

Mark Scheme (Results)

Summer 2015

Pearson Edexcel GCSE  
in English Literature (5ET1F/01)

Unit 1: Understanding Prose

Foundation Tier

## **Edexcel and BTEC Qualifications**

Edexcel and BTEC qualifications are awarded by Pearson, the UK's largest awarding body. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information visit our qualifications websites at [www.edexcel.com](http://www.edexcel.com) or [www.btec.co.uk](http://www.btec.co.uk). Alternatively, you can get in touch with us using the details on our contact us page at [www.edexcel.com/contactus](http://www.edexcel.com/contactus).

## **Pearson: helping people progress, everywhere**

Pearson aspires to be the world's leading learning company. Our aim is to help everyone progress in their lives through education. We believe in every kind of learning, for all kinds of people, wherever they are in the world. We've been involved in education for over 150 years, and by working across 70 countries, in 100 languages, we have built an international reputation for our commitment to high standards and raising achievement through innovation in education. Find out more about how we can help you and your students at: [www.pearson.com/uk](http://www.pearson.com/uk)

Summer 2015

Publications Code UG041500

All the material in this publication is copyright

© Pearson Education Ltd 2015

## 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.

*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 writers' 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)	From this extract, what do you learn about the character of Snowball? Use <b>evidence</b> from the extract to support your answer.	
	<b>(8 marks)</b>	
	Indicative content	
	<p><b>Responses may include:</b> Snowball is:</p> <ul style="list-style-type: none"> <li>• studious – ‘who had studied’</li> <li>• educated – ‘studied an old book of Julius Caesar’s campaigns’</li> <li>• a planner – had planned the attack</li> <li>• a leader – ‘was in charge’, ‘launched his first attack’, ‘at the head of them’</li> <li>• respected and followed – ‘every animal was at his post’</li> <li>• brave – ‘at the head of them, rushed forward and prodded and butted’</li> <li>• confident and pleased – ‘just what Snowball had intended’</li> <li>• cunning – ‘had intended’</li> <li>• determined and resolute – ‘without halting for an instant’.</li> </ul> <p><b>Reward any other valid points taken from the extract.</b></p>	
<b>Band</b>	<b>Mark</b>	<b>AO1: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Basic explanation of the character in the extract.</li> <li>• Basic use of relevant examples from the extract to demonstrate understanding.</li> <li>• Basic evaluation of selected examples.</li> </ul>
<b>2</b>	<b>4-5</b>	<ul style="list-style-type: none"> <li>• Some explanation of the character in the extract.</li> <li>• Some use of relevant examples from the extract to demonstrate understanding.</li> <li>• Some evaluation of selected examples.</li> </ul>
<b>3</b>	<b>6-8</b>	<ul style="list-style-type: none"> <li>• Sound explanation of the character in the extract.</li> <li>• Sound use of relevant examples from the extract to demonstrate understanding.</li> <li>• Sound evaluation of selected examples.</li> </ul>

Question Number		
1(b)	Explain how the writer uses language in the extract to describe the battle. Use <b>evidence</b> from the extract to support your answer.	
	<b>(12 marks)</b>	
	Indicative content	
	<p><b>Candidates will select from a range of material from the extract - this may include:</b></p> <ul style="list-style-type: none"> <li>• Snowball has planned ahead – ‘studied an old book of Julius Caesar’s campaigns’</li> <li>• the technical language of ‘battle’ – ‘campaign’, ‘defensive operations’, ‘launched’, ‘skirmishing manoeuvre’, ‘retreat’, ‘enemies in flight’, ‘ambush’, ‘charge’, ‘every animal was at his post’</li> <li>• strong, active verbs are physical and aggressive – ‘rushed’, ‘pecked’, ‘prodded’, ‘butted’, ‘fled’, ‘dashed’</li> <li>• alliteration for emphasis – ‘flung his fifteen stone’</li> <li>• adverbs to provide added detail and urgency – ‘quickly’, ‘viciously’, ‘suddenly’</li> <li>• specific numbers are given for emphasis – ‘thirty-five’, ‘three horses’, ‘three cows’, ‘fifteen stone’</li> <li>• the use of adjectives to provide additional information, which make the reader feel anxious for the animals – ‘small hoofs’, ‘bloody streaks’.</li> </ul> <p><b>Reward any other valid points taken from the extract.</b></p>	
<b>Band</b>	<b>Mark</b>	<b>AO2: Explain how language, structure and form contribute to writers’ presentation of ideas, themes and settings.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Basic explanation of the presented theme/ideas/setting.</li> <li>• Basic explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Basic examples from the extract.</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Limited explanation of the presented theme/ideas/setting.</li> <li>• Limited explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Limited use of relevant examples from the extract.</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Some explanation of the presented theme/ideas/setting.</li> <li>• Some explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Some use of relevant examples from the extract.</li> </ul>
<b>4</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Generally sound explanation of the presented theme/ideas/setting.</li> <li>• Generally sound explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Generally sound use of relevant examples from the extract.</li> </ul>
<b>5</b>	<b>11-12</b>	<ul style="list-style-type: none"> <li>• Sound explanation of the presented theme/ideas/setting.</li> <li>• Sound explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Sound use of relevant examples from the extract.</li> </ul>

Question Number	
*1(c)	<p>In the extract, Snowball is presented as a leader. Explain how the writer presents leadership in <b>one other</b> part of the novel. Use <b>evidence</b> to support your answer.</p>
	<b>(16 marks + 3 marks SPaG)</b>
	Indicative content
	<p><b>Candidates will select material from ONE part of the novel outside the extract. Candidates will make reference to the use of language, structure and form in presenting the theme.</b></p> <p>There are many different parts of the novel for the candidates to select from in order to answer the question. Accept any valid interpretation of leadership, as seen in the candidate's selected part of the novel.</p> <p>Leadership can be explored in both positive and negative ways. Candidates are most likely to select an extract to illustrate the leadership of Mr Jones, Old Major, Napoleon, the pigs or Boxer, but examiners should remain open to any suggestion, so long as the candidate focuses on the question. Candidates may comment on how Orwell's use of language shows characters' leadership. The parts of the novel that candidates may validly choose from include:</p> <ul style="list-style-type: none"> <li>• in Chapter 1, Old Major demonstrates his leadership at the meeting he calls to tell the animals about his dream</li> <li>• in Chapter 2, when the pigs assume 'leadership' when the 'teaching and organisation fell naturally upon the pigs' or when they devise 'The Seven Commandments'</li> <li>• in Chapter 5, 'Napoleon, with the dogs following him' has assumed he is in control and has decided future questions will be 'settled by a special committee of pigs, presided over by himself'.</li> </ul> <p><b>Accept any other valid selections from ONE part of the novel outside the extract in order to answer the question.</b></p>

<b>Band</b>	<b>Mark</b>	<b>AO1: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b> <b>AO2: Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Basic explanation of the theme in one other part of the text.</li> <li>• Basic explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Basic use of relevant examples from the text to demonstrate understanding.</li> <li>• Basic evaluation of selected examples.</li> </ul>
<b>2</b>	<b>4-6</b>	<ul style="list-style-type: none"> <li>• Limited explanation of the theme in one other part of the text.</li> <li>• Limited explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Limited use of relevant examples from the text to demonstrate understanding.</li> <li>• Limited evaluation of selected examples.</li> </ul>
<b>3</b>	<b>7-9</b>	<ul style="list-style-type: none"> <li>• Some explanation of the theme in one other part of the text.</li> <li>• Some explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Some use of relevant examples from the text to demonstrate understanding.</li> <li>• Some evaluation of selected examples.</li> </ul>
<b>4</b>	<b>10-13</b>	<ul style="list-style-type: none"> <li>• Generally sound explanation of the theme in one other part of the text.</li> <li>• Generally sound explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Generally sound use of relevant examples from the text to demonstrate understanding.</li> <li>• Generally sound evaluation of selected examples.</li> </ul>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Sound explanation of the theme in one other part of the text.</li> <li>• Sound explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Sound use of relevant examples from the text to demonstrate understanding.</li> <li>• Sound evaluation of selected examples.</li> </ul>



<b>Band</b>	<b>Mark</b>	<b>Spelling, punctuation and grammar performance descriptions</b>
0	0	<ul style="list-style-type: none"> <li>• Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.</li> </ul>
1	1	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> <li>• Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.</li> </ul>
2	2	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> <li>• Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.</li> </ul>
3	3	<p><i>High performance</i></p> <ul style="list-style-type: none"> <li>• Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.</li> </ul>

*Dr Jekyll and Mr Hyde*

Question Number		
2(a)	From this extract, what do you learn about the character of Poole? Use <b>evidence</b> from the extract to support your answer.	
	<b>(8 marks)</b>	
Indicative content		
<p><b>Responses may include:</b> Poole is:</p> <ul style="list-style-type: none"> <li>• relieved – ‘greatness of relief that appeared on the butler’s face’</li> <li>• anxious – ‘wine was still untasted’, ‘some strangling anguish’</li> <li>• scared – ‘his face was white’ and his voice was ‘harsh and broken’</li> <li>• loyal to Jekyll – ‘God grant there be nothing wrong’</li> <li>• secretive – ‘very guarded’</li> <li>• respected and trusted by other staff – ‘It’s all right’.</li> </ul> <p><b>Reward any other valid points taken from the extract.</b></p>		
<b>Band</b>	<b>Mark</b>	<b>AO1: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Basic explanation of the character in the extract.</li> <li>• Basic use of relevant examples from the extract to demonstrate understanding.</li> <li>• Basic evaluation of selected examples.</li> </ul>
<b>2</b>	<b>4-5</b>	<ul style="list-style-type: none"> <li>• Some explanation of the character in the extract.</li> <li>• Some use of relevant examples from the extract to demonstrate understanding.</li> <li>• Some evaluation of selected examples.</li> </ul>
<b>3</b>	<b>6-8</b>	<ul style="list-style-type: none"> <li>• Sound explanation of the character in the extract.</li> <li>• Sound use of relevant examples from the extract to demonstrate understanding.</li> <li>• Sound evaluation of selected examples.</li> </ul>

Question Number		
2(b)	Explain how the writer uses language in the extract to describe the setting. Use <b>evidence</b> from the extract to support your answer.	
	<b>(12 marks)</b>	
Indicative content		
<p><b>Candidates will select from a range of material from the extract - this may include:</b></p> <ul style="list-style-type: none"> <li>• descriptions of the weather, the moon and the trees – ‘wild, cold’, ‘pale’, ‘thin’</li> <li>• the descriptions of the effect of the weather upon the characters – ‘flecked the blood into the face’, ‘in spite of the biting weather’</li> <li>• personification of the moon, wind and trees – ‘lying on her back’, ‘swept the streets’, ‘lashing themselves’</li> <li>• the use of figurative language – ‘as though the wind had tilted her’</li> <li>• the street setting is described as ‘unusually bare’ and ‘deserted’</li> <li>• the characters within the house have locked themselves in – ‘opened on the chain’</li> <li>• the interior of Jekyll’s house contrasts with the exterior elements – ‘brightly lit’ and warm as the ‘fire was built high’.</li> </ul> <p><b>Reward any other valid points taken from the extract.</b></p>		
<b>Band</b>	<b>Mark</b>	<b>AO2: Explain how language, structure and form contribute to writers’ presentation of ideas, themes and settings.</b>
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Basic explanation of the presented theme/ideas/setting.</li> <li>• Basic explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Basic examples from the extract.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>• Limited explanation of the presented theme/ideas/setting.</li> <li>• Limited explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Limited use of relevant examples from the extract.</li> </ul>
3	6-7	<ul style="list-style-type: none"> <li>• Some explanation of the presented theme/ideas/setting.</li> <li>• Some explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Some use of relevant examples from the extract.</li> </ul>
4	8-10	<ul style="list-style-type: none"> <li>• Generally sound explanation of the presented theme/ideas/setting.</li> <li>• Generally sound explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Generally sound use of relevant examples from the extract.</li> </ul>
5	11-12	<ul style="list-style-type: none"> <li>• Sound explanation of the presented theme/ideas/setting.</li> <li>• Sound explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Sound use of relevant examples from the extract.</li> </ul>

Question Number	
*2(c)	<p>In the extract, characters are afraid.          Explain how the writer presents fear in <b>one other</b> part of the novel.          Use <b>evidence</b> to support your answer.</p>
	<b>(16 marks + 3 marks SPaG)</b>
	Indicative content
	<p><b>Candidates will select material from ONE part of the novel outside the extract. Candidates will make reference to the use of language, structure and form in presenting the theme.</b></p> <p>There are many different parts of the novel for the candidates to select from in order to answer the question. Accept any valid interpretation of fear, as seen in the candidate's selected part of the novel.</p> <p>Fear can be explored through the events, actions and reactions of characters throughout the novel. Candidates may also opt to explore fear through the settings and atmosphere. The analysis of specific examples relating to fear enables candidates to comment on Stevenson's use of language.</p> <p>The parts of the novel that candidates may validly choose from include:</p> <ul style="list-style-type: none"> <li>• Enfield's account of the 'Juggernaut' in 'Story of the Door'</li> <li>• Utterson's fears for Jekyll, such as in 'Search for Mr Hyde' or in 'Incident of the Letter'</li> <li>• the maid's observations in 'The Carew Murder Case'</li> <li>• Dr Lanyon's account of what he has witnessed in 'Dr Lanyon's Narrative', which has resulted in his life being 'shaken to its roots'.</li> </ul> <p><b>Accept any other valid selections from ONE part of the novel outside the extract in order to answer the question.</b></p>

<b>Band</b>	<b>Mark</b>	<b>AO1: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b> <b>AO2: Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Basic explanation of the theme in one other part of the text.</li> <li>• Basic explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Basic use of relevant examples from the text to demonstrate understanding.</li> <li>• Basic evaluation of selected examples.</li> </ul>
<b>2</b>	<b>4-6</b>	<ul style="list-style-type: none"> <li>• Limited explanation of the theme in one other part of the text.</li> <li>• Limited explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Limited use of relevant examples from the text to demonstrate understanding.</li> <li>• Limited evaluation of selected examples.</li> </ul>
<b>3</b>	<b>7-9</b>	<ul style="list-style-type: none"> <li>• Some explanation of the theme in one other part of the text.</li> <li>• Some explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Some use of relevant examples from the text to demonstrate understanding.</li> <li>• Some evaluation of selected examples.</li> </ul>
<b>4</b>	<b>10-13</b>	<ul style="list-style-type: none"> <li>• Generally sound explanation of the theme in one other part of the text.</li> <li>• Generally sound explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Generally sound use of relevant examples from the text to demonstrate understanding.</li> <li>• Generally sound evaluation of selected examples.</li> </ul>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Sound explanation of the theme in one other part of the text.</li> <li>• Sound explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Sound use of relevant examples from the text to demonstrate understanding.</li> <li>• Sound evaluation of selected examples.</li> </ul>

<b>Band</b>	<b>Mark</b>	<b>Spelling, punctuation and grammar performance descriptions</b>
0	0	<ul style="list-style-type: none"> <li>Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.</li> </ul>
1	1	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> <li>Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.</li> </ul>
2	2	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> <li>Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.</li> </ul>
3	3	<p><i>High performance</i></p> <ul style="list-style-type: none"> <li>Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.</li> </ul>

*The Hound of the Baskervilles*

Question Number		
<b>3(a)</b>	From this extract, what do you learn about the character of Sir Henry? Use <b>evidence</b> from the extract to support your answer.	
	<b>(8 marks)</b>	
	Indicative content	
	<p><b>Responses may include:</b> Sir Henry is:</p> <ul style="list-style-type: none"> <li>• trying to be traditional; his attire suggests that he wishes to adopt a 'traditional' country gentleman's look with his 'tweed suit'</li> <li>• adventurous; he enjoys being out of doors – 'weather-beaten'</li> <li>• abrupt; he responds abruptly to his introduction to Holmes, without any expected salutation</li> <li>• well-informed about Holmes: 'if my friend here had not proposed coming round to you this morning I should have come on my own'</li> <li>• unperturbed and fearless – he views the letter as 'Only a joke'</li> <li>• diplomatic – 'We only decided after I met Dr. Mortimer'</li> <li>• in danger and threatened – 'As you value your life'.</li> </ul> <p><b>Reward any other valid points taken from the extract.</b></p>	
<b>Band</b>	<b>Mark</b>	<b>AO1: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Basic explanation of the character in the extract.</li> <li>• Basic use of relevant examples from the extract to demonstrate understanding.</li> <li>• Basic evaluation of selected examples.</li> </ul>
<b>2</b>	<b>4-5</b>	<ul style="list-style-type: none"> <li>• Some explanation of the character in the extract.</li> <li>• Some use of relevant examples from the extract to demonstrate understanding.</li> <li>• Some evaluation of selected examples.</li> </ul>
<b>3</b>	<b>6-8</b>	<ul style="list-style-type: none"> <li>• Sound explanation of the character in the extract.</li> <li>• Sound use of relevant examples from the extract to demonstrate understanding.</li> <li>• Sound evaluation of selected examples.</li> </ul>

Question Number		
3(b)	Explain how the writer uses language in the extract to present mystery. Use <b>evidence</b> from the extract to support your answer.	
	<b>(12 marks)</b>	
Indicative content		
<p><b>Candidates will select from a range of material from the extract - this may include:</b></p> <ul style="list-style-type: none"> <li>• Sir Henry is aware that Holmes solves mysteries – ‘I understand that you think out little puzzles’</li> <li>• Holmes assumes that Sir Henry has experienced ‘some remarkable experience’</li> <li>• Sir Henry presents his mysterious ‘letter’ and the verb ‘laid’ suggests that he formally presents it to Holmes</li> <li>• adjectives, such as ‘rough’ to describe the lettering, provide the reader with some clue about the sender</li> <li>• specific details about the sender of the letter, such as the postmark ‘Charing Cross’; questions and answers increase the mystery – ‘Who knew that you were going to the Northumberland Hotel?’</li> <li>• dialogue between Holmes and his visitors creates mystery</li> <li>• Holmes is intrigued as to who has sent the letter – ‘Someone seems to be deeply interested...’</li> <li>• anonymity of the letter’s sender and the mystery of why ‘moor’ was the only word ‘printed in ink’.</li> </ul> <p><b>Reward any other valid points taken from the extract.</b></p>		
<b>Band</b>	<b>Mark</b>	<b>AO2: Explain how language, structure and form contribute to writers’ presentation of ideas, themes and settings.</b>
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Basic explanation of the presented theme/ideas/setting.</li> <li>• Basic explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Basic examples from the extract.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>• Limited explanation of the presented theme/ideas/setting.</li> <li>• Limited explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Limited use of relevant examples from the extract.</li> </ul>
3	6-7	<ul style="list-style-type: none"> <li>• Some explanation of the presented theme/ideas/setting.</li> <li>• Some explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Some use of relevant examples from the extract.</li> </ul>
4	8-10	<ul style="list-style-type: none"> <li>• Generally sound explanation of the presented theme/ideas/setting.</li> <li>• Generally sound explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Generally sound use of relevant examples from the extract.</li> </ul>
5	11-12	<ul style="list-style-type: none"> <li>• Sound explanation of the presented theme/ideas/setting.</li> <li>• Sound explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Sound use of relevant examples from the extract.</li> </ul>



Question Number	
*3(c)	<p>In the extract, Holmes is presented with a mystery. Explain how the writer presents a mystery in <b>one other</b> part of the novel. Use <b>evidence</b> to support your answer.</p> <p style="text-align: right;"><b>(16 marks + 3 marks SPaG)</b></p>
	Indicative content
	<p><b>Candidates will select material from ONE part of the novel outside the extract. Candidates will make reference to the use of language, structure and form in presenting the theme.</b></p> <p>There are many different parts of the novel for the candidates to select from in order to answer the question. Accept any valid interpretation of mystery, as seen in the candidate's selected part of the novel.</p> <p>Clues and red herrings are presented. Analysis of a specific mystery enables candidates to comment on Conan Doyle's use of language.</p> <p>The parts of the novel that candidates may validly choose from include:</p> <ul style="list-style-type: none"> <li>• in Chapter 1, 'Mr. Sherlock Holmes', Holmes examines the 'Penang lawyer' stick in order to solve the mystery as to its owner</li> <li>• in Chapter 2, 'The Curse of the Baskervilles', Mortimer's account of Sir Charles's death and the mystery held within his final footprints</li> <li>• in Chapter 3, 'Sir Henry Baskerville', the details surrounding the person with a 'black beard' who is following Sir Henry</li> <li>• in Chapter 13, 'Fixing the Nets', the portrait of Sir Hugo Baskerville provides clues as to the real identity of Stapleton.</li> </ul> <p><b>Accept any other valid selections from ONE part of the novel outside the extract in order to answer the question.</b></p>

<b>Band</b>	<b>Mark</b>	<b>AO1: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b> <b>AO2: Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Basic explanation of the theme in one other part of the text.</li> <li>• Basic explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Basic use of relevant examples from the text to demonstrate understanding.</li> <li>• Basic evaluation of selected examples.</li> </ul>
<b>2</b>	<b>4-6</b>	<ul style="list-style-type: none"> <li>• Limited explanation of the theme in one other part of the text.</li> <li>• Limited explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Limited use of relevant examples from the text to demonstrate understanding.</li> <li>• Limited evaluation of selected examples.</li> </ul>
<b>3</b>	<b>7-9</b>	<ul style="list-style-type: none"> <li>• Some explanation of the theme in one other part of the text.</li> <li>• Some explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Some use of relevant examples from the text to demonstrate understanding.</li> <li>• Some evaluation of selected examples.</li> </ul>
<b>4</b>	<b>10-13</b>	<ul style="list-style-type: none"> <li>• Generally sound explanation of the theme in one other part of the text.</li> <li>• Generally sound explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Generally sound use of relevant examples from the text to demonstrate understanding.</li> <li>• Generally sound evaluation of selected examples.</li> </ul>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Sound explanation of the theme in one other part of the text.</li> <li>• Sound explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Sound use of relevant examples from the text to demonstrate understanding.</li> <li>• Sound evaluation of selected examples.</li> </ul>

<b>Band</b>	<b>Mark</b>	<b>Spelling, punctuation and grammar performance descriptions</b>
0	0	<ul style="list-style-type: none"> <li>• Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.</li> </ul>
1	1	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> <li>• Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.</li> </ul>
2	2	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> <li>• Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.</li> </ul>
3	3	<p><i>High performance</i></p> <ul style="list-style-type: none"> <li>• Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.</li> </ul>

*Felicia's Journey*

Question Number		
4(a)	From this extract, what do you learn about the character of Johnny Lysaght? Use <b>evidence</b> from the extract to support your answer.	
	<b>(8 marks)</b>	
	Indicative content	
	<p><b>Responses may include:</b>            Johnny Lysaght is:</p> <ul style="list-style-type: none"> <li>• apparently sympathetic to Felicia's situation – 'It's no joke being unemployed'</li> <li>• casual and relaxed – 'leaning against Chawke's window', 'undid the cellophane on a packet of cigarettes'</li> <li>• seems friendly when inviting Felicia for a drink – 'Come down to Sheehy's'</li> <li>• persuasive – 'Later on?', 'Seven? Half-seven?'</li> <li>• persistent – 'suggested again'</li> <li>• humorous and charming – 'What's wrong with Sheehy's', 'He laughed', 'said softly', 'cadences in his voice', 'smiling glances'</li> <li>• admired by other girls – 'would drop everything to go out with Johnny'.</li> </ul> <p><b>Reward any other valid points taken from the extract.</b></p>	
<b>Band</b>	<b>Mark</b>	<b>AO1: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Basic explanation of the character in the extract.</li> <li>• Basic use of relevant examples from the extract to demonstrate understanding.</li> <li>• Basic evaluation of selected examples.</li> </ul>
<b>2</b>	<b>4-5</b>	<ul style="list-style-type: none"> <li>• Some explanation of the character in the extract.</li> <li>• Some use of relevant examples from the extract to demonstrate understanding.</li> <li>• Some evaluation of selected examples.</li> </ul>
<b>3</b>	<b>6-8</b>	<ul style="list-style-type: none"> <li>• Sound explanation of the character in the extract.</li> <li>• Sound use of relevant examples from the extract to demonstrate understanding.</li> <li>• Sound evaluation of selected examples.</li> </ul>

Question Number		
4(b)	Explain how the writer uses language in the extract to present Felicia's thoughts and feelings. Use <b>evidence</b> from the extract to support your answer.	
	<b>(12 marks)</b>	
Indicative content		
<p><b>Candidates will select from a range of material from the extract – this may include:</b></p> <ul style="list-style-type: none"> <li>• Felicia is unhappy about being unemployed – ‘No joke’</li> <li>• feels entrapped without earning; the hyperbole expresses her feelings – ‘Her freedom had been taken from her’</li> <li>• she has friends, who are listed – ‘Carmel and Rose and Connie Jo’</li> <li>• Felicia has responsibilities as she has to help the family ‘pull together’, especially as her father is a ‘widower’</li> <li>• Felicia is loyal to her family, taking on her mother’s role – ‘She had chops and greens to buy yet’</li> <li>• Felicia has to work to routine and specific times – ‘quarter to six’, ‘At four’, ‘by a quarter past’</li> <li>• she feels nervous – ‘hesitating’, ‘feeling awkward’</li> <li>• she enjoys Johnny’s company and has a sense of humour – ‘she laughed’</li> <li>• Felicia has low self-esteem and is self-deprecating – ‘She hadn’t their looks; she wasn’t much’.</li> </ul> <p><b>Reward any other valid points taken from the extract.</b></p>		
<b>Band</b>	<b>Mark</b>	<b>AO2: Explain how language, structure and form contribute to writers’ presentation of ideas, themes and settings.</b>
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Basic explanation of the presented theme/ideas/setting.</li> <li>• Basic explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Basic examples from the extract.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>• Limited explanation of the presented theme/ideas/setting.</li> <li>• Limited explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Limited use of relevant examples from the extract.</li> </ul>
3	6-7	<ul style="list-style-type: none"> <li>• Some explanation of the presented theme/ideas/setting.</li> <li>• Some explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Some use of relevant examples from the extract.</li> </ul>
4	8-10	<ul style="list-style-type: none"> <li>• Generally sound explanation of the presented theme/ideas/setting.</li> <li>• Generally sound explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Generally sound use of relevant examples from the extract.</li> </ul>
5	11-12	<ul style="list-style-type: none"> <li>• Sound explanation of the presented theme/ideas/setting.</li> <li>• Sound explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Sound use of relevant examples from the extract.</li> </ul>

Question Number	
*4(c)	<p>In the extract, Felicia thinks about her family. Explain how the writer presents family life in <b>one other</b> part of the novel. Use <b>evidence</b> to support your answer.</p> <p style="text-align: right;"><b>(16 marks + 3 marks SPaG)</b></p>
	Indicative content
	<p><b>Candidates will select material from ONE part of the novel outside the extract. Candidates will make reference to the use of language, structure and form in presenting the theme.</b></p> <p>There are many different parts of the novel for the candidates to select from in order to answer the question. Accept any valid interpretation of family life, as seen in the candidate's selected part of the novel.</p> <p><b>Family life can be explored through the characters of Felicia, Johnny Lysaght and Hilditch and their families.</b> Analysis of a specific example of family life enables candidates to comment on Trevor's use of language. The parts of the novel that candidates may validly choose from include:</p> <ul style="list-style-type: none"> <li>• in Chapter 1, when Felicia is on the ferry and imagines what her father would be saying about her not being at home</li> <li>• in Chapter 3, when Hilditch recalls his Uncle Wilf and when he wanted to 'join a regiment'</li> <li>• in Chapter 4, Felicia's memories of her family, especially her 'great-grandmother's occasional grunt' and how her father 'honoured the bloodshed' of their family's past</li> <li>• in Chapter 6, when Felicia visits Mrs Lysaght.</li> </ul> <p><b>Accept any other valid selections from ONE part of the novel outside the extract in order to answer the question.</b></p>

<b>Band</b>	<b>Mark</b>	<b>AO1: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b> <b>AO2: Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Basic explanation of the theme in one other part of the text.</li> <li>• Basic explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Basic use of relevant examples from the text to demonstrate understanding.</li> <li>• Basic evaluation of selected examples.</li> </ul>
<b>2</b>	<b>4-6</b>	<ul style="list-style-type: none"> <li>• Limited explanation of the theme in one other part of the text.</li> <li>• Limited explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Limited use of relevant examples from the text to demonstrate understanding.</li> <li>• Limited evaluation of selected examples.</li> </ul>
<b>3</b>	<b>7-9</b>	<ul style="list-style-type: none"> <li>• Some explanation of the theme in one other part of the text.</li> <li>• Some explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Some use of relevant examples from the text to demonstrate understanding.</li> <li>• Some evaluation of selected examples.</li> </ul>
<b>4</b>	<b>10-13</b>	<ul style="list-style-type: none"> <li>• Generally sound explanation of the theme in one other part of the text.</li> <li>• Generally sound explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Generally sound use of relevant examples from the text to demonstrate understanding.</li> <li>• Generally sound evaluation of selected examples.</li> </ul>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Sound explanation of the theme in one other part of the text.</li> <li>• Sound explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Sound use of relevant examples from the text to demonstrate understanding.</li> <li>• Sound evaluation of selected examples.</li> </ul>

<b>Band</b>	<b>Mark</b>	<b>Spelling, punctuation and grammar performance descriptions</b>
0	0	<ul style="list-style-type: none"> <li>• Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.</li> </ul>
1	1	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> <li>• Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.</li> </ul>
2	2	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> <li>• Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.</li> </ul>
3	3	<p><i>High performance</i></p> <ul style="list-style-type: none"> <li>• Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.</li> </ul>



*Pride and Prejudice*

Question Number		
5(a)	From this extract, what do you learn about the character of Miss Bingley? Use <b>evidence</b> from the extract to support your answer.	
	<b>(8 marks)</b>	
	Indicative content	
	<p><b>Responses may include:</b> Miss Bingley is:</p> <ul style="list-style-type: none"> <li>• spiteful and two-faced – ‘Miss Bingley began abusing her as soon as she was out of the room’</li> <li>• prejudiced, suggesting that Elizabeth is ‘a mixture of pride and impertinence’</li> <li>• opinionated, clearly believing that she is Elizabeth’s opposite; considers herself virtuous when listing Elizabeth’s faults</li> <li>• critical and emphatic – ‘Why must <i>she</i> be scampering’, ‘hair so untidy, so blowsy!’</li> <li>• shocked about Elizabeth’s lack of decorum – ‘a most country town indifference to decorum’</li> <li>• jealous of Mr. Darcy’s positive comments – ‘has rather affected your admiration’.</li> </ul> <p><b>Reward any other valid points taken from the extract.</b></p>	
<b>Band</b>	<b>Mark</b>	<b>AO1: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Basic explanation of the character in the extract.</li> <li>• Basic use of relevant examples from the extract to demonstrate understanding.</li> <li>• Basic evaluation of selected examples.</li> </ul>
<b>2</b>	<b>4-5</b>	<ul style="list-style-type: none"> <li>• Some explanation of the character in the extract.</li> <li>• Some use of relevant examples from the extract to demonstrate understanding.</li> <li>• Some evaluation of selected examples.</li> </ul>
<b>3</b>	<b>6-8</b>	<ul style="list-style-type: none"> <li>• Sound explanation of the character in the extract.</li> <li>• Sound use of relevant examples from the extract to demonstrate understanding.</li> <li>• Sound evaluation of selected examples.</li> </ul>

Question Number		
5(b)	Explain how the writer uses language in the extract to present thoughts and feelings about Elizabeth's walk. Use <b>evidence</b> from the extract to support your answer.	
	<b>(12 marks)</b>	
Indicative content		
<p><b>Candidates will select from a range of material from the extract - this may include:</b></p> <ul style="list-style-type: none"> <li>• Mrs. Hurst – has nothing positive to say about Elizabeth, apart from her being 'an excellent walker'; she considers that Elizabeth 'looked almost wild'; appalled by the condition of Elizabeth's petticoat 'six inches deep in mud'</li> <li>• Miss Bingley – considers her undertaking the walk to be 'nonsensical'; the verb 'scampering' suggests Elizabeth's immaturity and unladylike behaviour and lack of 'decorum'; she criticises Elizabeth's appearance 'hair so untidy, so blowsy!'; Elizabeth is considered to be making an exhibition of herself and to possess 'conceited independence'; emphatic use of italics</li> <li>• Bingley suggests that Elizabeth looks 'remarkably well' after her walk; Bingley's positive comment juxtaposes Miss Bingley's negative ones; Bingley suggests her action 'shows her affection for her sister'</li> <li>• Darcy – considers that the walk has 'brightened' her eyes.</li> </ul> <p><b>Reward any other valid points taken from the extract.</b></p>		
Band	Mark	AO2: Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Basic explanation of the presented theme/ideas/setting.</li> <li>• Basic explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Basic examples from the extract.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>• Limited explanation of the presented theme/ideas/setting.</li> <li>• Limited explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Limited use of relevant examples from the extract.</li> </ul>
3	6-7	<ul style="list-style-type: none"> <li>• Some explanation of the presented theme/ideas/setting.</li> <li>• Some explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Some use of relevant examples from the extract.</li> </ul>
4	8-10	<ul style="list-style-type: none"> <li>• Generally sound explanation of the presented theme/ideas/setting.</li> <li>• Generally sound explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Generally sound use of relevant examples from the extract.</li> </ul>
5	11-12	<ul style="list-style-type: none"> <li>• Sound explanation of the presented theme/ideas/setting.</li> <li>• Sound explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Sound use of relevant examples from the extract.</li> </ul>

Question Number	
*5(c)	<p>In the extract, the characters show prejudice. Explain how the writer presents prejudice in <b>one other</b> part of the novel. Use <b>evidence</b> to support your answer.</p>
	<b>(16 marks + 3 marks SPaG)</b>
	Indicative content
	<p><b>Candidates will select material from ONE part of the novel outside the extract. Candidates will make reference to the use of language, structure and form in presenting the theme.</b></p> <p>There are many different parts of the novel for the candidates to select from in order to answer the question. Accept any valid interpretation of prejudice, as seen in the candidate's selected part of the novel.</p> <p>Prejudice is demonstrated through how characters initially judge others. Examples and analysis of how characters view others enable candidates to comment on Austen's use of language.</p> <p>The parts of the novel that candidates may validly choose from include:</p> <ul style="list-style-type: none"> <li>• in Chapter 3, Elizabeth's and others' initial prejudiced and negative views of Darcy</li> <li>• in Chapter 16, Elizabeth's prejudiced views of Darcy encourage her to believe, without question, Wickham's negative presentation of Darcy</li> <li>• Darcy demonstrates his prejudice against the Bennet family when he first proposes to Elizabeth</li> <li>• following the Netherfield Ball, Mrs Bennet voices her prejudiced views of Darcy, but these prejudices are soon forgotten when Darcy proposes to Elizabeth</li> <li>• Lady Catherine dislikes Elizabeth and is prejudiced against her.</li> </ul> <p><b>Accept any other valid selections from ONE part of the novel outside the extract in order to answer the question.</b></p>

<b>Band</b>	<b>Mark</b>	<b>AO1: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b> <b>AO2: Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Basic explanation of the theme in one other part of the text.</li> <li>• Basic explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Basic use of relevant examples from the text to demonstrate understanding.</li> <li>• Basic evaluation of selected examples.</li> </ul>
<b>2</b>	<b>4-6</b>	<ul style="list-style-type: none"> <li>• Limited explanation of the theme in one other part of the text.</li> <li>• Limited explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Limited use of relevant examples from the text to demonstrate understanding.</li> <li>• Limited evaluation of selected examples.</li> </ul>
<b>3</b>	<b>7-9</b>	<ul style="list-style-type: none"> <li>• Some explanation of the theme in one other part of the text.</li> <li>• Some explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Some use of relevant examples from the text to demonstrate understanding.</li> <li>• Some evaluation of selected examples.</li> </ul>
<b>4</b>	<b>10-13</b>	<ul style="list-style-type: none"> <li>• Generally sound explanation of the theme in one other part of the text.</li> <li>• Generally sound explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Generally sound use of relevant examples from the text to demonstrate understanding.</li> <li>• Generally sound evaluation of selected examples.</li> </ul>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Sound explanation of the theme in one other part of the text.</li> <li>• Sound explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Sound use of relevant examples from the text to demonstrate understanding.</li> <li>• Sound evaluation of selected examples.</li> </ul>

<b>Band</b>	<b>Mark</b>	<b>Spelling, punctuation and grammar performance descriptions</b>
0	0	<ul style="list-style-type: none"> <li>• Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.</li> </ul>
1	1	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> <li>• Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.</li> </ul>
2	2	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> <li>• Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.</li> </ul>
3	3	<p><i>High performance</i></p> <ul style="list-style-type: none"> <li>• Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.</li> </ul>

**Great Expectations**

Question Number		
<b>6(a)</b>	From this extract, what do you learn about the character of Mrs. Joe? Use <b>evidence</b> from the extract to support your answer.	
	<b>(8 marks)</b>	
	Indicative content	
	<p><b>Responses may include:</b> Mrs. Joe is:</p> <ul style="list-style-type: none"> <li>• formidable – ‘black hair and eyes’, ‘a strong reproach against Joe’, ‘she’s got Tickler with her’</li> <li>• harsh – ‘impregnable’</li> <li>• unaffectionate – ‘reproach against Joe’</li> <li>• cruel – ‘stuck full of pins and needles’, ‘fellow sufferers’, ‘worn smooth by collision with my tickled frame’</li> <li>• feared – ‘dismal intelligence’, ‘looked in great depression’</li> <li>• impatient – ‘been out a dozen times’.</li> </ul> <p><b>Reward any other valid points taken from the extract.</b></p>	
<b>Band</b>	<b>Mark</b>	<b>AO1: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Basic explanation of the character in the extract.</li> <li>• Basic use of relevant examples from the extract to demonstrate understanding.</li> <li>• Basic evaluation of selected examples.</li> </ul>
<b>2</b>	<b>4-5</b>	<ul style="list-style-type: none"> <li>• Some explanation of the character in the extract.</li> <li>• Some use of relevant examples from the extract to demonstrate understanding.</li> <li>• Some evaluation of selected examples.</li> </ul>
<b>3</b>	<b>6-8</b>	<ul style="list-style-type: none"> <li>• Sound explanation of the character in the extract.</li> <li>• Sound use of relevant examples from the extract to demonstrate understanding.</li> <li>• Sound evaluation of selected examples.</li> </ul>

Question Number		
6(b)	Explain how the writer uses language in the extract to present the relationship between Pip and Joe. Use <b>evidence</b> from the extract to support your answer.	
	<b>(12 marks)</b>	
Indicative content		
<p><b>Candidates will select from a range of material from the extract - this may include:</b></p> <ul style="list-style-type: none"> <li>• Pip and Joe’s relationship is close. Pip lists Joe’s attributes – ‘mild, good-natured, sweet-tempered, easy-going, foolish, dear fellow’</li> <li>• Pip juxtaposes ideas to suggest weaknesses – ‘foolish, dear fellow’, ‘strength, and also in weaknesses’</li> <li>• hyperbole – to describe Joe’s strength and weaknesses and to demonstrate Pip’s affection for him – ‘a sort of Hercules’</li> <li>• Pip and Joe experience similar treatment, which makes them closer – ‘fellow sufferers’, ‘imparted a confidence’</li> <li>• Joe accepts the poor treatment that he receives from Mrs. Joe – ‘fellow sufferers’</li> <li>• Joe warns Pip that Mrs. Joe has ‘Tickler with her’ which shows their close relationship.</li> </ul> <p><b>Reward any other valid points taken from the extract.</b></p>		
<b>Band</b>	<b>Mark</b>	<b>AO2: Explain how language, structure and form contribute to writers’ presentation of ideas, themes and settings.</b>
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Basic explanation of the presented theme/ideas/setting.</li> <li>• Basic explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Basic examples from the extract.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>• Limited explanation of the presented theme/ideas/setting.</li> <li>• Limited explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Limited use of relevant examples from the extract.</li> </ul>
3	6-7	<ul style="list-style-type: none"> <li>• Some explanation of the presented theme/ideas/setting.</li> <li>• Some explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Some use of relevant examples from the extract.</li> </ul>
4	8-10	<ul style="list-style-type: none"> <li>• Generally sound explanation of the presented theme/ideas/setting.</li> <li>• Generally sound explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Generally sound use of relevant examples from the extract.</li> </ul>
5	11-12	<ul style="list-style-type: none"> <li>• Sound explanation of the presented theme/ideas/setting.</li> <li>• Sound explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Sound use of relevant examples from the extract.</li> </ul>

Question Number	
*6(c)	<p>In the extract, Pip expects to receive a cruel punishment. Explain how the writer presents cruelty in <b>one other</b> part of the novel. Use <b>evidence</b> to support your answer.</p> <p style="text-align: right;"><b>(16 marks + 3 marks SPaG)</b></p>
	Indicative content
	<p><b>Candidates will select material from ONE part of the novel outside the extract. Candidates will make reference to the use of language, structure and form in presenting the theme.</b></p> <p>There are many different parts of the novel for the candidates to select from in order to answer the question. Accept any valid interpretation of cruelty, as seen in the candidate's selected part of the novel.</p> <p>Cruelty can be exemplified through the actions of several characters, both directly and indirectly. Analysis of specific examples is one of the ways candidates may comment on Dickens's use of language.</p> <p>The parts of the novel that candidates may validly choose from include:</p> <ul style="list-style-type: none"> <li>• in Chapter 1, the 'man's' cruel treatment of Pip</li> <li>• later examples in Chapter 2 of Mrs. Joe's treatment of Pip</li> <li>• in Chapter VIII (8), Estella's and Miss Havisham's cruel treatment of Pip</li> <li>• in Chapter XXXV (35), Pip's cruel treatment of Joe.</li> </ul> <p><b>Accept any other valid selections from ONE part of the novel outside the extract in order to answer the question.</b></p>



<b>Band</b>	<b>Mark</b>	<b>AO1: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b> <b>AO2: Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Basic explanation of the theme in one other part of the text.</li> <li>• Basic explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Basic use of relevant examples from the text to demonstrate understanding.</li> <li>• Basic evaluation of selected examples.</li> </ul>
<b>2</b>	<b>4-6</b>	<ul style="list-style-type: none"> <li>• Limited explanation of the theme in one other part of the text.</li> <li>• Limited explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Limited use of relevant examples from the text to demonstrate understanding.</li> <li>• Limited evaluation of selected examples.</li> </ul>
<b>3</b>	<b>7-9</b>	<ul style="list-style-type: none"> <li>• Some explanation of the theme in one other part of the text.</li> <li>• Some explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Some use of relevant examples from the text to demonstrate understanding.</li> <li>• Some evaluation of selected examples.</li> </ul>
<b>4</b>	<b>10-13</b>	<ul style="list-style-type: none"> <li>• Generally sound explanation of the theme in one other part of the text.</li> <li>• Generally sound explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Generally sound use of relevant examples from the text to demonstrate understanding.</li> <li>• Generally sound evaluation of selected examples.</li> </ul>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Sound explanation of the theme in one other part of the text.</li> <li>• Sound explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Sound use of relevant examples from the text to demonstrate understanding.</li> <li>• Sound evaluation of selected examples.</li> </ul>

<b>Band</b>	<b>Mark</b>	<b>Spelling, punctuation and grammar performance descriptions</b>
0	0	<ul style="list-style-type: none"> <li>• Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.</li> </ul>
1	1	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> <li>• Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.</li> </ul>
2	2	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> <li>• Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.</li> </ul>
3	3	<p><i>High performance</i></p> <ul style="list-style-type: none"> <li>• Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.</li> </ul>

## Section B: Different Cultures and Traditions

### *Anita and Me*

Question Number	
*7	<p>Explain the importance of Meena's upbringing in the novel. In your answer you <b>must</b> consider:</p> <ul style="list-style-type: none"> <li>• how Meena's parents bring her up</li> <li>• how Nanima's arrival is important</li> <li>• Meena's family traditions and culture.</li> </ul> <p>You may include other ideas of your own.</p> <p>Your answer <b>must</b> show your understanding of the context of the novel.</p> <p>Use <b>evidence</b> to support your answer.</p> <p style="text-align: right;"><b>(40 marks + 7 marks SPaG)</b></p>
	Indicative content
	<p><b>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which shows appreciation of the social, cultural or historical context (AO4).</b></p> <p><b>(AO1) Responses may include:</b></p> <p><b>How Meena's parents bring her up</b></p> <ul style="list-style-type: none"> <li>• Comments on Meena's parents and how they expect their daughter to behave; their concerns about their daughter becoming a 'monster'.</li> <li>• Meena's parents' desire for her to gain a place at Grammar School.</li> <li>• Comments on Meena's behaviour and her family circumstances – Meena's nuclear family and her relationship with them, especially after the birth of Sunil.</li> </ul> <p><b>How Nanima's arrival is important</b></p> <ul style="list-style-type: none"> <li>• Comments on the effect of Nanima's arrival on Meena and Nanima's observation that Meena is a 'jungle' or 'wild girl'.</li> <li>• Meena is both excited and apprehensive about the arrival of her Grandmother and the role she will play.</li> <li>• Nanima's influence on Meena is for her to be more accepting of the way of life her parents want her to adopt.</li> </ul> <p><b>Meena's family traditions and culture</b></p> <ul style="list-style-type: none"> <li>• Comments on Meena's traditional upbringing; her father's '<i>mehfils</i>' and her resistance to learn the 'rudiments of Indian cuisine'.</li> </ul> <p><b>(AO4) References to social/cultural/historical context may include</b></p> <ul style="list-style-type: none"> <li>• Any reference to the time and place of the novel, and the effect on Meena's upbringing.</li> <li>• Meena is caught between two cultures, British and Punjabi.</li> <li>• Meena's home life – her loving parents are both successful in their careers.</li> <li>• Meena's reactions towards racist comments.</li> <li>• Meena's desire for Western food opposed to traditional cuisine.</li> <li>• Meena is from a migrant family who represent a minority of the town's population.</li> <li>• The contrast and conflicts in culture between Meena, Anita and other characters.</li> </ul> <p><b>Reward any other valid points for either AO.</b></p>

<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<ul style="list-style-type: none"> <li>• Basic explanation of theme/character.</li> <li>• Basic use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Basic evaluation of selected examples.</li> </ul>
<b>2</b>	<b>6-9</b>	<ul style="list-style-type: none"> <li>• Limited explanation of theme/character.</li> <li>• Limited use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Limited evaluation of selected examples.</li> </ul>
<b>3</b>	<b>10-14</b>	<ul style="list-style-type: none"> <li>• Some explanation of theme/character.</li> <li>• Some use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Some evaluation of selected examples.</li> </ul>
<b>4</b>	<b>15-19</b>	<ul style="list-style-type: none"> <li>• Generally sound explanation of theme/character.</li> <li>• Generally sound use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Generally sound evaluation of selected examples.</li> </ul>
<b>5</b>	<b>20-24</b>	<ul style="list-style-type: none"> <li>• Sound explanation of theme/character.</li> <li>• Sound use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Sound evaluation of selected examples.</li> </ul>

<b>Band</b>	<b>Mark</b>	<b>AO4: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Basic explanation of theme/character within the context of the novel.</li> <li>• Basic explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Basic use of examples relevant to the context of the novel.</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>
<b>2</b>	<b>4-6</b>	<ul style="list-style-type: none"> <li>• Limited explanation of theme/character within the context of the novel.</li> <li>• Limited explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Limited use of examples relevant to the context of the novel.</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>
<b>3</b>	<b>7-9</b>	<ul style="list-style-type: none"> <li>• Some explanation of theme/character within the context of the novel.</li> <li>• Some explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Some use of examples relevant to the context of the novel.</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>
<b>4</b>	<b>10-13</b>	<ul style="list-style-type: none"> <li>• Generally sound explanation of theme/character within the context of the novel.</li> <li>• Generally sound explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Generally sound use of examples relevant to the context of the novel.</li> </ul> <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Sound explanation of theme/character within the context of the novel.</li> <li>• Sound explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Sound use of examples relevant to the context of the novel.</li> </ul> <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

<b>Band</b>	<b>Mark</b>	<b>Spelling, punctuation and grammar performance descriptions</b>
0	0	<ul style="list-style-type: none"> <li>• Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.</li> </ul>
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> <li>• Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.</li> </ul>
2	3-5	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> <li>• Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.</li> </ul>
3	6-7	<p><i>High performance</i></p> <ul style="list-style-type: none"> <li>• Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.</li> </ul>

**Anita and Me**

Question Number	
*8	<p>In what ways is friendship important in the novel? In your answer you <b>must</b> consider:</p> <ul style="list-style-type: none"> <li>• Meena’s friendship with Anita</li> <li>• Meena’s friendship with Robert</li> <li>• what Meena learns from different friendships.</li> </ul> <p>You may include other ideas of your own.</p> <p>Your answer <b>must</b> show your understanding of the context of the novel. Use <b>evidence</b> to support your answer.</p>
	<b>(40 marks + 7 marks SPaG)</b>
	Indicative content
	<p><b>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which shows appreciation of the social, cultural or historical context (AO4).</b></p> <p><b>(AO1) Responses may include:</b></p> <p><b>Meena’s friendship with Anita</b></p> <ul style="list-style-type: none"> <li>• The most important friendship in the novel is that of Meena and Anita. Meena imagines their ‘penthouse flat’ in London and wants Anita’s attention above any other female friend. In return, Anita does not value Meena’s friendship.</li> <li>• Meena is jealous of Sherrie’s relationship with Anita – ‘I was blindingly jealous’. Sherrie and Anita dress alike and ‘they both wore miniskirts and loads of black eyeliner’.</li> <li>• Anita is manipulative and controlling – “I thought yow said yow wanted to hang round with uz”.</li> <li>• In Chapter 9, Anita insults Sally, which results in a fight. Following this, the relationship between Anita and Meena is unsteady and insecure.</li> </ul> <p><b>Meena’s friendship with Robert</b></p> <ul style="list-style-type: none"> <li>• Meena finds true friendship when she is in hospital and meets Robert.</li> <li>• Meena communicates with Robert via messages through the glass of the hospital ward, leading to a close friendship developing between them.</li> </ul> <p><b>What Meena learns from different friendships</b></p> <ul style="list-style-type: none"> <li>• At the end of the novel, Meena realises that Anita is not a true friend and appreciates her family more.</li> <li>• At the end of the novel, through her experiences, Meena realises that friendships like Anita’s are not necessary – ‘at least you won’t be around to tease me’.</li> </ul> <p><b>(AO4) References to social/cultural/historical context may include</b></p> <ul style="list-style-type: none"> <li>• Any reference to the time and place of the novel, and the effect on Meena’s friendships.</li> <li>• Meena’s desire for friendship and acceptance within Anita’s clique, leads to rebellion against her traditional family upbringing.</li> <li>• Meena does not understand why she is not invited to Anita’s house for dinner, but Anita has dinner with Meena at the Kumars’ home. Meena’s parents discourage the friendship, but once they learn that Anita’s mother has left, they feel sorry for her and invite her to their home.</li> <li>• Meena and Anita’s friendship changes. Different events involving Anita and her racist boyfriend, Sam, shock Meena and she finally realises Anita’s insincere friendship.</li> <li>• Meena’s relationship with Robert is brief, but sincere and is free from prejudice.</li> </ul>

	<b>Reward any other valid points for either AO.</b>	
<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<ul style="list-style-type: none"> <li>• Basic explanation of theme/character.</li> <li>• Basic use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Basic evaluation of selected examples.</li> </ul>
<b>2</b>	<b>6-9</b>	<ul style="list-style-type: none"> <li>• Limited explanation of theme/character.</li> <li>• Limited use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Limited evaluation of selected examples.</li> </ul>
<b>3</b>	<b>10-14</b>	<ul style="list-style-type: none"> <li>• Some explanation of theme/character.</li> <li>• Some use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Some evaluation of selected examples.</li> </ul>
<b>4</b>	<b>15-19</b>	<ul style="list-style-type: none"> <li>• Generally sound explanation of theme/character.</li> <li>• Generally sound use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Generally sound evaluation of selected examples.</li> </ul>
<b>5</b>	<b>20-24</b>	<ul style="list-style-type: none"> <li>• Sound explanation of theme/character.</li> <li>• Sound use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Sound evaluation of selected examples.</li> </ul>



<b>Band</b>	<b>Mark</b>	<b>AO4: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Basic explanation of theme/character within the context of the novel.</li> <li>• Basic explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Basic use of examples relevant to the context of the novel.</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>
<b>2</b>	<b>4-6</b>	<ul style="list-style-type: none"> <li>• Limited explanation of theme/character within the context of the novel.</li> <li>• Limited explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Limited use of examples relevant to the context of the novel.</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>
<b>3</b>	<b>7-9</b>	<ul style="list-style-type: none"> <li>• Some explanation of theme/character within the context of the novel.</li> <li>• Some explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Some use of examples relevant to the context of the novel.</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>
<b>4</b>	<b>10-13</b>	<ul style="list-style-type: none"> <li>• Generally sound explanation of theme/character within the context of the novel.</li> <li>• Generally sound explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Generally sound use of examples relevant to the context of the novel.</li> </ul> <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Sound explanation of theme/character within the context of the novel.</li> <li>• Sound explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Sound use of examples relevant to the context of the novel.</li> </ul> <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

<b>Band</b>	<b>Mark</b>	<b>Spelling, punctuation and grammar performance descriptions</b>
0	0	<ul style="list-style-type: none"> <li>• Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.</li> </ul>
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> <li>• Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.</li> </ul>
2	3-5	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> <li>• Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.</li> </ul>
3	6-7	<p><i>High performance</i></p> <ul style="list-style-type: none"> <li>• Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.</li> </ul>

**Balzac and the Little Chinese Seamstress**

Question Number	
*9	<p>Explain the importance of the Narrator’s friendships in the novel. In your answer you <b>must</b> consider:</p> <ul style="list-style-type: none"> <li>• the Narrator’s friendship with Luo</li> <li>• the Narrator’s friendship with Four-Eyes</li> <li>• how ‘re-education’ introduces the Narrator to new friends.</li> </ul> <p>You may include other ideas of your own.</p> <p>Your answer <b>must</b> show your understanding of the context of the novel.</p> <p>Use <b>evidence</b> to support your answer.</p>
	<b>(40 marks + 7 marks SPaG)</b>
	Indicative content
	<p><b>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which shows appreciation of the social, cultural or historical context (AO4).</b></p> <p><b>(A01) Responses may include:</b></p> <p><b>The Narrator’s friendship with Luo</b></p> <ul style="list-style-type: none"> <li>• The Narrator has known Luo, his best friend, since their childhood; their bond is strong.</li> <li>• Their friendship is important because it helps them survive their grim life on Phoenix Mountain.</li> <li>• The Narrator and Luo trust and support each other implicitly and their friendship shows the value of loyalty, such as when they are working down the mine.</li> </ul> <p><b>The Narrator’s friendship with Four-Eyes</b></p> <ul style="list-style-type: none"> <li>• The Narrator’s friendship with Four-Eyes is important because of the discovery of the suitcase of forbidden books.</li> <li>• This friendship gives Luo and the Narrator access to the literature of writers such as Balzac; the Narrator and Luo do not denounce Four-Eyes.</li> </ul> <p><b>How re-education introduces the Narrator to new friends</b></p> <ul style="list-style-type: none"> <li>• The Narrator loves and cares for the Little Chinese Seamstress. However, he also values and honours his friendship with Luo more than his own desires for the Little Seamstress – ‘My sole preoccupation was to honour the faith he had in me’.</li> <li>• The Narrator trades in his beloved Balzac to facilitate the Seamstress with her termination - this demonstrates his true friendship.</li> </ul> <p><b>Candidates may consider friendships such as the Chinese Seamstress, the old miller, or any other characters the narrator meets during his re-education.</b></p> <p><b>(A04) References to social/cultural/historical context may include</b></p> <ul style="list-style-type: none"> <li>• Any reference to the time and place of the novel, and the effect on the Narrator’s friendships.</li> <li>• Sijie’s crafting in the story allows the reader to compare and contrast the</li> </ul>

	<p>Narrator's past before the Cultural Revolution 1966 – 1969, and his re-education during the unsympathetic, insecure regime on Phoenix Mountain.</p> <ul style="list-style-type: none"> <li>• The Narrator's friendship with Four-Eyes enables him and Luo to gain access to the forbidden books.</li> <li>• Western Literature helps the Narrator and Luo to get through their ordeal on the mountain and it transforms and enlightens the Little Chinese Seamstress.</li> <li>• The Seamstress's termination is only made possible by bribing the doctor with their copy of Balzac highlighting the oppression of The Cultural Revolution and the shame of an illegitimate pregnancy.</li> <li>• The Cultural Revolution does not change the Narrator or Luo; it is Western Literature which has greater impact upon their lives.</li> </ul> <p><b>Reward any other valid points for either AO.</b></p> <p><b>Candidates may consider friendships such as the Chinese Seamstress, the old miller, or any other characters the narrator meets during his re-education.</b></p>	
<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<ul style="list-style-type: none"> <li>• Basic explanation of theme/character.</li> <li>• Basic use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Basic evaluation of selected examples.</li> </ul>
<b>2</b>	<b>6-9</b>	<ul style="list-style-type: none"> <li>• Limited explanation of theme/character.</li> <li>• Limited use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Limited evaluation of selected examples.</li> </ul>
<b>3</b>	<b>10-14</b>	<ul style="list-style-type: none"> <li>• Some explanation of theme/character.</li> <li>• Some use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Some evaluation of selected examples.</li> </ul>
<b>4</b>	<b>15-19</b>	<ul style="list-style-type: none"> <li>• Generally sound explanation of theme/character.</li> <li>• Generally sound use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Generally sound evaluation of selected examples.</li> </ul>
<b>5</b>	<b>20-24</b>	<ul style="list-style-type: none"> <li>• Sound explanation of theme/character.</li> <li>• Sound use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Sound evaluation of selected examples.</li> </ul>

<b>Band</b>	<b>Mark</b>	<b>AO4: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Basic explanation of theme/character within the context of the novel.</li> <li>• Basic explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Basic use of examples relevant to the context of the novel.</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>
<b>2</b>	<b>4-6</b>	<ul style="list-style-type: none"> <li>• Limited explanation of theme/character within the context of the novel.</li> <li>• Limited explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Limited use of examples relevant to the context of the novel.</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>
<b>3</b>	<b>7-9</b>	<ul style="list-style-type: none"> <li>• Some explanation of theme/character within the context of the novel.</li> <li>• Some explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Some use of examples relevant to the context of the novel.</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>
<b>4</b>	<b>10-13</b>	<ul style="list-style-type: none"> <li>• Generally sound explanation of theme/character within the context of the novel.</li> <li>• Generally sound explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Generally sound use of examples relevant to the context of the novel.</li> </ul> <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Sound explanation of theme/character within the context of the novel.</li> <li>• Sound explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Sound use of examples relevant to the context of the novel.</li> </ul> <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

<b>Band</b>	<b>Mark</b>	<b>Spelling, punctuation and grammar performance descriptions</b>
0	0	<ul style="list-style-type: none"> <li>Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.</li> </ul>
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> <li>Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.</li> </ul>
2	3-5	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> <li>Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.</li> </ul>
3	6-7	<p><i>High performance</i></p> <ul style="list-style-type: none"> <li>Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.</li> </ul>

**Balzac and the Little Chinese Seamstress**

Question Number	
*10	<p>In what ways is 're-education' important in the novel?            In your answer you <b>must</b> consider:</p> <ul style="list-style-type: none"> <li>• why characters are 're-educated'</li> <li>• which characters are 're-educated'</li> <li>• how characters are 're-educated'.</li> </ul> <p>You may include other ideas of your own.</p> <p>Your answer <b>must</b> show your understanding of the context of the novel.</p> <p>Use <b>evidence</b> to support your answer.</p>
<b>(40 marks + 7 marks SPaG)</b>	
Indicative content	
<p><b>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which shows appreciation of the social, cultural or historical context (AO4).</b></p> <p><b>(AO1) Responses may include:</b></p> <p><b>Why characters are 're-educated'</b></p> <ul style="list-style-type: none"> <li>• The law of the state demanded a programme of 're-education' of educated young men from the cities.</li> <li>• Because they are from a successful 'middle class' background, the central characters, the Narrator and Luo, are sent to the isolated community of Phoenix Mountain to cleanse their minds of 'intellectual knowledge'.</li> </ul> <p><b>Which characters are 're-educated'</b></p> <ul style="list-style-type: none"> <li>• Comments relating to the 're-education' of the Narrator and Luo.</li> <li>• A flexible approach should be adopted: other comments may also include the 're-education' of Four-Eyes and The Little Seamstress.</li> </ul> <p><b>How characters are 're-educated'</b></p> <ul style="list-style-type: none"> <li>• Comments on the harsh conditions the boys experience during the 're-education' process, such as the carrying of excrement, heavy manual labour, their appalling living conditions, few possessions and little to eat.</li> <li>• The boys are physically, psychologically and emotionally challenged. Sijie crafts language in the text to illustrate the boys' experiences of the 're-education' programme: 'dispiriting', 'strained', 'depressed', 'doomed', 'dejection'.</li> </ul> <p><b>Other points</b></p> <ul style="list-style-type: none"> <li>• 'Re-education' could be seen as those involved in the State's 're-education' programme, but also the influences on others (Western literature, story-telling, Western music etc).</li> </ul> <p><b>(AO4) References to social/cultural/historical context may include</b></p> <ul style="list-style-type: none"> <li>• Reference to the time and place of the novel and the effect on the theme of 're-education' – the novel is semi-autobiographical; the author Dai Sijie, was 're-educated' between 1971 and 1974.</li> </ul>	

		<ul style="list-style-type: none"> <li>References to Luo and the Narrator’s discovery of forbidden books – the Cultural Revolution did nothing to change either of the boys; it was the forbidden books that helped them to survive their ordeal. Under Mao’s revolution, the only books available were Mao’s Little Red Book or books related to agriculture or engineering.</li> <li>Both the Narrator and Luo suffered daily in the knowledge that there was little chance of returning home and severe punishment, even torture, would result from breaking the rules.</li> </ul> <p><b>Reward any other valid points for either AO.</b></p>
<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<ul style="list-style-type: none"> <li>Basic explanation of theme/character.</li> <li>Basic use of relevant examples to demonstrate understanding of theme/character.</li> <li>Basic evaluation of selected examples.</li> </ul>
<b>2</b>	<b>6-9</b>	<ul style="list-style-type: none"> <li>Limited explanation of theme/character.</li> <li>Limited use of relevant examples to demonstrate understanding of theme/character.</li> <li>Limited evaluation of selected examples.</li> </ul>
<b>3</b>	<b>10-14</b>	<ul style="list-style-type: none"> <li>Some explanation of theme/character.</li> <li>Some use of relevant examples to demonstrate understanding of theme/character.</li> <li>Some evaluation of selected examples.</li> </ul>
<b>4</b>	<b>15-19</b>	<ul style="list-style-type: none"> <li>Generally sound explanation of theme/character.</li> <li>Generally sound use of relevant examples to demonstrate understanding of theme/character.</li> <li>Generally sound evaluation of selected examples.</li> </ul>
<b>5</b>	<b>20-24</b>	<ul style="list-style-type: none"> <li>Sound explanation of theme/character.</li> <li>Sound use of relevant examples to demonstrate understanding of theme/character.</li> <li>Sound evaluation of selected examples.</li> </ul>



<b>Band</b>	<b>Mark</b>	<b>AO4: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Basic explanation of theme/character within the context of the novel.</li> <li>• Basic explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Basic use of examples relevant to the context of the novel.</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>
<b>2</b>	<b>4-6</b>	<ul style="list-style-type: none"> <li>• Limited explanation of theme/character within the context of the novel.</li> <li>• Limited explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Limited use of examples relevant to the context of the novel.</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>
<b>3</b>	<b>7-9</b>	<ul style="list-style-type: none"> <li>• Some explanation of theme/character within the context of the novel.</li> <li>• Some explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Some use of examples relevant to the context of the novel.</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>
<b>4</b>	<b>10-13</b>	<ul style="list-style-type: none"> <li>• Generally sound explanation of theme/character within the context of the novel.</li> <li>• Generally sound explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Generally sound use of examples relevant to the context of the novel.</li> </ul> <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Sound explanation of theme/character within the context of the novel.</li> <li>• Sound explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Sound use of examples relevant to the context of the novel.</li> </ul> <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

<b>Band</b>	<b>Mark</b>	<b>Spelling, punctuation and grammar performance descriptions</b>
0	0	<ul style="list-style-type: none"> <li>• Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.</li> </ul>
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> <li>• Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.</li> </ul>
2	3-5	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> <li>• Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.</li> </ul>
3	6-7	<p><i>High performance</i></p> <ul style="list-style-type: none"> <li>• Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.</li> </ul>

*Heroes*

Question Number		
*11	<p>Explain the importance of the relationship between Francis and Nicole in the novel. In your answer you <b>must</b> consider:</p> <ul style="list-style-type: none"> <li>• how Francis and Nicole meet</li> <li>• how their relationship is affected by Larry LaSalle</li> <li>• the effect of the war on their relationship.</li> </ul> <p>You may include other ideas of your own.</p> <p>Your answer <b>must</b> show your understanding of the context of the novel.</p> <p>Use <b>evidence</b> to support your answer.</p> <p style="text-align: right;"><b>(40 marks + 7 marks SPaG)</b></p>	
	Indicative content	
	<p><b>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which shows appreciation of the social, cultural or historical context (AO4).</b></p> <p><b>(AO1) Responses may include:</b></p> <p><b>How Francis and Nicole meet</b></p> <ul style="list-style-type: none"> <li>• When he is 12, Francis meets Nicole at school and falls in love with her.</li> </ul> <p><b>How their relationship is affected by Larry LaSalle</b></p> <ul style="list-style-type: none"> <li>• In Chapter 11, Larry LaSalle, on leave from the war, rapes Nicole. It is at this point in the novel that the relationship between Francis and Nicole changes; she blames Francis for leaving her alone with LaSalle and failing to intervene.</li> <li>• Nicole rejects Francis and Francis considers suicide. It is because of this that Francis enlists.</li> </ul> <p><b>The effect of the war on their relationship</b></p> <ul style="list-style-type: none"> <li>• At the end of the novel, Francis visits Nicole in Albany. She tells him to be a writer. Their relationship will not resume and Francis leaves. Nicole's words of forgiveness and her apology for the things she said relieve Francis of his burden of guilt.</li> </ul> <p><b>(AO4) References to social/cultural/historical context may include</b></p> <ul style="list-style-type: none"> <li>• Reference to the time and place of the novel and the effect of the impact on the characters, including the religious context.</li> <li>• Reference to World War II and both Francis's and LaSalle's involvement in it.</li> <li>• The differences in both Francis's and Nicole's lives before and after the war.</li> <li>• When Francis realises that his relationship with Nicole is over, he sits at the railway station and remembers all the soldiers he fought with and thinks that they are more worthy 'heroes' than he is himself.</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

		<b>evaluate relevant textual detail to illustrate and support interpretations.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<ul style="list-style-type: none"> <li>• Basic explanation of theme/character.</li> <li>• Basic use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Basic evaluation of selected examples.</li> </ul>
<b>2</b>	<b>6-9</b>	<ul style="list-style-type: none"> <li>• Limited explanation of theme/character.</li> <li>• Limited use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Limited evaluation of selected examples.</li> </ul>
<b>3</b>	<b>10-14</b>	<ul style="list-style-type: none"> <li>• Some explanation of theme/character.</li> <li>• Some use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Some evaluation of selected examples.</li> </ul>
<b>4</b>	<b>15-19</b>	<ul style="list-style-type: none"> <li>• Generally sound explanation of theme/character.</li> <li>• Generally sound use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Generally sound evaluation of selected examples.</li> </ul>
<b>5</b>	<b>20-24</b>	<ul style="list-style-type: none"> <li>• Sound explanation of theme/character.</li> <li>• Sound use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Sound evaluation of selected examples.</li> </ul>

<b>Band</b>	<b>Mark</b>	<b>AO4: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Basic explanation of theme/character within the context of the novel.</li> <li>• Basic explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Basic use of examples relevant to the context of the novel.</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>
<b>2</b>	<b>4-6</b>	<ul style="list-style-type: none"> <li>• Limited explanation of theme/character within the context of the novel.</li> <li>• Limited explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Limited use of examples relevant to the context of the novel.</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>
<b>3</b>	<b>7-9</b>	<ul style="list-style-type: none"> <li>• Some explanation of theme/character within the context of the novel.</li> <li>• Some explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Some use of examples relevant to the context of the novel.</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>
<b>4</b>	<b>10-13</b>	<ul style="list-style-type: none"> <li>• Generally sound explanation of theme/character within the context of the novel.</li> <li>• Generally sound explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Generally sound use of examples relevant to the context of the novel.</li> </ul> <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Sound explanation of theme/character within the context of the novel.</li> <li>• Sound explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Sound use of examples relevant to the context of the novel.</li> </ul> <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

<b>Band</b>	<b>Mark</b>	<b>Spelling, punctuation and grammar performance descriptions</b>
0	0	<ul style="list-style-type: none"> <li>Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.</li> </ul>
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> <li>Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.</li> </ul>
2	3-5	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> <li>Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.</li> </ul>
3	6-7	<p><i>High performance</i></p> <ul style="list-style-type: none"> <li>Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.</li> </ul>

## Heroes

Question Number	
*12	<p>In what ways is heroism important in the novel?            In your answer you <b>must</b> consider:</p> <ul style="list-style-type: none"> <li>• why Larry LaSalle is considered a 'hero'</li> <li>• how Francis becomes a 'hero'</li> <li>• Francis's view of 'real heroes' at the end of the novel.</li> </ul> <p>You may include other ideas of your own.</p> <p>Your answer <b>must</b> show your understanding of the context of the novel.</p> <p>Use <b>evidence</b> to support your answer.</p> <p style="text-align: right;"><b>(40 marks + 7 marks SPaG)</b></p>
	Indicative content
	<p><b>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which shows appreciation of the social, cultural or historical context (AO4).</b></p> <p><b>(AO1) Responses may include:</b></p> <p><b>Why Larry LaSalle is considered a 'hero'</b></p> <ul style="list-style-type: none"> <li>• Comments on why Larry LaSalle was once a hero in Francis's eyes (Ch 5 and 7). LaSalle has managed to bring out the best in Francis who idolises him and is 'spellbound' by him.</li> <li>• LaSalle was considered a 'hero' in the community before the war because of his work with young people at the Wreck Centre.</li> <li>• LaSalle is awarded the Silver Star for bravery and 'acts of heroism' and is revered nationally.</li> </ul> <p><b>How Francis becomes a 'hero'</b></p> <ul style="list-style-type: none"> <li>• Francis is considered a 'hero' amongst his peers when he wins the table tennis tournament.</li> <li>• Francis wins the Silver Star for bravery after throwing himself on a grenade - it is believed that he did this to save his platoon, but it was a failed suicide attempt.</li> </ul> <p><b>Francis's view of 'real heroes' at the end of the novel</b></p> <ul style="list-style-type: none"> <li>• At the end of the novel, Francis reflects on the true meaning of a 'hero'. All young men who served during the war 'were only there' and 'were the real heroes'.</li> </ul> <p><b>(AO4) References to social/cultural/historical context may include</b></p> <ul style="list-style-type: none"> <li>• Reference to the setting and time of the novel and the effect on the theme of heroism.</li> <li>• Advancing through a village with his platoon, Francis kills two German soldiers, and sees that they are young men like him; it is suggested through Francis's portrayal that war is brutal rather than heroic.</li> <li>• The status of heroes within the community – the Silver Star was one of the highest decorations in the United States armed forces for extraordinary heroism.</li> <li>• Francis is not presented by Cormier as a coward; he struggles alone with his mental and physical scars.</li> </ul> <p><b>Reward any other valid points for either AO.</b></p>

<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<ul style="list-style-type: none"> <li>• Basic explanation of theme/character.</li> <li>• Basic use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Basic evaluation of selected examples.</li> </ul>
<b>2</b>	<b>6-9</b>	<ul style="list-style-type: none"> <li>• Limited explanation of theme/character.</li> <li>• Limited use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Limited evaluation of selected examples.</li> </ul>
<b>3</b>	<b>10-14</b>	<ul style="list-style-type: none"> <li>• Some explanation of theme/character.</li> <li>• Some use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Some evaluation of selected examples.</li> </ul>
<b>4</b>	<b>15-19</b>	<ul style="list-style-type: none"> <li>• Generally sound explanation of theme/character.</li> <li>• Generally sound use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Generally sound evaluation of selected examples.</li> </ul>
<b>5</b>	<b>20-24</b>	<ul style="list-style-type: none"> <li>• Sound explanation of theme/character.</li> <li>• Sound use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Sound evaluation of selected examples.</li> </ul>



<b>Band</b>	<b>Mark</b>	<b>AO4: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Basic explanation of theme/character within the context of the novel.</li> <li>• Basic explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Basic use of examples relevant to the context of the novel.</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>
<b>2</b>	<b>4-6</b>	<ul style="list-style-type: none"> <li>• Limited explanation of theme/character within the context of the novel.</li> <li>• Limited explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Limited use of examples relevant to the context of the novel.</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>
<b>3</b>	<b>7-9</b>	<ul style="list-style-type: none"> <li>• Some explanation of theme/character within the context of the novel.</li> <li>• Some explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Some use of examples relevant to the context of the novel.</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>
<b>4</b>	<b>10-13</b>	<ul style="list-style-type: none"> <li>• Generally sound explanation of theme/character within the context of the novel.</li> <li>• Generally sound explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Generally sound use of examples relevant to the context of the novel.</li> </ul> <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Sound explanation of theme/character within the context of the novel.</li> <li>• Sound explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Sound use of examples relevant to the context of the novel.</li> </ul> <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

<b>Band</b>	<b>Mark</b>	<b>Spelling, punctuation and grammar performance descriptions</b>
0	0	<ul style="list-style-type: none"> <li>Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.</li> </ul>
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> <li>Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.</li> </ul>
2	3-5	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> <li>Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.</li> </ul>
3	6-7	<p><i>High performance</i></p> <ul style="list-style-type: none"> <li>Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.</li> </ul>

*Of Mice and Men*

Question Number	
*13	<p>Explain the importance of Crooks in the novel.            In your answer you <b>must</b> consider:</p> <ul style="list-style-type: none"> <li>• what Crooks says and does</li> <li>• why Crooks has his own room</li> <li>• Crooks’s interaction with other characters.</li> </ul> <p>You may include other ideas of your own.</p> <p>Your answer <b>must</b> show your understanding of the context of the novel.</p> <p>Use <b>evidence</b> to support your answer.</p>
	<b>(40 marks + 7 marks SPaG)</b>
	Indicative content
	<p><b>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which shows appreciation of the social, cultural or historical context (AO4).</b></p> <p><b>(AO1) Responses may include:</b></p> <p><b>What Crooks says and does</b></p> <ul style="list-style-type: none"> <li>• Comments on how Crooks is dismissive of the ‘dream’; however he eventually accepts the possibility of joining the ‘dream’ only for it to be destroyed by the comments made by Curley’s wife.</li> <li>• Comments on how he allows Lennie to enter his room. He tells Lennie that he is lonely – ‘a guy goes nuts...he gets sick’ - and there is only one black family in Soledad.</li> </ul> <p><b>Why Crooks has his own room</b></p> <ul style="list-style-type: none"> <li>• Crooks is segregated because of his race and lives in the harness room, ‘a little shed that leaned off the wall of the barn’. He is not usually allowed in the bunk house.</li> <li>• Comments on Crooks’s possessions, which show the reader that he is both educated and knows his rights.</li> </ul> <p><b>Crooks’s interaction with other characters</b></p> <ul style="list-style-type: none"> <li>• Crooks, ‘the negro stable buck’, is subjected to violence and prejudice – Candy recalls when they let him into the bunk house one Christmas.</li> <li>• Comments on Crooks’s interaction with Slim and Lennie.</li> <li>• Comments on section 4, when Crooks is threatened by Curley’s wife.</li> </ul> <p><b>(AO4) References to social/cultural/historical context may include</b></p> <ul style="list-style-type: none"> <li>• Reference to the setting and time of the novel and the effect on the character of Crooks, including the significance of his childhood experience.</li> <li>• Crooks symbolises the marginalisation of the black community.</li> <li>• Reference to Crooks’s loneliness and his momentary desire to join the dream.</li> <li>• Reference to Curley’s wife’s treatment of Crooks and her threat – ‘I could get you strung up on a tree so easy it ain’t even funny’.</li> </ul> <p><b>Reward any other valid points for either AO.</b></p>

<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<ul style="list-style-type: none"> <li>• Basic explanation of theme/character.</li> <li>• Basic use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Basic evaluation of selected examples.</li> </ul>
<b>2</b>	<b>6-9</b>	<ul style="list-style-type: none"> <li>• Limited explanation of theme/character.</li> <li>• Limited use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Limited evaluation of selected examples.</li> </ul>
<b>3</b>	<b>10-14</b>	<ul style="list-style-type: none"> <li>• Some explanation of theme/character.</li> <li>• Some use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Some evaluation of selected examples.</li> </ul>
<b>4</b>	<b>15-19</b>	<ul style="list-style-type: none"> <li>• Generally sound explanation of theme/character.</li> <li>• Generally sound use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Generally sound evaluation of selected examples.</li> </ul>
<b>5</b>	<b>20-24</b>	<ul style="list-style-type: none"> <li>• Sound explanation of theme/character.</li> <li>• Sound use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Sound evaluation of selected examples.</li> </ul>

<b>Band</b>	<b>Mark</b>	<b>AO4: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Basic explanation of theme/character within the context of the novel.</li> <li>• Basic explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Basic use of examples relevant to the context of the novel.</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>
<b>2</b>	<b>4-6</b>	<ul style="list-style-type: none"> <li>• Limited explanation of theme/character within the context of the novel.</li> <li>• Limited explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Limited use of examples relevant to the context of the novel.</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>
<b>3</b>	<b>7-9</b>	<ul style="list-style-type: none"> <li>• Some explanation of theme/character within the context of the novel.</li> <li>• Some explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Some use of examples relevant to the context of the novel.</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>
<b>4</b>	<b>10-13</b>	<ul style="list-style-type: none"> <li>• Generally sound explanation of theme/character within the context of the novel.</li> <li>• Generally sound explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Generally sound use of examples relevant to the context of the novel.</li> </ul> <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Sound explanation of theme/character within the context of the novel.</li> <li>• Sound explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Sound use of examples relevant to the context of the novel.</li> </ul> <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

<b>Band</b>	<b>Mark</b>	<b>Spelling, punctuation and grammar performance descriptions</b>
0	0	<ul style="list-style-type: none"> <li>Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.</li> </ul>
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> <li>Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.</li> </ul>
2	3-5	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> <li>Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.</li> </ul>
3	6-7	<p><i>High performance</i></p> <ul style="list-style-type: none"> <li>Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.</li> </ul>

*Of Mice and Men*

Question Number	
*14	<p>In what ways is loneliness important in the novel? In your answer you <b>must</b> consider:</p> <ul style="list-style-type: none"> <li>• which characters are lonely</li> <li>• why these characters are lonely</li> <li>• how loneliness affects the characters on the ranch.</li> </ul> <p>You may include other ideas of your own.</p> <p>Your answer <b>must</b> show your understanding of the context of the novel.</p> <p>Use <b>evidence</b> to support your answer.</p> <p style="text-align: right;"><b>(40 marks + 7 marks SPaG)</b></p>
	Indicative content
	<p><b>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which shows appreciation of the social, cultural or historical context (AO4).</b></p> <p><b>(AO1) Responses may include:</b> <b>Which characters are lonely</b></p> <ul style="list-style-type: none"> <li>• Comments on lonely characters such as: Candy, Crooks, Curley's wife, George and other ranch men.</li> </ul> <p><b>Why these characters are lonely</b></p> <ul style="list-style-type: none"> <li>• Many of the characters are migrant workers, 'guys like us, that work on ranches, are the loneliest guys in the world'.</li> <li>• Comments on Candy's disability and age, which prevent him from working on the land and means that he is left to do the 'swamping'; Crooks' segregation due to his colour of skin; Curley's wife, the only female on the ranch; George's responsibility for Lennie prevents him from 'normal' relationships, "I could live so easy and maybe have a girl".</li> </ul> <p><b>How loneliness affects the characters on the ranch</b></p> <ul style="list-style-type: none"> <li>• Loneliness has made characters like Crooks bitter and cynical. The shooting of Candy's dog takes away his only companionship. Curley's wife's loneliness leads her to seek company from the ranch hands and ultimately, it leads to her death.</li> </ul> <p><b>(AO4) References to social/cultural/historical context may include</b></p> <ul style="list-style-type: none"> <li>• Reference to the time and place of the novel and the effect of loneliness on the characters, such as reference to the name of Soledad, which means 'loneliness' in Spanish.</li> <li>• Reference to race/sex/disability as reasons for characters' loneliness.</li> <li>• Comments on the nature of the life of itinerant ranch men, leading them to lack stability, home, possessions, friendships or relationships.</li> </ul> <p><b>Reward any other valid points for either AO.</b></p>

<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<ul style="list-style-type: none"> <li>• Basic explanation of theme/character.</li> <li>• Basic use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Basic evaluation of selected examples.</li> </ul>
<b>2</b>	<b>6-9</b>	<ul style="list-style-type: none"> <li>• Limited explanation of theme/character.</li> <li>• Limited use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Limited evaluation of selected examples.</li> </ul>
<b>3</b>	<b>10-14</b>	<ul style="list-style-type: none"> <li>• Some explanation of theme/character.</li> <li>• Some use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Some evaluation of selected examples.</li> </ul>
<b>4</b>	<b>15-19</b>	<ul style="list-style-type: none"> <li>• Generally sound explanation of theme/character.</li> <li>• Generally sound use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Generally sound evaluation of selected examples.</li> </ul>
<b>5</b>	<b>20-24</b>	<ul style="list-style-type: none"> <li>• Sound explanation of theme/character.</li> <li>• Sound use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Sound evaluation of selected examples.</li> </ul>



<b>Band</b>	<b>Mark</b>	<b>AO4: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Basic explanation of theme/character within the context of the novel.</li> <li>• Basic explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Basic use of examples relevant to the context of the novel.</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>
<b>2</b>	<b>4-6</b>	<ul style="list-style-type: none"> <li>• Limited explanation of theme/character within the context of the novel.</li> <li>• Limited explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Limited use of examples relevant to the context of the novel.</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>
<b>3</b>	<b>7-9</b>	<ul style="list-style-type: none"> <li>• Some explanation of theme/character within the context of the novel.</li> <li>• Some explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Some use of examples relevant to the context of the novel.</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>
<b>4</b>	<b>10-13</b>	<ul style="list-style-type: none"> <li>• Generally sound explanation of theme/character within the context of the novel.</li> <li>• Generally sound explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Generally sound use of examples relevant to the context of the novel.</li> </ul> <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Sound explanation of theme/character within the context of the novel.</li> <li>• Sound explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Sound use of examples relevant to the context of the novel.</li> </ul> <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

<b>Band</b>	<b>Mark</b>	<b>Spelling, punctuation and grammar performance descriptions</b>
0	0	<ul style="list-style-type: none"> <li>Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.</li> </ul>
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> <li>Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.</li> </ul>
2	3-5	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> <li>Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.</li> </ul>
3	6-7	<p><i>High performance</i></p> <ul style="list-style-type: none"> <li>Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.</li> </ul>

**Rani and Sukh**

Question Number	
* 15	<p>Explain the importance of Sukh's upbringing in the novel. In your answer you <b>must</b> consider:</p> <ul style="list-style-type: none"> <li>• his relationship with his family</li> <li>• his relationship with Rani</li> <li>• how his family's history in the Punjab affects Sukh.</li> </ul> <p>You may include other ideas of your own.</p> <p>Your answer <b>must</b> show your understanding of the context of the novel.</p> <p>Use <b>evidence</b> to support your answer.</p>
	<b>(40 marks + 7 marks SPaG)</b>
	Indicative content
	<p><b>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which shows appreciation of the social, cultural or historical context (AO4).</b></p> <p><b>(AO1) Responses may include:</b></p> <p><b>His relationship with his family</b></p> <ul style="list-style-type: none"> <li>• Although Sukh's upbringing follows Punjabi traditions, it is more relaxed than that of Rani's.</li> <li>• Comments on relationships within Sukh's family – his relationship with his sister, Parvy, and his parents.</li> <li>• Sukh has a number of cousins who play football for the local league; he becomes aware for the first time of the serious antagonism between his own large family and Rani's. Sukh realises that violence often flares up, and that the two families have little idea why they hate one another; they only know that their families are part of a long-standing feud.</li> </ul> <p><b>His relationship with Rani</b></p> <ul style="list-style-type: none"> <li>• Differences in Sukh's and Rani's upbringings – he has more freedom; Rani's strict and traditional Punjabi upbringing makes their relationship more difficult.</li> <li>• Comments on Sukh's relationship with Rani, their feelings and how they approach their relationship and try to overcome their different upbringings and the restrictions surrounding them.</li> </ul> <p><b>How his family's history in the Punjab affects Sukh</b></p> <ul style="list-style-type: none"> <li>• Comments on the family feud that originated in the Punjab.</li> <li>• Despite the history of the family, Sukh's father is supportive and prepared to take Rani in if her family reject her because of her pregnancy.</li> </ul> <p><b>(AO4) References to social/cultural/historical context may include:</b></p> <ul style="list-style-type: none"> <li>• Reference to Sukh's cultural background and the effect on his upbringing in the novel.</li> <li>• Reference to events in the Punjab in the 1960s. Sukh's father, Resham Bains, was best friends with Rani's father, Mohinder Sandhu.</li> <li>• Sukh's parents speak both in English and Punjabi. Rai presents a picture of a teenager trapped between two cultures; Sukh's family is steeped in a tradition of watching Bollywood films; Sukh compares Rani to a Bollywood actress.</li> <li>• Sukh's parents try to bring Sukh up in a traditional but more liberal manner, something he adheres to. His sister, Parvy, has her own flat and independence.</li> </ul> <p><b>Reward any other valid points for either AO.</b></p>

<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<ul style="list-style-type: none"> <li>• Basic explanation of theme/character.</li> <li>• Basic use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Basic evaluation of selected examples.</li> </ul>
<b>2</b>	<b>6-9</b>	<ul style="list-style-type: none"> <li>• Limited explanation of theme/character.</li> <li>• Limited use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Limited evaluation of selected examples.</li> </ul>
<b>3</b>	<b>10-14</b>	<ul style="list-style-type: none"> <li>• Some explanation of theme/character.</li> <li>• Some use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Some evaluation of selected examples.</li> </ul>
<b>4</b>	<b>15-19</b>	<ul style="list-style-type: none"> <li>• Generally sound explanation of theme/character.</li> <li>• Generally sound use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Generally sound evaluation of selected examples.</li> </ul>
<b>5</b>	<b>20-24</b>	<ul style="list-style-type: none"> <li>• Sound explanation of theme/character.</li> <li>• Sound use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Sound evaluation of selected examples.</li> </ul>

<b>Band</b>	<b>Mark</b>	<b>AO4: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Basic explanation of theme/character within the context of the novel.</li> <li>• Basic explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Basic use of examples relevant to the context of the novel.</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>
<b>2</b>	<b>4-6</b>	<ul style="list-style-type: none"> <li>• Limited explanation of theme/character within the context of the novel.</li> <li>• Limited explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Limited use of examples relevant to the context of the novel.</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>
<b>3</b>	<b>7-9</b>	<ul style="list-style-type: none"> <li>• Some explanation of theme/character within the context of the novel.</li> <li>• Some explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Some use of examples relevant to the context of the novel.</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>
<b>4</b>	<b>10-13</b>	<ul style="list-style-type: none"> <li>• Generally sound explanation of theme/character within the context of the novel.</li> <li>• Generally sound explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Generally sound use of examples relevant to the context of the novel.</li> </ul> <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Sound explanation of theme/character within the context of the novel.</li> <li>• Sound explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Sound use of examples relevant to the context of the novel.</li> </ul> <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

<b>Band</b>	<b>Mark</b>	<b>Spelling, punctuation and grammar performance descriptions</b>
0	0	<ul style="list-style-type: none"> <li>• Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.</li> </ul>
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> <li>• Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.</li> </ul>
2	3-5	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> <li>• Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.</li> </ul>
3	6-7	<p><i>High performance</i></p> <ul style="list-style-type: none"> <li>• Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.</li> </ul>

**Rani and Sukh**

Question Number	
<p><b>*16</b></p>	<p>Why are family feuds important in the novel? In your answer, you <b>must</b> consider:</p> <ul style="list-style-type: none"> <li>• the feud that began in the Punjab</li> <li>• the present-day feud between Rani and Sukh’s families</li> <li>• how the feud results in Sukh’s death.</li> </ul> <p>You may include other ideas of your own.</p> <p>Your answer <b>must</b> show your understanding of the context of the novel.</p> <p>Use <b>evidence</b> to support your answer.</p> <p style="text-align: right;"><b>(40 marks + 7 marks SPaG)</b></p>
	<p>Indicative content</p>
	<p><b>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which shows appreciation of the social, cultural or historical context (AO4).</b></p> <p><b>(AO1) Responses may include:</b></p> <p><b>The feud that began in the Punjab</b></p> <ul style="list-style-type: none"> <li>• Comments on the long-standing feud between the two families that were once on amicable terms. Their hatred and rivalry terminate a beautiful romance between two innocent teenagers, Kulwant Sandhu and Billah Bains.</li> <li>• The feud begins thirty years earlier, in the Punjab, during the 1960s. Mohinder Sandhu (Rani’s father) and Resham Bains (Sukh’s father) feud, after the murder of Billah and the suicide of the pregnant Kulwant.</li> </ul> <p><b>The present-day feud between Rani and Sukh’s families</b></p> <ul style="list-style-type: none"> <li>• The hatred between these two families is carried into adulthood and passed on to the younger generation.</li> <li>• Rani’s brothers fuel the feud by beating and control their sister, Rani; Divy is very much the ‘villain’, constantly upsets others and has an aggressive nature.</li> </ul> <p><b>How the feud results in Sukh’s death</b></p> <ul style="list-style-type: none"> <li>• Divy is enraged when he discovers the identity of Rani’s boyfriend. He sets out to destroy Sukh in order to seek revenge. Divy eventually finds Sukh at home and, after stabbing Ravinder, he kills Sukh.</li> </ul> <p><b>(AO4) References to social/cultural/historical context may include</b></p> <ul style="list-style-type: none"> <li>• Reference to the social, cultural and historical background and how it relates to the theme of feuds.</li> <li>• Life, customs and culture in 1960s Punjab.</li> <li>• Arranged marriages, <i>izzat</i> (family honour) and revenge killings.</li> <li>• The roles of sons and daughters.</li> <li>• In 1990s Leicester, the traditional views of family honour are strictly upheld by the Sandhus, although the Bains family have adapted to a more liberal and westernised way of life.</li> <li>• The family feud is intensified through the rivalry of their business ventures.</li> </ul> <p><b>Reward any other valid points for either AO.</b></p>

<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<ul style="list-style-type: none"> <li>• Basic explanation of theme/character.</li> <li>• Basic use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Basic evaluation of selected examples.</li> </ul>
<b>2</b>	<b>6-9</b>	<ul style="list-style-type: none"> <li>• Limited explanation of theme/character.</li> <li>• Limited use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Limited evaluation of selected examples.</li> </ul>
<b>3</b>	<b>10-14</b>	<ul style="list-style-type: none"> <li>• Some explanation of theme/character.</li> <li>• Some use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Some evaluation of selected examples.</li> </ul>
<b>4</b>	<b>15-19</b>	<ul style="list-style-type: none"> <li>• Generally sound explanation of theme/character.</li> <li>• Generally sound use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Generally sound evaluation of selected examples.</li> </ul>
<b>5</b>	<b>20-24</b>	<ul style="list-style-type: none"> <li>• Sound explanation of theme/character.</li> <li>• Sound use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Sound evaluation of selected examples.</li> </ul>



<b>Band</b>	<b>Mark</b>	<b>AO4: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Basic explanation of theme/character within the context of the novel.</li> <li>• Basic explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Basic use of examples relevant to the context of the novel.</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>
<b>2</b>	<b>4-6</b>	<ul style="list-style-type: none"> <li>• Limited explanation of theme/character within the context of the novel.</li> <li>• Limited explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Limited use of examples relevant to the context of the novel.</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>
<b>3</b>	<b>7-9</b>	<ul style="list-style-type: none"> <li>• Some explanation of theme/character within the context of the novel.</li> <li>• Some explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Some use of examples relevant to the context of the novel.</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>
<b>4</b>	<b>10-13</b>	<ul style="list-style-type: none"> <li>• Generally sound explanation of theme/character within the context of the novel.</li> <li>• Generally sound explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Generally sound use of examples relevant to the context of the novel.</li> </ul> <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Sound explanation of theme/character within the context of the novel.</li> <li>• Sound explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Sound use of examples relevant to the context of the novel.</li> </ul> <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

<b>Band</b>	<b>Mark</b>	<b>Spelling, punctuation and grammar performance descriptions</b>
0	0	<ul style="list-style-type: none"> <li>• Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.</li> </ul>
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> <li>• Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.</li> </ul>
2	3-5	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> <li>• Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.</li> </ul>
3	6-7	<p><i>High performance</i></p> <ul style="list-style-type: none"> <li>• Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.</li> </ul>

***Riding the Black Cockatoo***

Question Number	
*17	<p>Explain the importance of John’s relationships with Aborigines in the text. In your answer you <b>must</b> consider:</p> <ul style="list-style-type: none"> <li>• John’s relationship with Craig</li> <li>• John’s relationship with Gary</li> <li>• John’s relationship with Bob Weatherall.</li> </ul> <p>You may include other ideas of your own.</p> <p>Your answer <b>must</b> show your understanding of the context of the novel. Use <b>evidence</b> to support your answer.</p>
	<b>(40 marks + 7 marks SPaG)</b>
	Indicative content
	<p><b>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which shows appreciation of the social, cultural or historical context (AO4).</b></p> <p><b>(AO1) Responses may include:</b></p> <p><b>John’s relationship with Craig</b></p> <ul style="list-style-type: none"> <li>• Comments about John’s meeting with Craig in Chapter 3. Craig is a lecturer at Brisbane University and an Aboriginal Australian. John speaks to Craig about ‘Mary’. Craig is shocked and horrified by John’s revelations about ‘Mary’, but is responsible for introducing John to the Ooderoo Unit, where the process to repatriate ‘Mary’ begins.</li> </ul> <p><b>John’s relationship with Gary</b></p> <ul style="list-style-type: none"> <li>• Gary Murray is a Wamba Wamba elder; he is a positive and vibrant character and an Aboriginal Australian whose son is a professional footballer. His son, Nathan Lovett-Murray, is much admired by John’s father. It is Gary who suggests the hand-over ceremony and that John should find cockatoo feathers for the ceremony.</li> <li>• Gary and John first speak together over the telephone, but Gary is unable to attend the handover ceremony; the men eventually meet when John visits Melbourne.</li> </ul> <p><b>John’s relationship with Bob Weatherall</b></p> <ul style="list-style-type: none"> <li>• Bob Weatherall is a well-known ‘expert in the business of repatriation’ and helps John with the preparations for ‘Mary’s’ repatriation. John, Jason and Bob go to the ‘ABC studios’ where they are interviewed - the recording is to be aired on the radio, thus raising public awareness; Bob ensures that they have the correct equipment for the ceremony.</li> </ul> <p>Note: Candidates may also consider Jason, Fiona and her family.</p> <p><b>(AO4) References to social/cultural/historical context may include</b></p> <ul style="list-style-type: none"> <li>• Reference to the social, cultural and historical background and its effect on John’s relationships with Aborigines.</li> <li>• Reference to the repatriation of the skull, ‘Mary’. ‘Mary’ had been found in the state of Victoria, where Aboriginal burial sites were being bulldozed for building projects.</li> <li>• Reference to the materials required for the handover ceremony, such as the ‘coolamon’ or ‘smoking bowl’ obtained by Bob Weatherall.</li> <li>• John is influenced by his close friendship with Gary and Craig. With the help of Gary and Craig, the Aboriginal skull is returned to the Wamba Wamba tribe of Northern Victoria.</li> </ul>

<b>Reward any other valid points for either AO.</b>		
<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<ul style="list-style-type: none"> <li>• Basic explanation of theme/character.</li> <li>• Basic use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Basic evaluation of selected examples.</li> </ul>
<b>2</b>	<b>6-9</b>	<ul style="list-style-type: none"> <li>• Limited explanation of theme/character.</li> <li>• Limited use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Limited evaluation of selected examples.</li> </ul>
<b>3</b>	<b>10-14</b>	<ul style="list-style-type: none"> <li>• Some explanation of theme/character.</li> <li>• Some use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Some evaluation of selected examples.</li> </ul>
<b>4</b>	<b>15-19</b>	<ul style="list-style-type: none"> <li>• Generally sound explanation of theme/character.</li> <li>• Generally sound use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Generally sound evaluation of selected examples.</li> </ul>
<b>5</b>	<b>20-24</b>	<ul style="list-style-type: none"> <li>• Sound explanation of theme/character.</li> <li>• Sound use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Sound evaluation of selected examples.</li> </ul>

<b>Band</b>	<b>Mark</b>	<b>AO4: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Basic explanation of theme/character within the context of the novel.</li> <li>• Basic explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Basic use of examples relevant to the context of the novel.</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>
<b>2</b>	<b>4-6</b>	<ul style="list-style-type: none"> <li>• Limited explanation of theme/character within the context of the novel.</li> <li>• Limited explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Limited use of examples relevant to the context of the novel.</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>
<b>3</b>	<b>7-9</b>	<ul style="list-style-type: none"> <li>• Some explanation of theme/character within the context of the novel.</li> <li>• Some explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Some use of examples relevant to the context of the novel.</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>
<b>4</b>	<b>10-13</b>	<ul style="list-style-type: none"> <li>• Generally sound explanation of theme/character within the context of the novel.</li> <li>• Generally sound explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Generally sound use of examples relevant to the context of the novel.</li> </ul> <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Sound explanation of theme/character within the context of the novel.</li> <li>• Sound explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Sound use of examples relevant to the context of the novel.</li> </ul> <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

<b>Band</b>	<b>Mark</b>	<b>Spelling, punctuation and grammar performance descriptions</b>
0	0	<ul style="list-style-type: none"> <li>• Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.</li> </ul>
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> <li>• Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.</li> </ul>
2	3-5	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> <li>• Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.</li> </ul>
3	6-7	<p><i>High performance</i></p> <ul style="list-style-type: none"> <li>• Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.</li> </ul>

***Riding the Black Cockatoo***

Question Number	
*18	<p>Why is education important in the text?            In your answer you <b>must</b> consider:</p> <ul style="list-style-type: none"> <li>• John’s course at university</li> <li>• how education changes John’s attitudes</li> <li>• how education changes John’s father.</li> </ul> <p>You may include other ideas of your own.</p> <p>Your answer <b>must</b> show your understanding of the context of the novel.</p> <p>Use <b>evidence</b> to support your answer.</p> <p style="text-align: right;"><b>(40 marks + 7 marks SPaG)</b></p>
	Indicative content
	<p><b>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which shows appreciation of the social, cultural or historical context (AO4).</b></p> <p><b>(AO1) Responses may include:</b></p> <p><b>John’s course at university</b></p> <ul style="list-style-type: none"> <li>• John Danalis writes autobiographically about his experiences since joining an ‘Indigenous Writing’ class at Brisbane University, where he is training to become a teacher. He is ignorant of the history behind the Aboriginal culture and Indigenous Australians. When he tells the group about ‘Mary’, his education takes him on a journey of discovery.</li> </ul> <p><b>How education changes John’s attitudes</b></p> <ul style="list-style-type: none"> <li>• John learns about the injustice imposed on Aborigines when White settlers arrived in Australia.</li> <li>• Comments on how John’s attitudes change through his education.</li> <li>• Comments on how John’s life is affected by his education and the repatriation process.</li> </ul> <p><b>How education changes John’s father</b></p> <ul style="list-style-type: none"> <li>• John’s father is educated throughout the text through his son’s involvement with Mary’s repatriation and his own understanding of Aboriginal culture.</li> </ul> <p><b>(AO4) References to social/cultural/historical context may include</b></p> <ul style="list-style-type: none"> <li>• Reference to the social, cultural and historical context of the text and the effect on the theme of education.</li> <li>• Historical background of the Wamba Wamba tribe, and how the family came to be in possession of ‘Mary’.</li> <li>• John’s understanding of Aboriginal culture, society, ritual and ceremony.</li> <li>• Entrenched stereotypical views (such as those of John and his father), about Aboriginal people</li> <li>• .</li> <li>• The effects of John’s experiences and research on his mental health.</li> </ul> <p><b>Reward any other valid points for either AO.</b></p>

<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<ul style="list-style-type: none"> <li>• Basic explanation of theme/character.</li> <li>• Basic use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Basic evaluation of selected examples.</li> </ul>
<b>2</b>	<b>6-9</b>	<ul style="list-style-type: none"> <li>• Limited explanation of theme/character.</li> <li>• Limited use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Limited evaluation of selected examples.</li> </ul>
<b>3</b>	<b>10-14</b>	<ul style="list-style-type: none"> <li>• Some explanation of theme/character.</li> <li>• Some use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Some evaluation of selected examples.</li> </ul>
<b>4</b>	<b>15-19</b>	<ul style="list-style-type: none"> <li>• Generally sound explanation of theme/character.</li> <li>• Generally sound use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Generally sound evaluation of selected examples.</li> </ul>
<b>5</b>	<b>20-24</b>	<ul style="list-style-type: none"> <li>• Sound explanation of theme/character.</li> <li>• Sound use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Sound evaluation of selected examples.</li> </ul>



<b>Band</b>	<b>Mark</b>	<b>AO4: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Basic explanation of theme/character within the context of the novel.</li> <li>• Basic explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Basic use of examples relevant to the context of the novel.</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>
<b>2</b>	<b>4-6</b>	<ul style="list-style-type: none"> <li>• Limited explanation of theme/character within the context of the novel.</li> <li>• Limited explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Limited use of examples relevant to the context of the novel.</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>
<b>3</b>	<b>7-9</b>	<ul style="list-style-type: none"> <li>• Some explanation of theme/character within the context of the novel.</li> <li>• Some explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Some use of examples relevant to the context of the novel.</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>
<b>4</b>	<b>10-13</b>	<ul style="list-style-type: none"> <li>• Generally sound explanation of theme/character within the context of the novel.</li> <li>• Generally sound explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Generally sound use of examples relevant to the context of the novel.</li> </ul> <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Sound explanation of theme/character within the context of the novel.</li> <li>• Sound explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Sound use of examples relevant to the context of the novel.</li> </ul> <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

<b>Band</b>	<b>Mark</b>	<b>Spelling, punctuation and grammar performance descriptions</b>
0	0	<ul style="list-style-type: none"> <li>• Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.</li> </ul>
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> <li>• Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.</li> </ul>
2	3-5	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> <li>• Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.</li> </ul>
3	6-7	<p><i>High performance</i></p> <ul style="list-style-type: none"> <li>• Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.</li> </ul>

**To Kill a Mockingbird**

Question Number	
*19	<p>Explain the importance of Mrs Dubose in the novel.            In your answer you <b>must</b> consider:</p> <ul style="list-style-type: none"> <li>• Mrs Dubose’s reputation</li> <li>• the incident with the camellias and the reading sessions</li> <li>• what the children learn from Atticus about Mrs Dubose.</li> </ul> <p>You may include other ideas of your own.</p> <p>Your answer <b>must</b> show your understanding of the context of the novel.            Use <b>evidence</b> to support your answer.</p>
	<b>(40 marks + 7 marks SPaG)</b>
	Indicative content
	<p><b>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which shows appreciation of the social, cultural or historical context (AO4).</b></p> <p><b>(AO1) Responses may include:</b></p> <p><b>Mrs Dubose’s reputation</b></p> <ul style="list-style-type: none"> <li>• Comments on Mrs Dubose’s reputation who, according to Scout, is unanimously known as the ‘meanest old woman who ever lived’; she lives two doors ‘up the street’ from the Finch family and in her introduction, Scout says that Mrs Dubose is ‘plain hell’; the children are afraid of her.</li> <li>• Mrs Dubose is very ill and is bedridden.</li> <li>• Mrs Dubose is traditional, prejudiced and racist in her views.</li> </ul> <p><b>The incident with the camellias and the reading sessions</b></p> <ul style="list-style-type: none"> <li>• Mrs Dubose’s racist comments and her negative thoughts about Atticus’s involvement with Tom Robinson’s trial lead Jem to behead her camellias in his temper.</li> <li>• When Mrs Dubose punishes Jem by suggesting that he should read to her every afternoon for a month, Atticus enforces this and Scout accompanies him.</li> <li>• Before she dies, Mrs Dubose made Jem a candy box with a camellia flower in it. Jem thinks that she is mocking him, but Atticus explains that it was a sign of her appreciation.</li> </ul> <p><b>What the children learn from Atticus about Mrs Dubose.</b></p> <ul style="list-style-type: none"> <li>• Atticus encourages the children to remain polite and tolerant towards all people at all times.</li> <li>• When Mrs Dubose dies, Atticus tells the children that he wanted them to see and learn what ‘real courage’ is. He tells them about her morphine addiction and concludes by saying that she is the ‘bravest person I ever knew’.</li> </ul> <p><b>(AO4) References to social/cultural/historical context may include</b></p> <ul style="list-style-type: none"> <li>• Reference to the time and place of the novel, and the effect on the importance of Mrs Dubose.</li> <li>• Comments on the racial and social prejudice of the community.</li> <li>• Scout has a basic faith in the goodness of people in her community, but struggles to understand Mrs Dubose; both Scout and Jem learn lessons about courage, tolerance and responsibility through their involvement with Mrs Dubose.</li> </ul> <p><b>Reward any other valid points for either AO.</b></p>

<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<ul style="list-style-type: none"> <li>• Basic explanation of theme/character.</li> <li>• Basic use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Basic evaluation of selected examples.</li> </ul>
<b>2</b>	<b>6-9</b>	<ul style="list-style-type: none"> <li>• Limited explanation of theme/character.</li> <li>• Limited use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Limited evaluation of selected examples.</li> </ul>
<b>3</b>	<b>10-14</b>	<ul style="list-style-type: none"> <li>• Some explanation of theme/character.</li> <li>• Some use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Some evaluation of selected examples.</li> </ul>
<b>4</b>	<b>15-19</b>	<ul style="list-style-type: none"> <li>• Generally sound explanation of theme/character.</li> <li>• Generally sound use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Generally sound evaluation of selected examples.</li> </ul>
<b>5</b>	<b>20-24</b>	<ul style="list-style-type: none"> <li>• Sound explanation of theme/character.</li> <li>• Sound use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Sound evaluation of selected examples.</li> </ul>

<b>Band</b>	<b>Mark</b>	<b>AO4: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Basic explanation of theme/character within the context of the novel.</li> <li>• Basic explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Basic use of examples relevant to the context of the novel.</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>
<b>2</b>	<b>4-6</b>	<ul style="list-style-type: none"> <li>• Limited explanation of theme/character within the context of the novel.</li> <li>• Limited explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Limited use of examples relevant to the context of the novel.</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>
<b>3</b>	<b>7-9</b>	<ul style="list-style-type: none"> <li>• Some explanation of theme/character within the context of the novel.</li> <li>• Some explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Some use of examples relevant to the context of the novel.</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>
<b>4</b>	<b>10-13</b>	<ul style="list-style-type: none"> <li>• Generally sound explanation of theme/character within the context of the novel.</li> <li>• Generally sound explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Generally sound use of examples relevant to the context of the novel.</li> </ul> <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Sound explanation of theme/character within the context of the novel.</li> <li>• Sound explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Sound use of examples relevant to the context of the novel.</li> </ul> <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

<b>Band</b>	<b>Mark</b>	<b>Spelling, punctuation and grammar performance descriptions</b>
0	0	<ul style="list-style-type: none"> <li>• Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.</li> </ul>
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> <li>• Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.</li> </ul>
2	3-5	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> <li>• Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.</li> </ul>
3	6-7	<p><i>High performance</i></p> <ul style="list-style-type: none"> <li>• Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.</li> </ul>

*To Kill a Mockingbird*

Question Number	
*20	<p>In what ways is growing up important in the novel?            In your answer you <b>must</b> consider:</p> <ul style="list-style-type: none"> <li>• how Scout grows up</li> <li>• how Jem grows up</li> <li>• the lessons learned at the end of the novel.</li> </ul> <p>You may include other ideas of your own.</p> <p>Your answer <b>must</b> show your understanding of the context of the novel.</p> <p>Use <b>evidence</b> to support your answer.</p> <p style="text-align: right;"><b>(40 marks + 7 marks SPaG)</b></p>
	Indicative content
	<p><b>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which shows appreciation of the social, cultural or historical context (AO4).</b></p> <p><b>(AO1) Responses may include:</b></p> <p><b>How Scout grows up</b></p> <ul style="list-style-type: none"> <li>• Comments on Scout growing up in Maycomb and the lessons she learns such as: the racism, intolerance and injustice in the society, in particular during Tom Robinson’s trial. Also she learns that she should be polite to others (Chapter 3), be tolerant of others (Chapter 11) and not to resort to physical violence. Scout observes her brother growing up and considers, in Chapter 12, that he has adopted an ‘alien set of values’.</li> </ul> <p><b>How Jem grows up</b></p> <ul style="list-style-type: none"> <li>• Comments on Jem growing up in Maycomb and the lessons he learns. Jem grows up quicker than his sister, Scout; he demonstrates a more mature attitude, such as when they build the snowman (Chapter 8). Jem becomes more independent from Scout and Dill but struggles with accepting the adult world, especially the injustice of Tom Robinson’s trial.</li> </ul> <p><b>The lessons learned at the end of the novel</b></p> <ul style="list-style-type: none"> <li>• Reference to the lessons both Scout and Jem learn throughout the novel through their education, Tom Robinson’s trial, Boo Radley and Mrs Dubose.</li> </ul> <p><b>(AO4) References to social/cultural/historical context may include</b></p> <ul style="list-style-type: none"> <li>• Reference to the time and place of the novel and the effect on the theme of growing up.</li> <li>• References to life, injustice and racism at the time.</li> <li>• Comments on Maycomb society as a microcosm of America in the southern states during the Great Depression.</li> </ul> <p><b>Reward any other valid points for either AO.</b></p>

<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<ul style="list-style-type: none"> <li>• Basic explanation of theme/character.</li> <li>• Basic use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Basic evaluation of selected examples.</li> </ul>
<b>2</b>	<b>6-9</b>	<ul style="list-style-type: none"> <li>• Limited explanation of theme/character.</li> <li>• Limited use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Limited evaluation of selected examples.</li> </ul>
<b>3</b>	<b>10-14</b>	<ul style="list-style-type: none"> <li>• Some explanation of theme/character.</li> <li>• Some use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Some evaluation of selected examples.</li> </ul>
<b>4</b>	<b>15-19</b>	<ul style="list-style-type: none"> <li>• Generally sound explanation of theme/character.</li> <li>• Generally sound use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Generally sound evaluation of selected examples.</li> </ul>
<b>5</b>	<b>20-24</b>	<ul style="list-style-type: none"> <li>• Sound explanation of theme/character.</li> <li>• Sound use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Sound evaluation of selected examples.</li> </ul>



<b>Band</b>	<b>Mark</b>	<b>AO4: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Basic explanation of theme/character within the context of the novel.</li> <li>• Basic explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Basic use of examples relevant to the context of the novel.</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>
<b>2</b>	<b>4-6</b>	<ul style="list-style-type: none"> <li>• Limited explanation of theme/character within the context of the novel.</li> <li>• Limited explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Limited use of examples relevant to the context of the novel.</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>
<b>3</b>	<b>7-9</b>	<ul style="list-style-type: none"> <li>• Some explanation of theme/character within the context of the novel.</li> <li>• Some explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Some use of examples relevant to the context of the novel.</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>
<b>4</b>	<b>10-13</b>	<ul style="list-style-type: none"> <li>• Generally sound explanation of theme/character within the context of the novel.</li> <li>• Generally sound explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Generally sound use of examples relevant to the context of the novel.</li> </ul> <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Sound explanation of theme/character within the context of the novel.</li> <li>• Sound explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Sound use of examples relevant to the context of the novel.</li> </ul> <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

<b>Band</b>	<b>Mark</b>	<b>Spelling, punctuation and grammar performance descriptions</b>
0	0	<ul style="list-style-type: none"> <li>• Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.</li> </ul>
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> <li>• Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.</li> </ul>
2	3-5	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> <li>• Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.</li> </ul>
3	6-7	<p><i>High performance</i></p> <ul style="list-style-type: none"> <li>• Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.</li> </ul>

