

# Mark Scheme (Results)

January 2012

GCSE English 5ET1F/01  
Understanding Prose (F)

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## General Marking Guidance

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

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

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

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

## Mark Scheme

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

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

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

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

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

### Assessment Objectives

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

<b>AO1:</b> Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
<b>AO2:</b> Explain how language, structure and form contribute to a writer's presentation of ideas, themes and settings.
<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.

## Section A: Literary Heritage

### *Animal Farm*

Question Number		
1(a)		
	(10 marks)	
Indicative content		
	<p>Key events from each chapter may include:</p> <p><b>Chapter 1:</b></p> <ul style="list-style-type: none"> <li>the animals sing <i>Beasts of England</i>. Jones wakes up and fires his gun; the animals go back to their beds.</li> </ul> <p><b>Chapter 2:</b></p> <ul style="list-style-type: none"> <li>Major dies</li> <li>the pigs teach his ideas to the other animals on the farm</li> <li>Jones gets drunk and leaves the animals without food for the weekend</li> <li>the animals raid the store house before driving out Jones and his men</li> <li><i>Manor Farm</i> is re-named <i>Animal Farm</i></li> <li>the Seven Commandments are written on the wall</li> <li>when the animals return from the harvest they discover that the milk has gone missing.</li> </ul> <p><b>Chapter 3:</b></p> <ul style="list-style-type: none"> <li>the harvest is completed in record time</li> <li>Snowball teaches the animals to read and write</li> <li>Napoleon takes the puppies away</li> <li>Squealer tells the animals that the pigs have taken the milk and apples for everyone's benefit.</li> </ul> <p><b>NB: This list is indicative only. Candidates are not required to list all of the above key events. Reward any valid key events.</b></p> <p><b>Any material outside the defined section is not rewarded.</b></p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretation.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>Selection of appropriate key events is basic.</li> <li>Chronology of key events is rarely accurate.</li> </ul>
2	3-4	<ul style="list-style-type: none"> <li>Selection of appropriate key events is limited.</li> <li>Chronology of key events has limited accuracy.</li> </ul>
3	5-6	<ul style="list-style-type: none"> <li>Selection of appropriate key events is occasionally sound.</li> <li>Chronology of key events is occasionally accurate.</li> </ul>
4	7-8	<ul style="list-style-type: none"> <li>Selection of appropriate key events is generally sound.</li> <li>Chronology of key events is mostly accurate.</li> </ul>
5	9-10	<ul style="list-style-type: none"> <li>Selection of appropriate key events is sound.</li> <li>Chronology of key events is fully accurate.</li> </ul>

Question Number		
1(b)		
	(10 marks)	
Indicative content		
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• later in the extract, the reader is introduced to Major's dream; it is regarded as important news</li> <li>• Major first tells that he cannot 'describe' this dream. This in itself allows the animals to picture this dream in their own way: 'the earth as it will be when man has vanished'</li> <li>• the song that Major's mother used to sing to him when he was 'a little pig' comes back to him, all these years later. Major's description of the dream is one that the reader cannot fail to picture; it is the scene of a mother singing to her infant pig</li> <li>• the song in the dream seems important. Major also adds that the words of this song were sung by animals 'of long ago and have been lost'.</li> </ul> <p>Reward any other valid points.</p>	
Band	Mark	AO2: Explain how language, structure and form contribute to the writer's presentation of ideas, themes and settings.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Basic reference to how the writer achieves effects.</li> <li>• Basic understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples from the extract are not appropriate or candidate may refer to only one relevant example.</li> </ul>
2	3-4	<ul style="list-style-type: none"> <li>• Limited reference to how the writer achieves effects.</li> <li>• Limited understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples from the extract are of limited appropriateness.</li> </ul>
3	5-6	<ul style="list-style-type: none"> <li>• Some reference to how the writer achieves effects.</li> <li>• Occasional understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples from the extract are occasionally relevant.</li> </ul>
4	7-8	<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>
5	9-10	<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>

Question Number		
1(c)		
	<b>(8 marks)</b>	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>Major is shown to have leadership qualities in this extract: 'remember always your duty'. Major is a wise pig; he knows the temptations that may lead animals to 'resemble' man and warns the animals against them</li> <li>Major wishes to communicate his dream with the rest of the animals. He speaks fondly of when he was 'a little pig'. He speaks of a song sung to him by his mother and in doing so Orwell enables the reader to become entranced with Major's past</li> <li>he is now 'old' and his voice is 'hoarse', yet he is willing to sing and teach the song to his 'comrades' because it has a purpose that suggests that animals are greater than man: 'Beasts of England'.</li> </ul> <p>Reward any other valid points.</p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>Basic or limited understanding of the character.</li> <li>Uses unclear and/or limited evidence from the extract to demonstrate knowledge about the character.</li> </ul>
2	4-5	<ul style="list-style-type: none"> <li>Occasional understanding of the character will be evident.</li> <li>Uses mostly relevant evidence from the extract to demonstrate knowledge about the character.</li> </ul>
3	6-8	<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>

Question Number		
1(d)		
	(12 marks)	
Indicative content		
<p>Candidates may draw on any relevant part of the novel outside the extract provided that the focus is on the importance of Major's dream following his death and that statements made are supported with a quotation or reference from the text (A01) and reference is made to the writer's craft: Orwell's presentation of this theme (A02).</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>Orwell's novel seems to be a story about a dream come true, about triumph over cruel humans and the unity of animals so that life is fair and harmonious. However, as the story unfolds, it is apparent to the reader, although not always to the animals, that nothing could be further from the truth</li> <li>Orwell presents at the start of the novel, the character of Mr Jones, who runs the farm and is often drunk; he is described as a 'hard master', language used by Orwell presents him as cruel and lazy</li> <li>the animals don't trust him and so they place their trust in Major's dream and revolt against the power of their human leader. Once major dies, the pigs, lead by Napoleon set about to realise the dream</li> <li>despite this, the pigs end up mistreating the other animals on the farm; the animals are starved and work 'like slaves'. In reality they are worse off than when they were ruled by Jones.</li> </ul> <p>Reward any other valid points.</p>		
Band	Mark	A01: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations. A02: Explain how language, structure and form contribute to the writer's presentation of ideas, themes and settings.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>Basic examples from the text to demonstrate knowledge of theme/character.</li> <li>Basic understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Basic selection of textual detail to support interpretation.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>Limited examples from the text to demonstrate knowledge about theme/character.</li> <li>Limited understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Limited selection of textual detail to support interpretation.</li> </ul>
3	6-7	<ul style="list-style-type: none"> <li>Some use of relevant examples from the text which occasionally demonstrate knowledge about theme/character.</li> <li>Occasional understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Some selection of textual detail to support interpretation.</li> </ul>
4	8-10	<ul style="list-style-type: none"> <li>Mostly uses relevant examples from the text to demonstrate knowledge</li> </ul>

		<p>about theme/character.</p> <ul style="list-style-type: none"> <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>
5	11-12	<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>

*Dr Jekyll and Mr Hyde*

Question Number		
2(a)		
	(10 marks)	
	Indicative content	
	<p><b>Key events from each chapter may include:</b></p> <p><b>The Carew Murder Case</b></p> <ul style="list-style-type: none"> <li>• London is shocked by the vicious murder of Sir Danvers Carew</li> <li>• a maidservant described seeing Hyde beat and trampled Carew to death</li> <li>• Hyde leaves behind a piece of a broken walking stick used to beat Carew and a letter addressed to Utterson. Utterson recognises the stick as one he gave as a gift to his friend Jekyll and takes the police to Hyde's house</li> <li>• Hyde has fled and the police discover burnt papers and the other part of the walking stick.</li> </ul> <p><b>Incident of the Letter</b></p> <ul style="list-style-type: none"> <li>• Utterson visits Jekyll who shows him a letter from Hyde saying he has gone for good</li> <li>• Utterson's clerk notices that the handwriting on a letter from Hyde and an invitation from Jekyll is very similar; Utterson assumes that Jekyll has forged the letter for Hyde.</li> </ul> <p><b>Remarkable Incident of Doctor Lanyon</b></p> <ul style="list-style-type: none"> <li>• Utterson is concerned about Jekyll becoming withdrawn and visits Lanyon; Lanyon is unwell and talks about how he about to die and wants nothing to do with Jekyll</li> <li>• Utterson writes to Jekyll asking about Lanyon. Jekyll replies that he is better off without his friends</li> <li>• Utterson is suspicious</li> <li>• Lanyon takes to his bed and dies a fortnight later.</li> </ul> <p><b>NB: This list is indicative only. Candidates are not required to list all of the above key events. Reward any valid key events.</b></p> <p><b>Any material outside the defined section is not rewarded.</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	1-2	<ul style="list-style-type: none"> <li>• Selection of appropriate key events is basic.</li> <li>• Chronology of key events is rarely accurate.</li> </ul>
2	3-4	<ul style="list-style-type: none"> <li>• Selection of appropriate key events is limited.</li> <li>• Chronology of key events has limited accuracy.</li> </ul>
3	5-6	<ul style="list-style-type: none"> <li>• Selection of appropriate key events is occasionally sound.</li> <li>• Chronology of key events is occasionally accurate.</li> </ul>
4	7-8	<ul style="list-style-type: none"> <li>• Selection of appropriate key events is generally sound.</li> <li>• Chronology of key events is mostly accurate.</li> </ul>
5	9-10	<ul style="list-style-type: none"> <li>• Selection of appropriate key events is sound.</li> <li>• Chronology of key events is fully accurate.</li> </ul>

Question Number		
2(b)		
	(10 marks)	
Indicative content		
	<p><b>Responses may include:</b></p> <ul style="list-style-type: none"> <li>• there are several examples that show the writer presenting a sense of mystery. Stevenson's description of Jekyll's behaviour is very effective in that his behaviour is shrouded in mystery. The reader wonders why Jekyll is feeling 'very low'</li> <li>• the character of Jekyll makes excuses to Utterson and Enfield, stating he cannot invite them in: 'the place is really not fit'. The reader wonders why his place is not fit, wondering if Jekyll has something to hide</li> <li>• when Utterson suggests Jekyll take a walk with Enfield and himself, Jekyll again makes excuses stating that he would like to but 'no, no, no, it is quite impossible'. Jekyll's behaviour is a mystery; the reader may wonder why is it impossible for Jekyll to join his friends</li> <li>• when Jekyll's smile is 'struck out of his face' and replaced with a look of 'abject terror and despair', the reader is left with many unanswered questions. Why does he look like this? What caused it? The mystery grows when Stevenson deliberately ends this scene without any further explanation; Utterson and Enfield walk away and in silence.</li> </ul> <p>Reward any other valid points.</p>	
<b>Band</b>	<b>Mark</b>	<b>AO2: Explain how language, structure and form contribute to the writer's presentation of ideas, themes and settings.</b>
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Basic reference to how the writer achieves effects.</li> <li>• Basic understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples from the extract are not appropriate or candidate may refer to only one relevant example.</li> </ul>
2	3-4	<ul style="list-style-type: none"> <li>• Limited reference to how the writer achieves effects.</li> <li>• Limited understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples from the extract are of limited appropriateness.</li> </ul>
3	5-6	<ul style="list-style-type: none"> <li>• Some reference to how the writer achieves effects.</li> <li>• Occasional understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples from the extract are occasionally relevant.</li> </ul>
4	7-8	<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>
5	9-10	<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>

Question Number		
2(c)		
	<b>(8 marks)</b>	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>the language used by Stevenson to present Jekyll's feelings as he sits at the window is deliberate. The simile 'like some disconsolate prisoner' along with the description of Jekyll taking the air with 'an infinite sadness of mien' present Jekyll's character as one who is victim-like, vulnerable and unhappy</li> <li>Jekyll's unhappiness is further explored when he repeats that he feels 'very low'. This statement lends the reader to believe that he is possibly suffering from some mental anxiety which he is finding hard to manage</li> <li>despite Jekyll's mood, Jekyll is not rude. He is polite and friendly when conversing with his friends Utterson and Enfield. He states that they are 'very good' and that he is 'very glad' to see them and that it is a 'great pleasure' to speak to them</li> <li>Jekyll's look on his face suggests some malevolence in Jekyll's character: 'abject terror and despair'. This is re-enforced by the 'horror' in both Utterson's and Enfield's eyes. The reader can only decipher that Jekyll is not what he appears and that there is something sinister about Jekyll.</li> </ul> <p>Reward any other valid points.</p>	
Band	Mark	<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	1-3	<ul style="list-style-type: none"> <li>Basic or limited understanding of the character.</li> <li>Uses unclear and/or limited evidence from the extract to demonstrate knowledge about the character.</li> </ul>
2	4-5	<ul style="list-style-type: none"> <li>Occasional understanding of the character will be evident.</li> <li>Uses mostly relevant evidence from the extract to demonstrate knowledge about the character.</li> </ul>
3	6-8	<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>

Question Number		
2(d)		
	(12 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the novel outside the extract provided that the focus is on the theme of mystery and that statements made are supported with a quotation or reference from the text (A01) and reference is made to the writer's craft: Stevenson's presentation of this theme (A02).</p> <ul style="list-style-type: none"> <li>many passages present a sense of mystery. In <i>Story of the Door</i> there is a mystery behind a 'sinister' building with a 'sordid negligence'. The reader learns of a 'hellish' incident when a 'thing' trampled 'calmly' on a child's body. The cheque provided by Hyde with Jekyll's signature proves to be the first great mystery in the story</li> <li>mystery is presented in <i>Search for Mr Hyde</i> because of the overall sense of unease before Utterson comes face to face with Hyde who has previously been described by Enfield as having 'something wrong with his appearance, something displeasing, something detestable'</li> <li>in <i>The Carew Murder Case</i> the reader is horrified to learn through Utterson that the cane used to club the MP belonged to Jekyll, a gift from Utterson himself. This mystery, like all the others is only resolved at the very end of the story</li> <li>in <i>Incident of the Letter</i>, an atmosphere of secrecy and mystery is created through Utterson's discovery that Hyde's handwriting was also Jekyll's. It is only at the end of the story that the reader and Utterson learn the truth: Jekyll and Hyde are the same person.</li> </ul> <p>Reward any other valid points.</p>	
Band	Mark	A01: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations. A02: Explain how language, structure and form contribute to the writer's presentation of ideas, themes and settings.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>Basic examples from the text to demonstrate knowledge of theme/character.</li> <li>Basic understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Basic selection of textual detail to support interpretation.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>Limited examples from the text to demonstrate knowledge about theme/character.</li> <li>Limited understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Limited selection of textual detail to support interpretation.</li> </ul>
3	6-7	<ul style="list-style-type: none"> <li>Some use of relevant examples from the text which occasionally demonstrate knowledge about theme/character.</li> <li>Occasional understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Some selection of textual detail to support interpretation.</li> </ul>
4	8-10	<ul style="list-style-type: none"> <li>Mostly uses relevant examples from the text to demonstrate knowledge</li> </ul>

		<p>about theme/character.</p> <ul style="list-style-type: none"> <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>
5	11-12	<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>

*The Hound of the Baskervilles*

Question Number		
3(a)		
	(10 marks)	
	Indicative content	
	<p>Key events from each chapter may include:</p> <p>Chapter 1:</p> <ul style="list-style-type: none"> <li>• Holmes contradicts almost all of Watson's conclusions</li> <li>• Mortimer arrives, seeking the help of Sherlock Holmes.</li> </ul> <p>Chapter 2:</p> <ul style="list-style-type: none"> <li>• Mortimer presents Holmes and Watson with a manuscript that reveals the myth of the Baskerville curse</li> <li>• they learn of the infamous Hugo Baskerville and of the belief that the hound recently killed Sir Charles Baskerville, the latest inhabitant of Baskerville Hall.</li> </ul> <p>Chapter 3:</p> <ul style="list-style-type: none"> <li>• Mortimer informs that Sir Henry is set to arrive at Waterloo Station in one hour</li> <li>• Holmes promises to consider the matter, telling Mortimer to pick up Henry at the station and bring him to the office the next morning</li> <li>• Holmes wonders whom Charles was waiting for at the gate. Holmes also points out that Sir Charles was running away from his house.</li> </ul> <p>Chapter 4:</p> <ul style="list-style-type: none"> <li>• Holmes is visited by Mortimer and Henry Baskerville who tells of an anonymous note of warning, composed with words cut out of a newspaper</li> <li>• Holmes assesses the sender and typeface and discerns that the words were cut out from yesterday's <i>Times</i></li> <li>• Sir Henry's tells of his boot that went missing in the hotel</li> <li>• Holmes stakes out a suspect in a cab but is unsuccessful catching him</li> <li>• Holmes organises a search for the torn-up copy of the <i>Times</i>.</li> </ul> <p>NB: This list is indicative only. Candidates are not required to list all of the above key events. Reward any valid key events. Any material outside the defined section is not rewarded.</p>	
Band	Mark	A01: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Selection of appropriate key events is basic.</li> <li>• Chronology of key events is rarely accurate.</li> </ul>
2	3-4	<ul style="list-style-type: none"> <li>• Selection of appropriate key events is limited.</li> <li>• Chronology of key events has limited accuracy.</li> </ul>
3	5-6	<ul style="list-style-type: none"> <li>• Selection of appropriate key events is occasionally sound.</li> <li>• Chronology of key events is occasionally accurate.</li> </ul>
4	7-8	<ul style="list-style-type: none"> <li>• Selection of appropriate key events is generally sound.</li> <li>• Chronology of key events is mostly accurate.</li> </ul>
5	9-10	<ul style="list-style-type: none"> <li>• Selection of appropriate key events is sound.</li> <li>• Chronology of key events is fully accurate.</li> </ul>

Question Number		
3(b)		
	<b>(10 marks)</b>	
	<b>Indicative content</b>	
	<p><b>Responses may include:</b></p> <ul style="list-style-type: none"> <li>Doyle deliberately crafts the characters of Holmes and Watson as a duo who clearly know each other very well. The writer shows this when Holmes addresses Watson, even though Holmes had 'his back' to him: Watson had 'given no sign' of his 'occupation'</li> <li>Holmes and Watson are presented as characters who are both at ease with one another, they are companions as well as work colleagues. Watson humorously states to Holmes: 'I believe you have eyes in the back of your head'</li> <li>Watson is happy to be lead by Holmes, there is no jealousy or animosity; he obeys his friend's requests: 'Let me hear you reconstruct the man by an examination of it'. Their friendship goes back some way: 'I have often been piqued...'</li> <li>Holmes and Watson clearly admire and appreciate each other, Watson states: 'I was so proud, too, to think that I had so far mastered his system as to apply it in a way which earned his approval'. The writer shows Holmes praise his friend's deduction, although he is also being sarcastic: 'Really, Watson, you excel yourself'.</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 the writer's presentation of ideas, themes and settings.</b>
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>Basic reference to how the writer achieves effects.</li> <li>Basic understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Examples from the extract are not appropriate or candidate may refer to only one relevant example.</li> </ul>
2	3-4	<ul style="list-style-type: none"> <li>Limited reference to how the writer achieves effects.</li> <li>Limited understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Examples are of limited appropriateness.</li> </ul>
3	5-6	<ul style="list-style-type: none"> <li>Some reference to how the writer achieves effects.</li> <li>Occasional understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Examples from the extract are occasionally relevant.</li> </ul>
4	7-8	<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>
5	9-10	<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>

Question Number		
3(c)		
	<b>(8 marks)</b>	
	<b>Indicative content</b>	
	<p><b>Responses may include:</b></p> <ul style="list-style-type: none"> <li>• Holmes is an intelligent and talented investigator. The reader cannot help comparing the superior Holmes against Watson who is less able: 'Some people without possessing genius have a remarkable power of stimulating it'</li> <li>• Holmes is friendly with his colleague, Watson, praising and encouraging him: 'Excellent!' Holmes encourages Watson to share his thoughts on objects of interest: 'Let me hear you reconstruct the man by an examination of it.'</li> <li>• Holmes is mischievous; he enjoys 'teasing Watson'; to the reader he may even appear conceited and egotistical: 'you are a conductor of light'. The reader senses some sarcasm from Holmes when he makes unlikely statements, such as: 'I am forever in your debt'</li> <li>• Holmes is described as using his 'naked eyes' to investigate the walking stick, before looking at it again with 'convex lens'. He is clever and observant. Holmes sits in his 'favourite corner of the settee' to before using the familiar catchphrase: 'Interesting, though elementary'.</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	1-3	<ul style="list-style-type: none"> <li>• Basic or limited understanding of the character.</li> <li>• Uses unclear and/or limited evidence from the extract to demonstrate knowledge about the character.</li> </ul>
2	4-5	<ul style="list-style-type: none"> <li>• Occasional understanding of the character will be evident.</li> <li>• Uses mostly relevant evidence from the extract to demonstrate knowledge about the character.</li> </ul>
3	6-8	<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>

Question Number		
3(d)		
	(12 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the novel outside the extract provided that the focus is on another relationship and that statements made are supported with a quotation or reference from the text (A01) and reference is made to the writer's craft: Doyle's presentation of this theme (A02).</p> <ul style="list-style-type: none"> <li>the friendship between the two key characters in the text, Homes and Watson, is presented in the way they speak to each other, and to others, as well as by the way they work together during the investigation</li> <li>Doyle presents their friendship as close, especially during Holmes's absence when Watson is trusted without a doubt to follow Holmes instructions</li> <li>the close friendship between these colleagues allows them to discover the truth behind the murders of the Baskerville household. Watson reports every detail to Holmes, whether they are together or apart</li> <li>the friendship is momentarily tested when Watson discovers Holmes was living on the moors all along, but was believed to be in London. For a short while, Watson is upset that Holmes withheld this information.</li> </ul> <p>Reward any other valid points.</p>	
Band	Mark	<b>A01: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b> <b>A02: Explain how language, structure and form contribute to the writer's presentation of ideas, themes and settings.</b>
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>Basic examples from the text to demonstrate knowledge of theme/character.</li> <li>Basic understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Basic selection of textual detail to support interpretation.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>Limited examples from the text to demonstrate knowledge about theme/character.</li> <li>Limited understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Limited selection of textual detail to support interpretation.</li> </ul>
3	6-7	<ul style="list-style-type: none"> <li>Some use of relevant examples from the text which occasionally demonstrate knowledge about theme/character.</li> <li>Occasional understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Some selection of textual detail to support interpretation.</li> </ul>
4	8-10	<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>
5	11-12	<ul style="list-style-type: none"> <li>Consistently uses relevant examples from the text to demonstrate</li> </ul>

		knowledge about theme/character. <ul style="list-style-type: none"><li>• Clear understanding of linguistic, grammatical, structural and presentational features of language.</li><li>• Sound selection of textual detail to support interpretation.</li></ul>
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Question Number		
4(a)	(10 marks)	
	Indicative content	
	<p>Key events from each chapter may include:</p> <p><b>Chapter 2:</b></p> <ul style="list-style-type: none"> <li>• Hilditch is described. He is a catering manager who likes sampling the food at work. He is well liked by the staff</li> <li>• Hilditch got rid of all the possessions in the house when his mother died and is now surrounded by portraits of strangers on his walls</li> <li>• Felicia asks Hilditch for directions to the lawnmower factory where she hopes to find Johnny. He tells her that lawnmowers are not made in Birmingham anymore but gives her directions to an Industrial Estate.</li> </ul> <p><b>Chapter 3:</b></p> <ul style="list-style-type: none"> <li>• Felicia's search for the lawnmower factory on the industrial estate is unsuccessful</li> <li>• Felicia walks back into town, tired, hungry and worrying about where to stay for the night</li> <li>• Felicia remembers how she first met Johnny Lysaght when she was a bridesmaid at her brother's wedding</li> <li>• Hilditch follows Felicia to the B &amp; B</li> <li>• Hilditch recalls his Uncle Wilf and the disappointment at being turned down by the army.</li> </ul> <p><b>Chapter 4:</b></p> <ul style="list-style-type: none"> <li>• Felicia thinks of her mother and her courtship with Johnny</li> <li>• at home the reader learns of Felicia's family and her father's recollections of historical revolutions in Ireland.</li> </ul> <p><b>Chapter 5:</b></p> <ul style="list-style-type: none"> <li>• Felicia continues to search for Johnny.</li> </ul> <p><b>NB: This list is indicative only. Candidates are not required to list all of the above key events. Reward any valid key events.</b></p> <p><b>Any material outside the defined section is not rewarded.</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	1-2	<ul style="list-style-type: none"> <li>• Selection of appropriate key events is basic.</li> <li>• Chronology of key events is rarely accurate.</li> </ul>
2	3-4	<ul style="list-style-type: none"> <li>• Selection of appropriate key events is limited.</li> <li>• Chronology of key events has limited accuracy.</li> </ul>
3	5-6	<ul style="list-style-type: none"> <li>• Selection of appropriate key events is occasionally sound.</li> <li>• Chronology of key events is occasionally accurate.</li> </ul>
4	7-8	<ul style="list-style-type: none"> <li>• Selection of appropriate key events is generally sound.</li> <li>• Chronology of key events is mostly accurate.</li> </ul>
5	9-10	<ul style="list-style-type: none"> <li>• Selection of appropriate key events is sound.</li> <li>• Chronology of key events is fully accurate.</li> </ul>

Question Number		
4(b)		
	(10 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>the relationship between Felicia and Johnny is significant because it is the reason why she is looking for him in the first place. Felicia recalls a time when she'd asked when he would be back, he stated 'maybe Christmas'. The word 'maybe' indicates his lack of commitment</li> <li>the relationship is presented through the eyes of the central character, Felicia. This is significant because she speaks of them both with the appearance of having a united front: often using the word 'they'. Felicia often 'explains' his actions, telling the reader of the explanations that he himself provided: 'he explained'</li> <li>Trevor cleverly parallels the relationship between Felicia and Johnny with the possible relationship between Johnny's parents. The reader learns of his mother's unhappiness: 'betrayed by love' and instinctively wonders if Trevor is suggesting that this is exactly what Johnny is doing to Felicia</li> <li>Johnny demonstrates a relaxed attitude when his friend enters the café; he is content to laugh and chat with his friend, rather than spend time with Felicia and ensure that she has his address so that they may communicate following his departure.</li> </ul> <p>Reward any other valid points.</p>	
Band	Mark	<b>A02: Explain how language, structure and form contribute to the writer's presentation of ideas, themes and settings.</b>
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>Basic reference to how the writer achieves effects.</li> <li>Basic understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Examples from the extract are not appropriate or candidate may refer to only one relevant example.</li> </ul>
2	3-4	<ul style="list-style-type: none"> <li>Limited reference to how the writer achieves effects.</li> <li>Limited understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Examples from the extract are of limited appropriateness.</li> </ul>
3	5-6	<ul style="list-style-type: none"> <li>Some reference to how the writer achieves effects.</li> <li>Occasional understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Examples from the extract are occasionally relevant.</li> </ul>
4	7-8	<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>
5	9-10	<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>

Question Number		
4(c)		
	<b>(8 marks)</b>	
<b>Indicative content</b>		
	<p><b>Responses may include:</b></p> <ul style="list-style-type: none"> <li>• Felicia is loyal; whatever Johnny tells her, she agrees with, for example, when he explains why he can't be seen with her by his mother</li> <li>• Felicia is innocent and naive; when Johnny states that he would love to spend more time with her, the reader senses that he is using her, most likely for sex: 'strolling for longer through the Mandeville woods'</li> <li>• Felicia is observant: 'a fine white line - a bleached out scar'; she describes Johnny's mother in detail. The reader may make the assumption from Trevor's descriptions that she had probably been 'deserted'</li> <li>• Felicia is a trusting teenager; she loves Johnny, she can only see the good in him; she does not question that there may be an ulterior motive for his actions: 'he said he'd give her the address'. Felicia wants to believe everything Johnny says to her.</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	1-3	<ul style="list-style-type: none"> <li>• Basic or limited understanding of the character.</li> <li>• Uses unclear and/or limited evidence from the extract to demonstrate knowledge about the character.</li> </ul>
2	4-5	<ul style="list-style-type: none"> <li>• Occasional understanding of the character will be evident.</li> <li>• Uses mostly relevant evidence from the extract to demonstrate knowledge about the character.</li> </ul>
3	6-8	<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>

Question Number		
4(d)		
	(12 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the novel outside the extract provided that the focus is on how the writer presents the relationship between Felicia and Johnny in one and that statements made are supported with a quotation or reference from the text (A01) and reference is made to the writer's craft: Trevor's presentation of this theme (A02).</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• many passages present the relationship between Felicia and Johnny in this novel; these are presented by Trevor in the past, as recollections from Felicia's perspective. This is significant because the reader is presented with a biased recollection of events</li> <li>• Felicia recalls their first meeting and how Johnny entered into a conversation with her; Johnny flatters her with statements that appeal to her low self-esteem. Felicia's innocence and inexperience with the opposite sex is clearly a factor to her trusting and naïve nature</li> <li>• Felicia's mother died when she was very young and she finds her father unapproachable. Trevor crafts Felicia's recollections of their relationship from the present moment, as she hopelessly searches for the man she loves and the father of her child. Her memories of their relationship keep her going, especially through difficult times. It is clear that Felicia loves Johnny</li> <li>• a combination of innocence and faith keeps the character of Felicia looking for Johnny, but ultimately she terminates her pregnancy with the hope and belief that Johnny will be happier in the knowledge that he is not being pressurised. The reader admires Felicia for her hopes and dreams. It is only towards the end of the novel that Trevor shows Felicia questioning the nature of their relationship.</li> </ul> <p>Reward any other valid points.</p>	
Band	Mark	<p>A01: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</p> <p>A02: Explain how language, structure and form contribute to the writer's presentation of ideas, themes and settings.</p>
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Basic examples from the text to demonstrate knowledge of theme/character.</li> <li>• Basic understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Basic selection of textual detail to support interpretation.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>• Limited examples from the text to demonstrate knowledge about theme/character.</li> <li>• Limited understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Limited selection of textual detail to support interpretation.</li> </ul>

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

Question Number		
5(a)		
	(10 marks)	
	Indicative content	
	<p><b>Key events from each chapter may include:</b></p> <p><b>Chapter 6:</b></p> <ul style="list-style-type: none"> <li>• Elizabeth and Charlotte discuss Jane’s composure when around Bingley</li> <li>• Charlotte shares her opinions on marriage with Elizabeth</li> <li>• at the Lucases’s party, Darcy notices Elizabeth’s charms and speaks to Miss Bingley about Elizabeth’s eyes</li> <li>• Miss Bingley speaks ill of the Bennets.</li> </ul> <p><b>Chapter 7:</b></p> <ul style="list-style-type: none"> <li>• Jane is invited to Netherfield. Mrs Bennet makes Jane travel by horse as it is due to rain and this will mean that Jane will have to stay overnight</li> <li>• the plan works, but Jane becomes ill</li> <li>• Elizabeth walks the three miles to Netherfield and stays there to care for her sister.</li> </ul> <p><b>Chapter 8:</b></p> <ul style="list-style-type: none"> <li>• Miss Bingley tries to turn Bingley and Darcy against the Bennet sisters</li> <li>• Darcy finds himself attracted to Elizabeth</li> <li>• Jane’s illness becomes worse; Bingley sends for the doctor.</li> </ul> <p><b>Chapter 9:</b></p> <ul style="list-style-type: none"> <li>• Mrs Bennet arrives at Netherfield to visit Jane and shows herself to be ill-mannered.</li> </ul> <p><b>NB This list is indicative only. Candidates are not required to list all of the above key events. Reward any valid key events.</b></p> <p><b>Any material outside the defined section is not rewarded.</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>• Selection of appropriate key events is basic.</li> <li>• Chronology of key events is rarely accurate.</li> </ul>
2	3-4	<ul style="list-style-type: none"> <li>• Selection of appropriate key events is limited.</li> <li>• Chronology of key events has limited accuracy.</li> </ul>
3	5-6	<ul style="list-style-type: none"> <li>• Selection of appropriate key events is occasionally sound.</li> <li>• Chronology of key events is occasionally accurate.</li> </ul>
4	7-8	<ul style="list-style-type: none"> <li>• Selection of appropriate key events is generally sound.</li> <li>• Chronology of key events is mostly accurate.</li> </ul>
5	9-10	<ul style="list-style-type: none"> <li>• Selection of appropriate key events is sound.</li> <li>• Chronology of key events is fully accurate.</li> </ul>

Question Number		
5(b)		
	(10 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>the characters in this extract present different types of behaviour. Mr Bingley is extremely well-mannered and a good host to his visitors. He will not hear of moving Jane whilst she is ill: 'I am sure, will not hear of her removal.'</li> <li>quite different to her brother, Miss Bingley does not behave in the same way. Miss Bingley courteously agrees with him, whilst letting the party know that she disapproves: 'cold civility'</li> <li>Mrs Bennet behaves irresponsibly and demonstrates a lack of manners by allowing Jane to remain at Netherfield, she does not mind 'putting on people' and it is done, obviously to encourage the couple's romance</li> <li>Elizabeth's study of Bingley's character could be seen as rude; however, she is being playful and polite. Her mother behaves poorly and embarrasses her by castigating her in front of everyone: 'remember where you are', speaking of Elizabeth's 'wild manner' at home.</li> </ul> <p>Reward any other valid points.</p>	
Band	Mark	AO2: Explain how language, structure and form contribute to the writer's presentation of ideas, themes and settings.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>Basic reference to how the writer achieves effects.</li> <li>Basic understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Examples from the extract are not appropriate or candidate may refer to only one relevant example.</li> </ul>
2	3-4	<ul style="list-style-type: none"> <li>Limited reference to how the writer achieves effects.</li> <li>Limited understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Examples from the extract are of limited appropriateness.</li> </ul>
3	5-6	<ul style="list-style-type: none"> <li>Some reference to how the writer achieves effects.</li> <li>Occasional understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Examples from the extract are occasionally relevant.</li> </ul>
4	7-8	<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>
5	9-10	<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>

Question	
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Number		
5(c)		
	<b>(8 marks)</b>	
<b>Indicative content</b>		
	<p><b>Responses may include:</b></p> <ul style="list-style-type: none"> <li>• Bingley is a caring and thoughtful person. He agrees with Mrs Bennet that Jane is not to be taken from Netherfield, where he resides: 'Removed!'</li> <li>• Bingley is polite and courteous. When Mrs Bennet rudely enquires about how long he will be staying at Netherfield, Bingley respectfully shares his intentions to remain: 'quite fixed here'</li> <li>• Bingley is falling in love with Jane. He is a little embarrassed that his intentions are so transparent to others: 'I am afraid it is pitiful'</li> <li>• Bingley is a character that moves quickly in life, he is not indecisive. He states that whatever he does, he does so: 'in a hurry' and jokingly states that if he were to leave Netherfield he would probably be off in 'five minutes'.</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	1-3	<ul style="list-style-type: none"> <li>• Basic or limited understanding of the character.</li> <li>• Uses unclear and/or limited evidence from the extract to demonstrate knowledge about the character.</li> </ul>
2	4-5	<ul style="list-style-type: none"> <li>• Occasional understanding of the character will be evident.</li> <li>• Uses mostly relevant evidence from the extract to demonstrate knowledge about the character.</li> </ul>
3	6-8	<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>

Question Number		
5(d)		
	(12 marks)	
Indicative content		
	<p>Candidates may draw on any relevant part of the novel outside the extract provided that the focus is on manners and that statements made are supported with a quotation or reference from the text (A01) and reference is made to the writer's craft: Austen's presentation of this theme (A02).</p> <ul style="list-style-type: none"> <li>• Austen deliberately shows different types of behaviour through many characters; some entertain and some shock. Darcy behaves poorly at the ball; he shows few social manners and is shown to be prejudiced against Elizabeth</li> <li>• Lydia is presented as a contrasting character to Elizabeth, in that she has few manners and behaves inappropriately on more than one occasion. Her poor behaviour affects the reputation of the Bennet family: 'high animal spirits'</li> <li>• in a similar way, Wickham's behaviour contrasts to Darcy's. His reputation for seducing girls and financial deals and blackmail are far from what the reader expected as he initially was presented as having charming manners</li> <li>• the character of Mrs Bennet is presented on many occasions she behaves poorly; she embarrasses her family, especially Elizabeth, and she is the chief reason for Darcy branding the Bennet family as 'inferior' and having a 'total lack of propriety'.</li> </ul> <p>Reward any other valid points.</p>	
Band	Mark	<p><b>A01: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b></p> <p><b>A02: Explain how language, structure and form contribute to the 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>• Basic examples from the text to demonstrate knowledge of theme/character.</li> <li>• Basic understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Basic selection of textual detail to support interpretation.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>• Limited examples from the text to demonstrate knowledge about theme/character.</li> <li>• Limited understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Limited selection of textual detail to support interpretation.</li> </ul>
3	6-7	<ul style="list-style-type: none"> <li>• Some use of relevant examples from the text which occasionally demonstrate knowledge about theme/character.</li> <li>• Occasional understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Some selection of textual detail to support interpretation.</li> </ul>
4	8-10	<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>

5	11-12	<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>
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*Great Expectations*

Question Number		
6(a)		
	(10 marks)	
Indicative content		
	<p>Key events from each chapter may include:</p> <p><b>Chapter 56:</b></p> <ul style="list-style-type: none"> <li>• Magwitch dies in peace in his cell with Pip by his side.</li> </ul> <p><b>Chapter 57:</b></p> <ul style="list-style-type: none"> <li>• Pip is arrested for debt but escapes prison; he is spared because of his ill health</li> <li>• during Pip’s illness, he has nightmares and hallucinations</li> <li>• Joe arrives and nurses Pip through his illness</li> <li>• Joe tells Pip of Miss Havisham’s death</li> <li>• Joe informs Pip that Orlick stole from Pumblechook before his capture</li> <li>• Biddy has helped Joe to learn how to read and write</li> <li>• Joe leaves London after paying off all of Pip’s debts</li> <li>• Pip rushes home to reconcile with Joe and decides to marry Biddy when he gets there.</li> </ul> <p><b>Chapter 58:</b></p> <ul style="list-style-type: none"> <li>• Pip arrives home to find Satis House pulled apart in preparation for an auction</li> <li>• Pip is surprised to find Joe and Biddy married.</li> </ul> <p><b>Chapter 59:</b></p> <ul style="list-style-type: none"> <li>• Pip returns to England, eleven years later and visits Joe and Biddy</li> <li>• Pip learns of Estella’s unhappy marriage and that Drummle has recently died. He goes to Satis House and finds Estella wandering through the old garden. They discuss the past fondly</li> <li>• Estella and Pip renew their relationship.</li> </ul> <p><b>NB: This list is indicative only. Candidates are not required to list all of the above key events. Reward any valid key events.</b></p> <p><b>Any material outside the defined section is not rewarded.</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	1-2	<ul style="list-style-type: none"> <li>• Selection of appropriate key events is basic.</li> <li>• Chronology of key events is rarely accurate.</li> </ul>
2	3-4	<ul style="list-style-type: none"> <li>• Selection of appropriate key events is limited.</li> <li>• Chronology of key events has limited accuracy.</li> </ul>
3	5-6	<ul style="list-style-type: none"> <li>• Selection of appropriate key events is occasionally sound.</li> <li>• Chronology of key events is occasionally accurate.</li> </ul>
4	7-8	<ul style="list-style-type: none"> <li>• Selection of appropriate key events is generally sound.</li> <li>• Chronology of key events is mostly accurate.</li> </ul>
5	9-10	<ul style="list-style-type: none"> <li>• Selection of appropriate key events is sound.</li> <li>• Chronology of key events is fully accurate.</li> </ul>

Question Number		
6(b)	(10 marks)	
Indicative content		
<p>Responses may include:</p> <ul style="list-style-type: none"> <li>the friendship between Magwitch and Pip is significant in this extract for many different reasons. No time appears to be wasted. Magwitch waits for Pip's arrival and equally the reader learns that Pip stood by the gate so as to not 'lose a moment of the time'. Pip is thoughtful of Magwitch and Magwitch thanks him for his thoughtfulness</li> <li>Dickens presents this friendship with words and phrases that describe their treatment towards one another; they both address each other by using the word 'dear'. They both hold each other's hands affectionally</li> <li>the relationship between Magwitch and Pip is shown to be on an equal basis. Pip is at all times polite towards Magwitch, respectful regardless of Magwitch's crimes and past behaviour. Pip is a true friend to Magwitch; he is present during his dying moments and his sole objective is to be supportive and make him as comfortable as possible until he passes away</li> <li>the friendship between Magwitch and Pip was deliberately portrayed by Dickens as one that was significant because it marks a change in Pip's behaviour. In the past, Pip considered deserting him and this makes Pip feel ashamed.</li> </ul> <p>Reward any other valid points.</p>		
Band	Mark	AO2: Explain how language, structure and form contribute to the writer's presentation of ideas, themes and settings.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>Basic reference to how the writer achieves effects.</li> <li>Basic understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Examples from the extract are not appropriate or candidate may refer to only one relevant example.</li> </ul>
2	3-4	<ul style="list-style-type: none"> <li>Limited reference to how the writer achieves effects.</li> <li>Limited understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Examples from the extract are of limited appropriateness.</li> </ul>
3	5-6	<ul style="list-style-type: none"> <li>Some reference to how the writer achieves effects.</li> <li>Occasional understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Examples from the extract are occasionally relevant.</li> </ul>
4	7-8	<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>
5	9-10	<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>

Question Number		
6(c)		
	(8 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• Magwitch is delighted to see Pip when he sees him for a visit in prison. Magwitch addresses Pip in a warm and friendly manner, welcoming him: 'dear boy'</li> <li>• Magwitch looks forward to seeing Pip; it is as though he has been 'hanging on' for Pip before he dies: 'I thought you was late'. He is grateful that Pip visits him: 'thank'ee dear boy, thank'ee'</li> <li>• Magwitch's physical health is poor: 'breathing with great difficulty'; he lies on his back and Pip notices he often goes pale. The reader knows he is very unwell because the governor allows Pip to remain a few moments longer</li> <li>• Magwitch is so ill that he uses his hands to communicate with Pip: 'A gentle pressure on my hand'. Magwitch is a brave person; when he is asked if he is in much pain, he does not complain. When he is in his last moments, he smiles to Pip, demonstrating that he is content and at peace.</li> </ul> <p>Reward any other valid points.</p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>• Basic or limited understanding of the character.</li> <li>• Uses unclear and/or limited evidence from the extract to demonstrate knowledge about the character.</li> </ul>
2	4-5	<ul style="list-style-type: none"> <li>• Occasional understanding of the character will be evident.</li> <li>• Uses mostly relevant evidence from the extract to demonstrate knowledge about the character.</li> </ul>
3	6-8	<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>

Question Number		
6(d)		
	(12 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the novel outside the extract provided that the focus is on the friendship between Pip and another character and that statements made are supported with a quotation or reference from the text (A01) and reference is made to the writer's craft: Dickens's presentation of this theme (A02).</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• Dickens introduces the friendship between Pip and Joe as one that is life-long despite it being tested when Pip behaves shamefully towards Joe. It is Joe who is a true friend to Pip throughout the novel. He supports him regardless of Pip's poor behaviour, nursing him back to health and even repaying all his debtors</li> <li>• the friendship between Pip and his room-mate Herbert Pocket can be traced back in the novel to the boys' childhood. They first met in the garden of Satis House, when Herbert challenges Pip to a fight. Years later, they meet again in London, and Herbert becomes Pip's best friend and key companion after Pip's elevation to the status of gentleman</li> <li>• Jaggers's clerk and Pip's friend, Wemmick, is one of Dickens unusual characters; at work, he is hard, cynical and sarcastic yet at home in Walworth, Dickens's crafts Wemmick as a jovial, wry, and a tender caretaker of his 'Aged Parent'</li> <li>• Dickens first presents Biddy as a simple, kindhearted country girl, who first befriends Pip when they attend school together; it is Biddy Pip turns to for advice when he is insulted by Estella. After Mrs. Joe is attacked and becomes an invalid, Biddy moves into Pip's home to care for her.</li> </ul> <p>Reward any other valid points.</p>	
Band	Mark	<p>A01: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</p> <p>A02: Explain how language, structure and form contribute to the writer's presentation of ideas, themes and settings.</p>
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Basic examples from the text to demonstrate knowledge of theme/character.</li> <li>• Basic understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Basic selection of textual detail to support interpretation.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>• Limited examples from the text to demonstrate knowledge about theme/character.</li> <li>• Limited understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Limited selection of textual detail to support interpretation.</li> </ul>
3	6-7	<ul style="list-style-type: none"> <li>• Some use of relevant examples from the text which occasionally demonstrate knowledge about theme/character.</li> <li>• Occasional understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Some selection of textual detail to support interpretation.</li> </ul>
4	8-10	<ul style="list-style-type: none"> <li>• Mostly uses relevant examples from the text to demonstrate knowledge</li> </ul>

		<p>about theme/character.</p> <ul style="list-style-type: none"> <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>
5	11-12	<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>

## Section B: Different Cultures

### *Anita and Me*

Question Number		
7		
	(40 marks)	
	Indicative content	
	<p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(AO1) Responses may include:</p> <ul style="list-style-type: none"> <li>• nine year old Meena is affected in the course of the novel because of what she experiences. She is a typical teenager, rebellious and embarrassed by her parents</li> <li>• Meena meets Anita, her total opposite; Meena desperately wants to join her gang. Meena is impressed by what seems to be a better life, when in reality Anita's home life is a sham</li> <li>• Meena is deeply affected following a relationship with a boy named Robert, who dies, and following a stint in hospital.</li> </ul> <p>(AO4) References to context may include:</p> <ul style="list-style-type: none"> <li>• Meena begins to resent her family's demands and her Indian culture. Meena is caught between two cultures, British and Punjabi</li> <li>• Meena likes a boy called Sam Lowbridge but a racist incident affects and awakens her to his racist character. Other incidents of racism, such as when she is in the car with her mother and when she is at the village fete, awaken Meena to the unfair prejudice that exists within their own community</li> <li>• Meena knows right from wrong, and as time passes she realises that Anita's home life cannot be compared with hers: her family play a significant role in her life.</li> </ul> <p>Reward any other valid points for either AO.</p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> <li>• Basic responses to text with limited textual reference.</li> <li>• Selection of textual detail shows basic understanding of theme/ideas.</li> </ul>
2	5-7	<ul style="list-style-type: none"> <li>• Limited responses to text with textual reference which is sometimes appropriate.</li> <li>• Selection and evaluation and comment on textual detail show limited understanding of theme/ideas.</li> </ul>
3	8-10	<ul style="list-style-type: none"> <li>• Some responses to text supported by textual reference which is occasionally appropriate.</li> <li>• Selection and evaluation of textual detail show some understanding of theme/ideas.</li> </ul>
4	11-13	<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>

5	14-16	<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>
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Band	Mark	<b>A04: 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>• Reference to context is basic and unsupported.</li> <li>• Explanation of importance of theme/idea shows little understanding.</li> </ul> <p>*Sentences show basic attempt to structure and control expression and meaning with basic control of a range of punctuation devices. Basic accuracy in spelling hinders meaning.</p>
2	6-10	<ul style="list-style-type: none"> <li>• Reference to context is limited and seldom supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows limited understanding.</li> </ul> <p>*Sentences show limited attempt to structure and control expression and meaning with limited control of a range of punctuation devices. Limited accuracy in spelling may hinder meaning.</p>
3	11-15	<ul style="list-style-type: none"> <li>• Some reference to context occasionally supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea in the extract shows occasional understanding.</li> </ul> <p>*Sentences show some attempt to structure and control expression and meaning with some control of a range of punctuation devices. Spelling sometimes accurate with meaning hindered on occasion.</p>
4	16-20	<ul style="list-style-type: none"> <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>
5	21-24	<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>

*Anita and Me*

Question Number		
8		
	(40 marks)	
	Indicative content	
	<p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(AO1) Responses may include:</p> <ul style="list-style-type: none"> <li>Syal presents the reader with Meena’s home life, different to other households in Tollington; the Indian culture in this novel contrasts greatly with the British culture</li> <li>understandably, Meena feels she is living two lives. Meena craves to escape her Indian culture so that she may become and look/appear like a white British citizen</li> <li>in time Meena arrives to the conclusion that her own culture is not so bad and begins to understand the merits behind Indian tradition.</li> </ul> <p>(AO4) References to context may include:</p> <ul style="list-style-type: none"> <li>Meena’s family is different in that it is the only Punjabi family in Tollington. Meena speaks of the next generation who speak in ‘broad black country slang’</li> <li>when Meena returns home she speaks of ‘shutting the front door’ and feeling transported ‘onto another planet’. Meena’s family hold strong relationships with ‘non-related elders’ whom she affectionately calls ‘uncles and aunts’</li> <li>Meena’s mother cooks an Indian meal when Anita comes for tea, a meal Anita refuses to eat. The importance of family and education is repeatedly mentioned in the Kumar household.</li> </ul> <p>Reward any other valid points for either AO.</p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> <li>Basic responses to text with limited textual reference.</li> <li>Selection of textual detail shows basic understanding of theme/ideas.</li> </ul>
2	5-7	<ul style="list-style-type: none"> <li>Limited responses to text with textual reference which is sometimes appropriate.</li> <li>Selection and evaluation and comment on textual detail show limited understanding of theme/ideas.</li> </ul>
3	8-10	<ul style="list-style-type: none"> <li>Some responses to text supported by textual reference which is occasionally appropriate.</li> <li>Selection and evaluation of textual detail show some understanding of theme/ideas.</li> </ul>
4	11-13	<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>

5	14-16	<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>
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Band	Mark	<b>A04: 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>• Reference to context is basic and unsupported.</li> <li>• Explanation of importance of theme/idea shows little understanding.</li> </ul> <p>*Sentences show basic attempt to structure and control expression and meaning with basic control of a range of punctuation devices. Basic accuracy in spelling hinders meaning.</p>
2	6-10	<ul style="list-style-type: none"> <li>• Reference to context is limited and seldom supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows limited understanding.</li> </ul> <p>*Sentences show limited attempt to structure and control expression and meaning with limited control of a range of punctuation devices. Limited accuracy in spelling may hinder meaning.</p>
3	11-15	<ul style="list-style-type: none"> <li>• Some reference to context occasionally supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea in the extract shows occasional understanding.</li> </ul> <p>*Sentences show some attempt to structure and control expression and meaning with some control of a range of punctuation devices. Spelling sometimes accurate with meaning hindered on occasion.</p>
4	16-20	<ul style="list-style-type: none"> <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>
5	21-24	<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>

*Balzac and the Little Chinese Seamstress*

Question Number		
9		
	(40 marks)	
	Indicative content	
	<p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(AO1) Responses may include:</p> <ul style="list-style-type: none"> <li>Luo has known his best friend, the Narrator, since their childhood; their bond is strong and this is referred to often in the text as the one of the contributing factors that helps them survive their grim life on Phoenix Mountain</li> <li>Luo is intelligent; he is apt at storytelling; his intelligence is often contrasted with the ignorance of others</li> <li>Luo falls in love with the Little Chinese Seamstress. In Luo's absence, the Narrator, at Luo's request, protects the Little Chinese Seamstress.</li> </ul> <p>(AO4) References to context may include:</p> <ul style="list-style-type: none"> <li>Sijie's crafting in the story allows the reader to compare and contrast Luo's past, privileged and secure social background before the Cultural Revolution 1966-1969, with the unsympathetic, insecure regime on Phoenix Mountain</li> <li>the communist regime is harsh and cruel and the re-education programme is often mocked by Luo, as it fails to re-educate him in any way. Mountain; books are banned, yet treasured by those who read them</li> <li>Western Literature helps the Luo to get through his ordeal on the mountain and eventually, to the surprise of Luo, to transform the Little Chinese Seamstress.</li> </ul> <p>Reward any other valid points for either AO.</p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> <li>Basic responses to text with limited textual reference.</li> <li>Selection of textual detail shows basic understanding of theme/ideas.</li> </ul>
2	5-7	<ul style="list-style-type: none"> <li>Limited responses to text with textual reference which is sometimes appropriate.</li> <li>Selection and evaluation and comment on textual detail show limited understanding of theme/ideas.</li> </ul>

3	8-10	<ul style="list-style-type: none"> <li>Some responses to text supported by textual reference which is occasionally appropriate.</li> <li>Selection and evaluation of textual detail show some understanding of theme/ideas.</li> </ul>
4	11-13	<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>
5	14-16	<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>

Band	Mark	AO4: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> <li>Reference to context is basic and unsupported.</li> <li>Explanation of importance of theme/idea shows little understanding.</li> </ul> <p>*Sentences show basic attempt to structure and control expression and meaning with basic control of a range of punctuation devices. Basic accuracy in spelling hinders meaning.</p>
2	6-10	<ul style="list-style-type: none"> <li>Reference to context is limited and seldom supported by relevant textual reference.</li> <li>Explanation of importance of theme/idea shows limited understanding.</li> </ul> <p>*Sentences show limited attempt to structure and control expression and meaning with limited control of a range of punctuation devices. Limited accuracy in spelling may hinder meaning.</p>
3	11-15	<ul style="list-style-type: none"> <li>Some reference to context occasionally supported by relevant textual reference.</li> <li>Explanation of importance of theme/idea in the extract shows occasional understanding.</li> </ul> <p>*Sentences show some attempt to structure and control expression and meaning with some control of a range of punctuation devices. Spelling sometimes accurate with meaning hindered on occasion.</p>
4	16-20	<ul style="list-style-type: none"> <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>
5	21-24	<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>

*Balzac and the Little Chinese Seamstress*

Question Number		
10		
	(40 marks)	
	Indicative content	
	<p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(A01) Responses may include:</p> <ul style="list-style-type: none"> <li>• both the Narrator and Luo suffer once they move to Phoenix Mountain. The boys are often threatened by others and live in appalling conditions with little to eat and few possessions</li> <li>• the boys are physically and emotionally strained and this is communicated constantly by Sijie in the manner that he crafts language in the text: 'dispiriting', 'strained', 'depressed', 'doomed', 'dejection'</li> <li>• many events described leave the reader with disbelief, events such as when the two boys carry the daily animal and human excrements up the mountain.</li> </ul> <p>(A04) References to context may include:</p> <ul style="list-style-type: none"> <li>• the Cultural Revolution in the story did nothing to change these boys for the better</li> <li>• they simply suffered from one day to another in the knowledge that there was 0.3% chance of ever returning home</li> <li>• the discovery of the suitcase of books, belonging to Four-Eyes, is shown to alleviate their suffering; suddenly there was excitement and hope, in the direst of circumstances.</li> </ul> <p>Reward any other valid points for either AO.</p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> <li>• Basic responses to text with limited textual reference.</li> <li>• Selection of textual detail shows basic understanding of theme/ideas.</li> </ul>
2	5-7	<ul style="list-style-type: none"> <li>• Limited responses to text with textual reference which is sometimes appropriate.</li> <li>• Selection and evaluation and comment on textual detail show limited understanding of theme/ideas.</li> </ul>
3	8-10	<ul style="list-style-type: none"> <li>• Some responses to text supported by textual reference which is occasionally appropriate.</li> <li>• Selection and evaluation of textual detail show some understanding of theme/ideas.</li> </ul>

4	11-13	<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>
5	14-16	<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>

Band	Mark	<b>A04: 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>• Reference to context is basic and unsupported.</li> <li>• Explanation of importance of theme/idea shows little understanding.</li> </ul> <p>*Sentences show basic attempt to structure and control expression and meaning with basic control of a range of punctuation devices. Basic accuracy in spelling hinders meaning.</p>
2	6-10	<ul style="list-style-type: none"> <li>• Reference to context is limited and seldom supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows limited understanding.</li> </ul> <p>*Sentences show limited attempt to structure and control expression and meaning with limited control of a range of punctuation devices. Limited accuracy in spelling may hinder meaning.</p>
3	11-15	<ul style="list-style-type: none"> <li>• Some reference to context occasionally supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea in the extract shows occasional understanding.</li> </ul> <p>*Sentences show some attempt to structure and control expression and meaning with some control of a range of punctuation devices. Spelling sometimes accurate with meaning hindered on occasion.</p>
4	16-20	<ul style="list-style-type: none"> <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>
5	21-24	<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>

## Heroes

Question Number		
11		
	(40 marks)	
	Indicative content	
	<p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p><b>(A01) Responses may include:</b></p> <ul style="list-style-type: none"> <li>• Larry LaSalle is an important character in the novel; he is a youth-worker at a Wreck-Centre in Frenchtown. The reader learns that Francis' visits to the Wreck Centre are as a result of loneliness and a lack in confidence</li> <li>• LaSalle makes Francis feel good about himself, such as when he wins the table-tennis championship; the Wreck Centre provides Francis, Nicole and other youth a setting that is friendly and secure</li> <li>• the reader may feel enormous dislike for LaSalle who destroys the relationship between Francis and Nicole: he attacks Nicole at the Wreck Centre. The character of LaSalle is important because of the repercussions which affect both Francis and Nicole who eventually reconcile.</li> </ul> <p><b>(A04) References to context may include:</b></p> <ul style="list-style-type: none"> <li>• LaSalle is an important character because he returns from the war, a hero; LaSalle, once Francis' hero and a hero in Frenchtown's eyes is no such thing</li> <li>• LaSalle is one of the reasons why Francis enlists in the army. LaSalle is also the reason for Francis' need for revenge and the possibility that he may take either LaSalle's or his own life (Chapter 12)</li> <li>• the community is a close-knit and supposedly supportive network where Larry LaSalle, a trusted youth-worker, had a positive impact on Francis and gave him some confidence before taking advantage of Nicole and changing their lives.</li> </ul> <p><b>Reward any other valid points for either AO.</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	1-4	<ul style="list-style-type: none"> <li>• Basic responses to text with limited textual reference.</li> <li>• Selection of textual detail shows basic understanding of theme/ideas.</li> </ul>
2	5-7	<ul style="list-style-type: none"> <li>• Limited responses to text with textual reference which is sometimes appropriate.</li> <li>• Selection and evaluation and comment on textual detail show limited understanding of theme/ideas.</li> </ul>
3	8-10	<ul style="list-style-type: none"> <li>• Some responses to text supported by textual reference which is occasionally appropriate.</li> <li>• Selection and evaluation of textual detail show some understanding of theme/ideas.</li> </ul>
4	11-13	<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>

5	14-16	<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>
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Band	Mark	<b>A04: 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>• Reference to context is basic and unsupported.</li> <li>• Explanation of importance of theme/idea shows little understanding.</li> </ul> <p>*Sentences show basic attempt to structure and control expression and meaning with basic control of a range of punctuation devices. Basic accuracy in spelling hinders meaning.</p>
2	6-10	<ul style="list-style-type: none"> <li>• Reference to context is limited and seldom supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows limited understanding.</li> </ul> <p>*Sentences show limited attempt to structure and control expression and meaning with limited control of a range of punctuation devices. Limited accuracy in spelling may hinder meaning.</p>
3	11-15	<ul style="list-style-type: none"> <li>• Some reference to context occasionally supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea in the extract shows occasional understanding.</li> </ul> <p>*Sentences show some attempt to structure and control expression and meaning with some control of a range of punctuation devices. Spelling sometimes accurate with meaning hindered on occasion.</p>
4	16-20	<ul style="list-style-type: none"> <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>
5	21-24	<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>

## Heroes

Question Number		
12		
	(40 marks)	
	Indicative content	
	<p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(AO1) Responses may include:</p> <ul style="list-style-type: none"> <li>Francis's feelings of cowardice stem from an incident as a young teenager when a trusted leader at the Wreck Centre, Larry LaSalle, used his influence on a girl Francis liked, Nicole, before attacking her and changing both of their lives forever</li> <li>as a youth Nicole blamed Francis for not staying with her and this guilt and feelings of cowardice are the driving force behind Francis' need for revenge on LaSalle</li> <li>Francis is angry and set on revenge; Nicole blamed him at the time for this attack but when they meet later as adults, she tells him she is sorry and forgives him.</li> </ul> <p>(AO4) References to context may include:</p> <ul style="list-style-type: none"> <li>Francis returns as a war hero, an idea he rejects because Larry LaSalle is referred to as a war hero contrasting with what he did to Nicole. He cannot pretend to be a hero like LaSalle</li> <li>LaSalle receive a rapturous reception and is welcomed home as a hero; the reader, like Francis knows that he is a coward</li> <li>Francis is not presented by Cormier a coward in the reader's eyes because he continues to struggle, alone, with his physical and mental scars. Soldiers who took their lives, at the time this text was set, were incorrectly deemed by society to be cowards.</li> </ul> <p>Reward any other valid points for either AO.</p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> <li>Basic responses to text with limited textual reference.</li> <li>Selection of textual detail shows basic understanding of theme/ideas.</li> </ul>
2	5-7	<ul style="list-style-type: none"> <li>Limited responses to text with textual reference which is sometimes appropriate.</li> <li>Selection and evaluation and comment on textual detail show limited understanding of theme/ideas.</li> </ul>
3	8-10	<ul style="list-style-type: none"> <li>Some responses to text supported by textual reference which is occasionally appropriate.</li> <li>Selection and evaluation of textual detail show some understanding of theme/ideas.</li> </ul>

4	11-13	<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>
5	14-16	<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>

Band	Mark	A04: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> <li>• Reference to context is basic and unsupported.</li> <li>• Explanation of importance of theme/idea shows little understanding.</li> </ul> <p>*Sentences show basic attempt to structure and control expression and meaning with basic control of a range of punctuation devices. Basic accuracy in spelling hinders meaning.</p>
2	6-10	<ul style="list-style-type: none"> <li>• Reference to context is limited and seldom supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows limited understanding.</li> </ul> <p>*Sentences show limited attempt to structure and control expression and meaning with limited control of a range of punctuation devices. Limited accuracy in spelling may hinder meaning.</p>
3	11-15	<ul style="list-style-type: none"> <li>• Some reference to context occasionally supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea in the extract shows occasional understanding.</li> </ul> <p>*Sentences show some attempt to structure and control expression and meaning with some control of a range of punctuation devices. Spelling sometimes accurate with meaning hindered on occasion.</p>
4	16-20	<ul style="list-style-type: none"> <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>
5	21-24	<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>

*Of Mice and Men*

Question Number		
13		
	(40 marks)	
	Indicative content	
	<p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(A01) Responses may include:</p> <ul style="list-style-type: none"> <li>• Steinbeck's character, Lennie, is initially presented as a dependent, likeable and vulnerable figure: 'harmless'. Lennie possesses incredible physical strength. Nearly every scene in which Lennie appears confirms these characteristics</li> <li>• Lennie is fascinated by beautiful and soft things, like velvet; this lends him into trouble. At the start of the novel, the reader learns of George's frustration because Lennie is always getting them into trouble</li> <li>• Steinbeck cleverly and subtly presents Lennie's brute strength as one that threatens to get out of hand, even right from the start. The reader feels sympathy for this character because he does not pre-meditate his actions.</li> </ul> <p>(A04) References to context may include:</p> <ul style="list-style-type: none"> <li>• jobs are hard to come by and in Lennie's case, hard to hold on to. As George minds the permit cards for employment, the reader suspects that, given the period in time when this novel is set, Lennie would have struggled to survive without George's care and devotion</li> <li>• Lennie is devoted to their joint dream of the farm (especially the rabbits): Curley's wife's death at Lennie's hands means the end of George's and Lennie's companionship, and their dream</li> <li>• George shoots Lennie; if Lennie had lived, it would have been impossible to protect him from Curley and his lynch mob.</li> </ul> <p><b>Reward any other valid points for either AO.</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	1-4	<ul style="list-style-type: none"> <li>• Basic responses to text with limited textual reference.</li> <li>• Selection of textual detail shows basic understanding of theme/ideas.</li> </ul>
2	5-7	<ul style="list-style-type: none"> <li>• Limited responses to text with textual reference which is sometimes appropriate.</li> <li>• Selection and evaluation and comment on textual detail show limited understanding of theme/ideas.</li> </ul>
3	8-10	<ul style="list-style-type: none"> <li>• Some responses to text supported by textual reference which is occasionally appropriate.</li> <li>• Selection and evaluation of textual detail show some understanding of theme/ideas.</li> </ul>
4	11-13	<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>

5	14-16	<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>
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Band	Mark	<b>A04: 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>• Reference to context is basic and unsupported.</li> <li>• Explanation of importance of theme/idea shows little understanding.</li> </ul> <p>*Sentences show basic attempt to structure and control expression and meaning with basic control of a range of punctuation devices. Basic accuracy in spelling hinders meaning.</p>
2	6-10	<ul style="list-style-type: none"> <li>• Reference to context is limited and seldom supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows limited understanding.</li> </ul> <p>*Sentences show limited attempt to structure and control expression and meaning with limited control of a range of punctuation devices. Limited accuracy in spelling may hinder meaning.</p>
3	11-15	<ul style="list-style-type: none"> <li>• Some reference to context occasionally supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea in the extract shows occasional understanding.</li> </ul> <p>*Sentences show some attempt to structure and control expression and meaning with some control of a range of punctuation devices. Spelling sometimes accurate with meaning hindered on occasion.</p>
4	16-20	<ul style="list-style-type: none"> <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>
5	21-24	<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>

*Of Mice and Men*

Question Number		
14		
	(40 marks)	
	Indicative content	
	<p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(A01) Responses may include:</p> <ul style="list-style-type: none"> <li>• George is angry with Lennie; he is held back from living a settled life. Lennie's immense strength is dangerous, he lacks self-control</li> <li>• Curley's wife is angry because she is unhappily married; she states that Curley is 'mean' and spends most of his time, at home, planning to hurt someone. Curley is a character who is angry because he is insecure about his height</li> <li>• Carlson is clearly an aggressive character; he shows little concern over Candy's dog and insists that he should be shot until Candy agrees. This contrasts with Slim's thoughtfulness when he reminds Carlson to take a shovel to bury the dog.</li> </ul> <p>(A04) References to context may include:</p> <ul style="list-style-type: none"> <li>• anger is a common theme in Steinbeck's writing. Anger produces tension between characters and anger often explodes into violence</li> <li>• Crooks is angry because he is lonely and subjected to racist taunts. When Crooks taunts Lennie unnecessarily, Steinbeck shares a needless episode of conflict brought about by Crooks' personal frustration</li> <li>• the many unfulfilled dreams, stemming from the 'American Dream', give hope for all those whose goal is to own their own piece of land/gain independence; those who cannot fulfil it are angry or disillusioned.</li> </ul> <p>Reward any other valid point for either AO.</p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> <li>• Basic responses to text with limited textual reference.</li> <li>• Selection of textual detail shows basic understanding of theme/ideas.</li> </ul>
2	5-7	<ul style="list-style-type: none"> <li>• Limited responses to text with textual reference which is sometimes appropriate.</li> <li>• Selection and evaluation and comment on textual detail show limited understanding of theme/ideas.</li> </ul>

3	8-10	<ul style="list-style-type: none"> <li>Some responses to text supported by textual reference which is occasionally appropriate.</li> <li>Selection and evaluation of textual detail show some understanding of theme/ideas.</li> </ul>
4	11-13	<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>
5	14-16	<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>

Band	Mark	AO4: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> <li>Reference to context is basic and unsupported.</li> <li>Explanation of importance of theme/idea shows little understanding.</li> </ul> <p>*Sentences show basic attempt to structure and control expression and meaning with basic control of a range of punctuation devices. Basic accuracy in spelling hinders meaning.</p>
2	6-10	<ul style="list-style-type: none"> <li>Reference to context is limited and seldom supported by relevant textual reference.</li> <li>Explanation of importance of theme/idea shows limited understanding.</li> </ul> <p>*Sentences show limited attempt to structure and control expression and meaning with limited control of a range of punctuation devices. Limited accuracy in spelling may hinder meaning.</p>
3	11-15	<ul style="list-style-type: none"> <li>Some reference to context occasionally supported by relevant textual reference.</li> <li>Explanation of importance of theme/idea in the extract shows occasional understanding.</li> </ul> <p>*Sentences show some attempt to structure and control expression and meaning with some control of a range of punctuation devices. Spelling sometimes accurate with meaning hindered on occasion.</p>
4	16-20	<ul style="list-style-type: none"> <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>
5	21-24	<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>

*Rani and Sukh*

Question Number		
15		
	(40 marks)	
Indicative content		
<p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(AO1) Responses may include:</p> <ul style="list-style-type: none"> <li>Sukh is a bright and intelligent teenager. When Sukh shares with a friend his interest in Rani and his friend speaks immaturely about Rani, Sukh is shown to care little about his friend's opinion. Sukh quickly falls in love with Rani; he states she's 'wicked'</li> <li>when Sukh discovers Rani is pregnant, he behaves responsibly; he shares his news with his family and does not give up on the idea of continuing his education</li> <li>Sukh's relationship with his parents appears less fraught with problems than Rani's. His father shows some understanding and his words are affectionate; he welcomes Rani into their home, as does Parvy, who supports them throughout.</li> </ul> <p>(AO4) References to context may include:</p> <ul style="list-style-type: none"> <li>Sukh's parents both speak in English and Punjabi. Rai presents a picture of a teenager trapped between two cultures; his family is steeped in tradition, watching Bollywood films; Sukh compares Rani to a Bollywood actress</li> <li>Sukh's father and mother clearly try to bring up Sukh in a traditional manner, something he adheres to. His sister Parvy did not; she seems isolated in her flat. The reader senses that Sukh 'gets away with it' because he is a male</li> <li>when Rani is discovered to have had a relationship with Sukh, she is beaten and imprisoned in her room. There is a clear conflict between Eastern and Western culture.</li> </ul> <p>Reward any other valid points for either AO.</p>		
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> <li>Basic responses to text with limited textual reference.</li> <li>Selection of textual detail shows basic understanding of theme/ideas.</li> </ul>
2	5-7	<ul style="list-style-type: none"> <li>Limited responses to text with textual reference which is sometimes appropriate.</li> <li>Selection and evaluation and comment on textual detail show limited understanding of theme/ideas.</li> </ul>
3	8-10	<ul style="list-style-type: none"> <li>Some responses to text supported by textual reference which is occasionally appropriate.</li> <li>Selection and evaluation of textual detail show some understanding of theme/ideas.</li> </ul>

4	11-13	<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>
5	14-16	<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>

Band	Mark	<b>A04: 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>• Reference to context is basic and unsupported.</li> <li>• Explanation of importance of theme/idea shows little understanding.</li> </ul> <p>*Sentences show basic attempt to structure and control expression and meaning with basic control of a range of punctuation devices. Basic accuracy in spelling hinders meaning.</p>
2	6-10	<ul style="list-style-type: none"> <li>• Reference to context is limited and seldom supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows limited understanding.</li> </ul> <p>*Sentences show limited attempt to structure and control expression and meaning with limited control of a range of punctuation devices. Limited accuracy in spelling may hinder meaning.</p>
3	11-15	<ul style="list-style-type: none"> <li>• Some reference to context occasionally supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea in the extract shows occasional understanding.</li> </ul> <p>*Sentences show some attempt to structure and control expression and meaning with some control of a range of punctuation devices. Spelling sometimes accurate with meaning hindered on occasion.</p>
4	16-20	<ul style="list-style-type: none"> <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>
5	21-24	<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>

*Rani and Sukh*

Question Number		
16		
	(40 marks)	
	Indicative content	
	<p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(A01) Responses may include:</p> <ul style="list-style-type: none"> <li>the hatred between these two teenagers is carried into adulthood and is passed on, in Mohinder's case, onto his sons. Unfortunately for Rani and Sukh, their parents are unable to move on from the troubles stemming from the past.</li> <li>Sukh has a number of cousins that play football for the local league; he becomes aware for the first time of the serious antagonism between his own large family and another local family, Rani's</li> <li>Rani and Sukh's relationship ends because of hatred, in particular Divy's; the brutal and tragic ending, where Sukh dies in Rani's arms, is as a direct result of a family feud that stems back thirty years.</li> </ul> <p>(A04) References to context may include:</p> <ul style="list-style-type: none"> <li>Rai presents scenes in the past, in Punjab, during the 1960's, when Billah Bains and Kulwant Sandhu, were best friends and quarrel over their interest in Billah, who becomes pregnant; she tragically dies by taking her own life</li> <li>what appears to be a traditional and close-knit, family background is not; Rani, in particular, is always looking over her shoulder; her father is not as approachable as Sukh's</li> <li>Rani's father supports Rani's brother, Divy and his desire to control every aspect of Rani's life. When Rani is discovered to have had a relationship with Sukh, she is beaten and imprisoned in her room because of the hatred he feels for Sukh's family. There is a clear conflict between Western and Eastern culture and values.</li> </ul> <p>Reward any other valid points for either AO.</p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> <li>Basic responses to text with limited textual reference.</li> <li>Selection of textual detail shows basic understanding of theme/ideas.</li> </ul>
2	5-7	<ul style="list-style-type: none"> <li>Limited responses to text with textual reference which is sometimes appropriate.</li> <li>Selection and evaluation and comment on textual detail show limited understanding of theme/ideas.</li> </ul>

3	8-10	<ul style="list-style-type: none"> <li>Some responses to text supported by textual reference which is occasionally appropriate.</li> <li>Selection and evaluation of textual detail show some understanding of theme/ideas.</li> </ul>
4	11-13	<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>
5	14-16	<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>

Band	Mark	AO4: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> <li>Reference to context is basic and unsupported.</li> <li>Explanation of importance of theme/idea shows little understanding.</li> </ul> <p>*Sentences show basic attempt to structure and control expression and meaning with basic control of a range of punctuation devices. Basic accuracy in spelling hinders meaning.</p>
2	6-10	<ul style="list-style-type: none"> <li>Reference to context is limited and seldom supported by relevant textual reference.</li> <li>Explanation of importance of theme/idea shows limited understanding.</li> </ul> <p>*Sentences show limited attempt to structure and control expression and meaning with limited control of a range of punctuation devices. Limited accuracy in spelling may hinder meaning.</p>
3	11-15	<ul style="list-style-type: none"> <li>Some reference to context occasionally supported by relevant textual reference.</li> <li>Explanation of importance of theme/idea in the extract shows occasional understanding.</li> </ul> <p>*Sentences show some attempt to structure and control expression and meaning with some control of a range of punctuation devices. Spelling sometimes accurate with meaning hindered on occasion.</p>
4	16-20	<ul style="list-style-type: none"> <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>
5	21-24	<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>

*Riding the Black Cockatoo*

Question Number		
17		
	(40 marks)	
	Indicative content	
	<p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(AO1) Responses may include:</p> <ul style="list-style-type: none"> <li>• John grows to respect the skull, once thought to be female, 'Mary' which at times had doubled up as an ashtray. Danalis' understanding grows. John's friends indirectly force him to face his past ignorance</li> <li>• in Chp3 John meets Craig, a lecturer at Brisbane University and an Aboriginal Australian; he speaks to him about 'Mary'. Craig is both shocked and horrified; he introduces John to the Oodgeroo Unit where he identifies Mary's tribe before beginning the process of 'Mary's' repatriation</li> <li>• Gary is a positive and vibrant character and an Aboriginal Australian whose son is a professional footballer, much admired by John's father. It is Gary who suggests the hand-over ceremony and that John find cockatoo feathers for the ceremony.</li> </ul> <p>(AO4) References to context may include:</p> <ul style="list-style-type: none"> <li>• John Danalis writes autobiographically about his experiences since joining an indigenous writing group at Brisbane University, whilst training to become a teacher. John is influenced by his close friendship with Gary and Craig</li> <li>• Danalis grows as a person but in doing so becomes trapped between his own culture and that of his newly acquainted friends. The awareness of the bleak reality between black and white Australians fills him with despair</li> <li>• with the help of Gary and Craig, the Aboriginal skull is returned to the Wamba Wamba tribe of northern Victoria. John learns that the ritual and ceremony cannot be arranged overnight. Craig explains to John that there are many tribes and a correct way of going about arranging a re-burial.</li> </ul> <p>Reward any other valid points for either AO.</p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> <li>• Basic responses to text with limited textual reference.</li> <li>• Selection of textual detail shows basic understanding of theme/ideas.</li> </ul>
2	5-7	<ul style="list-style-type: none"> <li>• Limited responses to text with textual reference which is sometimes appropriate.</li> <li>• Selection and evaluation and comment on textual detail show limited understanding of theme/ideas.</li> </ul>

3	8-10	<ul style="list-style-type: none"> <li>Some responses to text supported by textual reference which is occasionally appropriate.</li> <li>Selection and evaluation of textual detail show some understanding of theme/ideas.</li> </ul>
4	11-13	<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>
5	14-16	<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>

Band	Mark	AO4: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> <li>Reference to context is basic and unsupported.</li> <li>Explanation of importance of theme/idea shows little understanding.</li> </ul> <p>*Sentences show basic attempt to structure and control expression and meaning with basic control of a range of punctuation devices. Basic accuracy in spelling hinders meaning.</p>
2	6-10	<ul style="list-style-type: none"> <li>Reference to context is limited and seldom supported by relevant textual reference.</li> <li>Explanation of importance of theme/idea shows limited understanding.</li> </ul> <p>*Sentences show limited attempt to structure and control expression and meaning with limited control of a range of punctuation devices. Limited accuracy in spelling may hinder meaning.</p>
3	11-15	<ul style="list-style-type: none"> <li>Some reference to context occasionally supported by relevant textual reference.</li> <li>Explanation of importance of theme/idea in the extract shows occasional understanding.</li> </ul> <p>*Sentences show some attempt to structure and control expression and meaning with some control of a range of punctuation devices. Spelling sometimes accurate with meaning hindered on occasion.</p>
4	16-20	<ul style="list-style-type: none"> <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>
5	21-24	<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>

*Riding the Black Cockatoo*

Question Number		
18		
	(40 marks)	
	Indicative content	
	<p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(A01) Responses may include:</p> <ul style="list-style-type: none"> <li>• John Danalis joins an indigenous writing group at Brisbane University; he is ignorant to the history behind the Aboriginal culture and Indigenous Australians. When he tells his group about 'Mary', an Aboriginal skull and a family relic, he is surprised by their reaction</li> <li>• John sets about returning 'Mary' home to the Wamba Wamba tribe, to be buried with ancestors on Swan Hill, N.S.Wales but he had no idea what a 'can of worms' he would open</li> <li>• in Chap.16 the reader realises, through the protest in the Botanical gardens, how Indigenous Australians are still presented in a negative light, in particular by the media where they are presented as aggressors.</li> </ul> <p>(A04) References to context may include:</p> <ul style="list-style-type: none"> <li>• the Aboriginal culture and society, one that had 250 language groups, is presented at a pace that mirrors Danalis' discovery and enlightenment. The effect is powerful for both John and the reader</li> <li>• John shares with the reader his ignorance as a child when he fondly recalls episodes on the television of his favourite programme 'Skippy the Kangaroo' and an Aboriginal Australian: 'Tara'</li> <li>• John's journey enables him to gain a true picture and understanding of the Aboriginal culture and the view of the world that other Australians share. John realised he knew nothing about the Aborigines' culture, traditions and beliefs.</li> </ul> <p>Reward any other valid points for either AO.</p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> <li>• Basic responses to text with limited textual reference.</li> <li>• Selection of textual detail shows basic understanding of theme/ideas.</li> </ul>
2	5-7	<ul style="list-style-type: none"> <li>• Limited responses to text with textual reference which is sometimes appropriate.</li> <li>• Selection and evaluation and comment on textual detail show limited understanding of theme/ideas.</li> </ul>

3	8-10	<ul style="list-style-type: none"> <li>Some responses to text supported by textual reference which is occasionally appropriate.</li> <li>Selection and evaluation of textual detail show some understanding of theme/ideas.</li> </ul>
4	11-13	<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>
5	14-16	<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>

Band	Mark	AO4: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> <li>Reference to context is basic and unsupported.</li> <li>Explanation of importance of theme/idea shows little understanding.</li> </ul> <p>*Sentences show basic attempt to structure and control expression and meaning with basic control of a range of punctuation devices. Basic accuracy in spelling hinders meaning.</p>
2	6-10	<ul style="list-style-type: none"> <li>Reference to context is limited and seldom supported by relevant textual reference.</li> <li>Explanation of importance of theme/idea shows limited understanding.</li> </ul> <p>*Sentences show limited attempt to structure and control expression and meaning with limited control of a range of punctuation devices. Limited accuracy in spelling may hinder meaning.</p>
3	11-15	<ul style="list-style-type: none"> <li>Some reference to context occasionally supported by relevant textual reference.</li> <li>Explanation of importance of theme/idea in the extract shows occasional understanding.</li> </ul> <p>*Sentences show some attempt to structure and control expression and meaning with some control of a range of punctuation devices. Spelling sometimes accurate with meaning hindered on occasion.</p>
4	16-20	<ul style="list-style-type: none"> <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>
5	21-24	<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>

*To Kill a Mockingbird*

Question Number		
19		
	(40 marks)	
	Indicative content	
	<p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(A01) Responses may include:</p> <ul style="list-style-type: none"> <li>• Harper Lee’s character of Tom Robinson is happily married and has a family. He is innocent, a ‘mockingbird’ and a victim of racism. Tom is persecuted when Bob Ewell accuses him of raping his daughter, Mayella when in fact she made a pass at him and Tom turned her down</li> <li>• as noticed by Scout, Tom’s left arm is useless and shriveled, making it unlikely that he beat Mayella as her bruises were on the right side of her face</li> <li>• Tom Robinson states during his testimony that he felt sorry for Mayella, shocking the jury. It is eventually proven that he isn't guilty yet he is still found guilty by the jury. Tom dies when he tries to escape his prison and is shot.</li> </ul> <p>(A04) References to context may include:</p> <ul style="list-style-type: none"> <li>• the trial exposes the black and white divide within Maycomb community; Mayella’s father beats his daughter for even considering Tom Robinson attractive, because he is black and not because, for example, he is married</li> <li>• the jury convict Tom because they cannot accept that a lonely female may actively desire a black man</li> <li>• Bob does not care about what is right or wrong, neither does he care about his daughter’s feelings; he wants Tom convicted.</li> </ul> <p>Reward any other valid points for either AO.</p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> <li>• Basic responses to text with limited textual reference.</li> <li>• Selection of textual detail shows basic understanding of theme/ideas.</li> </ul>
2	5-7	<ul style="list-style-type: none"> <li>• Limited responses to text with textual reference which is sometimes appropriate.</li> <li>• Selection and evaluation and comment on textual detail show limited understanding of theme/ideas.</li> </ul>







