

Mark Scheme (Results)

Summer 2014

GCSE English Literature (5ET1H)  
Unit 1: Understanding Prose

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Summer 2014

Publications Code UG038795

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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 Higher Tier question paper.

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

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:

<b>AO1:</b> Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
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<b>AO2:</b> Explain how language, structure and form contribute to a writer's presentation of ideas, themes and settings.
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<b>AO4:</b> 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)	From the extract, what do you discover about the character of Mollie? Use <b>evidence</b> from the extract to support your answer.	
	<b>(8 marks)</b>	
	Indicative content	
	<p><b>Responses may include:</b></p> <ul style="list-style-type: none"> <li>• Mollie is becoming more ‘troublesome’</li> <li>• late for work</li> <li>• lazy, she would ‘run away from work’</li> <li>• faking illness</li> <li>• good appetite</li> <li>• vain: admires her reflection in the water, ‘several bunches of ribbon’</li> <li>• is casual and carefree ‘strolled blithely’</li> <li>• Mollie is ‘flirting her long tail’</li> <li>• she is ‘chewing at a stalk of hay’ – possibly greedy</li> <li>• going against the principles of Animalism: ‘allowing him to stroke your nose’</li> <li>• disloyal to the other animals</li> <li>• lies: ‘He didn’t!’ (exclaims her innocence)</li> <li>• becomes uneasy: ‘prance about and paw the ground’</li> <li>• cannot look Clover in the face and does not give her ‘word of honour’</li> <li>• embarrassed: ‘took to her heels and galloped away’</li> <li>• hides things: ‘hidden under the straw was a pile of lump sugar and several bunches of ribbon’</li> <li>• uncommitted to Animalism: ‘Three days later Mollie disappeared.’</li> <li>• cannot live without human contact: ‘between the shafts of a smart dogcart’.</li> </ul> <p><b>Reward any other valid points.</b></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"> <li>• Generally sound or sound understanding of the character.</li> <li>• Uses relevant evidence from the extract to demonstrate knowledge about the character.</li> </ul>
2	4-5	<ul style="list-style-type: none"> <li>• Thorough understanding of the character.</li> <li>• Uses a good range of evidence from the extract to demonstrate knowledge about the character.</li> </ul>
3	6-8	<ul style="list-style-type: none"> <li>• Perceptive understanding of the character.</li> <li>• Uses a variety of discriminating evidence from the extract to demonstrate knowledge about the character.</li> </ul>

Question Number		
1(b)	<p>Comment on the effect of language used to describe the character of Clover in the extract. Use examples of the writer's language from the extract.</p>	
	<b>(10 marks)</b>	
	Indicative content	
	<p><b>Responses may include:</b></p> <ul style="list-style-type: none"> <li>• Clover is tactful: 'Clover took her aside'</li> <li>• Clover speaks to Mollie in private</li> <li>• the use of the dash shows a careful and thoughtful pause and also her shock and dismay</li> <li>• serious: 'I have something very serious to say'</li> <li>• observant: 'I saw you looking'</li> <li>• careful with her words: 'I was a long way away' and 'I am almost certain' – giving Mollie the opportunity to provide an explanation</li> <li>• asks questions, inviting Mollie to have the opportunity to respond: 'What does that mean, Mollie?'</li> <li>• exclaims: 'Mollie!' to address Mollie sharply and to gain her attention</li> <li>• honourable: believes in eye-contact</li> <li>• gives Mollie an opportunity to redeem herself and is insistent: 'Do you give me your word of (honour)...' (monosyllabic for emphasis)</li> <li>• thoughtful and suspicious: 'turned over the straw with her hoof'</li> <li>• discreet: 'without saying anything to the others'</li> <li>• Clover is proved right: 'Three days later Mollie disappeared.'</li> </ul> <p><b>Reward any other valid points.</b></p>	
<b>Band</b>	<b>Mark</b>	<b>AO2: Explain how language, structure and form contribute to a writer's presentation of ideas, themes and settings.</b>
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Generally sound reference to how the writer achieves effects.</li> <li>• Generally sound understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples from the extract are generally sound and mostly relevant.</li> </ul>
2	3-4	<ul style="list-style-type: none"> <li>• Sound reference to how the writer achieves effects.</li> <li>• Clear understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples from the extract are sound and mostly relevant.</li> </ul>
3	5-6	<ul style="list-style-type: none"> <li>• Sustained reference to how the writer achieves effects.</li> <li>• Thorough understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Sustained use of relevant examples from the extract.</li> </ul>
4	7-8	<ul style="list-style-type: none"> <li>• Pertinent reference to how the writer achieves effects.</li> <li>• Assured understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Assured use of relevant examples from the extract.</li> </ul>
5	9-10	<ul style="list-style-type: none"> <li>• Convincing reference to how the writer achieves effects.</li> <li>• Perceptive understanding of linguistic, grammatical, structural and presentational features of language.</li> </ul>

		<ul style="list-style-type: none"> <li>• Perceptive use of relevant examples from the extract.</li> </ul>
Question Number		
1(c)	Explore the significance of deception the extract. Use <b>evidence</b> from the extract to support your answer.	
	<b>(10 marks)</b>	
	Indicative content	
	<p><b>Candidates will select from a range of material from the extract – these may include:</b></p> <ul style="list-style-type: none"> <li>• Mollie pretends to be ill, suffering from ‘mysterious pains’ but still has a healthy appetite: ‘on every kind of pretext she would run away from work’</li> <li>• Mollie acts as if she is innocent in her manner and behaviour as she ‘strolls blithely’</li> <li>• Clover suggests that Mollie is being deceptive by denying that she has been stroked by humans</li> <li>• Mollie protests her innocence: ‘He didn’t! I wasn’t! It isn’t true!’</li> <li>• she denies being stroked</li> <li>• she is deceptive by going against the principles of Animalism</li> <li>• Mollie’s behaviour (‘prance about and paw the ground’) suggests that she is uneasy or embarrassed by the claims</li> <li>• Mollie will not look Clover in the eye</li> <li>• Mollie secretly hides ‘lump sugar’ and ribbons</li> <li>• Mollie leaves without warning and ‘nothing is known of her whereabouts’, showing how deceptive she is</li> <li>• Clover is deceptive in ‘turning over her straw’ without telling the others.</li> </ul> <p><b>Reward any other valid points.</b></p>	
<b>Band</b>	<b>Mark</b>	<b>AO1 Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Mostly sound reference to context mostly supported by relevant textual reference.</li> <li>• Explanation of significance of theme in the extract shows generally sound understanding.</li> </ul>
2	3-4	<ul style="list-style-type: none"> <li>• Sound reference to context supported by relevant textual reference.</li> <li>• Explanation of significance of theme in the extract shows sound understanding.</li> </ul>
3	5-6	<ul style="list-style-type: none"> <li>• Sustained reference to context supported by relevant textual reference.</li> <li>• Explanation of significance of theme in the extract shows thorough understanding.</li> </ul>
4	7-8	<ul style="list-style-type: none"> <li>• Pertinent reference to context supported by relevant textual reference.</li> <li>• Explanation of significance of theme in the extract shows assured understanding.</li> </ul>
5	9-10	<ul style="list-style-type: none"> <li>• Convincing reference to context supported by sustained relevant textual reference.</li> </ul>

	<ul style="list-style-type: none"> <li>Explanation of significance of theme in the extract shows perceptive understanding.</li> </ul>
Question Number	
1(d)	<p>Explore the significance of deception in <b>one other</b> part of the novel. Use examples of the writer's language to support your answer.</p> <p style="text-align: right;"><b>(12 marks)</b></p>
	Indicative content
	<p><b>Candidates may draw on any relevant part of the novel outside the extract, provided that the focus is on the significance of deception 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).</b></p> <p>The novel presents many incidents that candidates may choose to address the theme of deception.</p> <p><b>Responses may include reference to one of the following parts of the novel OR the candidate's own appropriate choice:</b></p> <ul style="list-style-type: none"> <li>the animals meet secretly before Mr Jones' expulsion</li> <li>the Seven Commandments do not make all animals equal</li> <li>the pigs take the milk, deceiving the other animals</li> <li>Moses' Sugarcandy Mountain could deceive the animals into believing in a blissful future and becoming distracted from the reality on the farm</li> <li>Napoleon takes the puppies</li> <li>Squealer's propaganda, such as when he tells the animals that the pigs have taken the apples and milk for everyone's benefit</li> <li>by deception, Jones tries to recapture the farm</li> <li>'Battle of the Cowshed' – Snowball's campaign and when Napoleon deceives the animals by distorting the truth and turning the others against Snowball</li> <li>Napoleon deceives the others by claiming the windmill plan as his own</li> <li>the animals are led to believe that Snowball is the enemy</li> <li>the Commandments are distorted for the pigs' benefit</li> <li>the pigs live in the farmhouse and trade with humans</li> <li>Napoleon deceives Mr Whympers into thinking the famine is untrue</li> <li>Frederick buys the timber with forged notes</li> <li>Napoleon to use land reserved for retirement for the growing of barley</li> <li>Boxer being taken to the slaughterhouse; he is sold by the pigs</li> <li>the final chapter – the pigs have gradually deceived the animals and have become human-like.</li> </ul>



<b>Band</b>	<b>Mark</b>	<b>AO1 Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b> <b>AO2: Explain how language, structure and form contribute to a writer's presentation of ideas, themes and settings.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Mostly uses relevant examples from the text to demonstrate knowledge about theme/character.</li> <li>• Generally sound understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Generally sound selection of textual detail to support interpretation.</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Consistently uses relevant examples from the text to demonstrate knowledge about theme/character.</li> <li>• Clear understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Sound selection of textual detail to support interpretation.</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Sustained use of relevant examples from the text to demonstrate knowledge about theme/character.</li> <li>• Thorough understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Thorough selection of textual detail to support interpretation.</li> </ul>
<b>4</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Assured use of relevant examples from the text to demonstrate knowledge about theme/character.</li> <li>• Assured understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Pertinent selection of textual detail to support interpretation.</li> </ul>
<b>5</b>	<b>11-12</b>	<ul style="list-style-type: none"> <li>• Perceptive use of relevant examples from the text to demonstrate knowledge about theme/character.</li> <li>• Perceptive understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Convincing selection of textual detail to support interpretation.</li> </ul>

<b>Band</b>	<b>Mark</b>	<b>Spelling, Punctuation and Grammar assessed in part (d).</b>
0	0	<ul style="list-style-type: none"> <li>• 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.</li> </ul>
1	1	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>
2	2	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>
3	3	<p><i>High performance</i></p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>

*Dr Jekyll and Mr Hyde*

Question Number		
2(a)	From the extract, what do you discover about the character of Hyde? Use <b>evidence</b> from the extract to support your answer.	
	<b>(8 marks)</b>	
	Indicative content	
	<p><b>Responses may include:</b></p> <ul style="list-style-type: none"> <li>• Hyde speaks in 'enigmas' or riddles</li> <li>• Lanyon says that what he says is unbelievable: 'no very strong impression of belief'</li> <li>• relentless and determined to show Lanyon the 'effects' of his medicine</li> <li>• Hyde abides by medical 'vows' and the 'seal of the profession'. The use of 'our' suggests that Hyde is a doctor</li> <li>• Hyde suggests that Lanyon is 'most narrow' and thus Hyde is experimental and innovative</li> <li>• Hyde recognises the virtues of 'transcendental' or obscure medicine, whereas Lanyon 'denied its virtue'</li> <li>• Hyde suggests that Lanyon has derided or scorned his superiors</li> <li>• determined to shock Lanyon when he dramatically exclaims: 'behold!'</li> <li>• fearless: 'He put the glass to his lips and drank at one gulp'</li> <li>• suffers pain: 'reeled', 'staggered', 'clutched', 'injected eyes' , 'gasping'</li> <li>• Hyde is transformed: 'seemed to swell', 'his face became suddenly black', 'features seemed to melt and alter'</li> <li>• desperate to show Lanyon his transformation</li> <li>• prepared to shock Lanyon without any thought to the effect</li> <li>• the transformation complete, Henry Jekyll appears to Lanyon.</li> </ul> <p><b>Reward any other valid points.</b></p>	
<b>Band</b>	<b>Mark</b>	<b>AO1 Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of the character.</li> <li>• Uses relevant evidence from the extract to demonstrate knowledge about the character.</li> </ul>
<b>2</b>	<b>4-5</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of the character.</li> <li>• Uses a good range of evidence from the extract to demonstrate knowledge about the character.</li> </ul>
<b>3</b>	<b>6-8</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of the character.</li> <li>• Uses a variety of discriminating evidence from the extract to demonstrate knowledge about the character.</li> </ul>

Question Number	
2(b)	<p>Comment on the effect of the language used to present the character of Lanyon in the extract. Use examples of the writer's language from the extract.</p>
	<b>(10 marks)</b>
	Indicative content
	<p><b>Responses may include:</b></p> <ul style="list-style-type: none"> <li>• Lanyon remains a gentleman, addressing Hyde as 'Sir'</li> <li>• eloquent: Lanyon's language is sophisticated and complex: 'enigmas', 'no very strong impression of belief'</li> <li>• he has to see 'the end'</li> <li>• Hyde accuses Lanyon of being 'narrow' and says he has 'denied the virtue of transcendental medicine'</li> <li>• Lanyon has been sceptical and scornful of his superiors' experiments, when Hyde says he 'derided' them</li> <li>• observant: Lanyon notices a number of simultaneous changes in Hyde</li> <li>• use of strong verbs and the triple 'reeled, staggered, clutched'</li> <li>• the use of the dash to show Lanyon gathering his thoughts, shock and the speed of the transformation: 'a change – he seemed to swell – his face became'</li> <li>• admits to his own 'terror' and alarmed reaction</li> <li>• strong verbs to describe his reaction: 'sprung', 'leaped', 'submerged', 'screamed'</li> <li>• repetition of oath or plea: 'O God!'</li> <li>• exclamations to emphasise the panic and shock</li> <li>• Lanyon uses present participles, 'fainting' and 'groping', to bring the transformation to the present</li> <li>• uses cliché or emphasis: 'I saw what I saw, I heard what I heard'</li> <li>• to emphasise his terror, he uses metaphors: 'my life is shaken to its roots'</li> <li>• literal: the 'deadliest terror'</li> <li>• exaggerates - a sense of hyperbole: 'my days are numbered'</li> <li>• will die still disbelieving what he saw: 'incredulous'.</li> </ul> <p><b>Reward any other valid points.</b></p>

<b>Band</b>	<b>Mark</b>	<b>AO2: Explain how language, structure and form contribute to a writer's presentation of ideas, themes and settings.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Generally sound reference to how the writer achieves effects.</li> <li>• Generally sound understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples from the extract are generally sound and mostly relevant.</li> </ul>
<b>2</b>	<b>3-4</b>	<ul style="list-style-type: none"> <li>• Sound reference to how the writer achieves effects.</li> <li>• Clear understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples from the extract are sound and mostly relevant.</li> </ul>
<b>3</b>	<b>5-6</b>	<ul style="list-style-type: none"> <li>• Sustained reference to how the writer achieves effects.</li> <li>• Thorough understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Sustained use of relevant examples from the extract.</li> </ul>
<b>4</b>	<b>7-8</b>	<ul style="list-style-type: none"> <li>• Pertinent reference to how the writer achieves effects.</li> <li>• Assured understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Assured use of relevant examples from the extract.</li> </ul>
<b>5</b>	<b>9-10</b>	<ul style="list-style-type: none"> <li>• Convincing reference to how the writer achieves effects.</li> <li>• Perceptive understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Perceptive use of relevant examples from the extract.</li> </ul>

Question Number	
2(c)	Explore the significance of terror in this extract. Use <b>evidence</b> from the extract to support your answer.
	<b>(10 marks)</b>
	Indicative content
	<p><b>Responses may include:</b></p> <ul style="list-style-type: none"> <li>• Hyde warns Lanyon 'behold!' as he drinks the potion in 'one gulp'</li> <li>• Lanyon observes how Hyde experiences extreme pain as he 'reeled, staggered, clutched'</li> <li>• Hyde's look of terror: 'staring with injected eyes'</li> <li>• facial features described to show terror: 'gasping with open mouth' and 'face seemed suddenly black'</li> <li>• body changes add to the terror: 'he seemed to swell', features 'seemed to melt'</li> <li>• Lanyon's reactions are sudden: 'sprung' suggests rapid movement; 'leaped back' suggests sudden shock; 'arms raised to shield me' suggests intuitive reaction of self-protection</li> <li>• Lanyon is intelligent and rational yet his mind is 'submerged in terror' which emphasises his terror to the reader</li> <li>• 'O God!' is exclaimed and repeated 'again and again' to emphasise his terror</li> <li>• Lanyon 'screamed': his being of a scientific mind makes this even more terrifying</li> <li>• 'groping' suggests the unpleasant movements which reinforce the terror</li> <li>• 'restored from death' - Lanyon has witnessed something incomprehensible</li> <li>• literally the 'deadliest terror', which Lanyon says will lead to his death through his inability to sleep</li> <li>• Lanyon remains 'incredulous' to the end.</li> </ul> <p><b>Reward any other valid points.</b></p>

<b>Band</b>	<b>Mark</b>	<b>AO1 Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Mostly sound reference to context mostly supported by relevant textual reference.</li> <li>• Explanation of significance of theme in the extract shows generally sound understanding.</li> </ul>
<b>2</b>	<b>3-4</b>	<ul style="list-style-type: none"> <li>• Sound reference to context supported by relevant textual reference.</li> <li>• Explanation of significance of theme in the extract shows sound understanding.</li> </ul>
<b>3</b>	<b>5-6</b>	<ul style="list-style-type: none"> <li>• Sustained reference to context supported by relevant textual reference.</li> <li>• Explanation of significance of theme in the extract shows thorough understanding.</li> </ul>
<b>4</b>	<b>7-8</b>	<ul style="list-style-type: none"> <li>• Pertinent reference to context supported by relevant textual reference.</li> <li>• Explanation of significance of theme in the extract shows assured understanding.</li> </ul>
<b>5</b>	<b>9-10</b>	<ul style="list-style-type: none"> <li>• Convincing reference to context supported by sustained relevant textual reference.</li> <li>• Explanation of significance of theme in the extract shows perceptive understanding.</li> </ul>

Question Number	
2(d)	<p>Explore the significance of terror in <b>one other</b> part of the novel. Use examples of the writer's language to support your answer.</p> <p style="text-align: right;"><b>(12 marks)</b></p>
	Indicative content
	<p><b>Candidates may draw on any relevant part of the novel outside the extract provided that the focus is on the significance of terror 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).</b></p> <p>The novel presents many incidents that candidates may choose to address the theme of terror.</p> <p><b>Responses may include reference to one of the following parts of the novel OR the candidate's own appropriate choice:</b></p> <ul style="list-style-type: none"> <li>• Enfield's account of how he observed Hyde trample over the girl, which was 'hellish to see'</li> <li>• Utterson has a nightmare of Hyde trampling over the child</li> <li>• the murder of Sir Danvers Carew</li> <li>• Utterson and Enfield almost witnessing a transformation in 'Incident at the Window'</li> <li>• Poole's terror of the voice within the cabinet and the sighting of the figure in 'The Last Night'</li> <li>• Dr Lanyon's Narrative: events before or after the given extract</li> <li>• examples of the terror experienced and revealed in Henry Jekyll's Full Statement of the Case, such as the terror experienced by Jekyll when he is transformed into Hyde without taking the potion in Regent's Park.</li> </ul>



<b>Band</b>	<b>Mark</b>	<b>AO1 Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b> <b>AO2: Explain how language, structure and form contribute to a writer's presentation of ideas, themes and settings.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Mostly uses relevant examples from the text to demonstrate knowledge about theme/character.</li> <li>• Generally sound understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Generally sound selection of textual detail to support interpretation.</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Consistently uses relevant examples from the text to demonstrate knowledge about theme/character.</li> <li>• Clear understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Sound selection of textual detail to support interpretation.</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Sustained use of relevant examples from the text to demonstrate knowledge about theme/character.</li> <li>• Thorough understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Thorough selection of textual detail to support interpretation.</li> </ul>
<b>4</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Assured use of relevant examples from the text to demonstrate knowledge about theme/character.</li> <li>• Assured understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Pertinent selection of textual detail to support interpretation.</li> </ul>
<b>5</b>	<b>11-12</b>	<ul style="list-style-type: none"> <li>• Perceptive use of relevant examples from the text to demonstrate knowledge about theme/character.</li> <li>• Perceptive understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Convincing selection of textual detail to support interpretation.</li> </ul>

<b>Band</b>	<b>Mark</b>	<b>Spelling, Punctuation and Grammar assessed in part (d).</b>
0	0	<ul style="list-style-type: none"> <li>• 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.</li> </ul>
1	1	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>
2	2	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>
3	3	<p><i>High performance</i></p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>

**The Hound of the Baskervilles**

Question Number		
3(a)	From the extract, what do you discover about the character of Sir Henry? Use <b>evidence</b> from the extract to support your answer.	
	<b>(8 marks)</b>	
	Indicative content	
	<p><b>Responses may include:</b></p> <ul style="list-style-type: none"> <li>• has the title 'baronet'</li> <li>• spontaneous: 'no plan of campaign'</li> <li>• he is 'most direct' and his abrupt language shows his anger</li> <li>• unpretentious: 'most natural'</li> <li>• abrupt: short sharp questioning: 'What are you doing here, Barrymore?'</li> <li>• Sir Henry is not easily fooled: 'On the second floor?'</li> <li>• authoritative: speaks 'sternly', demonstrating his authority</li> <li>• threatening when he suggests 'it will save you trouble to tell it sooner rather than later'</li> <li>• demanding: exclaims 'Come now!' No lies!'</li> <li>• persistent in his questioning.</li> </ul> <p><b>Reward any other valid points.</b></p>	
<b>Band</b>	<b>Mark</b>	<b>AO1 Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of the character.</li> <li>• Uses relevant evidence from the extract to demonstrate knowledge about the character.</li> </ul>
<b>2</b>	<b>4-5</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of the character.</li> <li>• Uses a good range of evidence from the extract to demonstrate knowledge about the character.</li> </ul>
<b>3</b>	<b>6-8</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of the character.</li> <li>• Uses a variety of discriminating evidence from the extract to demonstrate knowledge about the character.</li> </ul>

Question Number	
3(b)	<p>Comment on the effect of the language used to describe the character of Barrymore in the extract. Use examples of the writer's language from the extract.</p>
	<b>(10 marks)</b>
	Indicative content
	<p><b>Responses may include:</b></p> <ul style="list-style-type: none"> <li>• despite Watson and Henry's noisy approach, Barrymore does not hear them; he is 'rather deaf'</li> <li>• absorbed in what he is doing: 'preoccupied' and concentrating: 'intent face'</li> <li>• 'crouching' – coupled with the later 'sprang', the verbs create almost cat-like or animalistic imagery</li> <li>• Barrymore is nervous, surprised, shocked: 'sprang up', 'white mask of his face'</li> <li>• the whiteness of his face is repeated in the passage to emphasise his fear or nerves</li> <li>• powerful verbs: 'sprung', 'hiss', 'livid', 'trembling', 'gazed'</li> <li>• he is clearly doing something he should not and is showing guilt</li> <li>• startled and not expecting to be caught: 'sharp hiss of breath'</li> <li>• both angry and scared: 'livid and trembling'</li> <li>• his 'dark' eyes are highlighted by the metaphor 'white mask of his face'</li> <li>• agitated: 'he was so agitated he could hardly speak'</li> <li>• nervous and worried: 'shaking of his candle'</li> <li>• the word 'sprang' is repeated to describe the movement of shadows</li> <li>• he lies – suggesting that he checks to see that all windows 'are fastened'</li> <li>• remains polite to his employer: 'Yes, sir'</li> <li>• helpless: after Sir Henry demands the truth</li> <li>• anxious: 'wrung his hands together'</li> <li>• in 'doubt' and 'misery' whether to tell the truth</li> <li>• uses of dash, exclamation and repetition of 'Don't ask me!'</li> <li>• protects someone's 'secret' – he is trustworthy to whoever he is protecting</li> <li>• speaks in earnest, trying to reassure Sir Henry when he gives his word.</li> </ul> <p><b>Reward any other valid points.</b></p>

<b>Band</b>	<b>Mark</b>	<b>AO2: Explain how language, structure and form contribute to a writer's presentation of ideas, themes and settings.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Generally sound reference to how the writer achieves effects.</li> <li>• Generally sound understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples from the extract are generally sound and mostly relevant.</li> </ul>
<b>2</b>	<b>3-4</b>	<ul style="list-style-type: none"> <li>• Sound reference to how the writer achieves effects.</li> <li>• Clear understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples from the extract are sound and mostly relevant.</li> </ul>
<b>3</b>	<b>5-6</b>	<ul style="list-style-type: none"> <li>• Sustained reference to how the writer achieves effects.</li> <li>• Thorough understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Sustained use of relevant examples from the extract.</li> </ul>
<b>4</b>	<b>7-8</b>	<ul style="list-style-type: none"> <li>• Pertinent reference to how the writer achieves effects.</li> <li>• Assured understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Assured use of relevant examples from the extract.</li> </ul>
<b>5</b>	<b>9-10</b>	<ul style="list-style-type: none"> <li>• Convincing reference to how the writer achieves effects.</li> <li>• Perceptive understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Perceptive use of relevant examples from the extract.</li> </ul>

Question Number		
3(c)	Explore the significance of secrecy in the extract. Use <b>evidence</b> from the extract to support your answer.	
	<b>(10 marks)</b>	
	Indicative content	
	<p><b>Responses may include:</b></p> <ul style="list-style-type: none"> <li>• Barrymore has been seen at the window 'two nights before'</li> <li>• Barrymore has been caught by Sir Henry and Watson</li> <li>• mysterious behaviour suggests Barrymore is keeping a secret: 'crouching'</li> <li>• Barrymore's body language and verbal language suggest that he is withholding a secret</li> <li>• 'shadows' suggest secrecy</li> <li>• repeated questions make the reader realise Barrymore is acting suspiciously</li> <li>• Barrymore withholds the truth</li> <li>• Sir Henry demands the truth</li> <li>• Barrymore admits there is a 'secret', but it is not his to 'tell it'</li> <li>• Barrymore would tell Sir Henry if it 'concerned no one but myself'</li> <li>• the reader is left wondering why Barrymore is so nervous and why he 'was holding a candle to the window'.</li> </ul> <p><b>Reward any other valid points.</b></p>	
<b>Band</b>	<b>Mark</b>	<b>AO1 Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Mostly sound reference to context mostly supported by relevant textual reference.</li> <li>• Explanation of significance of theme in the extract shows generally sound understanding.</li> </ul>
2	3-4	<ul style="list-style-type: none"> <li>• Sound reference to context supported by relevant textual reference.</li> <li>• Explanation of significance of theme in the extract shows sound understanding.</li> </ul>
3	5-6	<ul style="list-style-type: none"> <li>• Sustained reference to context supported by relevant textual reference.</li> <li>• Explanation of significance of theme in the extract shows thorough understanding.</li> </ul>
4	7-8	<ul style="list-style-type: none"> <li>• Pertinent reference to context supported by relevant textual reference.</li> <li>• Explanation of significance of theme in the extract shows assured understanding.</li> </ul>
5	9-10	<ul style="list-style-type: none"> <li>• Convincing reference to context supported by sustained relevant textual reference.</li> <li>• Explanation of significance of theme in the extract shows perceptive understanding.</li> </ul>

Question Number	
3(d)	<p>Explore the significance of secrecy in <b>one other</b> part of the novel. Use examples of the writer's language to support your answer.</p> <p style="text-align: right;"><b>(12 marks)</b></p>
	Indicative content
	<p><b>Candidates may draw on any relevant part of the novel outside the extract provided that the focus is on how secrecy is presented 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).</b></p> <p>The novel presents many incidents that candidates may choose to address the theme of the secrecy.</p> <p><b>Responses may include reference to one of the following parts of the novel OR the candidate's own appropriate choice: A wide interpretation of 'secrecy' should be accepted</b></p> <ul style="list-style-type: none"> <li>• candidates may refer to who is following Sir Henry in London and why he received a message from a secret sender</li> <li>• the moor: Stapleton talks of 'the wonderful secrets it contains'</li> <li>• the house: Watson refers to 'some secret business going on in this house of gloom'</li> <li>• Watson asks for 'congratulations' in his report to Holmes for solving the 'secret journey of the butler'</li> <li>• Mrs Barrymore's secret: why she cries; her brother is Selden; why the Barrymores signal to Selden and Watson reports that 'Their secret had been forced from them'</li> <li>• Laura Lyons' planned secret meeting with Sir Charles. Watson speaks of her 'excursion' that could 'not be kept secret'</li> <li>• Watson observes the 'boy who seems to have some secret errand' through Frankland's telescope and later when he investigates the stone huts Watson refers to 'his secret was in my grasp' and the 'secret man'</li> <li>• Holmes secretly in the area until Watson discovers him on the tor</li> <li>• the Stapleton's secret of being husband and wife is revealed to Laura Lyons: 'The fact is no longer a secret'</li> <li>• Holmes believes that all the secrets have been revealed: 'I am not aware that there is anything that has remained secret to us.'</li> </ul>

<b>Band</b>	<b>Mark</b>	<b>AO1 Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b> <b>AO2: Explain how language, structure and form contribute to a writer's presentation of ideas, themes and settings.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Mostly uses relevant examples from the text to demonstrate knowledge about theme/character.</li> <li>• Generally sound understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Generally sound selection of textual detail to support interpretation.</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Consistently uses relevant examples from the text to demonstrate knowledge about theme/character.</li> <li>• Clear understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Sound selection of textual detail to support interpretation.</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Sustained use of relevant examples from the text to demonstrate knowledge about theme/character.</li> <li>• Thorough understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Thorough selection of textual detail to support interpretation.</li> </ul>
<b>4</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Assured use of relevant examples from the text to demonstrate knowledge about theme/character.</li> <li>• Assured understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Pertinent selection of textual detail to support interpretation.</li> </ul>
<b>5</b>	<b>11-12</b>	<ul style="list-style-type: none"> <li>• Perceptive use of relevant examples from the text to demonstrate knowledge about theme/character.</li> <li>• Perceptive understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Convincing selection of textual detail to support interpretation.</li> </ul>



Band	Mark	Spelling, Punctuation and Grammar assessed in part (d).
0	0	<ul style="list-style-type: none"> <li>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.</li> </ul>
1	1	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> <li>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.</li> </ul>
2	2	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> <li>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.</li> </ul>
3	3	<p><i>High performance</i></p> <ul style="list-style-type: none"> <li>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.</li> </ul>

***Felicia's Journey***

Question Number		
4(a)	From the extract, what do you discover about the character of Mrs Lysaght? Use <b>evidence</b> from the extract to support your answer.	
	<b>(8 marks)</b>	
	Indicative content	
	<p><b>Responses may include:</b></p> <ul style="list-style-type: none"> <li>• Mrs Lysaght is a cold woman, making Felicia feel unwelcome</li> <li>• she alludes to Felicia being 'all and sundry' – showing little care for Felicia's feelings</li> <li>• curt and abrupt: she is short with her responses</li> <li>• Felicia suggests that she 'knew everything', perhaps suggesting that she is nosy or a gossip</li> <li>• Mrs. Lysaght makes Felicia feel uneasy when she questions her: 'Why's that?'</li> <li>• she uses irony or sarcasm when she says: 'He didn't give it to you himself then?'</li> <li>• she does not invite Felicia to sit down although she is seated herself</li> <li>• impatient: she gets up and heads for the front door</li> <li>• nasty and cruel: she suggests that Johnny does not need Felicia as he has 'friends'</li> <li>• belittling: 'I don't recall anyone like yourself mentioned'</li> <li>• disgusted: 'mouth sagged', 'distaste', 'coldness in her eyes'</li> <li>• unemotional and threatening: 'Leave my son alone'</li> <li>• has a close relationship with or is overprotective of Johnny</li> <li>• demanding: repeats that Felicia should 'leave him' alone</li> <li>• scornful and judgemental: 'you've had contact enough with him'</li> <li>• looking for sympathy by indicating a scar on her face and saying that she is unwell.</li> </ul> <p><b>Reward any other valid points.</b></p>	
<b>Band</b>	<b>Mark</b>	<b>AO1 Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of the character.</li> <li>• Uses relevant evidence from the extract to demonstrate knowledge about the character.</li> </ul>
<b>2</b>	<b>4-5</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of the character.</li> <li>• Uses a good range of evidence from the extract to demonstrate knowledge about the character.</li> </ul>
<b>3</b>	<b>6-8</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of the character.</li> <li>• Uses a variety of discriminating evidence from the extract to demonstrate knowledge about the character.</li> </ul>

Question Number	
4(b)	<p>Comment on the effect of language used to present Felicia in the extract. Use examples of the writer's language in the extract.</p> <p style="text-align: right;"><b>(10 marks)</b></p>
	Indicative content
	<p><b>Responses may include:</b></p> <ul style="list-style-type: none"> <li>• Felicia is persistent in her request for Johnny's address: 'It'd be alright giving it to me, Mrs Lysaght'</li> <li>• she believes that Mrs Lysaght is aware of who she is and knows about her family: 'she didn't say so, but Felicia could tell'</li> <li>• she remains polite despite how unwelcome she is made to feel</li> <li>• Felicia speaks in short sentences by repeating her request: 'I need the address, Mrs Lysaght'</li> <li>• she is uncomfortable and 'stammers' when Mrs Lysaght points out that Johnny did not give her his address</li> <li>• Felicia is upset as she has to 'collect herself'</li> <li>• Felicia uses repetition 'I know he wouldn't' – showing her belief in Johnny</li> <li>• she blushes with embarrassment/feeling uncomfortable: 'burst of heat'; 'burst' suggests the sudden flush</li> <li>• she is desperate: 'I need the address badly'. The adverb 'badly' emphasises her need</li> <li>• she ignores Mrs Lysaght's cutting remark 'I don't recall...'</li> <li>• becomes more persistent: 'I need the address'</li> <li>• 'predicament' suggests the pregnancy is solely Felicia's problem.</li> </ul> <p><b>Reward any other valid points.</b></p>

<b>Band</b>	<b>Mark</b>	<b>AO2: Explain how language, structure and form contribute to a writer's presentation of ideas, themes and settings.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Generally sound reference to how the writer achieves effects.</li> <li>• Generally sound understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples from the extract are generally sound and mostly relevant.</li> </ul>
<b>2</b>	<b>3-4</b>	<ul style="list-style-type: none"> <li>• Sound reference to how the writer achieves effects.</li> <li>• Clear understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples from the extract are sound and mostly relevant.</li> </ul>
<b>3</b>	<b>5-6</b>	<ul style="list-style-type: none"> <li>• Sustained reference to how the writer achieves effects.</li> <li>• Thorough understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Sustained use of relevant examples from the extract.</li> </ul>
<b>4</b>	<b>7-8</b>	<ul style="list-style-type: none"> <li>• Pertinent reference to how the writer achieves effects.</li> <li>• Assured understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Assured use of relevant examples from the extract.</li> </ul>
<b>5</b>	<b>9-10</b>	<ul style="list-style-type: none"> <li>• Convincing reference to how the writer achieves effects.</li> <li>• Perceptive understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Perceptive use of relevant examples from the extract.</li> </ul>

Question Number	
4(c)	<p>Explore the significance of desperation in the extract. Use <b>evidence</b> from the extract to support your answer.</p> <p style="text-align: right;"><b>(10 marks)</b></p>
	Indicative content
	<p><b>Responses may include:</b></p> <p><b>Felicia</b></p> <ul style="list-style-type: none"> <li>• Felicia is desperate to get in touch with Johnny</li> <li>• she is persistent in her request for his address, asking for it several times</li> <li>• Felicia is lost for words when she 'stammers' and cannot 'collect herself' before Mrs Lysaght heads for the door</li> <li>• Felicia emphasises the need for his address when she says she needs it 'badly'</li> <li>• She is desperate to contact Johnny to tell him, we assume, about her 'predicament'</li> </ul> <p><b>Mrs Lysaght</b></p> <ul style="list-style-type: none"> <li>• Mrs Lysaght is unwelcoming and clearly wants Felicia to leave</li> <li>• she desperately protects her son from 'all and sundry'</li> <li>• she is resolute in not giving her son's location to Felicia despite her desperate pleas</li> <li>• she is desperate to prove to Felicia that her son does not want Felicia to contact: 'He didn't give it to you himself then?'</li> <li>• she desperately tries to rid herself of Felicia by heading for the front door</li> <li>• she reiterates that Felicia is not important in Johnny's life as she has not been 'mentioned', and is desperately trying to destroy any feelings Felicia may have for Johnny</li> <li>• Mrs Lysaght is desperate to protect her son from Felicia's 'predicament'.</li> </ul> <p><b>Reward any other valid points.</b></p>

<b>Band</b>	<b>Mark</b>	<b>AO1 Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Mostly sound reference to context mostly supported by relevant textual reference.</li> <li>• Explanation of significance of theme in the extract shows generally sound understanding.</li> </ul>
<b>2</b>	<b>3-4</b>	<ul style="list-style-type: none"> <li>• Sound reference to context supported by relevant textual reference.</li> <li>• Explanation of significance of theme in the extract shows sound understanding.</li> </ul>
<b>3</b>	<b>5-6</b>	<ul style="list-style-type: none"> <li>• Sustained reference to context supported by relevant textual reference.</li> <li>• Explanation of significance of theme in the extract shows thorough understanding.</li> </ul>
<b>4</b>	<b>7-8</b>	<ul style="list-style-type: none"> <li>• Pertinent reference to context supported by relevant textual reference.</li> <li>• Explanation of significance of theme in the extract shows assured understanding.</li> </ul>
<b>5</b>	<b>9-10</b>	<ul style="list-style-type: none"> <li>• Convincing reference to context supported by sustained relevant textual reference.</li> <li>• Explanation of significance of theme in the extract shows perceptive understanding.</li> </ul>

Question Number	
4(d)	Explore the significance of desperation in <b>one other</b> part of the novel. Use examples of the writer's language to support your answer.
	<b>(12 marks)</b>
	Indicative content
	<p><b>Candidates may draw on any relevant part of the novel outside the extract provided that the focus is on how desperation is presented 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).</b></p> <p>The novel presents many incidents that candidates may choose to address the theme of desperation. Many passages present examples of desperation.</p> <p><b>Responses may include reference to one of the following parts of the novel OR the candidate's own appropriate choice:</b></p> <ul style="list-style-type: none"> <li>• candidates may select any extract where Felicia is desperately searching for Johnny</li> <li>• Felicia's father desperately tries to get Felicia to forget Johnny</li> <li>• Hilditch is desperate for Felicia's company and affection</li> <li>• Felicia's desperate situation when she realises her money has been 'lost'</li> <li>• 'She is a pregnant girl who is desperately hunting for the father of her child' (Ch 11)</li> <li>• the 'homeless of the town' who have 'passed the stage of desperation' (Ch 12)</li> <li>• the sounds of 'desperate, hysterical cries of distress' from someone in the homeless shelter (Ch 12)</li> <li>• Felicia recalls when she in a 'final bout of desperation sought the advice of two women' and went to see Miss Furey (Ch 14)</li> <li>• Felicia's termination is an act of desperation</li> <li>• Hilditch desperately searches for Felicia: 'searching as desperately as his quarry once searched herself'.</li> </ul>

Band	Mark	<p><b>AO1 Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b></p> <p><b>AO2: Explain how language, structure and form contribute to a writer’s presentation of ideas, themes and settings.</b></p>
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Mostly uses relevant examples from the text to demonstrate knowledge about theme/character.</li> <li>• Generally sound understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Generally sound selection of textual detail to support interpretation.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>• Consistently uses relevant examples from the text to demonstrate knowledge about theme/character.</li> <li>• Clear understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Sound selection of textual detail to support interpretation.</li> </ul>
3	6-7	<ul style="list-style-type: none"> <li>• Sustained use of relevant examples from the text to demonstrate knowledge about theme/character.</li> <li>• Thorough understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Thorough selection of textual detail to support interpretation.</li> </ul>
4	8-10	<ul style="list-style-type: none"> <li>• Assured use of relevant examples from the text to demonstrate knowledge about theme/character.</li> <li>• Assured understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Pertinent selection of textual detail to support interpretation.</li> </ul>
5	11-12	<ul style="list-style-type: none"> <li>• Perceptive use of relevant examples from the text to demonstrate knowledge about theme/character.</li> <li>• Perceptive understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Convincing selection of textual detail to support interpretation.</li> </ul>



Band	Mark	<b>Spelling, Punctuation and Grammar assessed in part (d).</b>
0	0	<ul style="list-style-type: none"> <li>• 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.</li> </ul>
1	1	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>
2	2	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>
3	3	<p><i>High performance</i></p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>

*Pride and Prejudice*

Question Number		
5(a)	From the extract, what do you discover about the character of Mr Bennet? Use <b>evidence</b> from the extract to support your answer.	
	<b>(8 marks)</b>	
	Indicative content	
	<p><b>Responses may include:</b></p> <ul style="list-style-type: none"> <li>• uses his wit: 'I have not the pleasure of understanding you'</li> <li>• is expected to do as his wife requests and 'insist' Lizzy marries Mr Collins</li> <li>• an affectionate father: 'come here, child'</li> <li>• adopts a serious tone to begin his discussion with Elizabeth</li> <li>• he gets straight to the point</li> <li>• addresses his wife formally: 'Mrs Bennet'</li> <li>• initially appears supportive of his wife, but then gives Elizabeth his 'unhappy alternative'</li> <li>• Mr Bennet clearly dislikes Mr Collins and does not wish to see his daughter married to him</li> <li>• his response surprises Mrs Bennet, who says that he 'promised' to 'insist upon' the marriage; she is disappointed with his response</li> <li>• an affectionate, loving and patient husband: 'My dear'</li> <li>• requests 'two small favours', which are to be allowed his own opinion and to regain his privacy</li> <li>• has his own opinions</li> <li>• likes his privacy.</li> </ul> <p><b>Reward any other valid points.</b></p>	
<b>Band</b>	<b>Mark</b>	<b>AO1 Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of the character.</li> <li>• Uses relevant evidence from the extract to demonstrate knowledge about the character.</li> </ul>
<b>2</b>	<b>4-5</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of the character.</li> <li>• Uses a good range of evidence from the extract to demonstrate knowledge about the character.</li> </ul>
<b>3</b>	<b>6-8</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of the character.</li> <li>• Uses a variety of discriminating evidence from the extract to demonstrate knowledge about the character.</li> </ul>

Question Number	
5(b)	<p>Comment on the language used to present Mrs Bennet in the extract. Use examples of the writer's language from the extract.</p> <p style="text-align: right;"><b>(10 marks)</b></p>
	Indicative content
	<p><b>Responses may include:</b></p> <ul style="list-style-type: none"> <li>• Mrs Bennet is not making sense and appears to be hysterical</li> <li>• likes to control and demand</li> <li>• cunning - Mrs Bennet has clearly spoken with her husband about the proposal to gain his support</li> <li>• insistent - demanding the proposal is accepted</li> <li>• selfish - does not think about her husband or daughter's happiness</li> <li>• threatening with a hyperbole: 'or I will never see her again'</li> <li>• likes to get her own way and believes that she has: 'persuaded herself...regarded the affair as she wished'</li> <li>• the adverb 'excessively' accentuates her disappointment</li> <li>• questions her husband's approach</li> <li>• expects support and obedience from her husband: 'You promised'</li> <li>• relentlessly tries to persuade Elizabeth to change her mind: 'again and again'</li> <li>• determined to get her own way</li> <li>• coaxes others to do as she says</li> <li>• threatens if she does not get her own way.</li> </ul> <p><b>Reward any other valid points.</b></p>

<b>Band</b>	<b>Mark</b>	<b>AO2: Explain how language, structure and form contribute to a writer's presentation of ideas, themes and settings.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Generally sound reference to how the writer achieves effects.</li> <li>• Generally sound understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples from the extract are generally sound and mostly relevant.</li> </ul>
<b>2</b>	<b>3-4</b>	<ul style="list-style-type: none"> <li>• Sound reference to how the writer achieves effects.</li> <li>• Clear understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples from the extract are sound and mostly relevant.</li> </ul>
<b>3</b>	<b>5-6</b>	<ul style="list-style-type: none"> <li>• Sustained reference to how the writer achieves effects.</li> <li>• Thorough understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Sustained use of relevant examples from the extract.</li> </ul>
<b>4</b>	<b>7-8</b>	<ul style="list-style-type: none"> <li>• Pertinent reference to how the writer achieves effects.</li> <li>• Assured understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Assured use of relevant examples from the extract.</li> </ul>
<b>5</b>	<b>9-10</b>	<ul style="list-style-type: none"> <li>• Convincing reference to how the writer achieves effects.</li> <li>• Perceptive understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Perceptive use of relevant examples from the extract.</li> </ul>

Question Number	
5(c)	<p>Explore the significance of different views of marriage in the extract. Use <b>evidence</b> from the extract to support your answer.</p> <p style="text-align: right;"><b>(10 marks)</b></p>
	Indicative content
	<p><b>Responses may include:</b></p> <ul style="list-style-type: none"> <li>• Mrs Bennet is desperate to get Elizabeth to accept the proposal.</li> <li>• Mr Bennet's first reaction is to adopt a pose of helplessness: 'it seems a hopeless business'</li> <li>• Mr Bennet then appears to support his wife: 'She shall hear my opinion'</li> <li>• marriage is an important social arrangement: 'I have sent for you on an affair of importance',</li> <li>• there are formal protocols in marriage: 'offer of marriage'</li> <li>• love is not taken into consideration</li> <li>• Mr Bennet asks Mrs Bennet to re-affirm her view: 'Your mother insists upon your accepting it'</li> <li>• her ultimatum: 'Yes, or I will never see her again'</li> <li>• his ultimatum - which is unexpected - adds to the humour: 'From this day you must be a stranger to one of your parents'</li> <li>• Elizabeth's reaction – she 'could not but smile'</li> <li>• the reaction of Mrs Bennet and her clear disappointment: 'You promised me to <i>insist</i> upon her marrying him'</li> <li>• Mr Bennet's uses sarcasm to dismiss his wife and her concerns: 'I shall be glad to have the library to myself as soon as may be'.</li> </ul> <p><b>Reward any other valid points.</b></p>

<b>Band</b>	<b>Mark</b>	<b>AO1 Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Mostly sound reference to context mostly supported by relevant textual reference.</li> <li>• Explanation of significance of theme in the extract shows generally sound understanding.</li> </ul>
<b>2</b>	<b>3-4</b>	<ul style="list-style-type: none"> <li>• Sound reference to context supported by relevant textual reference.</li> <li>• Explanation of significance of theme in the extract shows sound understanding.</li> </ul>
<b>3</b>	<b>5-6</b>	<ul style="list-style-type: none"> <li>• Sustained reference to context supported by relevant textual reference.</li> <li>• Explanation of significance of theme in the extract shows thorough understanding.</li> </ul>
<b>4</b>	<b>7-8</b>	<ul style="list-style-type: none"> <li>• Pertinent reference to context supported by relevant textual reference.</li> <li>• Explanation of significance of theme in the extract shows assured understanding.</li> </ul>
<b>5</b>	<b>9-10</b>	<ul style="list-style-type: none"> <li>• Convincing reference to context supported by sustained relevant textual reference.</li> <li>• Explanation of significance of theme in the extract shows perceptive understanding.</li> </ul>

Question Number	
5(d)	<p>Explore the significance of different views of marriage in <b>one other</b> part of the novel. Use examples of the writer's language to support your answer.</p> <p style="text-align: right;"><b>(12 marks)</b></p>
	Indicative content
	<p><b>Candidates may draw on any relevant part of the novel outside the extract provided that the focus is on how different views of marriage are significant 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).</b></p> <p>The novel presents many incidents that candidates may choose to address the theme of differing views of marriage.</p> <p><b>Responses may include reference to one of the following parts of the novel OR the candidate's own appropriate choice:</b></p> <ul style="list-style-type: none"> <li>• the famous opening of the novel</li> <li>• the Bennets' discussion about the arrival of a new neighbour, Bingley, as a possible husband for one of their daughters</li> <li>• Charlotte Lucas' sceptical views on matrimony</li> <li>• Mr Collins' quick change of choice from Jane to Elizabeth; his proposal to Elizabeth and her rejection of it</li> <li>• Mr Collins and Charlotte – the proposal and Charlotte's views (Ch 22)</li> <li>• Charlotte's successful management of marriage to Collins</li> <li>• Darcy's first proposal to Elizabeth (Ch 34)</li> <li>• Lydia and Wickham's elopement (Ch 46) and marriage (Ch 51)</li> <li>• Bingley's proposal (Ch 55) and Jane</li> <li>• Lady Catherine's arrival at Longbourn, demanding that Elizabeth should deny reports of her intended marriage to Darcy (Ch 56)</li> <li>• Darcy's second and accepted proposal (Ch 58) and news of the engagement (Ch 59)</li> <li>• Jane's and Elizabeth's wedding day.</li> </ul>

<b>Band</b>	<b>Mark</b>	<b>AO1 Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b> <b>AO2: Explain how language, structure and form contribute to a writer's presentation of ideas, themes and settings.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Mostly uses relevant examples from the text to demonstrate knowledge about theme/character.</li> <li>• Generally sound understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Generally sound selection of textual detail to support interpretation.</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Consistently uses relevant examples from the text to demonstrate knowledge about theme/character.</li> <li>• Clear understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Sound selection of textual detail to support interpretation.</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Sustained use of relevant examples from the text to demonstrate knowledge about theme/character.</li> <li>• Thorough understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Thorough selection of textual detail to support interpretation.</li> </ul>
<b>4</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Assured use of relevant examples from the text to demonstrate knowledge about theme/character.</li> <li>• Assured understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Pertinent selection of textual detail to support interpretation.</li> </ul>
<b>5</b>	<b>11-12</b>	<ul style="list-style-type: none"> <li>• Perceptive use of relevant examples from the text to demonstrate knowledge about theme/character.</li> <li>• Perceptive understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Convincing selection of textual detail to support interpretation.</li> </ul>



<b>Band</b>	<b>Mark</b>	<b>Spelling, Punctuation and Grammar assessed in part (d).</b>
0	0	<ul style="list-style-type: none"> <li>• 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.</li> </ul>
1	1	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>
2	2	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>
3	3	<p><i>High performance</i></p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>

**Great Expectations**

Question Number		
6(a)	From the extract, what do you discover about the character of Joe? Use <b>evidence</b> from the extract to support your answer.	
	<b>(8 marks)</b>	
	Indicative content	
	<p><b>Responses may include:</b></p> <ul style="list-style-type: none"> <li>• Joe has a close relationship with Pip</li> <li>• kind: ‘tender’, repeats ‘bring the poor little child’</li> <li>• uncomplicated: ‘simple’</li> <li>• emphatic and empathetic towards the young Pip</li> <li>• welcoming: finds room for Pip at the forge (tells us he’s a blacksmith)</li> <li>• fatherly</li> <li>• affectionate: ‘to hug me’</li> <li>• friendly: ‘ever the best of friends’</li> <li>• reliable: ‘ever’</li> <li>• sympathetic: ‘don’t cry, old chap!’</li> <li>• uneducated: ‘I am awful dull’</li> <li>• worried about Mrs Joe seeing ‘too much’</li> <li>• secretive - happy to do things ‘on the sly’</li> <li>• demonstrative and animated – using the poker</li> <li>• instinctive understanding of Mrs Joe</li> <li>• wise: knows Mrs Joe is ‘given to government’</li> <li>• speaks in simple and colloquial language: ‘meantersay’.</li> </ul> <p><b>Reward any other valid points.</b></p>	
<b>Band</b>	<b>Mark</b>	<b>AO1 Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of the character.</li> <li>• Uses relevant evidence from the extract to demonstrate knowledge about the character.</li> </ul>
<b>2</b>	<b>4-5</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of the character.</li> <li>• Uses a good range of evidence from the extract to demonstrate knowledge about the character.</li> </ul>
<b>3</b>	<b>6-8</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of the character.</li> <li>• Uses a variety of discriminating evidence from the extract to demonstrate knowledge about the character.</li> </ul>

Question Number	
6(b)	<p>Comment on the effect of the language used to present the character of Pip in the extract. Use examples of the writer's language from the extract.</p>
	<b>(10 marks)</b>
	Indicative content
	<p><b>Responses may include:</b></p> <ul style="list-style-type: none"> <li>• Joe recalls the very young Pip with the triplet: 'small and flabby and mean'</li> <li>• Pip was provided with a home when Joe married his sister: 'there's room for <i>him</i> at the forge!'</li> <li>• 'Poor little child' suggests Pip was very young when his sister married</li> <li>• Pip is the first person narrator</li> <li>• he 'broke out crying' – from the extract, we do not know why, but he is clearly a distressed and emotional child</li> <li>• feeling guilty: 'begging pardon'</li> <li>• affectionate: 'hugged Joe around the neck'</li> <li>• close to Joe: 'ever the best of friends'</li> <li>• sees his crying as a 'little interruption'</li> <li>• literate: Pip is going to teach Joe 'on the sly'</li> <li>• brought up by a strict sister who is 'given to government'</li> <li>• is not fond of his sister as in an aside he says 'hope' that 'Joe had divorced her'</li> <li>• innocent and with a sense of humour: suggesting his sister could govern 'the Lords of the Admiralty, or Treasury'</li> <li>• the language Pip uses tell us it is the adult Pip telling the story.</li> </ul> <p><b>Reward any other valid points.</b></p>

<b>Band</b>	<b>Mark</b>	<b>AO2: Explain how language, structure and form contribute to a writer's presentation of ideas, themes and settings.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Generally sound reference to how the writer achieves effects.</li> <li>• Generally sound understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples from the extract are generally sound and mostly relevant.</li> </ul>
<b>2</b>	<b>3-4</b>	<ul style="list-style-type: none"> <li>• Sound reference to how the writer achieves effects.</li> <li>• Clear understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples from the extract are sound and mostly relevant.</li> </ul>
<b>3</b>	<b>5-6</b>	<ul style="list-style-type: none"> <li>• Sustained reference to how the writer achieves effects.</li> <li>• Thorough understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Sustained use of relevant examples from the extract.</li> </ul>
<b>4</b>	<b>7-8</b>	<ul style="list-style-type: none"> <li>• Pertinent reference to how the writer achieves effects.</li> <li>• Assured understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Assured use of relevant examples from the extract.</li> </ul>
<b>5</b>	<b>9-10</b>	<ul style="list-style-type: none"> <li>• Convincing reference to use of text by writer to achieve effect.</li> <li>• Perceptive understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Perceptive use of relevant examples.</li> </ul>

Question Number	
<b>6(c)</b>	<p>Explore the significance of relationships in the extract. Use <b>evidence</b> from the extract to support your answer.</p> <p style="text-align: right;"><b>(10 marks)</b></p>
	Indicative content
	<p><b>Responses may include:</b></p> <ul style="list-style-type: none"> <li>• Joe shares the general view that Mrs Joe was kind to undertake the 'bringing (you) up by hand' of Pip</li> <li>• Pip is very close to Joe: 'Never mind me, Joe'</li> <li>• Joe took Pip in when he married Pip's sister: 'God bless the poor little child'</li> <li>• there is a close bond between Joe and Pip, both fatherly and friendly: 'best of friends'</li> <li>• Joe is loyal to his wife, but is worried about Mrs Joe finding out about his learning; she clearly sees education as threatening: 'Mrs Joe mustn't see too much of what we're up to'</li> <li>• Pip's relationship with his sister is not strong: 'I had some shadowy idea' that Joe had divorced her, suggesting Pip's relationship with Joe is stronger and closer</li> <li>• Joe's relationship with Mrs Joe is long-suffering and patient as she likes to 'govern'.</li> </ul> <p><b>Reward any other valid points.</b></p>

<b>Band</b>	<b>Mark</b>	<b>AO1 Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Mostly sound reference to context mostly supported by relevant textual reference.</li> <li>• Explanation of significance of theme in the extract shows generally sound understanding.</li> </ul>
<b>2</b>	<b>3-4</b>	<ul style="list-style-type: none"> <li>• Sound reference to context supported by relevant textual reference.</li> <li>• Explanation of significance of theme in the extract shows sound understanding.</li> </ul>
<b>3</b>	<b>5-6</b>	<ul style="list-style-type: none"> <li>• Sustained reference to context supported by relevant textual reference.</li> <li>• Explanation of significance of theme in the extract shows thorough understanding.</li> </ul>
<b>4</b>	<b>7-8</b>	<ul style="list-style-type: none"> <li>• Pertinent reference to context supported by relevant textual reference.</li> <li>• Explanation of significance of theme in the extract shows assured understanding.</li> </ul>
<b>5</b>	<b>9-10</b>	<ul style="list-style-type: none"> <li>• Convincing reference to context supported by sustained relevant textual reference.</li> <li>• Explanation of significance of theme in the extract shows perceptive understanding.</li> </ul>

Question Number	
6(d)	<p>Explore the significance of relationships in <b>one other</b> part of the novel. Use examples of the writer's language to support your answer.</p>
	<b>(12 marks)</b>
	Indicative content
	<p><b>Candidates may draw on any relevant part of the novel outside the extract provided that the focus is on how relationships are significant 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).</b></p> <p>The novel presents many incidents that candidates may choose to address the theme of relationships.</p> <p><b>Responses may include reference to one of the following parts of the novel OR the candidate's own appropriate choice:</b></p> <ul style="list-style-type: none"> <li>• Pip's relationship with the criminal at the beginning of the novel</li> <li>• Pip's relationship with Joe, Mrs Joe and Pumblechook</li> <li>• Mrs Joe's relationship with Mr Pumblechook</li> <li>• Pip and Estella</li> <li>• Estella and Miss Havisham</li> <li>• Pip and Miss Havisham</li> <li>• Pip and Herbert</li> <li>• Pip and Magwitch on his arrival in London.</li> </ul>

<b>Band</b>	<b>Mark</b>	<b>AO1 Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b> <b>AO2: Explain how language, structure and form contribute to a writer's presentation of ideas, themes and settings.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Mostly uses relevant examples from the text to demonstrate knowledge about theme/character.</li> <li>• Generally sound understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Generally sound selection of textual detail to support interpretation.</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Consistently uses relevant examples from the text to demonstrate knowledge about theme/character.</li> <li>• Clear understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Sound selection of textual detail to support interpretation.</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Sustained use of relevant examples from the text to demonstrate knowledge about theme/character.</li> <li>• Thorough understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Thorough selection of textual detail to support interpretation.</li> </ul>
<b>4</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Assured use of relevant examples from the text to demonstrate knowledge about theme/character.</li> <li>• Assured understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Pertinent selection of textual detail to support interpretation.</li> </ul>
<b>5</b>	<b>11-12</b>	<ul style="list-style-type: none"> <li>• Perceptive use of relevant examples from the text to demonstrate knowledge about theme/character.</li> <li>• Perceptive understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Convincing selection of textual detail to support interpretation.</li> </ul>



<b>Band</b>	<b>Mark</b>	<b>Spelling, Punctuation and Grammar assessed in part (d).</b>
0	0	<ul style="list-style-type: none"> <li>• 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.</li> </ul>
1	1	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>
2	2	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>
3	3	<p><i>High performance</i></p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>

## Section B: Different Cultures and Traditions

### *Anita and Me*

Question Number	
7	<p>In what ways is the setting of Tollington significant in the novel?</p> <p>You <b>must</b> consider the context of the novel.</p> <p>Use <b>evidence</b> to support your answer.</p>
	<b>(46 marks)</b>
	Indicative content
	<p><b>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).</b></p> <p><b>What is valid for AO1 may also be equally valid for AO4.</b></p> <p><b>(AO1) Candidates' responses may include:</b></p> <ul style="list-style-type: none"> <li>• the setting is important as it is changing rapidly</li> <li>• Meena lives in the fictional village of Tollington - 'the jewel of the Black Country' – in the Midlands, located near Wolverhampton</li> <li>• Meena has come to England for a better life with her family</li> <li>• Meena describes the location in Chapter 1 with only 'one working farm' and the countryside is 'untended' and has 'abandoned agricultural machinery' – the countryside is in decline</li> <li>• from the crest of the hill you can see the 'industrial chimneys' – showing nearby industrialisation</li> <li>• the small school is surrounded by 'two-up-two-down' properties</li> <li>• Meena and her family live in one of the 'miners' tithe cottages' – the mine closed</li> <li>• the Big House is mysterious – a symbol of the past; once it was the Squire's house. We discover that it now belongs to an Indian gentleman</li> <li>• growing racism and violence</li> <li>• Primrose Primary School is threatened with closure as it is too small. Despite a ten-year campaign it is 'razed to the ground' (Chapter 11)</li> <li>• the village fete (Chapter 7) – Sam's protest over the spending of funds and his alienation</li> <li>• the bulldozing of the school and the building of the motorway</li> <li>• Tollington is changing both in infrastructure and the community.</li> </ul> <p><b>What is valid for AO4 may also be equally valid for AO1.</b></p> <p><b>(AO4) Candidates' references to the context may include:</b></p> <ul style="list-style-type: none"> <li>• 1972, Meena and her family are one of very few Punjabi inhabitants of the village</li> <li>• the contrasts in culture between that of Tollington and the Punjab</li> <li>• Meena wants to explore the working-class backyards of Tollington. There are clear contrasts of culture</li> <li>• the British Nationality Act 1948 – the Act which allows Meena's family into the country</li> <li>• the Partition of India and Pakistan 1947 – referred to in Chapter 4:</li> </ul>

	<p>explains why Meena’s family moved to Tollington from Lahore</p> <ul style="list-style-type: none"> <li>• Tollington mine had once ‘employed the whole village’ but closed in the ‘late fifties’ – the backdrop of mine closures</li> <li>• M6 and building of Spaghetti Junction completed in 1972</li> <li>• 1972 a year of unrest with the 6-week miners’ strike and troubles in Northern Ireland.</li> </ul> <p><b>Reward any other valid points for either AO.</b></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.
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-4</b>	<ul style="list-style-type: none"> <li>• Mostly sound responses to text mostly supported by textual reference which is often appropriate.</li> <li>• Selection and evaluation of textual detail show generally sound understanding of theme/ideas.</li> </ul>
<b>2</b>	<b>5-7</b>	<ul style="list-style-type: none"> <li>• Sound responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show sound understanding of theme/ideas.</li> </ul>
<b>3</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Sustained responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show thorough understanding of theme/ideas.</li> </ul>
<b>4</b>	<b>11-13</b>	<ul style="list-style-type: none"> <li>• Pertinent responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show assured understanding of theme/ideas.</li> </ul>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Convincing responses to text supported by sustained relevant textual reference.</li> <li>• Selection and evaluation of textual detail show perceptive understanding of theme/ideas.</li> </ul>

<b>Band</b>	<b>Mark</b>	<b>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.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<ul style="list-style-type: none"> <li>• Mostly sound reference to context mostly supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows generally sound understanding.</li> </ul> <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>
<b>2</b>	<b>6-10</b>	<ul style="list-style-type: none"> <li>• Sound reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows sound understanding.</li> </ul> <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>
<b>3</b>	<b>11-15</b>	<ul style="list-style-type: none"> <li>• Sustained reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows thorough understanding.</li> </ul> <p>*Sentences are appropriately structured, with sustained control of expression and meaning with thorough control of the full range of punctuation devices. Spelling is almost always accurate, with occasional errors.</p>
<b>4</b>	<b>16-20</b>	<ul style="list-style-type: none"> <li>• Pertinent reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows assured understanding.</li> </ul> <p>*Sentences are purposefully structured, with assured control of expression and meaning with assured control of the full range of punctuation devices. Spelling is almost always accurate, with minimal errors.</p>
<b>5</b>	<b>21-24</b>	<ul style="list-style-type: none"> <li>• Convincing reference to context supported by sustained relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows perceptive understanding.</li> </ul> <p>*Sentences are convincingly structured, with sophisticated control of expression and meaning with precise control of the full range of punctuation devices. Spelling is consistently accurate.</p>

<b>Band</b>	<b>Mark</b>	<b>Spelling, Punctuation and Grammar</b>
0	0	<ul style="list-style-type: none"> <li>• 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.</li> </ul>
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>
2	3-4	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>
3	5-6	<p><i>High performance</i></p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>

Question Number	
8	<p>Explore the significance of loss in the novel.</p> <p>You <b>must</b> consider the context of the novel.</p> <p>Use <b>evidence</b> to support your answer.</p>
	<b>(46 marks)</b>
	Indicative content
	<p><b>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).</b></p> <p><b>What is valid for AO1 may also be equally valid for AO4.</b>  <b>(AO1) candidates' responses may include:</b></p> <ul style="list-style-type: none"> <li>• Meena's loss of innocence – such as how she learns about racism, and her emerging understanding of relationships and of sexual matters</li> <li>• the theft or loss of Mr Ormerod's charity box</li> <li>• the incident with the missing necklace</li> <li>• loss of trust and friendship – Meena and Anita</li> <li>• Meena's loss of Robert</li> <li>• Tollington's loss of its mine and primary school</li> <li>• Nanima's return home – Meena's loss.</li> </ul> <p><b>What is valid for AO4 may also be equally valid for AO1.</b>  <b>(AO4) candidates' references to the context may include:</b></p> <ul style="list-style-type: none"> <li>• Sam Lowbridge's and Anita's racist attitudes in an era of social unrest</li> <li>• loss of culture moving to a new country (because of Partition)</li> <li>• loss of the mine in the late 50s and miners' strikes of 1972</li> <li>• loss of rural landscape with building of the motorway (M6).</li> </ul> <p><b>Reward any other valid points for either AO.</b></p>

<b>Band</b>	<b>Mark</b>	<b>AO1 Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-4</b>	<ul style="list-style-type: none"> <li>• Mostly sound responses to text mostly supported by textual reference which is often appropriate.</li> <li>• Selection and evaluation of textual detail show generally sound understanding of theme/ideas.</li> </ul>
<b>2</b>	<b>5-7</b>	<ul style="list-style-type: none"> <li>• Sound responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show sound understanding of theme/ideas.</li> </ul>
<b>3</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Sustained responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show thorough understanding of theme/ideas.</li> </ul>
<b>4</b>	<b>11-13</b>	<ul style="list-style-type: none"> <li>• Pertinent responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show assured understanding of theme/ideas.</li> </ul>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Convincing responses to text supported by sustained relevant textual reference.</li> <li>• Selection and evaluation of textual detail show perceptive understanding of theme/ideas.</li> </ul>

Band	Mark	<b>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.</b>
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> <li>• Mostly sound reference to context mostly supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows generally sound understanding.</li> </ul> <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>
2	6-10	<ul style="list-style-type: none"> <li>• Sound reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows sound understanding.</li> </ul> <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>
3	11-15	<ul style="list-style-type: none"> <li>• Sustained reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows thorough understanding.</li> </ul> <p>*Sentences are appropriately structured, with sustained control of expression and meaning with thorough control of the full range of punctuation devices. Spelling is almost always accurate, with occasional errors.</p>
4	16-20	<ul style="list-style-type: none"> <li>• Pertinent reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows assured understanding.</li> </ul> <p>*Sentences are purposefully structured, with assured control of expression and meaning with assured control of the full range of punctuation devices. Spelling is almost always accurate, with minimal errors.</p>
5	21-24	<ul style="list-style-type: none"> <li>• Convincing reference to context supported by sustained relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows perceptive understanding.</li> </ul> <p>*Sentences are convincingly structured, with sophisticated control of expression and meaning with precise control of the full range of punctuation devices. Spelling is consistently accurate.</p>



<b>Band</b>	<b>Mark</b>	<b>Spelling, Punctuation and Grammar assessed in part (d).</b>
0	0	<ul style="list-style-type: none"> <li>• 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.</li> </ul>
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>
2	3-4	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>
3	5-6	<p><i>High performance</i></p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>

**Balzac and the Little Chinese Seamstress**

Question Number	
9	<p>Explore the significance of the narrator in the novel.</p> <p>You <b>must</b> consider the context of the novel.</p> <p>Use <b>evidence</b> to support your answer.</p>
	<b>(46 marks)</b>
	Indicative content
	<p><b>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).</b></p> <p><b>What is valid for AO1 may also be equally valid for AO4.</b></p> <p><b>(AO1) Candidates' responses may include:</b></p> <ul style="list-style-type: none"> <li>• the narrator is 17 and his childhood friend Luo is 18</li> <li>• the narrator (Ma) is the son of two doctors</li> <li>• the narrator plays the violin and is referred to as 'the fiddler'</li> <li>• sent to Phoenix Mountain to be re-educated</li> <li>• the narrator tells the reader of the humiliating and disgusting jobs that he and Luo had to do</li> <li>• the narrator assists Luo with the story-telling, but gains confidence</li> <li>• meeting the Little Seamstress makes their lives better</li> <li>• Luo begins a relationship with the Seamstress, but the narrator loves her too and is jealous of their relationship</li> <li>• the narrator causes the headman additional pain when drilling his teeth by pedalling slowly</li> <li>• when Luo is given permission to visit his sick mother, the Seamstress discovers that she is pregnant by Luo</li> <li>• the narrator trades his copy of Balzac for the termination</li> <li>• the narrator becomes the Seamstress's confidant, but does not win her love</li> <li>• the narrator's passion for Balzac and literature is what helps him and his friend to escape the monotony of their everyday lives</li> <li>• the narrator directly addresses the reader to make us more involved and often ends the chapters arousing curiosity</li> <li>• the narrator's close relationship with Luo is evident throughout the novel. The narrator is devoted to Luo.</li> </ul> <p><b>What is valid for AO4 may also be equally valid for AO1.</b></p> <p><b>(AO4) Candidates' references to the context may include:</b></p> <ul style="list-style-type: none"> <li>• approximately 12 million youths were relocated to the country to be 're-educated' by peasants. The novel is semi-autobiographical</li> <li>• the author's violin-playing is seen as 'Communist-friendly': 'Mozart is thinking of Chairman Mao'</li> <li>• the author, Dai Sijie, was re-educated between 1971 and 1974</li> <li>• the narrator's views of the Cultural Revolution are often ironic – such as when he tells the reader about when his father mended Chairman Mao's</li> </ul>

		<p>teeth</p> <ul style="list-style-type: none"> <li>• literature: Balzac and others.</li> </ul> <p><b>Reward any other valid points for either AO.</b></p>
<b>Band</b>	<b>Mark</b>	<b>AO1 Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-4</b>	<ul style="list-style-type: none"> <li>• Mostly sound responses to text mostly supported by textual reference which is often appropriate.</li> <li>• Selection and evaluation of textual detail show generally sound understanding of theme/ideas.</li> </ul>
<b>2</b>	<b>5-7</b>	<ul style="list-style-type: none"> <li>• Sound responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show sound understanding of theme/ideas.</li> </ul>
<b>3</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Sustained responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show thorough understanding of theme/ideas.</li> </ul>
<b>4</b>	<b>11-13</b>	<ul style="list-style-type: none"> <li>• Pertinent responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show assured understanding of theme/ideas.</li> </ul>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Convincing responses to text supported by sustained relevant textual reference.</li> <li>• Selection and evaluation of textual detail show perceptive understanding of theme/ideas.</li> </ul>

Band	Mark	<b>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.</b>
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> <li>• Mostly sound reference to context mostly supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows generally sound understanding.</li> </ul> <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>
2	6-10	<ul style="list-style-type: none"> <li>• Sound reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows sound understanding.</li> </ul> <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>
3	11-15	<ul style="list-style-type: none"> <li>• Sustained reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows thorough understanding.</li> </ul> <p>*Sentences are appropriately structured, with sustained control of expression and meaning with thorough control of the full range of punctuation devices. Spelling is almost always accurate, with occasional errors.</p>
4	16-20	<ul style="list-style-type: none"> <li>• Pertinent reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows assured understanding.</li> </ul> <p>*Sentences are purposefully structured, with assured control of expression and meaning with assured control of the full range of punctuation devices. Spelling is almost always accurate, with minimal errors.</p>
5	21-24	<ul style="list-style-type: none"> <li>• Convincing reference to context supported by sustained relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows perceptive understanding.</li> </ul> <p>*Sentences are convincingly structured, with sophisticated control of expression and meaning with precise control of the full range of punctuation devices. Spelling is consistently accurate.</p>

<b>Band</b>	<b>Mark</b>	<b>Spelling, Punctuation and Grammar</b>
0	0	<ul style="list-style-type: none"> <li>• 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.</li> </ul>
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>
2	3-4	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>
3	5-6	<p><i>High performance</i></p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>

Question Number	
10	<p>In what ways are cultural customs and beliefs significant in the novel?</p> <p>You <b>must</b> consider the context of the novel.</p> <p>Use <b>evidence</b> to support your answer.</p>
	<b>(46 marks)</b>
	Indicative content
	<p><b>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).</b></p> <p><b>What is valid for AO1 may also be equally valid for AO4.</b></p> <p><b>(AO1) Candidates' responses may include:</b></p> <ul style="list-style-type: none"> <li>• when Luo is ill with malaria, he receives traditional 'cures' such as whipping him with a peach tree branch and willow branch</li> <li>• Chinese culture and traditions are upheld e.g. through the banning of books</li> <li>• the telling of folk-tales (oral tradition)</li> <li>• how people would get new clothes and get the tailor to come to them (carried)</li> <li>• 'The Phoenix of the Sky' is metaphorical for the 'rebirth' of youth</li> <li>• the drinking of buffalo blood as 'a remedy against cowardice'</li> <li>• the traditional position of village headman who demands respect from the whole community.</li> </ul> <p><b>What is valid for AO4 may also be equally valid for AO1.</b></p> <p><b>(AO4) Candidates' references to the context may include:</b></p> <ul style="list-style-type: none"> <li>• the Cultural Revolution, re-education, Mao's 'Little Red Book'</li> <li>• very few villagers could read and most books are banned under the Mao's revolution. The only books available are relating to agriculture, engineering or Mao's Little Red Book; all others should have been destroyed.</li> <li>• the magic and passion for reading and for story-telling are explained by the narrator, who poignantly addresses the reader to explain the effect Balzac has upon him and why story-telling has, in the past, been told through traditional folk-songs.</li> <li>• the Chinese oral tradition has a long history, emerging from areas with low literacy levels. Folk-tales, folklore and legend are referred to by the sorceress who speaks of 'my bow is from Tibet' when 'curing' Luo of his fever</li> <li>• the films Luo and the narrator watch are often sources of propaganda; <i>The Little Flower Seller</i> is identified as 'a propaganda film like no other'</li> <li>• the Seamstress invites the 'sorceresses' to keep watch over him because of her belief in their healing powers</li> <li>• the power of superstitious beliefs is illustrated in 'My bow is from Tibet and my arrow is tipped with silver'</li> <li>• the sorceresses' dance of 'exorcism'.</li> </ul>

**Reward any other valid points for either AO.**

<b>Band</b>	<b>Mark</b>	<b>AO1 Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-4</b>	<ul style="list-style-type: none"><li>• Mostly sound responses to text mostly supported by textual reference which is often appropriate.</li><li>• Selection and evaluation of textual detail show generally sound understanding of theme/ideas.</li></ul>
<b>2</b>	<b>5-7</b>	<ul style="list-style-type: none"><li>• Sound responses to text supported by relevant textual reference.</li><li>• Selection and evaluation of textual detail show sound understanding of theme/ideas.</li></ul>
<b>3</b>	<b>8-10</b>	<ul style="list-style-type: none"><li>• Sustained responses to text supported by relevant textual reference.</li><li>• Selection and evaluation of textual detail show thorough understanding of theme/ideas.</li></ul>
<b>4</b>	<b>11-13</b>	<ul style="list-style-type: none"><li>• Pertinent responses to text supported by relevant textual reference.</li><li>• Selection and evaluation of textual detail show assured understanding of theme/ideas.</li></ul>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"><li>• Convincing responses to text supported by sustained relevant textual reference.</li><li>• Selection and evaluation of textual detail show perceptive understanding of theme/ideas.</li></ul>

Band	Mark	<b>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.</b>
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> <li>• Mostly sound reference to context mostly supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows generally sound understanding.</li> </ul> <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>
2	6-10	<ul style="list-style-type: none"> <li>• Sound reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows sound understanding.</li> </ul> <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>
3	11-15	<ul style="list-style-type: none"> <li>• Sustained reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows thorough understanding.</li> </ul> <p>*Sentences are appropriately structured, with sustained control of expression and meaning with thorough control of the full range of punctuation devices. Spelling is almost always accurate, with occasional errors.</p>
4	16-20	<ul style="list-style-type: none"> <li>• Pertinent reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows assured understanding.</li> </ul> <p>*Sentences are purposefully structured, with assured control of expression and meaning with assured control of the full range of punctuation devices. Spelling is almost always accurate, with minimal errors.</p>
5	21-24	<ul style="list-style-type: none"> <li>• Convincing reference to context supported by sustained relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows perceptive understanding.</li> </ul> <p>*Sentences are convincingly structured, with sophisticated control of expression and meaning with precise control of the full range of punctuation devices. Spelling is consistently accurate.</p>



<b>Band</b>	<b>Mark</b>	<b>Spelling, Punctuation and Grammar</b>
0	0	<ul style="list-style-type: none"> <li>• 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.</li> </ul>
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>
2	3-4	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>
3	5-6	<p><i>High performance</i></p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>

## Heroes

Question Number	
11	<p>In what ways is Arthur Rivier a significant character in the novel?</p> <p>You <b>must</b> consider the context of the novel.</p> <p>Use <b>evidence</b> to support your answer.</p> <p style="text-align: right;"><b>(46 marks)</b></p>
	Indicative content
	<p><b>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).</b></p> <p><b>What is valid for AO1 may also be equally valid for AO4.</b></p> <p><b>(AO1) Candidates' responses may include:</b></p> <ul style="list-style-type: none"> <li>• Arthur is one of Francis' old friends and has been in the war. He enters the novel in the fourth section</li> <li>• Arthur sympathises with Francis' injuries, although he has not recognised him at this point</li> <li>• his eyes are 'bleary and bloodshot' possibly through being drunk</li> <li>• before the war, Arthur had been a 'star first batsman for the Frenchtown Tigers'</li> <li>• Francis recalls that, when Arthur came home on leave, he 'wanted to be like them'</li> <li>• Arthur offers to buy Francis a drink in St Jude's Club and Francis joins him and other veterans – but keeps quiet</li> <li>• in the sixth section, Francis tells the reader that 'Arthur and Armand and Joe' are always at the club</li> <li>• at the club, Francis observes Arthur's 'twitching lips' and others' behaviour – which he thinks could be memories of terror from the war</li> <li>• Arthur recognises Francis and talks about times at the Wreck Centre, but respects his request to stay anonymous</li> <li>• Arthur remembers how scared they all were and 'scoffs' at the term 'Heroes' and says that 'We weren't heroes. We were only there...'</li> </ul> <p><b>What is valid for AO4 may also be equally valid for AO1.</b></p> <p><b>(AO4) Candidates' references to the context may include:</b></p> <ul style="list-style-type: none"> <li>• there was no conscription, but many Americans volunteered to go to war following the attack on Pearl Harbour in 1941</li> <li>• Arthur suffers from emotional trauma and drinks heavily to escape. The physical and emotional injuries suffered through war are described</li> <li>• the veterans are either in shock, re-living the horrors, or have lost limbs</li> <li>• Francis asks the veterans if they have heard of LaSalle's return and Arthur looks at him suspiciously, but then raises a glass to 'The Silver Star' – saying LaSalle is 'the best of the best' - and asks the barman for the scrapbook</li> <li>• the Silver Star was one of the highest decorations in the United States armed forces for extraordinary heroism</li> <li>• in St Jude's Club, the veterans discuss the G.I. Bill</li> </ul>

	<ul style="list-style-type: none"> <li>• in section 8, Arthur is 'slumped against a brick building': he is drunk and distressed, telling Francis that 'Nobody talks about the war'</li> <li>• the war has had a terrible effect on Arthur and other veterans</li> <li>• Arthur's words stick with Francis and question the whole concept of what and who are 'Heroes'.</li> </ul> <p><b>Reward any other valid points for either AO.</b></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.
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-4</b>	<ul style="list-style-type: none"> <li>• Mostly sound responses to text mostly supported by textual reference which is often appropriate.</li> <li>• Selection and evaluation of textual detail show generally sound understanding of theme/ideas.</li> </ul>
<b>2</b>	<b>5-7</b>	<ul style="list-style-type: none"> <li>• Sound responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show sound understanding of theme/ideas.</li> </ul>
<b>3</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Sustained responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show thorough understanding of theme/ideas.</li> </ul>
<b>4</b>	<b>11-13</b>	<ul style="list-style-type: none"> <li>• Pertinent responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show assured understanding of theme/ideas.</li> </ul>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Convincing responses to text supported by sustained relevant textual reference.</li> <li>• Selection and evaluation of textual detail show perceptive understanding of theme/ideas.</li> </ul>

Band	Mark	<b>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.</b>
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> <li>• Mostly sound reference to context mostly supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows generally sound understanding.</li> </ul> <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>
2	6-10	<ul style="list-style-type: none"> <li>• Sound reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows sound understanding.</li> </ul> <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>
3	11-15	<ul style="list-style-type: none"> <li>• Sustained reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows thorough understanding.</li> </ul> <p>*Sentences are appropriately structured, with sustained control of expression and meaning with thorough control of the full range of punctuation devices. Spelling is almost always accurate, with occasional errors.</p>
4	16-20	<ul style="list-style-type: none"> <li>• Pertinent reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows assured understanding.</li> </ul> <p>*Sentences are purposefully structured, with assured control of expression and meaning with assured control of the full range of punctuation devices. Spelling is almost always accurate, with minimal errors.</p>
5	21-24	<ul style="list-style-type: none"> <li>• Convincing reference to context supported by sustained relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows perceptive understanding.</li> </ul> <p>*Sentences are convincingly structured, with sophisticated control of expression and meaning with precise control of the full range of punctuation devices. Spelling is consistently accurate.</p>

<b>Band</b>	<b>Mark</b>	<b>Spelling, Punctuation and Grammar</b>
0	0	<ul style="list-style-type: none"> <li>• 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.</li> </ul>
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>
2	3-4	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>
3	5-6	<p><i>High performance</i></p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>

Question Number	
12	<p>Explore the significance of appearances in the novel.</p> <p>You <b>must</b> consider the context of the novel.</p> <p>Use <b>evidence</b> to support your answer.</p>
	<b>(46 marks)</b>
	Indicative content
	<p><b>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).</b></p> <p><b>What is valid for AO1 may also be equally valid for AO4.</b>  <b>(AO1) Candidates' responses may include:</b></p> <ul style="list-style-type: none"> <li>• Francis prefers to keep his disguise: his appearance is shocking</li> <li>• Francis appearance is as a result of his failed suicide attempt when he throws himself on a grenade</li> <li>• Francis hides behind his disguise because he was not trying to save his platoon and he feels guilty</li> <li>• Larry LaSalle's public appearance and reputation are positive when he opens The Wreck Centre</li> <li>• LaSalle appears to be a 'hero' when he returns from the war - appearances can be deceiving</li> <li>• veterans appearing to be traumatised and suffering either mentally or physically try to appear normal when they return from the war</li> <li>• Nicole appears to have forgiven Francis at the end of the novel.</li> </ul> <p><b>What is valid for AO4 may also be equally valid for AO1.</b>  <b>(AO4) Candidates' references to the context may include:</b></p> <ul style="list-style-type: none"> <li>• Francis appears to be a hero when he claims he is not – as it was attempted suicide and not to save his platoon</li> <li>• veterans on the surface appear 'normal', but Francis observes that appearances can be deceiving</li> <li>• the physical and emotional injuries suffered through war are described. The veterans are either in shock, re-living the horrors, or have lost limbs. Arthur suffers from emotional trauma</li> <li>• candidates may make references to the war and to the long-term effects of it</li> <li>• medical advances mean that plastic surgery is available to overcome some of the physical disabilities e.g. the treatment that Francis has had and will be receiving to repair his physical appearance. However, these changes are only superficial and cannot alter the mental scars.</li> </ul> <p><b>Reward any other valid points for either AO.</b></p>

<b>Band</b>	<b>Mark</b>	<b>AO1 Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-4</b>	<ul style="list-style-type: none"> <li>• Mostly sound responses to text mostly supported by textual reference which is often appropriate.</li> <li>• Selection and evaluation of textual detail show generally sound understanding of theme/ideas.</li> </ul>
<b>2</b>	<b>5-7</b>	<ul style="list-style-type: none"> <li>• Sound responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show sound understanding of theme/ideas.</li> </ul>
<b>3</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Sustained responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show thorough understanding of theme/ideas.</li> </ul>
<b>4</b>	<b>11-13</b>	<ul style="list-style-type: none"> <li>• Pertinent responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show assured understanding of theme/ideas.</li> </ul>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Convincing responses to text supported by sustained relevant textual reference.</li> <li>• Selection and evaluation of textual detail show perceptive understanding of theme/ideas.</li> </ul>

Band	Mark	<b>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.</b>
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> <li>• Mostly sound reference to context mostly supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows generally sound understanding.</li> </ul> <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>
2	6-10	<ul style="list-style-type: none"> <li>• Sound reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows sound understanding.</li> </ul> <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>
3	11-15	<ul style="list-style-type: none"> <li>• Sustained reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows thorough understanding.</li> </ul> <p>*Sentences are appropriately structured, with sustained control of expression and meaning with thorough control of the full range of punctuation devices. Spelling is almost always accurate, with occasional errors.</p>
4	16-20	<ul style="list-style-type: none"> <li>• Pertinent reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows assured understanding.</li> </ul> <p>*Sentences are purposefully structured, with assured control of expression and meaning with assured control of the full range of punctuation devices. Spelling is almost always accurate, with minimal errors.</p>
5	21-24	<ul style="list-style-type: none"> <li>• Convincing reference to context supported by sustained relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows perceptive understanding.</li> </ul> <p>*Sentences are convincingly structured, with sophisticated control of expression and meaning with precise control of the full range of punctuation devices. Spelling is consistently accurate.</p>



<b>Band</b>	<b>Mark</b>	<b>Spelling, Punctuation and Grammar</b>
0	0	<ul style="list-style-type: none"> <li>• 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.</li> </ul>
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>
2	3-4	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>
3	5-6	<p><i>High performance</i></p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>

*Of Mice and Men*

Question Number	
13	<p>How is Candy a significant character in the novel?</p> <p>You <b>must</b> consider the context of the novel.</p> <p>Use <b>evidence</b> to support your answer.</p>
	<b>(46 marks)</b>
	Indicative content
	<p><b>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).</b></p> <p><b>What is valid for AO1 may also be equally valid for AO4.</b></p> <p><b>(AO1) Candidates' responses may include:</b></p> <ul style="list-style-type: none"> <li>• we meet Candy in the second section. He is known as 'the old swamper' and we learn that he has only one hand</li> <li>• Candy's dog – the old dog is significant to the plot when it is shot by Carlson in the third section: the ending of the novel is foreshadowed, particularly when Candy tells George that he should have shot the dog himself</li> <li>• Candy is old, lonely and likely to be 'canned' soon</li> <li>• Candy overhears George's and Lennie's dream and we see that many will dream of a better life</li> <li>• Candy is responsible for making George's and Lennie's dream possible by putting in the majority of the money</li> <li>• Candy's 'figuring' in the fourth section, when he joins Lennie in Crooks's room, leads to the dream being shared with Crooks</li> <li>• Candy's extreme anger, directed at the body of Curley's wife at the end of the fifth section, demonstrates how much the dream meant to him.</li> </ul> <p><b>What is valid for AO4 may also be equally valid for AO1.</b></p> <p><b>(AO4) Candidates' references to the context may include:</b></p> <ul style="list-style-type: none"> <li>• Candy has gained compensation for his work injury – this would have been unusual at the time</li> <li>• Candy wants the American Dream</li> <li>• the idyllic place George 'knows of' can be purchased relatively cheaply owing to the financial situation at the time, although 'they are not giving it away'</li> <li>• at the time, there were no pension or benefits</li> <li>• Candy feels isolated – he has only his dog as a companion and that is taken away from him</li> <li>• he spends his days alone because of age and infirmity</li> <li>• Candy knows he will have to find somewhere when he is 'canned' and is no longer any use on the ranch.</li> </ul> <p><b>Reward any other valid points for either AO.</b></p>

<b>Band</b>	<b>Mark</b>	<b>AO1 Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-4</b>	<ul style="list-style-type: none"> <li>• Mostly sound responses to text mostly supported by textual reference which is often appropriate.</li> <li>• Selection and evaluation of textual detail show generally sound understanding of theme/ideas.</li> </ul>
<b>2</b>	<b>5-7</b>	<ul style="list-style-type: none"> <li>• Sound responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show sound understanding of theme/ideas.</li> </ul>
<b>3</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Sustained responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show thorough understanding of theme/ideas.</li> </ul>
<b>4</b>	<b>11-13</b>	<ul style="list-style-type: none"> <li>• Pertinent responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show assured understanding of theme/ideas.</li> </ul>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Convincing responses to text supported by sustained relevant textual reference.</li> <li>• Selection and evaluation of textual detail show perceptive understanding of theme/ideas.</li> </ul>

Band	Mark	<b>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.</b>
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> <li>• Mostly sound reference to context mostly supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows generally sound understanding.</li> </ul> <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>
2	6-10	<ul style="list-style-type: none"> <li>• Sound reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows sound understanding.</li> </ul> <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>
3	11-15	<ul style="list-style-type: none"> <li>• Sustained reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows thorough understanding.</li> </ul> <p>*Sentences are appropriately structured, with sustained control of expression and meaning with thorough control of the full range of punctuation devices. Spelling is almost always accurate, with occasional errors.</p>
4	16-20	<ul style="list-style-type: none"> <li>• Pertinent reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows assured understanding.</li> </ul> <p>*Sentences are purposefully structured, with assured control of expression and meaning with assured control of the full range of punctuation devices. Spelling is almost always accurate, with minimal errors.</p>
5	21-24	<ul style="list-style-type: none"> <li>• Convincing reference to context supported by sustained relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows perceptive understanding.</li> </ul> <p>*Sentences are convincingly structured, with sophisticated control of expression and meaning with precise control of the full range of punctuation devices. Spelling is consistently accurate.</p>

<b>Band</b>	<b>Mark</b>	<b>Spelling, Punctuation and Grammar</b>
0	0	<ul style="list-style-type: none"> <li>• 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.</li> </ul>
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>
2	3-4	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>
3	5-6	<p><i>High performance</i></p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>

Question Number	
14	<p>Explore the significance of outsiders in the novel.</p> <p>You <b>must</b> consider the context of the novel.</p> <p>Use <b>evidence</b> to support your answer.</p>
	<b>(46 marks)</b>
	Indicative content
	<p><b>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).</b></p> <p><b>What is valid for AO1 may also be equally valid for AO4.</b></p> <p><b>(AO1) Candidates' responses may include:</b></p> <ul style="list-style-type: none"> <li>• Lennie can be considered as an outsider because of his mental limitations. Without George to look after him, he would be put in a 'booby hatch'</li> <li>• Candy is an outsider as he is disabled and old. He has only one hand and will soon be too old to work on the ranch</li> <li>• Crooks is an outsider as he is black and discriminated against. He has his own room and gets lonely</li> <li>• Curley's wife is the only female on the ranch. She is not named, putting her lower in the hierarchy of the ranch</li> <li>• the ranch hands are all itinerant farm workers and have to travel from place to place to find work</li> <li>• candidates may also consider Curley, as he is disliked by the men on the ranch, or Candy's dog – as he is old and 'stinks'.</li> </ul> <p><b>What is valid for AO4 may also be equally valid for AO1.</b></p> <p><b>(AO4) Candidates' references to the context may include:</b></p> <ul style="list-style-type: none"> <li>• provision for Lennie would have been bleak without George</li> <li>• lack of social care and benefits</li> <li>• racial discrimination</li> <li>• position of women</li> <li>• The Depression – itinerant farm workers.</li> </ul> <p><b>Reward any other valid points for either AO.</b></p>

<b>Band</b>	<b>Mark</b>	<b>AO1 Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-4</b>	<ul style="list-style-type: none"> <li>• Mostly sound responses to text mostly supported by textual reference which is often appropriate.</li> <li>• Selection and evaluation of textual detail show generally sound understanding of theme/ideas.</li> </ul>
<b>2</b>	<b>5-7</b>	<ul style="list-style-type: none"> <li>• Sound responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show sound understanding of theme/ideas.</li> </ul>
<b>3</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Sustained responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show thorough understanding of theme/ideas.</li> </ul>
<b>4</b>	<b>11-13</b>	<ul style="list-style-type: none"> <li>• Pertinent responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show assured understanding of theme/ideas.</li> </ul>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Convincing responses to text supported by sustained relevant textual reference.</li> <li>• Selection and evaluation of textual detail show perceptive understanding of theme/ideas.</li> </ul>

Band	Mark	<b>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.</b>
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> <li>• Mostly sound reference to context mostly supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows generally sound understanding.</li> </ul> <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>
2	6-10	<ul style="list-style-type: none"> <li>• Sound reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows sound understanding.</li> </ul> <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>
3	11-15	<ul style="list-style-type: none"> <li>• Sustained reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows thorough understanding.</li> </ul> <p>*Sentences are appropriately structured, with sustained control of expression and meaning with thorough control of the full range of punctuation devices. Spelling is almost always accurate, with occasional errors.</p>
4	16-20	<ul style="list-style-type: none"> <li>• Pertinent reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows assured understanding.</li> </ul> <p>*Sentences are purposefully structured, with assured control of expression and meaning with assured control of the full range of punctuation devices. Spelling is almost always accurate, with minimal errors.</p>
5	21-24	<ul style="list-style-type: none"> <li>• Convincing reference to context supported by sustained relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows perceptive understanding.</li> </ul> <p>*Sentences are convincingly structured, with sophisticated control of expression and meaning with precise control of the full range of punctuation devices. Spelling is consistently accurate.</p>



<b>Band</b>	<b>Mark</b>	<b>Spelling, Punctuation and Grammar</b>
0	0	<ul style="list-style-type: none"> <li>• 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.</li> </ul>
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>
2	3-4	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>
3	5-6	<p><i>High performance</i></p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>

**Rani and Sukh**

Question Number	
15	<p>In what ways is Billah Bains a significant character in the novel?</p> <p>You <b>must</b> consider the context of the novel.</p> <p>Use <b>evidence</b> to support your answer.</p>
	<b>(46 marks)</b>
	Indicative content
	<p><b>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).</b></p> <p><b>What is valid for AO1 may also be equally valid for AO4.</b></p> <p><b>(AO1) Candidates' responses may include:</b></p> <ul style="list-style-type: none"> <li>• the story of Billah Bains (aged 15) and his love for Kulwant Sandhu (aged 15) is told by Parvy</li> <li>• the opening of the novel introduces the reader to pregnant Kulwant's suicide by jumping into the well. Later we realise the father of the unborn child is Billah</li> <li>• the flashback tells the story of Billah and Kulwant in 1960s Punjab</li> <li>• Billah's brother, Resham, was a friend of Mohinder Sandhu</li> <li>• Resham, who is 16, hopes that there will be an arranged marriage between him and Kulwant, but Billah and Kulwant are already in a secret relationship</li> <li>• after saving Mohinder's life (from a cobra), Resham and Mohinder run but get separated</li> <li>• Resham stumbles upon Billah and Kulwant making love</li> <li>• Resham tells Billah of how he has taken Kulwant's <i>izzat</i> but Billah declares his love for her</li> <li>• Kulwant discovers she's pregnant and seeks advice from Nimmo – who suggests the lovers run away and will act as messenger</li> <li>• Billah goes to the priest, who agrees to help, but the alarm about Kulwant's being missing has resulted in a hunt being arranged</li> <li>• the Sandhus search for Billah and murder him in the square</li> <li>• the love between Billah and Kulwant is what destroyed Rani's and Sukh's fathers' friendship and resulted in hatred between the two families</li> <li>• family history is what will determine Rani's and Sukh's fate.</li> </ul> <p><b>What is valid for AO4 may also be equally valid for AO1.</b></p> <p><b>(AO4) Candidates' references to the context may include:</b></p> <ul style="list-style-type: none"> <li>• life in the Punjab during the early 1960s</li> <li>• the strengths of Punjabi customs and culture – numerous references in the section of text</li> <li>• family honour: <i>izzat</i></li> <li>• arranged marriages and revenge killings.</li> </ul> <p><b>Reward any other valid points for either AO.</b></p>

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<b>Band</b>	<b>Mark</b>	<b>AO1 Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-4</b>	<ul style="list-style-type: none"> <li>• Mostly sound responses to text mostly supported by textual reference which is often appropriate.</li> <li>• Selection and evaluation of textual detail show generally sound understanding of theme/ideas.</li> </ul>
<b>2</b>	<b>5-7</b>	<ul style="list-style-type: none"> <li>• Sound responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show sound understanding of theme/ideas.</li> </ul>
<b>3</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Sustained responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show thorough understanding of theme/ideas.</li> </ul>
<b>4</b>	<b>11-13</b>	<ul style="list-style-type: none"> <li>• Pertinent responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show assured understanding of theme/ideas.</li> </ul>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Convincing responses to text supported by sustained relevant textual reference.</li> <li>• Selection and evaluation of textual detail show perceptive understanding of theme/ideas.</li> </ul>

Band	Mark	<b>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.</b>
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> <li>• Mostly sound reference to context mostly supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows generally sound understanding.</li> </ul> <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>
2	6-10	<ul style="list-style-type: none"> <li>• Sound reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows sound understanding.</li> </ul> <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>
3	11-15	<ul style="list-style-type: none"> <li>• Sustained reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows thorough understanding.</li> </ul> <p>*Sentences are appropriately structured, with sustained control of expression and meaning with thorough control of the full range of punctuation devices. Spelling is almost always accurate, with occasional errors.</p>
4	16-20	<ul style="list-style-type: none"> <li>• Pertinent reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows assured understanding.</li> </ul> <p>*Sentences are purposefully structured, with assured control of expression and meaning with assured control of the full range of punctuation devices. Spelling is almost always accurate, with minimal errors.</p>
5	21-24	<ul style="list-style-type: none"> <li>• Convincing reference to context supported by sustained relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows perceptive understanding.</li> </ul> <p>*Sentences are convincingly structured, with sophisticated control of expression and meaning with precise control of the full range of punctuation devices. Spelling is consistently accurate.</p>

<b>Band</b>	<b>Mark</b>	<b>Spelling, Punctuation and Grammar</b>
0	0	<ul style="list-style-type: none"> <li>• 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.</li> </ul>
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>
2	3-4	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>
3	5-6	<p><i>High performance</i></p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>

Question Number	
16	<p>Why is vengeance significant in the novel?</p> <p>You <b>must</b> consider the context of the novel.</p> <p>Use <b>evidence</b> to support your answer.</p>
	<b>(46 marks)</b>
	Indicative content
	<p><b>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).</b></p> <p><b>What is valid for AO1 may also be equally valid for AO4.</b></p> <p><b>(AO1) Candidates' responses may include:</b></p> <ul style="list-style-type: none"> <li>• Divy is driven by family honour</li> <li>• vengeance in the novel is the result of a long-standing feud between two families that began over family honour</li> <li>• thirty years earlier, in Punjab, during the 1960s, Billah Bains and Kulwant Sandhu fall in love</li> <li>• Kulwant becomes pregnant and tragically dies by taking her life shortly after the Sandhus seek vengeance with the honour killing of Billah</li> <li>• the tale of hatred between these two families is carried into adulthood and is passed on to their children</li> <li>• 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</li> <li>• vengeance is ultimately sought by Divy, as the family honour or <i>izzat</i> has been destroyed once again</li> <li>• Sukh Bains is murdered by Divy Sandhu.</li> </ul> <p><b>What is valid for AO4 may also be equally valid for AO1.</b></p> <p><b>(AO4) Candidates' references to the context may include:</b></p> <ul style="list-style-type: none"> <li>• life, customs and culture in 1960s Punjab: the details of the events leading up to the Sandhus' seeking vengeance for the loss of their family <i>izzat</i> and 'honour killing' Billah</li> <li>• the reader is horrified when Divy beats his sister with the consent of their father; this shows a clear divide between the roles of daughters and sons and their views about family honour</li> <li>• it is a patriarchal society that exists within multi-racial urban life in modern-day Leicester</li> <li>• the contrast between the Bains and Sandhu families is made clear through the treatment of their daughters. Family honour is valued by them both, but handled very differently, with Divy seeking vengeance on Sukh</li> <li>• Rani gives birth to a baby boy and finds some freedom and resolution in New York with Parvy.</li> </ul> <p><b>Reward any other valid points for either AO.</b></p>

<b>Band</b>	<b>Mark</b>	<b>AO1 Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-4</b>	<ul style="list-style-type: none"> <li>• Mostly sound responses to text mostly supported by textual reference which is often appropriate.</li> <li>• Selection and evaluation of textual detail show generally sound understanding of theme/ideas.</li> </ul>
<b>2</b>	<b>5-7</b>	<ul style="list-style-type: none"> <li>• Sound responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show sound understanding of theme/ideas.</li> </ul>
<b>3</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Sustained responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show thorough understanding of theme/ideas.</li> </ul>
<b>4</b>	<b>11-13</b>	<ul style="list-style-type: none"> <li>• Pertinent responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show assured understanding of theme/ideas.</li> </ul>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Convincing responses to text supported by sustained relevant textual reference.</li> <li>• Selection and evaluation of textual detail show perceptive understanding of theme/ideas.</li> </ul>

Band	Mark	<b>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.</b>
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> <li>• Mostly sound reference to context mostly supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows generally sound understanding.</li> </ul> <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>
2	6-10	<ul style="list-style-type: none"> <li>• Sound reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows sound understanding.</li> </ul> <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>
3	11-15	<ul style="list-style-type: none"> <li>• Sustained reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows thorough understanding.</li> </ul> <p>*Sentences are appropriately structured, with sustained control of expression and meaning with thorough control of the full range of punctuation devices. Spelling is almost always accurate, with occasional errors.</p>
4	16-20	<ul style="list-style-type: none"> <li>• Pertinent reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows assured understanding.</li> </ul> <p>*Sentences are purposefully structured, with assured control of expression and meaning with assured control of the full range of punctuation devices. Spelling is almost always accurate, with minimal errors.</p>
5	21-24	<ul style="list-style-type: none"> <li>• Convincing reference to context supported by sustained relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows perceptive understanding.</li> </ul> <p>*Sentences are convincingly structured, with sophisticated control of expression and meaning with precise control of the full range of punctuation devices. Spelling is consistently accurate.</p>



<b>Band</b>	<b>Mark</b>	<b>Spelling, Punctuation and Grammar</b>
0	0	<ul style="list-style-type: none"> <li>• 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.</li> </ul>
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>
2	3-4	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>
3	5-6	<p><i>High performance</i></p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>

## Riding the Black Cockatoo

Question Number	
17	<p>How are the Wamba Wamba people and country significant in the text? You <b>must</b> consider the context of the text. Use <b>evidence</b> to support your answer.</p> <p style="text-align: right;"><b>(46 marks)</b></p>
	Indicative content
	<p><b>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).</b></p> <p><b>What is valid for AO1 may also be equally valid for AO4.</b>  <b>(AO1) Candidates' responses may include:</b></p> <ul style="list-style-type: none"> <li>• John's interest in aboriginal culture leads him to follow a course at university on Indigenous writing – this is where he learns about the Wamba Wamba tribe and country. He reveals that his family once kept an Aboriginal skull, named 'Mary', on their mantelpiece, to the horror of onlookers in his class. It is this revelation, together with the reaction he receives, that leads him to speak with Craig</li> <li>• Craig had made an impression on John when he gave a lecture. Craig is the first Indigenous Australian John has spoken with and he tells him about his 'sensitive' matter. Craig takes him to his office, which is described as a 'portal into Indigenous Australia'. It is Craig who first mentions Wamba Wamba and shows John a tribal map</li> <li>• the skull had been found at Swan Hill in the state of Victoria by the author's uncle</li> <li>• Wamba Wamba is 'forever forged' in John's 'family's dreaming'</li> <li>• Craig introduces John to Bob Weatherall, Gary and others who work together in order to repatriate 'Mary' to where he belongs. Craig is instrumental in ensuring that the handover ceremony is conducted appropriately and sensitively according to tradition and custom, with the help of Wamba Wamba elders</li> <li>• John learns that many of the tribe, like 'Mary', died through syphilis</li> <li>• Mary is returned to Wamba Wamba country of Northern Victoria</li> <li>• in the final chapter, John visits Wamba Wamba country</li> <li>• John is important for repatriating Mary and his role in the reconciliation process.</li> </ul> <p><b>What is valid for AO4 may also be equally valid for AO1.</b>  <b>(AO4) Candidates' references to the context may include:</b></p> <ul style="list-style-type: none"> <li>• Craig shows John the tribal map of Australia. We learn about many of the customs and traditions through Craig's advice. Craig informs John that 'sorry business' (bereavement) is a very important part of aboriginal culture and that there has to be a process of 'discussion, consultation, permission' between clans. 'Sorry business. That's the most serious business of all'</li> <li>• the handover ceremony requires great care and attention to detail, in order not to upset other tribes and elders: 'A white fella can't just invite</li> </ul>

	<p>Wamba Wamba fellas up here'</p> <ul style="list-style-type: none"> <li>the customs and beliefs are shown when it is suggested that taking the skull will bring 'bad luck' and when 'Mary' is brought in a box for the ceremony and members of staff are 'sick, physically and emotionally' because it is 'bad business' which is too 'strong'. The smoking of the 'gum leaves and herbs', 'the Yorta Yorta songman' and the black cockatoo feathers demonstrate the importance of 'Mary's' repatriation.</li> </ul> <p><b>Reward any other valid points for either AO.</b></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.
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-4</b>	<ul style="list-style-type: none"> <li>Mostly sound responses to text mostly supported by textual reference which is often appropriate.</li> <li>Selection and evaluation of textual detail show generally sound understanding of theme/ideas.</li> </ul>
<b>2</b>	<b>5-7</b>	<ul style="list-style-type: none"> <li>Sound responses to text supported by relevant textual reference.</li> <li>Selection and evaluation of textual detail show sound understanding of theme/ideas.</li> </ul>
<b>3</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>Sustained responses to text supported by relevant textual reference.</li> <li>Selection and evaluation of textual detail show thorough understanding of theme/ideas.</li> </ul>
<b>4</b>	<b>11-13</b>	<ul style="list-style-type: none"> <li>Pertinent responses to text supported by relevant textual reference.</li> <li>Selection and evaluation of textual detail show assured understanding of theme/ideas.</li> </ul>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>Convincing responses to text supported by sustained relevant textual reference.</li> <li>Selection and evaluation of textual detail show perceptive understanding of theme/ideas.</li> </ul>

Band	Mark	<b>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.</b>
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> <li>• Mostly sound reference to context mostly supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows generally sound understanding.</li> </ul> <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>
2	6-10	<ul style="list-style-type: none"> <li>• Sound reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows sound understanding.</li> </ul> <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>
3	11-15	<ul style="list-style-type: none"> <li>• Sustained reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows thorough understanding.</li> </ul> <p>*Sentences are appropriately structured, with sustained control of expression and meaning with thorough control of the full range of punctuation devices. Spelling is almost always accurate, with occasional errors.</p>
4	16-20	<ul style="list-style-type: none"> <li>• Pertinent reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows assured understanding.</li> </ul> <p>*Sentences are purposefully structured, with assured control of expression and meaning with assured control of the full range of punctuation devices. Spelling is almost always accurate, with minimal errors.</p>
5	21-24	<ul style="list-style-type: none"> <li>• Convincing reference to context supported by sustained relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows perceptive understanding.</li> </ul> <p>*Sentences are convincingly structured, with sophisticated control of expression and meaning with precise control of the full range of punctuation devices. Spelling is consistently accurate.</p>

<b>Band</b>	<b>Mark</b>	<b>Spelling, Punctuation and Grammar</b>
0	0	<ul style="list-style-type: none"> <li>• 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.</li> </ul>
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>
2	3-4	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>
3	5-6	<p><i>High performance</i></p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>

Question Number	
18	<p>In what ways is repatriation significant in the text?          You <b>must</b> consider the context of the text.          Use <b>evidence</b> to support your answer.</p>
	<b>(46 marks)</b>
	Indicative content
	<p><b>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).</b></p> <p><b>What is valid for AO1 may also be equally valid for AO4.</b>  <b>(AO1) Candidates' responses may include:</b></p> <ul style="list-style-type: none"> <li>• ignorant of many facts and beliefs, John comes to understand the significance of returning 'Mary' home to the Wamba Wamba tribe, to be buried with ancestors on Swan Hill, New South Wales. His aboriginal Australian friends, like Craig, a lecturer at Brisbane University and Uncle Bob Weatherall, an expert in repatriation, are well-educated; this is a surprise to John who has been brainwashed with negative images and low expectations: 'the classic media cliché that's rolled out every night from television'</li> <li>• the repatriation ceremony – both the preparation and event</li> <li>• the reader follows the arrangements to repatriate 'Mary' and learn about how many ancestral remains lay scattered across the world and need repatriating</li> <li>• John learns of the custom and culture and the importance Aborigines place upon the repatriation of their ancestors</li> <li>• at the end of the novel John goes to Swan Hill to see where 'Mary' has been buried; he says that he feels as if he too had 'come home'.</li> </ul> <p><b>What is valid for AO4 may also be equally valid for AO1.</b>  <b>(AO4) Candidates' references to the context may include:</b></p> <ul style="list-style-type: none"> <li>• the reader learns of the horrific truth, at a pace that mirrors John's experiences; events described both inform and shock the reader. The effect is powerful: topics such as land rights and the physical and mental cruelty imposed on the Aborigines are more than just thought-provoking, they are an education</li> <li>• the voyages of discovery by both the Dutch and the British and the diseases and illness they brought with them had a huge impact on the rise in the number of deaths in indigenous communities. In Chapter 7 the reader learns of 'The Stolen Generation' when up to 30% of indigenous children were removed from their families, 'an orchestrated program of cultural and spiritual genocide'</li> <li>• the graves of many were disturbed during building programmes and remains, such as the skull, were taken as souvenirs or museum exhibits</li> <li>• the repatriation ceremony</li> <li>• John learns about Aboriginal culture; he realised he knew nothing 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 everyday in his pocket. John's appreciation of Aboriginal culture takes him on a spiritual journey he</li> </ul>

	<p>emerges with a greater insight and a profound sense of connection to the indigenous people.</p> <p><b>Reward any other valid points for either AO.</b></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.
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-4</b>	<ul style="list-style-type: none"> <li>• Mostly sound responses to text mostly supported by textual reference which is often appropriate.</li> <li>• Selection and evaluation of textual detail show generally sound understanding of theme/ideas.</li> </ul>
<b>2</b>	<b>5-7</b>	<ul style="list-style-type: none"> <li>• Sound responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show sound understanding of theme/ideas.</li> </ul>
<b>3</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Sustained responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show thorough understanding of theme/ideas.</li> </ul>
<b>4</b>	<b>11-13</b>	<ul style="list-style-type: none"> <li>• Pertinent responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show assured understanding of theme/ideas.</li> </ul>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Convincing responses to text supported by sustained relevant textual reference.</li> <li>• Selection and evaluation of textual detail show perceptive understanding of theme/ideas.</li> </ul>

Band	Mark	<b>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.</b>
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> <li>• Mostly sound reference to context mostly supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows generally sound understanding.</li> </ul> <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>
2	6-10	<ul style="list-style-type: none"> <li>• Sound reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows sound understanding.</li> </ul> <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>
3	11-15	<ul style="list-style-type: none"> <li>• Sustained reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows thorough understanding.</li> </ul> <p>*Sentences are appropriately structured, with sustained control of expression and meaning with thorough control of the full range of punctuation devices. Spelling is almost always accurate, with occasional errors.</p>
4	16-20	<ul style="list-style-type: none"> <li>• Pertinent reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows assured understanding.</li> </ul> <p>*Sentences are purposefully structured, with assured control of expression and meaning with assured control of the full range of punctuation devices. Spelling is almost always accurate, with minimal errors.</p>
5	21-24	<ul style="list-style-type: none"> <li>• Convincing reference to context supported by sustained relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows perceptive understanding.</li> </ul> <p>*Sentences are convincingly structured, with sophisticated control of expression and meaning with precise control of the full range of punctuation devices. Spelling is consistently accurate.</p>



<b>Band</b>	<b>Mark</b>	<b>Spelling, Punctuation and Grammar</b>
0	0	<ul style="list-style-type: none"> <li>• 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.</li> </ul>
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>
2	3-4	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>
3	5-6	<p><i>High performance</i></p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>

**To Kill a Mockingbird**

Question Number	
<b>19</b>	In what way is Jem significant in the novel? You <b>must</b> consider the context of the novel. Use <b>evidence</b> to support your answer.
	<b>(46 marks)</b>
	Indicative content
	<p><b>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).</b></p> <p><b>What is valid for AO1 may also be equally valid for AO4.</b>  <b>(AO1) Candidates' responses may include:</b></p> <ul style="list-style-type: none"> <li>• Jem is Scout's older brother. He is nearly 10 at the beginning of the novel</li> <li>• the three children are fascinated with Boo Radley. Dill dares Jem to knock on the door</li> <li>• he stops the fight and invites Walter to their home for lunch</li> <li>• Jem and Scout find items hidden in the oak tree</li> <li>• Jem's attempt to send a note to Boo on a fishing line</li> <li>• he rips his trousers – but finds they have been repaired when he goes to retrieve them</li> <li>• the events on the night when Miss Maudie's house is on fire</li> <li>• Jem's 12<sup>th</sup> birthday and the visit to town – on the way home, in anger, Jem knocks off all the flower heads from Mrs Dubose's camellias. As a punishment, he has to read to her every night and later learns about her courage</li> <li>• Jem is growing up and maturing, becoming more separate from Scout</li> <li>• he supports his father outside the gaol with Scout and Dill</li> <li>• Jem notices Tom's withered hand at the trial and shows his angst about the injustice of the trial</li> <li>• he teaches Dill how to swim</li> <li>• Jem is left unconscious and hurt after Bob Ewell's attack. We are not sure whether it was Boo or Jem who stabbed and killed Bob Ewell.</li> </ul> <p><b>What is valid for AO4 may also be equally valid for AO1.</b>  <b>(AO4) Candidates' references to the context may include:</b></p> <ul style="list-style-type: none"> <li>• growing-up in the 1930s</li> <li>• Maycomb as a microcosm of American society</li> <li>• education both at school and through Atticus' teaching</li> <li>• prejudice – and Jem's reaction to the injustice of the trial.</li> </ul> <p><b>Reward any other valid points for either AO.</b></p>

<b>Band</b>	<b>Mark</b>	<b>AO1 Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-4</b>	<ul style="list-style-type: none"> <li>• Mostly sound responses to text mostly supported by textual reference which is often appropriate.</li> <li>• Selection and evaluation of textual detail show generally sound understanding of theme/ideas.</li> </ul>
<b>2</b>	<b>5-7</b>	<ul style="list-style-type: none"> <li>• Sound responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show sound understanding of theme/ideas.</li> </ul>
<b>3</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Sustained responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show thorough understanding of theme/ideas.</li> </ul>
<b>4</b>	<b>11-13</b>	<ul style="list-style-type: none"> <li>• Pertinent responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show assured understanding of theme/ideas.</li> </ul>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Convincing responses to text supported by sustained relevant textual reference.</li> <li>• Selection and evaluation of textual detail show perceptive understanding of theme/ideas.</li> </ul>

Band	Mark	<b>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.</b>
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> <li>• Mostly sound reference to context mostly supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows generally sound understanding.</li> </ul> <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>
2	6-10	<ul style="list-style-type: none"> <li>• Sound reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows sound understanding.</li> </ul> <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>
3	11-15	<ul style="list-style-type: none"> <li>• Sustained reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows thorough understanding.</li> </ul> <p>*Sentences are appropriately structured, with sustained control of expression and meaning with thorough control of the full range of punctuation devices. Spelling is almost always accurate, with occasional errors.</p>
4	16-20	<ul style="list-style-type: none"> <li>• Pertinent reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows assured understanding.</li> </ul> <p>*Sentences are purposefully structured, with assured control of expression and meaning with assured control of the full range of punctuation devices. Spelling is almost always accurate, with minimal errors.</p>
5	21-24	<ul style="list-style-type: none"> <li>• Convincing reference to context supported by sustained relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows perceptive understanding.</li> </ul> <p>*Sentences are convincingly structured, with sophisticated control of expression and meaning with precise control of the full range of punctuation devices. Spelling is consistently accurate.</p>

<b>Band</b>	<b>Mark</b>	<b>Spelling, Punctuation and Grammar</b>
0	0	<ul style="list-style-type: none"> <li>• 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.</li> </ul>
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>
2	3-4	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>
3	5-6	<p><i>High performance</i></p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>

Question Number	
20	Explore the significance of prejudice in the novel. You <b>must</b> consider the context of the novel. Use <b>evidence</b> to support your answer.
	<b>(46 marks)</b>
	Indicative content
	<p><b>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).</b></p> <p><b>What is valid for AO1 may also be equally valid for AO4.</b>  <b>(AO1) Candidates' responses may include:</b></p> <ul style="list-style-type: none"> <li>• racial prejudice: the events leading up to, during and after Tom Robinson's trial</li> <li>• class and social inequality: the hierarchical structure of Maycomb - the Finches as middle-class; the Cunninghams representing the farming community; the Ewells representing the lower class; and the black community. Jem tells Scout that there are 'four kinds of folks in the world'</li> <li>• gender: such as Aunt Alexandra's expectations of behaviour and dress</li> <li>• individuals – such as attitudes towards Boo or Atticus for defending Tom</li> <li>• Atticus' maxim: if you attempt to stand in another's shoes (skin) you will be able to see his/her point of view - there will be an understanding and tolerance, and thus no prejudice.</li> </ul> <p><b>What is valid for AO4 may also be equally valid for AO1.</b>  <b>(AO4) Candidates' references to the context may include:</b></p> <ul style="list-style-type: none"> <li>• racism: the Robinson trial represents the unfairness and racism in places such as Maycomb during the 1930s. The character of Atticus, a white lawyer, gives the reader some hope that justice might be done and that times might be changing; he takes the case as a matter of conscience, despite the prejudice around him and despite the threats made to both his children and himself. Atticus demonstrates courage and integrity when taking the case</li> <li>• Atticus refers to Maycomb County's 'disease' when discussing racism. The newspaper report shows signs of progress by voicing the 'injustice'. In defending Tom Robinson, Atticus shows courage against the social mores of Maycomb County in the 1930s</li> <li>• class structure</li> <li>• gender roles – women are not seen as equals to men.</li> </ul> <p><b>Reward any other valid points for either AO.</b></p>

<b>Band</b>	<b>Mark</b>	<b>AO1 Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-4</b>	<ul style="list-style-type: none"> <li>• Mostly sound responses to text mostly supported by textual reference which is often appropriate.</li> <li>• Selection and evaluation of textual detail show generally sound understanding of theme/ideas.</li> </ul>
<b>2</b>	<b>5-7</b>	<ul style="list-style-type: none"> <li>• Sound responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show sound understanding of theme/ideas.</li> </ul>
<b>3</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Sustained responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show thorough understanding of theme/ideas.</li> </ul>
<b>4</b>	<b>11-13</b>	<ul style="list-style-type: none"> <li>• Pertinent responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show assured understanding of theme/ideas.</li> </ul>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Convincing responses to text supported by sustained relevant textual reference.</li> <li>• Selection and evaluation of textual detail show perceptive understanding of theme/ideas.</li> </ul>

Band	Mark	<b>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.</b>
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> <li>• Mostly sound reference to context mostly supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows generally sound understanding.</li> </ul> <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>
2	6-10	<ul style="list-style-type: none"> <li>• Sound reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows sound understanding.</li> </ul> <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>
3	11-15	<ul style="list-style-type: none"> <li>• Sustained reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows thorough understanding.</li> </ul> <p>*Sentences are appropriately structured, with sustained control of expression and meaning with thorough control of the full range of punctuation devices. Spelling is almost always accurate, with occasional errors.</p>
4	16-20	<ul style="list-style-type: none"> <li>• Pertinent reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows assured understanding.</li> </ul> <p>*Sentences are purposefully structured, with assured control of expression and meaning with assured control of the full range of punctuation devices. Spelling is almost always accurate, with minimal errors.</p>
5	21-24	<ul style="list-style-type: none"> <li>• Convincing reference to context supported by sustained relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows perceptive understanding.</li> </ul> <p>*Sentences are convincingly structured, with sophisticated control of expression and meaning with precise control of the full range of punctuation devices. Spelling is consistently accurate.</p>



<b>Band</b>	<b>Mark</b>	<b>Spelling, Punctuation and Grammar</b>
0	0	<ul style="list-style-type: none"> <li>• 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.</li> </ul>
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>
2	3-4	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>
3	5-6	<p><i>High performance</i></p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>



