text supported by textual reference which is occasionally appropriate. Selection and evaluation of textual detail show some understanding of theme/ideas. |
| 4 | 11-13 | <ul style="list-style-type: none"> Candidate makes mostly sound responses to text mostly supported by textual reference which is often appropriate. Selection and evaluation of textual detail show generally sound understanding of theme/ideas. |
| 5 | 14-16 | <ul style="list-style-type: none"> Candidate makes sound responses to text supported by relevant textual reference. Selection and evaluation of textual detail show sound understanding of theme/ideas. |

| Band | Mark | AO4: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times. |
|-------------|--------------|---|
| 0 | 0 | No rewardable material. |
| 1 | 1-5 | <ul style="list-style-type: none"> • Candidate reference to context is basic and unsupported. • Explanation of importance of theme/idea shows little understanding. <p>*Sentences show basic attempt to structure and control expression and meaning with basic control of a range of punctuation devices. Basic accuracy in spelling hinders meaning.</p> |
| 2 | 6-10 | <ul style="list-style-type: none"> • Candidate reference to context is limited and seldom supported by relevant textual reference. • Explanation of importance of theme/idea shows limited understanding. <p>*Sentences show limited attempt to structure and control expression and meaning with limited control of a range of punctuation devices. Limited accuracy in spelling may hinder meaning.</p> |
| 3 | 11-15 | <ul style="list-style-type: none"> • Candidate makes some reference to context occasionally supported by relevant textual reference. • Explanation of importance of theme/idea in the extract shows occasional understanding. <p>*Sentences show some attempt to structure and control expression and meaning with some control of a range of punctuation devices. Spelling sometimes accurate with meaning hindered on occasion.</p> |
| 4 | 16-20 | <ul style="list-style-type: none"> • Candidate makes mostly sound reference to context mostly supported by relevant textual reference. • Explanation of importance of theme/idea shows generally sound understanding. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p> |
| 5 | 21-24 | <ul style="list-style-type: none"> • Candidate makes sound reference to context supported by relevant textual reference. • Explanation of importance of theme/idea shows sound understanding. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p> |

Spelling, Punctuation and Grammar

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|--------------------------|---------|-------------|--|
| | | 0 marks | Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question. |
| Threshold performance | Level 1 | 1 - 2 marks | Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately. |
| Intermediate performance | Level 2 | 3 - 4 marks | Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility. |
| High performance | Level 3 | 5 - 6 marks | Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision. |

Of Mice and Men

| Question Number | |
|-----------------|---|
| *13 | <p>In what ways is George an important character in the novel?</p> <p>In your answer you must consider:</p> <ul style="list-style-type: none"> • what George says and does • how George is affected by his relationship with Lennie • how George’s relationships with other characters affect him. <p>You may include other ideas of your own.</p> <p>Use evidence to support your answer.</p> |
| | (46 marks) |
| | Indicative content |
| | <p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>What is valid for AO1 may also be equally valid for AO4. (AO1) Candidates’ responses may include:</p> <ul style="list-style-type: none"> • George is a hard worker • is reliable • is in some ways solitary, e.g. playing solitaire • he plans ahead, e.g. telling Lennie how to behave, what to do and where to hide • has standards by which he lives his life • he challenges Curley’s wife • he is cautious in what he says about Lennie to others <p>What is valid for AO4 may also be equally valid for AO1. (AO4) References to context may include:</p> <ul style="list-style-type: none"> • George is a dreamer and without him Lennie and Candy would not have hope • George is a father-figure to Lennie • he promised Lennie’s Aunt Clara he would take care of him • he protects and guides Lennie • he is friendly to others, like Slim • he allows Candy’s offer of money to encourage his dream of owning their own land • he confides in Slim and tells him about how he used to play tricks on Lennie • he shows his ultimate care for Lennie when he shoots him at the end • the two men have a dream which is representative of the American |

| | <p>Dream</p> <ul style="list-style-type: none"> • their relationship is considered unusual by the other men on the ranch because of the solitary lifestyle of the itinerant farm worker during The Great Depression. <p>Reward any other valid points for either AO.</p> | |
|-------------|--|---|
| Band | Mark | AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations. |
| 0 | 0 | No rewardable material. |
| 1 | 1-4 | <ul style="list-style-type: none"> • Candidate makes mostly sound responses to text mostly supported by textual reference which is often appropriate. • Selection and evaluation of textual detail show generally sound understanding of theme/ideas. |
| 2 | 5-7 | <ul style="list-style-type: none"> • Candidate makes sound responses to text supported by relevant textual reference. • Selection and evaluation of textual detail show sound understanding of theme/ideas. |
| 3 | 8-10 | <ul style="list-style-type: none"> • Candidate makes sustained responses to text supported by relevant textual reference. • Selection and evaluation of textual detail show thorough understanding of theme/ideas. |
| 4 | 11-13 | <ul style="list-style-type: none"> • Candidate makes pertinent responses to text supported by relevant textual reference. • Selection and evaluation of textual detail show assured understanding of theme/ideas. |
| 5 | 14-16 | <ul style="list-style-type: none"> • Candidate makes convincing responses to text supported by sustained relevant textual reference. • Selection and evaluation of textual detail show perceptive understanding of theme/ideas. |

| Band | Mark | AO4: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times. |
|-------------|--------------|---|
| 0 | 0 | No rewardable material. |
| 1 | 1-5 | <ul style="list-style-type: none"> • Candidate reference to context is basic and unsupported. • Explanation of importance of theme/idea shows little understanding. <p>*Sentences show basic attempt to structure and control expression and meaning with basic control of a range of punctuation devices. Basic accuracy in spelling hinders meaning.</p> |
| 2 | 6-10 | <ul style="list-style-type: none"> • Candidate reference to context is limited and seldom supported by relevant textual reference. • Explanation of importance of theme/idea shows limited understanding. <p>*Sentences show limited attempt to structure and control expression and meaning with limited control of a range of punctuation devices. Limited accuracy in spelling may hinder meaning.</p> |
| 3 | 11-15 | <ul style="list-style-type: none"> • Candidate makes some reference to context occasionally supported by relevant textual reference. • Explanation of importance of theme/idea in the extract shows occasional understanding. <p>*Sentences show some attempt to structure and control expression and meaning with some control of a range of punctuation devices. Spelling sometimes accurate with meaning hindered on occasion.</p> |
| 4 | 16-20 | <ul style="list-style-type: none"> • Candidate makes mostly sound reference to context mostly supported by relevant textual reference. • Explanation of importance of theme/idea shows generally sound understanding. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p> |
| 5 | 21-24 | <ul style="list-style-type: none"> • Candidate makes sound reference to context supported by relevant textual reference. • Explanation of importance of theme/idea shows sound understanding. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p> |

Spelling, Punctuation and Grammar

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|--------------------------|---------|-------------|--|
| | | 0 marks | Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question. |
| Threshold performance | Level 1 | 1 - 2 marks | Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately. |
| Intermediate performance | Level 2 | 3 - 4 marks | Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility. |
| High performance | Level 3 | 5 - 6 marks | Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision. |

Of Mice and Men

| Question Number | |
|-----------------|---|
| *14 | <p>In what ways are animals important in the novel? In your answer you must consider:</p> <ul style="list-style-type: none"> • what happens to animals in the novel, such as Candy’s dog • how Lennie is linked to animals • why links between the animals and key events in the novel are important. <p>You may include other ideas of your own. Use evidence to support your answer.</p> |
| | (46 marks) |
| | Indicative content |
| | <p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>What is valid for AO1 may also be equally valid for AO4. (AO1) Candidates’ responses may include:</p> <ul style="list-style-type: none"> • Lennie and the mice • Lennie’s obsession with rabbits • Candy’s dog is shot by Carlson, which Candy regrets afterwards • Lennie’s puppy and its death in the barn • the gigantic rabbit that springs out of Lennie’s mind in the final section as is conscience. <p>What is valid for AO4 may also be equally valid for AO1. (AO4) References to context may include:</p> <ul style="list-style-type: none"> • Lennie compared with animals, descriptive features liken him to a bear, a horse, a lamb • Lennie’s love for mice and rabbits • what Lennie threatens to do to cats who may attack the rabbits on their ranch • various references to animals in descriptions of events, e.g. ‘flopping like a fish’ • the killing of Lennie by George is paralleled to the killing of Candy’s dog by Carlson (Candy says ‘I ought to of shot that dog myself’) • the link to the American Dream through the title ‘Of Mice and Men’ with plans often going awry • the American Dream to have a ‘little place’ and to have rabbits • Lennie’s strength compared to a bear and Lennie’s fate if he did not have George to care for him. |

| Band | Mark | AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations. |
|-------------|--------------|---|
| 0 | 0 | No rewardable material. |
| 1 | 1-4 | <ul style="list-style-type: none"> • Candidate makes basic responses to text with limited textual reference. • Selection of textual detail shows basic understanding of theme/ideas. |
| 2 | 5-7 | <ul style="list-style-type: none"> • Candidate makes limited responses to text with textual reference which is sometimes appropriate. • Selection and comment on textual detail show limited understanding of theme/ideas. |
| 3 | 8-10 | <ul style="list-style-type: none"> • Candidate makes some responses to text supported by textual reference which is occasionally appropriate. • Selection and evaluation of textual detail show some understanding of theme/ideas. |
| 4 | 11-13 | <ul style="list-style-type: none"> • Candidate makes mostly sound responses to text mostly supported by textual reference which is often appropriate. • Selection and evaluation of textual detail show generally sound understanding of theme/ideas. |
| 5 | 14-16 | <ul style="list-style-type: none"> • Candidate makes sound responses to text supported by relevant textual reference. • Selection and evaluation of textual detail show sound understanding of theme/ideas. |

| Band | Mark | AO4: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times. |
|-------------|--------------|---|
| 0 | 0 | No rewardable material. |
| 1 | 1-5 | <ul style="list-style-type: none"> • Candidate reference to context is basic and unsupported. • Explanation of importance of theme/idea shows little understanding. <p>*Sentences show basic attempt to structure and control expression and meaning with basic control of a range of punctuation devices. Basic accuracy in spelling hinders meaning.</p> |
| 2 | 6-10 | <ul style="list-style-type: none"> • Candidate reference to context is limited and seldom supported by relevant textual reference. • Explanation of importance of theme/idea shows limited understanding. <p>*Sentences show limited attempt to structure and control expression and meaning with limited control of a range of punctuation devices. Limited accuracy in spelling may hinder meaning.</p> |
| 3 | 11-15 | <ul style="list-style-type: none"> • Candidate makes some reference to context occasionally supported by relevant textual reference. • Explanation of importance of theme/idea in the extract shows occasional understanding. <p>*Sentences show some attempt to structure and control expression and meaning with some control of a range of punctuation devices. Spelling sometimes accurate with meaning hindered on occasion.</p> |
| 4 | 16-20 | <ul style="list-style-type: none"> • Candidate makes mostly sound reference to context mostly supported by relevant textual reference. • Explanation of importance of theme/idea shows generally sound understanding. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p> |
| 5 | 21-24 | <ul style="list-style-type: none"> • Candidate makes sound reference to context supported by relevant textual reference. • Explanation of importance of theme/idea shows sound understanding. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p> |

Spelling, Punctuation and Grammar

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|--------------------------|---------|-------------|--|
| | | 0 marks | Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question. |
| Threshold performance | Level 1 | 1 - 2 marks | Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately. |
| Intermediate performance | Level 2 | 3 - 4 marks | Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility. |
| High performance | Level 3 | 5 - 6 marks | Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision. |

Rani and Sukh

| Question Number | |
|-----------------|---|
| 15 | <p>In what ways is Kulwant Sandhu an important character in the novel? In your answer you must consider:</p> <ul style="list-style-type: none"> • what Kulwant says and does • how the relationship between Kulwant and Billah goes wrong • how Rani and Sukh are affected by Kulwant. <p>You may include other ideas of your own. Use evidence to support your answer.</p> |
| | (46 marks) |
| | Indicative content |
| | <p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>What is valid for AO1 may also be equally valid for AO4. (AO1) Candidates' responses may include:</p> <ul style="list-style-type: none"> • she falls in love with Billah • she discovers she is pregnant • she seeks advice from Nimmo • she talks to Nimmo, who warns her • she is advised to go away and hide with Billah • when she finds out what happens to Billah, killed by her family, she commits suicide. <p>What is valid for AO4 may also be equally valid for AO1. (AO4) References to context may include:</p> <ul style="list-style-type: none"> • the 1960s Punjab section tells the story of Billah Bains and Kulwant Sandhu • the love between Billah and Kulwant results in their tragic deaths • the events in the Punjab have a profound effect on the relationship between the Bains and Sandhus • Kulwant and Billah's relationship mirrors Rani and Sukh's; Divy takes family honour to extremes when he realises that Rani is in love with Sukh, possibly made worse by the events that occurred in the families' past history • although there are differences in how the Bains and Sandhus have adapted to life in a Western culture, the Punjabi background still affects Rani and Sukh. <p>Reward any other valid points for either AO.</p> |

| Band | Mark | AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations. |
|-------------|--------------|---|
| 0 | 0 | No rewardable material. |
| 1 | 1-4 | <ul style="list-style-type: none"> • Candidate makes basic responses to text with limited textual reference. • Selection of textual detail shows basic understanding of theme/ideas. |
| 2 | 5-7 | <ul style="list-style-type: none"> • Candidate makes limited responses to text with textual reference which is sometimes appropriate. • Selection and comment on textual detail show limited understanding of theme/ideas. |
| 3 | 8-10 | <ul style="list-style-type: none"> • Candidate makes some responses to text supported by textual reference which is occasionally appropriate. • Selection and evaluation of textual detail show some understanding of theme/ideas. |
| 4 | 11-13 | <ul style="list-style-type: none"> • Candidate makes mostly sound responses to text mostly supported by textual reference which is often appropriate. • Selection and evaluation of textual detail show generally sound understanding of theme/ideas. |
| 5 | 14-16 | <ul style="list-style-type: none"> • Candidate makes sound responses to text supported by relevant textual reference. • Selection and evaluation of textual detail show sound understanding of theme/ideas. |

| Band | Mark | AO4: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times. |
|-------------|--------------|--|
| 0 | 0 | No rewardable material. |
| 1 | 1-5 | <ul style="list-style-type: none"> • Candidate reference to context is basic and unsupported. • Explanation of importance of theme/idea shows little understanding. <p>Sentences show basic attempt to structure and control expression and meaning with basic control of a range of punctuation devices. Basic accuracy in spelling hinders meaning.</p> |
| 2 | 6-10 | <ul style="list-style-type: none"> • Candidate reference to context is limited and seldom supported by relevant textual reference. • Explanation of importance of theme/idea shows limited understanding. <p>Sentences show limited attempt to structure and control expression and meaning with limited control of a range of punctuation devices. Limited accuracy in spelling may hinder meaning.</p> |
| 3 | 11-15 | <ul style="list-style-type: none"> • Candidate makes some reference to context occasionally supported by relevant textual reference. • Explanation of importance of theme/idea in the extract shows occasional understanding. <p>Sentences show some attempt to structure and control expression and meaning with some control of a range of punctuation devices. Spelling sometimes accurate with meaning hindered on occasion.</p> |
| 4 | 16-20 | <ul style="list-style-type: none"> • Candidate makes mostly sound reference to context mostly supported by relevant textual reference. • Explanation of importance of theme/idea shows generally sound understanding. <p>Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p> |
| 5 | 21-24 | <ul style="list-style-type: none"> • Candidate makes sound reference to context supported by relevant textual reference. • Explanation of importance of theme/idea shows sound understanding. <p>Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p> |

Spelling, Punctuation and Grammar

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|--------------------------|---------|-------------|--|
| | | 0 marks | Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question. |
| Threshold performance | Level 1 | 1 - 2 marks | Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately. |
| Intermediate performance | Level 2 | 3 - 4 marks | Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility. |
| High performance | Level 3 | 5 - 6 marks | Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision. |

Rani and Sukh

| Question Number | |
|-------------------|---|
| <p>*16</p> | <p>In what ways is the theme of tragedy important in the novel?</p> <p>In your answer, you must consider:</p> <ul style="list-style-type: none"> • what happens to Rani and Sukh • why the events in the Punjab in the 1960s are important • why the links between the generations are important. <p>You may include other ideas of your own.</p> <p>Use evidence to support your answer.</p> |
| | <p>(46 marks)</p> |
| | <p>Indicative content</p> |
| | <p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>What is valid for AO1 may also be equally valid for AO4. (AO1) Candidates' responses may include:</p> <ul style="list-style-type: none"> • Rani and Sukh fall in love; their illicit affair mirrors the affair of Kulwant and Billah • they try to keep their love a secret, but they confide in Sukh's sister who helps their affair as they meet at her flat. Rani becomes pregnant • on finding out the family history from Parvy, Rani refuses to see Sukh, but when they do meet up again, the lovers confide in Sukh's father who promises to support them and try to reconcile the two families; Divy discovers the relationship; Rani is imprisoned and beaten; this leads to Divy taking revenge and stabbing Sukh. The novel ends with Rani having the baby and going to New York. <p>What is valid for AO4 may also be equally valid for AO1. (AO4) References to context may include:</p> <ul style="list-style-type: none"> • the tragedy of Kulwant Sandhu and Billah Bains • <i>izzat</i> is viewed differently by the generations and the two families; it impacts more severely on females. The younger generation of the Sandhus are more intense than the older and the Bains are less intense than the Sandhus e.g. how Rani is locked in her room • despite the tragedy, Rani seeks a new life in America with Parvy, unlike Kulwant who took her own life • the tragedy of Rani and Sukh is the result of a long-standing feud between two families that began over family honour. Thirty years earlier, in Punjab, during the 1960s, Billah Bains and Kulwant Sandhu |

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| | | <p>fell in love. Kulwant becomes pregnant and tragically dies by taking her life shortly after the honour killing of Billah. The tale of hatred between these two families is carried into adulthood and is passed on to their children, although Rani did not know of the story. In 1990s, Leicester, the traditional views of family honour are strictly upheld by the Sandhus, although the Bains have adapted to a more liberal and westernised way of life</p> <ul style="list-style-type: none"> the family feud is intensified through the rivalry of their business ventures. <p>Reward any other valid points for either AO.</p> |
| Band | Mark | AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations. |
| 0 | 0 | No rewardable material. |
| 1 | 1-4 | <ul style="list-style-type: none"> Candidate makes basic responses to text with limited textual reference. Selection of textual detail shows basic understanding of theme/ideas. |
| 2 | 5-7 | <ul style="list-style-type: none"> Candidate makes limited responses to text with textual reference which is sometimes appropriate. Selection and comment on textual detail show limited understanding of theme/ideas. |
| 3 | 8-10 | <ul style="list-style-type: none"> Candidate makes some responses to text supported by textual reference which is occasionally appropriate. Selection and evaluation of textual detail show some understanding of theme/ideas. |
| 4 | 11-13 | <ul style="list-style-type: none"> Candidate makes mostly sound responses to text mostly supported by textual reference which is often appropriate. Selection and evaluation of textual detail show generally sound understanding of theme/ideas. |
| 5 | 14-16 | <ul style="list-style-type: none"> Candidate makes sound responses to text supported by relevant textual reference. Selection and evaluation of textual detail show sound understanding of theme/ideas. |

| Band | Mark | AO4: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times. |
|-------------|--------------|---|
| 0 | 0 | No rewardable material. |
| 1 | 1-5 | <ul style="list-style-type: none"> • Candidate reference to context is basic and unsupported. • Explanation of importance of theme/idea shows little understanding. <p>*Sentences show basic attempt to structure and control expression and meaning with basic control of a range of punctuation devices. Basic accuracy in spelling hinders meaning.</p> |
| 2 | 6-10 | <ul style="list-style-type: none"> • Candidate reference to context is limited and seldom supported by relevant textual reference. • Explanation of importance of theme/idea shows limited understanding. <p>*Sentences show limited attempt to structure and control expression and meaning with limited control of a range of punctuation devices. Limited accuracy in spelling may hinder meaning.</p> |
| 3 | 11-15 | <ul style="list-style-type: none"> • Candidate makes some reference to context occasionally supported by relevant textual reference. • Explanation of importance of theme/idea in the extract shows occasional understanding. <p>*Sentences show some attempt to structure and control expression and meaning with some control of a range of punctuation devices. Spelling sometimes accurate with meaning hindered on occasion.</p> |
| 4 | 16-20 | <ul style="list-style-type: none"> • Candidate makes mostly sound reference to context mostly supported by relevant textual reference. • Explanation of importance of theme/idea shows generally sound understanding. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p> |
| 5 | 21-24 | <ul style="list-style-type: none"> • Candidate makes sound reference to context supported by relevant textual reference. • Explanation of importance of theme/idea shows sound understanding. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p> |

Spelling, Punctuation and Grammar

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|--------------------------|---------|-------------|--|
| | | 0 marks | Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question. |
| Threshold performance | Level 1 | 1 - 2 marks | Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately. |
| Intermediate performance | Level 2 | 3 - 4 marks | Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility. |
| High performance | Level 3 | 5 - 6 marks | Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision. |

Riding the Black Cockatoo

| Question Number | |
|-----------------|---|
| *17 | <p>In what ways is Fiona important in the text?</p> <p>In your answer you must consider:</p> <ul style="list-style-type: none"> • what Fiona says and does • why Fiona’s actions are important • how John is affected by Fiona. <p>You may include other ideas of your own.</p> <p>Use evidence to support your answer.</p> |
| | (46 marks) |
| | Indicative content |
| | <p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>What is valid for AO1 may also be equally valid for AO4. (AO1) Candidates’ responses may include:</p> <ul style="list-style-type: none"> • Fiona is a speaker at the Writers’ Festival (Ch 6); she speaks about her childhood and introduces Auntie Alyson; at the festival, a number of items are displayed – including the ‘feather headdress’ • Fiona is a writer and uses the same publishing house as John • John makes contact after getting Fiona’s number off his editor • John contacts Fiona as he needs the headdress for Mary’s repatriation • after listening to John’s story, Fiona agrees to allow John to have the headdress • John’s daughter befriends Fiona’s daughter. <p>What is valid for AO4 may also be equally valid for AO1. (AO4) References to context may include:</p> <ul style="list-style-type: none"> • John contacts Fiona as he needs the headdress for Mary’s repatriation; this headdress is significant in the ceremony. Fiona is a link for John with Aborigine ceremonial customs and beliefs including the use of totems and the significance of the Black Cockatoo feathers • His relationship with Fiona makes him challenge his stereotypical thinking about Aborigines and helps his steps to reconciliation; his visit to her house in Brisbane makes him aware of the importance of the repatriation of ancestral remains. <p>Reward any other valid points for either AO.</p> |

| Band | Mark | AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations. |
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| 0 | 0 | No rewardable material. |
| 1 | 1-4 | <ul style="list-style-type: none"> • Candidate makes basic responses to text with limited textual reference. • Selection of textual detail shows basic understanding of theme/ideas. |
| 2 | 5-7 | <ul style="list-style-type: none"> • Candidate makes limited responses to text with textual reference which is sometimes appropriate. • Selection and comment on textual detail show limited understanding of theme/ideas. |
| 3 | 8-10 | <ul style="list-style-type: none"> • Candidate makes some responses to text supported by textual reference which is occasionally appropriate. • Selection and evaluation of textual detail show some understanding of theme/ideas. |
| 4 | 11-13 | <ul style="list-style-type: none"> • Candidate makes mostly sound responses to text mostly supported by textual reference which is often appropriate. • Selection and evaluation of textual detail show generally sound understanding of theme/ideas. |
| 5 | 14-16 | <ul style="list-style-type: none"> • Candidate makes sound responses to text supported by relevant textual reference. • Selection and evaluation of textual detail show sound understanding of theme/ideas. |

| Band | Mark | AO4: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times. |
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| 0 | 0 | No rewardable material. |
| 1 | 1-5 | <ul style="list-style-type: none"> • Candidate reference to context is basic and unsupported. • Explanation of importance of theme/idea shows little understanding. <p>*Sentences show basic attempt to structure and control expression and meaning with basic control of a range of punctuation devices. Basic accuracy in spelling hinders meaning.</p> |
| 2 | 6-10 | <ul style="list-style-type: none"> • Candidate reference to context is limited and seldom supported by relevant textual reference. • Explanation of importance of theme/idea shows limited understanding. <p>*Sentences show limited attempt to structure and control expression and meaning with limited control of a range of punctuation devices. Limited accuracy in spelling may hinder meaning.</p> |
| 3 | 11-15 | <ul style="list-style-type: none"> • Candidate makes some reference to context occasionally supported by relevant textual reference. • Explanation of importance of theme/idea in the extract shows occasional understanding. <p>*Sentences show some attempt to structure and control expression and meaning with some control of a range of punctuation devices. Spelling sometimes accurate with meaning hindered on occasion.</p> |
| 4 | 16-20 | <ul style="list-style-type: none"> • Candidate makes mostly sound reference to context mostly supported by relevant textual reference. • Explanation of importance of theme/idea shows generally sound understanding. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate, any errors do not hinder meaning.</p> |
| 5 | 21-24 | <ul style="list-style-type: none"> • Candidate makes sound reference to context supported by relevant textual reference. • Explanation of importance of theme/idea shows sound understanding. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p> |

Spelling, Punctuation and Grammar

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|--------------------------|---------|-------------|--|
| | | 0 marks | Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question. |
| Threshold performance | Level 1 | 1 - 2 marks | Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately. |
| Intermediate performance | Level 2 | 3 - 4 marks | Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility. |
| High performance | Level 3 | 5 - 6 marks | Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision. |

Riding the Black Cockatoo

| Question Number | |
|-----------------|---|
| *18 | <p>In what ways are attitudes important in the text?</p> <p>In your answer you must consider:</p> <ul style="list-style-type: none"> • John’s attitudes at the start of the story • how John’s attitudes change • how John changes the attitudes of others. <p>You may include other ideas of your own.</p> <p>Use evidence to support your answer.</p> |
| | (46 marks) |
| | Indicative content |
| | <p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>What is valid for AO1 may also be equally valid for AO4.</p> <p>(AO1) Candidates’ responses may include:</p> <ul style="list-style-type: none"> • John reveals his stereotypical attitudes and thinking: Chapter 1 ‘I cringe at how monstrously offensive such stereotypes are’ • John, although he thinks he is liberal in his attitudes, discovers he is racist and prejudiced • his attitudes to Mary, the skull, reveal this unrealised prejudice • how attitudes about the Aborigines were embedded through television programmes such as <i>Skippy</i> (Ch 3) • John’s father’s views of and attitude towards Aborigines are more extreme than John’s, but have similarities. <p>What is valid for AO4 may also be equally valid for AO1.</p> <p>(AO4) References to context may include:</p> <ul style="list-style-type: none"> • there are various events that cause a change in John’s attitude, e.g. John’s surprise that Fiona’s house is ‘neat’ and her family life is ‘normal’ (Ch 8) • John’s attitudes are challenged. He gains a true picture and understanding of the Aboriginal culture; he realised he was ignorant about the Aborigines’ culture, traditions and beliefs; for example, he did not understand the significance of the image of an Aborigine on the two-dollar coin, an object he carries every day in his pocket • John’s appreciation of Aboriginal culture takes him on a spiritual journey where he replaces medication with spiritual healing • he emerges with a greater insight and a profound sense of connection |

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| | | <p>to the indigenous people by overcoming his previous stereotypical thinking</p> <ul style="list-style-type: none"> • John's father's attitude is challenged and changed radically after the ceremony • representation of Aborigines in the media; newspaper reports with disappointing headlines and stereotypical images (Ch 13). <p>Reward any other valid points for either AO.</p> |
| Band | Mark | AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations. |
| 0 | 0 | No rewardable material. |
| 1 | 1-4 | <ul style="list-style-type: none"> • Candidate makes basic responses to text with limited textual reference. • Selection of textual detail shows basic understanding of theme/ideas. |
| 2 | 5-7 | <ul style="list-style-type: none"> • Candidate makes limited responses to text with textual reference which is sometimes appropriate. • Selection and comment on textual detail show limited understanding of theme/ideas. |
| 3 | 8-10 | <ul style="list-style-type: none"> • Candidate makes some responses to text supported by textual reference which is occasionally appropriate. • Selection and evaluation of textual detail show some understanding of theme/ideas. |
| 4 | 11-13 | <ul style="list-style-type: none"> • Candidate makes mostly sound responses to text mostly supported by textual reference which is often appropriate. • Selection and evaluation of textual detail show generally sound understanding of theme/ideas. |
| 5 | 14-16 | <ul style="list-style-type: none"> • Candidate makes sound responses to text supported by relevant textual reference. • Selection and evaluation of textual detail show sound understanding of theme/ideas. |

| Band | Mark | AO4: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times. |
|-------------|--------------|---|
| 0 | 0 | No rewardable material. |
| 1 | 1-5 | <ul style="list-style-type: none"> • Candidate reference to context is basic and unsupported. • Explanation of importance of theme/idea shows little understanding. <p>*Sentences show basic attempt to structure and control expression and meaning with basic control of a range of punctuation devices. Basic accuracy in spelling hinders meaning.</p> |
| 2 | 6-10 | <ul style="list-style-type: none"> • Candidate reference to context is limited and seldom supported by relevant textual reference. • Explanation of importance of theme/idea shows limited understanding. <p>*Sentences show limited attempt to structure and control expression and meaning with limited control of a range of punctuation devices. Limited accuracy in spelling may hinder meaning.</p> |
| 3 | 11-15 | <ul style="list-style-type: none"> • Candidate makes some reference to context occasionally supported by relevant textual reference. • Explanation of importance of theme/idea in the extract shows occasional understanding. <p>*Sentences show some attempt to structure and control expression and meaning with some control of a range of punctuation devices. Spelling sometimes accurate with meaning hindered on occasion.</p> |
| 4 | 16-20 | <ul style="list-style-type: none"> • Candidate makes mostly sound reference to context mostly supported by relevant textual reference. • Explanation of importance of theme/idea shows generally sound understanding. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p> |
| 5 | 21-24 | <ul style="list-style-type: none"> • Candidate makes sound reference to context supported by relevant textual reference. • Explanation of importance of theme/idea shows sound understanding. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p> |

Spelling, Punctuation and Grammar

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|--------------------------|---------|-------------|--|
| | | 0 marks | Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question. |
| Threshold performance | Level 1 | 1 - 2 marks | Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately. |
| Intermediate performance | Level 2 | 3 - 4 marks | Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility. |
| High performance | Level 3 | 5 - 6 marks | Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision. |

To Kill a Mockingbird

| Question Number | |
|-----------------|---|
| *19 | <p>In what ways are the Ewells important in the novel?</p> <p>In your answer you must consider:</p> <ul style="list-style-type: none"> • Mayella Ewell’s relationship with Tom Robinson • how the Ewells are involved in the trial of Tom Robinson • why Bob Ewell tries to gain revenge on Atticus. <p>You may include other ideas of your own.</p> <p>Use evidence to support your answer.</p> <p style="text-align: right;">(46 marks)</p> |
| | Indicative content |
| | <p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (A04).</p> <p>What is valid for AO1 may also be equally valid for AO4. (AO1) Candidates’ responses may include:</p> <ul style="list-style-type: none"> • Mayella asks Tom to break up a chiffarobe; Tom helps her and she makes a pass at him • after her father discovers what she has done, and how she has broken the social taboo of a white woman with a black man, Tom is accused of raping her. <p>What is valid for AO4 may also be equally valid for AO1. (A04) References to context may include:</p> <ul style="list-style-type: none"> • during the trial, the prejudices of the white community against the blacks is revealed, even though the evidence clearly shows that Tom is innocent and Mayella’s injuries were most likely inflicted by her father • Atticus shows Bob Ewell to be a liar during the cross-examination, but the only difference this makes to the verdict is that it takes them longer to find Tom guilty • Bob Ewell swears revenge on Atticus and his family, which leads to the attack on Scout and Jem • Bob Ewell is the father of eight children including Burris and Mayella, and represents ‘White Trash’; his son, Burris, is out of control at school (Chapter 3); Mayella is unhappy and abused • Ewell is a jobless, heavy drinker, foul-mouthed, hateful, racist, breaks |

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| | | <p>the law by hunting and trapping 'out of season'</p> <ul style="list-style-type: none"> • Bob Ewell dies at the end of the novel. <p>Reward any other valid points for either AO.</p> |
| Band | Mark | AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations. |
| 0 | 0 | No rewardable material. |
| 1 | 1-4 | <ul style="list-style-type: none"> • Candidate makes basic responses to text with limited textual reference. • Selection of textual detail shows basic understanding of theme/ideas. |
| 2 | 5-7 | <ul style="list-style-type: none"> • Candidate makes limited responses to text with textual reference which is sometimes appropriate. • Selection and comment on textual detail show limited understanding of theme/ideas. |
| 3 | 8-10 | <ul style="list-style-type: none"> • Candidate makes some responses to text supported by textual reference which is occasionally appropriate. • Selection and evaluation of textual detail show some understanding of theme/ideas. |
| 4 | 11-13 | <ul style="list-style-type: none"> • Candidate makes mostly sound responses to text mostly supported by textual reference which is often appropriate. • Selection and evaluation of textual detail show generally sound understanding of theme/ideas. |
| 5 | 14-16 | <ul style="list-style-type: none"> • Candidate makes sound responses to text supported by relevant textual reference. • Selection and evaluation of textual detail show sound understanding of theme/ideas. |

| Band | Mark | AO4: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times. |
|-------------|--------------|---|
| 0 | 0 | No rewardable material. |
| 1 | 1-5 | <ul style="list-style-type: none"> • Candidate reference to context is basic and unsupported. • Explanation of importance of theme/idea shows little understanding. <p>*Sentences show basic attempt to structure and control expression and meaning with basic control of a range of punctuation devices. Basic accuracy in spelling hinders meaning.</p> |
| 2 | 6-10 | <ul style="list-style-type: none"> • Candidate reference to context is limited and seldom supported by relevant textual reference. • Explanation of importance of theme/idea shows limited understanding. <p>*Sentences show limited attempt to structure and control expression and meaning with limited control of a range of punctuation devices. Limited accuracy in spelling may hinder meaning.</p> |
| 3 | 11-15 | <ul style="list-style-type: none"> • Candidate makes some reference to context occasionally supported by relevant textual reference. • Explanation of importance of theme/idea in the extract shows occasional understanding. <p>*Sentences show some attempt to structure and control expression and meaning with some control of a range of punctuation devices. Spelling sometimes accurate with meaning hindered on occasion.</p> |
| 4 | 16-20 | <ul style="list-style-type: none"> • Candidate makes mostly sound reference to context mostly supported by relevant textual reference. • Explanation of importance of theme/idea shows generally sound understanding. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p> |
| 5 | 21-24 | <ul style="list-style-type: none"> • Candidate makes sound reference to context supported by relevant textual reference. • Explanation of importance of theme/idea shows sound understanding. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p> |

Spelling, Punctuation and Grammar

| | | | |
|--------------------------|---------|-------------|--|
| | | 0 marks | Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question. |
| Threshold performance | Level 1 | 1 - 2 marks | Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately. |
| Intermediate performance | Level 2 | 3 - 4 marks | Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility. |
| High performance | Level 3 | 5 - 6 marks | Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision. |

To Kill a Mockingbird

| Question Number | |
|-------------------|--|
| <p>*20</p> | <p>Explain the importance of 'mockingbirds' in the novel.</p> <p>In your answer you must consider:</p> <ul style="list-style-type: none"> • what is said about mockingbirds • how some characters may be considered as 'mockingbirds' • how Scout learns from the actions of these 'mockingbirds'. <p>You may include other ideas of your own.</p> <p>Use evidence to support your answer.</p> |
| | <p>(46 marks)</p> |
| | <p>Indicative content</p> |
| | <p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>What is valid for AO1 may also be equally valid for AO4. (AO1) Candidates' responses may include:</p> <ul style="list-style-type: none"> • in Chapter 10 Atticus tells the children how to use their shotguns. He tells them: 'Shoot all the bluejays you want, if you can hit 'em, but remember it is a sin to kill a mockingbird' • Miss Maudie explains that mockingbirds are not destructive; they do not do anything wrong and only make nice music for others to enjoy • the mockingbird sings its song in other parts of the novel, such as when Scout and Jem go the pageant (Ch 28). <p>What is valid for AO4 may also be equally valid for AO1. (AO4) References to context may include:</p> <ul style="list-style-type: none"> • the title of the novel is symbolic, as the 'mockingbirds' can be considered as Boo Radley and Tom Robinson; both show kindness and are innocent victims • Tom and Boo both suffer prejudice– both are wrongly imprisoned: Tom in gaol and Boo within his own home (check gaol on HT) • Scout, in Chapter 30, says that public exposure of Boo would be 'like shootin' a mockingbird' • the treatment of the mockingbird characters is part of Scout learning about life, injustice and racism of the time • the novel reflects society of the time. Maycomb is a microcosm of American society in the southern states during the Great Depression. <p>Reward any other valid points for either AO.</p> |

| Band | Mark | AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations. |
|-------------|--------------|---|
| 0 | 0 | No rewardable material. |
| 1 | 1-4 | <ul style="list-style-type: none"> • Candidate makes basic responses to text with limited textual reference. • Selection of textual detail shows basic understanding of theme/ideas. |
| 2 | 5-7 | <ul style="list-style-type: none"> • Candidate makes limited responses to text with textual reference which is sometimes appropriate. • Selection and comment on textual detail show limited understanding of theme/ideas. |
| 3 | 8-10 | <ul style="list-style-type: none"> • Candidate makes some responses to text supported by textual reference which is occasionally appropriate. • Selection and evaluation of textual detail show some understanding of theme/ideas. |
| 4 | 11-13 | <ul style="list-style-type: none"> • Candidate makes mostly sound responses to text mostly supported by textual reference which is often appropriate. • Selection and evaluation of textual detail show generally sound understanding of theme/ideas. |
| 5 | 14-16 | <ul style="list-style-type: none"> • Candidate makes sound responses to text supported by relevant textual reference. • Selection and evaluation of textual detail show sound understanding of theme/ideas. |

| Band | Mark | AO4: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times. |
|-------------|--------------|---|
| 0 | 0 | No rewardable material. |
| 1 | 1-5 | <ul style="list-style-type: none"> • Candidate reference to context is basic and unsupported. • Explanation of importance of theme/idea shows little understanding. <p>*Sentences show basic attempt to structure and control expression and meaning with basic control of a range of punctuation devices. Basic accuracy in spelling hinders meaning.</p> |
| 2 | 6-10 | <ul style="list-style-type: none"> • Candidate reference to context is limited and seldom supported by relevant textual reference. • Explanation of importance of theme/idea shows limited understanding. <p>*Sentences show limited attempt to structure and control expression and meaning with limited control of a range of punctuation devices. Limited accuracy in spelling may hinder meaning.</p> |
| 3 | 11-15 | <ul style="list-style-type: none"> • Candidate makes some reference to context occasionally supported by relevant textual reference. • Explanation of importance of theme/idea in the extract shows occasional understanding. <p>*Sentences show some attempt to structure and control expression and meaning with some control of a range of punctuation devices. Spelling sometimes accurate with meaning hindered on occasion.</p> |
| 4 | 16-20 | <ul style="list-style-type: none"> • Candidate makes mostly sound reference to context mostly supported by relevant textual reference. • Explanation of importance of theme/idea shows generally sound understanding. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p> |
| 5 | 21-24 | <ul style="list-style-type: none"> • Candidate makes sound reference to context supported by relevant textual reference. • Explanation of importance of theme/idea shows sound understanding. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p> |

Spelling, Punctuation and Grammar

| | | | |
|--------------------------|---------|-------------|--|
| | | 0 marks | Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question. |
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| High performance | Level 3 | 5 - 6 marks | Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision. |

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