

Mark Scheme (Results)

June 2011

GCSE English Literature (5ET1F/01)

Unit 1: Understanding Prose

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General Marking Guidance

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

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:

A01: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
A02: Explain how language, structure and form contribute to a writers' presentation of ideas, themes and settings.
A04: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.

Section A: Literary Heritage

Animal Farm

Question Number		
1(a)		
	(10 marks)	
Indicative content		
<p>Key plot details include:</p> <p>Chapter 1:</p> <ul style="list-style-type: none"> • after Jones has gone to bed, the hungry animals gather for Major’s meeting • Major speaks about his dream of a future in which they will govern themselves • Major gives the animals a set of rules for them to live by • the animals sing Beasts of England • Jones wakes up and fires his gun • the animals are terrified and go back to their beds • Major dies. <p>Chapter 2:</p> <ul style="list-style-type: none"> • the pigs teach his ideals to the animals on the farm • Jones goes away for the weekend and gets drunk, leaving the animals without food or milking • the animals raid the store-house and drive out Jones and his men. <p>NB Not all of the above points will need to be made in view of the limited time available. Any material outside the key events is not rewarded.</p>		
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Selection of appropriate key events is basic. • Chronology of key events is rarely accurate.
2	3-4	<ul style="list-style-type: none"> • Selection of appropriate key events is limited. • Chronology of key events has limited accuracy.
3	5-6	<ul style="list-style-type: none"> • Selection of appropriate key events is occasionally sound. • Chronology of key events is occasionally accurate.
4	7-8	<ul style="list-style-type: none"> • Selection of appropriate key events is generally sound. • Chronology of key events is mostly accurate.
5	9-10	<ul style="list-style-type: none"> • Selection of appropriate key events is sound. • Chronology of key events is fully accurate.

Question Number		
1(b)		
	(10 marks)	
	Indicative content	
	<p>Candidates will select from a range of material from the extract - this may include:</p> <ul style="list-style-type: none"> • when the Seven Commandments are written on the barn wall, Snowball tells the other animals that they form 'an unalterable law' for life on the farm; the word 'unalterable' is important because it suggests the decision made is final and cannot be questioned • it has taken the pigs three months of 'studies' until they 'succeeded' in reducing the principles of Animalism to The Seven Commandments. If the pigs have taken such a period of time doing this, it must be important and it may not have been easy, as the word 'succeeded' suggests • they are then inscribed on the wall for all the animals to see, so that they could be read from 'thirty yards away'; this is significant because this event highlights the importance given to the animals' beliefs about a fair society • despite the words in the final commandment, there are indications already that the animals' society is not equal; the three pigs in the extract are leading the other animals from the front of the meeting as though that is their natural position. 	
Band	Mark	AO2: Explain how language, structure and form contribute to a writers' presentation of ideas, themes and settings.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Basic reference to how the writer achieves effects. • Basic understanding of linguistic, grammatical, structural and presentational features of language. • Examples from the extract are not appropriate or candidate may refer to only one relevant example.
2	3-4	<ul style="list-style-type: none"> • Limited reference to how the writer achieves effects. • Limited understanding of linguistic, grammatical, structural and presentational features of language. • Examples from the extract are of limited appropriateness.
3	5-6	<ul style="list-style-type: none"> • Some reference to how the writer achieves effects. • Occasional understanding of linguistic, grammatical, structural and presentational features of language. • Examples from the extract are occasionally relevant.
4	7-8	<ul style="list-style-type: none"> • Generally sound reference to how the writer achieves effects. • Generally sound understanding of linguistic, grammatical, structural and presentational features of language. • Examples from the extract are generally sound and mostly relevant.
5	9-10	<ul style="list-style-type: none"> • Sound reference to how the writer achieves effects. • Clear understanding of linguistic, grammatical, structural and presentational features of language. • Examples from the extract are sound and mostly relevant.

Question Number		
1(c)		
	(8 marks)	
	Indicative content	
	<p>Candidates will select from a range of material from the extract - this may include:</p> <ul style="list-style-type: none"> initially, Orwell presents the character of Snowball as a pig who has some authority over the rest of the animals: 'painted out MANOR FARM...in its place painted ANIMAL FARM'. He is a natural leader, confident and militant; he orders the animals and they listen. Orwell presents Snowball as one of the most intelligent animals, even amongst the pigs: 'best at writing'. He has been studying for the last three months and has participated in 'reducing' the 'principles of Animalism to Seven Commandments' Orwell deliberately crafts this character in a manner so that the reader is able to picture Snowball's actions: 'took the brush between the two knuckles of his trotter'. It is easy to picture Snowball comically attempting 'to balance himself on a ladder'. 	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> Basic or limited understanding of the character. Uses unclear and/or limited evidence from the extract to demonstrate knowledge about the character.
2	4-5	<ul style="list-style-type: none"> Occasional understanding of the character will be evident. Uses mostly relevant evidence from the extract to demonstrate knowledge about the character.
3	6-8	<ul style="list-style-type: none"> Generally sound or sound understanding of the character. Uses relevant evidence from the extract to demonstrate knowledge about the character.

Question Number		
1(d)		
	(12 marks)	
	Indicative content	
	<p>Candidates will select material from ONE other part of the novel outside the extract. Candidates must address both AOs but equal weighting is not required.</p> <ul style="list-style-type: none"> Orwell has crafted The Seven Commandments into the plot of the story to provide a framework by which the reader can identify the pigs' actions in the novel and chart the farm's descent into tyranny. The pigs turn Major's ideas/speech and the commandments on their head, the principles of Animalism are distorted and corrupted. The irony is that this occurs under the pigs' tyranny and not man's. Alterations to the words appear mysteriously on the wall to suit the pigs' lifestyle; these are deviously changed by Squealer each time a rule has been flouted by the pigs so that the pigs' actions appear perfectly reasonable. In Chapter 8, Squealer adds the words 'to excess' to the commandment that states: 'No animal shall drink alcohol'. These alterations make the reader aware of the progressive shift away from Major's original ideas into Napoleon's dictatorship; the ideas behind and for the revolution have been betrayed. The animals have less freedom at the end of the novel than under Jones's regime; Orwell uses the word, 'slave' to show this to the reader. The animals are just as oppressed as they were under Jones. 	
Band	Mark	<p>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations</p> <p>AO2: Explain how language, structure and form contribute to a writers' presentation of ideas, themes and settings.</p>
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> Basic example from the text to demonstrate knowledge of theme/character. Basic understanding of linguistic, grammatical, structural and presentational features of language. Basic selection of textual detail to support interpretation.

2	3-5	<ul style="list-style-type: none"> • Limited example from the text to demonstrate knowledge about theme/character. • Limited understanding of linguistic, grammatical, structural and presentational features of language. • Limited selection of textual detail to support interpretation.
3	6-7	<ul style="list-style-type: none"> • Some use of relevant example from the text which occasionally demonstrate knowledge about theme/character. • Occasional understanding of linguistic, grammatical, structural and presentational features of language. • Some selection of textual detail to support interpretation.
4	8-10	<ul style="list-style-type: none"> • Mostly uses relevant example from the text to demonstrate knowledge about theme/character. • Generally sound understanding of linguistic, grammatical, structural and presentational features of language. • Generally sound selection of textual detail to support interpretation.
5	11-12	<ul style="list-style-type: none"> • Consistently uses relevant example from the text to demonstrate knowledge about theme/character. • Clear understanding of linguistic, grammatical, structural and presentational features of language. • Sound selection of textual detail to support interpretation.

Dr Jekyll and Mr Hyde

Question Number		
2(a)	(10 marks)	
Indicative content		
<p>Key plot details include:</p> <p>Chapter 2: <i>Search for Mr. Hyde</i></p> <ul style="list-style-type: none"> • Utterson concludes Hyde must be blackmailing Jekyll as the cheque produced by Hyde had been signed by Jekyll • Utterson waits for Hyde to return home, Utterson is shocked by Hyde's appearance. <p>Chapter 3: <i>Dr. Jekyll Was Quite at Ease</i></p> <ul style="list-style-type: none"> • Utterson discusses with Jekyll, his concerns about Jekyll's will <p>Chapter 4: <i>The Carew Murder Case</i></p> <ul style="list-style-type: none"> • London is shocked by a vicious murder of Mr Carew, an MP • a maid-servant described seeing Hyde beat and trample the man to death • Hyde leaves behind part of a broken walking stick, used to beat Mr Carew, and a letter addressed to Utterson • Utterson recognises the stick as one he gave as a gift to Jekyll; he takes the police to Hyde's house • Hyde has fled; the police discover burned papers and the other part of the walking stick. <p>Chapter 5: <i>Incident of the Letter</i></p> <ul style="list-style-type: none"> • Utterson visits Jekyll who shows him a letter from Hyde who has gone for good • Utterson concludes the letter was written by Jekyll to protect Hyde. <p>NB Not all of the above points will need to be made in view of the limited time available. Any material outside the key events is not rewarded.</p>		
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Selection of appropriate key events is basic. • Chronology of key events is rarely accurate.
2	3-4	<ul style="list-style-type: none"> • Selection of appropriate key events is limited. • Chronology of key events has limited accuracy.
3	5-6	<ul style="list-style-type: none"> • Selection of appropriate key events is occasionally sound. • Chronology of key events is occasionally accurate.
4	7-8	<ul style="list-style-type: none"> • Selection of appropriate key events is generally sound. • Chronology of key events is mostly accurate.
5	9-10	<ul style="list-style-type: none"> • Selection of appropriate key events is sound. • Chronology of key events is fully accurate.

Question Number		
2(b)		
	(10 marks)	
Indicative content		
<p>Candidates will select from a range of material from the extract - these may include:</p> <ul style="list-style-type: none"> at the beginning of the extract Utterson is at home; he is feeling anxious. Not unusually, it is dark and late in the evening. Deliberately crafted by Stevenson, Utterson's nightmare occurs in the late hours: 'gross darkness of the night' Utterson is haunted by a faceless man: 'figure'; this in itself makes Hyde and Utterson's nightmare horrific. Hyde is 'faceless' in Utterson's dream in his nightmare, Utterson sees this figure run down a small child, ignoring her: 'regardless of her screams'. The phrase 'human Juggernaut trod the child down' creates horrific images in the reader's mind later Utterson dreams that this faceless figure stands by Jekyll's bed, a friend he is concerned about, commanding him to rise. The verb 'plucked' suggests a fast and careless movement, suggesting Hyde wishes to harm Jekyll. 		
Band	Mark	A02: Explain how language, structure and form contribute to a writers' presentation of ideas, themes and settings.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> Basic reference to how the writer achieves effects. Basic understanding of linguistic, grammatical, structural and presentational features of language. Examples from the extract are not appropriate or candidate may refer to only one relevant example.
2	3-4	<ul style="list-style-type: none"> Limited reference to how the writer achieves effects. Limited understanding of linguistic, grammatical, structural and presentational features of language. Examples from the extract are of limited appropriateness
3	5-6	<ul style="list-style-type: none"> Some reference to how the writer achieves effects. Occasional understanding of linguistic, grammatical, structural and presentational features of language. Examples from the extract are occasionally relevant.
4	7-8	<ul style="list-style-type: none"> Generally sound reference to how the writer achieves effects. Generally sound understanding of linguistic, grammatical, structural and presentational features of language. Examples from the extract are generally sound and mostly relevant.
5	9-10	<ul style="list-style-type: none"> Sound reference to how the writer achieves effects. Clear understanding of linguistic, grammatical, structural and presentational features of language. Examples from the extract are sound and mostly relevant.

Question Number		
2(c)		
	(8 marks)	
Indicative content		
<p>Candidates will select from a range of material from the extract - this may include:</p> <ul style="list-style-type: none"> • Utterson dwells on what he has learned from a colleague, Enfield, not an incident he experienced first-hand, an incident that Enfield tells of his return home in the early hours when Hyde tramples a child and walks on regardless of her screams. • Utterson is presented by Stevenson in this extract as a haunted individual: 'his imagination also was engaged or rather enslaved'. Utterson is anxious about the incident he has learned of and struggles to sleep: 'he tossed'. The descriptions of the nightmares indicate to the reader that Utterson has been greatly affected by Hyde without having met him. • Utterson is presented as a man who feels helpless to act; like in many nightmares, he is powerless and is unable to stop Hyde from harming his friend and colleague, Jekyll: 'a figure to whom power was given...he must rise and do its bidding'. Utterson's descriptions of Hyde give Hyde an evil quality. 		
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic or limited understanding of the character. • Uses unclear and/or limited evidence from the extract to demonstrate knowledge about the character.
2	4-5	<ul style="list-style-type: none"> • Occasional understanding of the character will be evident. • Uses mostly relevant evidence from the extract to demonstrate knowledge about the character.
3	6-8	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Uses relevant evidence from the extract to demonstrate knowledge about the character.

Question Number		
2(d)		
	(12 marks)	
	Indicative content	
	<p>Candidates will select material from ONE other part of the novel outside the extract. Candidates must address both AOs but equal weighting is not required.</p> <ul style="list-style-type: none"> • Candidates may refer to numerous examples of the writer’s crafting where an impression of horror is evident. Such examples are part and parcel of the genre of this text. The character of Jekyll is presented at his most horrible when he becomes Hyde. • In <i>Story of the Door</i> Stevenson describes a ‘sinister’ building within the London setting that is different to all others because of its ‘sordid negligence’. No-one respects this building, the door had housed tramps and a knife has been used on the mouldings. • In <i>The Carew Murder Case</i> the reader is horrified to learn of the details of a crime/murder of a likeable MP, ‘clubbed’ by Hyde, ‘like a madman’, then trampled like a previous victim. ‘At the horror of these sights and sounds’, the maid who identified Hyde, fainted. • In <i>Incident of the Letter</i>, Utterson is horrified to discover that Hyde’s handwriting was also Jekyll’s: ‘his blood ran cold in his veins’. • In <i>Remarkable Incident of Dr Lanyon</i> and <i>Dr Lanyon’s Narrative</i>, the reader learns that Lanyon has become a recluse (and later dies) because of what he learned about Jekyll, it is the horror that was exposed before his eyes, Jekyll transforming into Hyde that caused him never to recover. 	
Band	Mark	<p>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations</p> <p>AO2: Explain how language, structure and form contribute to a writers’ presentation of ideas, themes and settings.</p>
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Basic examples from the text to demonstrate knowledge of theme/character. • Basic understanding of linguistic, grammatical, structural and presentational features of language. • Basic selection of textual detail to support interpretation.

2	3-5	<ul style="list-style-type: none"> • Limited examples from the text to demonstrate knowledge about theme/character. • Limited understanding of linguistic, grammatical, structural and presentational features of language. • Limited selection of textual detail to support interpretation.
3	6-7	<ul style="list-style-type: none"> • Some use of relevant examples from the text which occasionally demonstrate knowledge about theme/character. • Occasional understanding of linguistic, grammatical, structural and presentational features of language. • Some selection of textual detail to support interpretation.
4	8-10	<ul style="list-style-type: none"> • Mostly uses relevant examples from the text to demonstrate knowledge about theme/character. • Generally sound understanding of linguistic, grammatical, structural and presentational features of language. • Generally sound selection of textual detail to support interpretation.
5	11-12	<ul style="list-style-type: none"> • Consistently uses relevant examples from the text to demonstrate knowledge about theme/character. • Clear understanding of linguistic, grammatical, structural and presentational features of language. • Sound selection of textual detail to support interpretation.

The Hound of the Baskervilles

Question Number		
3(a)		
	(10 marks)	
	Indicative content	
	<p>Key points may include:</p> <p>Chapter 3: <i>The Problem</i></p> <ul style="list-style-type: none"> • Mortimer suggests that Sir Charles' death was the result of some supernatural evil • Holmes points out that Sir Charles was running in the wrong direction. <p>Chapter 4: <i>Sir Henry Baskerville</i></p> <ul style="list-style-type: none"> • Sir Henry received an anonymous note of warning when he arrived at his hotel, his boot is later stolen • Holmes suspects a villain is trailing Sir Henry, Watson spies his bushy black beard, the villain leaves in a cab. <p>Chapter 5: <i>Three Broken Threads</i></p> <ul style="list-style-type: none"> • Holmes suggests that Watson accompany Sir Henry and keep him updated whilst he returns to London • Watson and Sir Henry learn that a criminal, Selden, just recently escaped from prison. <p>Chapter 6: <i>Baskerville Hall</i></p> <ul style="list-style-type: none"> • Barrymore and his wife introduce themselves and inform Sir Henry of their intention to leave Henry's service • Watson hears a woman's sobbing in the night. <p>Chapter 7: <i>The Stapletons of Merripit House</i></p> <ul style="list-style-type: none"> • Mr and Mrs Barrymore lie • Stapleton and Watson spot a pony being swallowed up by the sand and hear the howling of a hound. <p>NB Not all of the above points will need to be made in view of the limited time available. Any material outside the key events is not rewarded.</p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Selection of appropriate key events is basic. • Chronology of key events is rarely accurate.
2	3-4	<ul style="list-style-type: none"> • Selection of appropriate key events is limited. • Chronology of key events has limited accuracy.
3	5-6	<ul style="list-style-type: none"> • Selection of appropriate key events is occasionally sound. • Chronology of key events is occasionally accurate.
4	7-8	<ul style="list-style-type: none"> • Selection of appropriate key events is generally sound. • Chronology of key events is mostly accurate.
5	9-10	<ul style="list-style-type: none"> • Selection of appropriate key events is sound. • Chronology of key events is fully accurate.

Question Number		
3(b)		
	(10 marks)	
	Indicative content	
	<p>Candidates will select from a range of material from the extract - this may include:</p> <ul style="list-style-type: none"> • Conan Doyle establishes an atmospheric setting on the moor, and describes through Watson, the character of Miss Stapleton, emerging from this setting, as a 'strange apparition upon a lonely moorland path'. It is suggested that Miss Stapleton does not quite fit in with the setting and that maybe there is more to her than is revealed at this point in time • mystery is created by the way Miss Stapleton's behaviour is described: 'she quickened her pace'; 'she tapped the ground impatiently with her foot'. The reader wonders why she is behaving in the manner she does. • Miss Stapleton behaves anxiously: 'Go back!'; 'Go straight back'; 'instantly'; 'get away...at all costs!' The tone and use of repetition as well as the use of exclamation marks are effective and help the reader visualise the event • at once, the mystery remains, for now, unanswered. This mystery creates suspense; Conan Doyle has deliberately brought this to the story for a purpose, so that the reader wants to read on and find out the reasons behind Miss Stapleton's warnings. 	
Band	Mark	AO2: Explain how language, structure and form contribute to a writers' presentation of ideas, themes and settings.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Basic reference to how the writer achieves effects. • Basic understanding of linguistic, grammatical, structural and presentational features of language. • Examples from the extract are not appropriate or candidate may refer to only one relevant example.
2	3-4	<ul style="list-style-type: none"> • Limited reference to how the writer achieves effects. • Limited understanding of linguistic, grammatical, structural and presentational features of language. • Examples are of limited appropriateness
3	5-6	<ul style="list-style-type: none"> • Some reference to how the writer achieves effects. • Occasional understanding of linguistic, grammatical, structural and presentational features of language. • Examples from the extract are occasionally relevant.
4	7-8	<ul style="list-style-type: none"> • Generally sound reference to how the writer achieves effects. • Generally sound understanding of linguistic, grammatical, structural and presentational features of language. • Examples from the extract are generally sound and mostly relevant.
5	9-10	<ul style="list-style-type: none"> • Sound reference to how the writer achieves effects. • Clear understanding of linguistic, grammatical, structural and presentational features of language. • Examples from the extract are sound and mostly relevant.

Question Number		
3(c)		
	(8 marks)	
	Indicative content	
	<p>Candidates will select from a range of material from the extract - this may include:</p> <ul style="list-style-type: none"> initially, Conan Doyle presents the character of Miss Stapleton, in the extract, as someone who is a true and striking, natural beauty: 'darker than any brunette'; 'slim, elegant and tall'; 'proud, finely cut face'; 'sensitive mouth'; 'beautiful dark, eager eyes'. Her reputation about her beauty had already reached Watson before he met her in person Watson's descriptions of Miss Stapleton are quickly contrasted with descriptions of her features that are now much different, showing a sudden change in character: 'her eyes blazed at me'; 'low eager voice'; 'curious lisp'; 'she tapped the ground impatiently with her foot'. Miss Stapleton is determined to persuade Sir Henry Baskerville to return to London 'instantly' there are several references to Miss Stapleton watching out for her brother; 'her eyes were on her brother': 'spoke in a low eager voice', behaving cautiously so that he may not hear her warnings. 	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> Basic or limited understanding of the character. Uses unclear and/or limited evidence from the extract to demonstrate knowledge about the character.
2	4-5	<ul style="list-style-type: none"> Occasional understanding of the character will be evident. Uses mostly relevant evidence from the extract to demonstrate knowledge about the character.
3	6-8	<ul style="list-style-type: none"> Generally sound or sound understanding of the character. Uses relevant evidence from the extract to demonstrate knowledge about the character.

Question Number		
3(d)		
	(12 marks)	
	Indicative content	
	<p>Candidates will select material from ONE other part of the novel outside the extract. Candidates will make reference to the use of language, structure and form in presenting the theme.</p> <ul style="list-style-type: none"> • Candidates may refer to many different chapters in the text that are crafted by Conan Doyle effectively to create mystery. Holmes begins to investigate a mysterious curse, which allegedly hangs over the house of the Baskervilles. Many of the characters have been drawn into believing the superstition surrounding the hound; it is Holmes who eventually uncovers the truth and solves the mystery. • In the first pages of the novel, the reader is exposed to Holmes' superior powers of observance when he discusses the mysterious owner of a walking stick left earlier by an unknown visitor, James Mortimer. • On other occasions, mysteries surround events such as the missing boot, the letter that has been cut out from one who reads <i>The Times</i>, the reasons why Mrs Barrymore was crying and later denied this, the events surrounding the convict, Selden. The reader is left intrigued, waiting for the answers. • In Chapter 13, <i>Fixing the Nets</i>, Holmes observes a portrait of Hugo Baskerville with a likeness to Stapleton; the mystery is soon solved when Stapleton is revealed to be his descendant. • In Chapter 15, <i>A Retrospection</i>, Holmes shares how he solved, as expected, the mystery behind the hound. The mystery behind the Stapleton's relationship is revealed and the superstition behind the hound of the Baskervilles quashed. 	
Band	Mark	<p>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations</p> <p>AO2: Explain how language, structure and form contribute to a writers' presentation of ideas, themes and settings.</p>
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Basic examples from the text to demonstrate knowledge of theme/character. • Basic understanding of linguistic, grammatical, structural and presentational features of language. • Basic selection of textual detail to support interpretation.

2	3-5	<ul style="list-style-type: none"> • Limited examples from the text to demonstrate knowledge about theme/character. • Limited understanding of linguistic, grammatical, structural and presentational features of language. • Limited selection of textual detail to support interpretation.
3	6-7	<ul style="list-style-type: none"> • Some use of relevant examples from the text which occasionally demonstrate knowledge about theme/character. • Occasional understanding of linguistic, grammatical, structural and presentational features of language. • Some selection of textual detail to support interpretation.
4	8-10	<ul style="list-style-type: none"> • Mostly uses relevant examples from the text to demonstrate knowledge about theme/character. • Generally sound understanding of linguistic, grammatical, structural and presentational features of language. • Generally sound selection of textual detail to support interpretation.
5	11-12	<ul style="list-style-type: none"> • Consistently uses relevant examples from the text to demonstrate knowledge about theme/character. • Clear understanding of linguistic, grammatical, structural and presentational features of language. • Sound selection of textual detail to support interpretation.

Felicia's Journey

Question Number		
4(a)		
	(10 marks)	
Indicative content		
	<p>Key plot details include:</p> <p>Chapter 19:</p> <ul style="list-style-type: none"> Felicia escapes unharmed from Hilditch's home. <p>Chapter 20:</p> <ul style="list-style-type: none"> Hilditch feels lost now that Felicia is gone, his suffering is described Miss Calligary calls on an agitated Hilditch with her Bible and prayers. <p>Chapter 21:</p> <ul style="list-style-type: none"> Hilditch has nightmares and loses his appetite for food Miss Calligary calls on him again; he is angry and shouts at her. <p>Chapter 22:</p> <ul style="list-style-type: none"> Hilditch takes time of work, looks for Felicia everywhere; he allows Miss Calligary into his home Hilditch avoids leaving the house. <p>Chapter 23:</p> <ul style="list-style-type: none"> Miss Calligary becomes alarmed as Hilditch confesses he stole Felicia's money. <p>Chapter 24:</p> <ul style="list-style-type: none"> Miss Calligary reports Hilditch to the police. <p>Chapter 25:</p> <ul style="list-style-type: none"> Hilditch hangs himself Felicia is now living on the streets; she recalls how she managed to escape Hilditch. <p>NB Not all of the above points will need to be made in view of the limited time available. Any material outside the key events is not rewarded.</p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> Selection of appropriate key events is basic. Chronology of key events is rarely accurate.
2	3-4	<ul style="list-style-type: none"> Selection of appropriate key events is limited. Chronology of key events has limited accuracy.
3	5-6	<ul style="list-style-type: none"> Selection of appropriate key events is occasionally sound. Chronology of key events is occasionally accurate.
4	7-8	<ul style="list-style-type: none"> Selection of appropriate key events is generally sound. Chronology of key events is mostly accurate.
5	9-10	<ul style="list-style-type: none"> Selection of appropriate key events is sound. Chronology of key events is fully accurate.

Question Number		
4(b)		
	(10 marks)	
	Indicative content	
	<p>Candidates will select from a range of material from the extract - this may include:</p> <ul style="list-style-type: none"> Trevor presents Felicia's fears through the way she reacts to the events in the extract. She has suddenly come to a realisation that she is in mortal danger: 'without having to think, she knows he never had a wife'. Felicia recalls events from the past and the pieces, like a puzzle, come together: 'the nervousness she felt at the bus station'; 'she was nervous' when his wife was not in the back of his car. Despite her anxiousness at the time, she chose to ignore her fears and place her trust in Hilditch Felicia is apologetic; she is careful not to provoke Hilditch and repeats her apology to him, hoping it will make a difference of some sort: 'I'm sorry if I upset you'. Felicia is unsure what to do, mostly because she doesn't understand what Hilditch is saying and why he is saying it: 'I don't understand what you're saying to me' Felicia becomes desperate to escape her present circumstances: 'leave me alone please'; she pleads with him, then tries to convince him to allow her to leave: 'I'll go away. I won't bother you' Felicia is perceptive; she understands without Hilditch's confession, where the girls are and what has happened to them: 'She knows the girls are dead'. Felicia is deeply affected by the realisation that Hilditch wants to also kill her; she knows she should not go with him in the car, that she will also be killed. 	
Band	Mark	AO2: Explain how language, structure and form contribute to a writers' presentation of ideas, themes and settings.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> Basic reference to how the writer achieves effects. Basic understanding of linguistic, grammatical, structural and presentational features of language. Examples from the extract are not appropriate or candidate may refer to only one relevant example.
2	3-4	<ul style="list-style-type: none"> Limited reference to how the writer achieves effects. Limited understanding of linguistic, grammatical, structural and presentational features of language. Examples from the extract are of limited appropriateness
3	5-6	<ul style="list-style-type: none"> Some reference to how the writer achieves effects. Occasional understanding of linguistic, grammatical, structural and presentational features of language. Examples from the extract are occasionally relevant.
4	7-8	<ul style="list-style-type: none"> Generally sound reference to how the writer achieves effects. Generally sound understanding of linguistic, grammatical, structural and presentational features of language. Examples from the extract are generally sound and mostly relevant.

5	9-10	<ul style="list-style-type: none">• Sound reference to how the writer achieves effects.• Clear understanding of linguistic, grammatical, structural and presentational features of language.• Examples from the extract are sound and mostly relevant.
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Question Number		
4(c)		
	(8 marks)	
Indicative content		
	<p>Candidates will select from a range of material from the extract - this may include:</p> <ul style="list-style-type: none"> despite what Felicia says, Hilditch speaks as though he is not listening to her, he ignores her pleas and continues to talk about what they are going to do next. Hilditch speaks illogically of the other girls whom he has helped, his victims: 'I was the world to them', and asks for her understanding: 'You appreciate what I'm saying to you?' Hilditch is troubled that Felicia has become suspicious of his actions, he didn't 'want to accept it', this gives the reader the impression that he was enjoying Felicia's company and that he is sad she now has to 'leave him'. He desires to talk in the dark, he is distressed at the thought of losing Felicia; his breathing is hoarse, his mouth is 'blubbery' Hilditch tries to be kind towards Felicia, offering her some re-assurance: 'No one's blaming you, dear', he places his hand on hers and states 'everything is ruined' implying that the present situation cannot be fixed in anyway. Hilditch tries to trick Felicia into believing he is going to help her get home: 'the dark is what he chooses and the car'. 	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> Basic or limited understanding of the character. Uses unclear and/or limited evidence from the extract to demonstrate knowledge about the character.
2	4-5	<ul style="list-style-type: none"> Occasional understanding of the character will be evident. Uses mostly relevant evidence from the extract to demonstrate knowledge about the character.
3	6-8	<ul style="list-style-type: none"> Generally sound or sound understanding of the character. Uses relevant evidence from the extract to demonstrate knowledge about the character.

Question Number		
4(d)		
	(12 marks)	
	Indicative content	
	<p>Candidates will select material from ONE other part of the novel outside the extract. Candidates will make reference to the use of language, structure and form in presenting the theme.</p> <ul style="list-style-type: none"> • Candidates may refer to many different chapters in the text that are crafted by Trevor effectively in order to present the character of Hilditch. Hilditch's character has been crafted carefully; details are revealed at a slow pace, so that the reader can see 'how' and 'why' Hilditch behaves as he does. • Hilditch appears to be a respectable, married man; later in the novel. Hilditch is a dangerous person; he pre-meditates and manipulates events to ensure that he is there, at the right time, in the right place. • Hilditch ensures that Felicia becomes dependent on him is; he is the cause behind her need for shelter. At this point in the text the reader is totally unaware of his past actions and his intentions. Trevor only hints at what is later revealed to both the reader and Felicia. Hilditch persuades Felicia to terminate her pregnancy. • Trevor crafts the character of Hilditch, on the outside, as someone who appears to be Felicia's answer to her prayers. Hilditch drives a normal car, not flashy, he says the right things, he listens, he advises and finally he lives in a home that has been filled with items that make his outwardly appearance seem the opposite of what he inwardly is, a calculating murderer. Hilditch easily traces Johnny but does not tell Felicia. Hilditch desires Felicia and only decides to kill her when she expresses a need to return to Ireland. • Later in the text, Hilditch is at a loss without Felicia; he searches for her in vain, craving for some sort of contact with her; eventually he takes his own life. Unusually, by the end of the novel, the reader may feel some sympathy for Hilditch who needed Felicia more than she needed him. 	
Band	Mark	<p>A01: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations</p> <p>A02: Explain how language, structure and form contribute to a writers' presentation of ideas, themes and settings.</p>
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Basic examples from the text to demonstrate knowledge of theme/character. • Basic understanding of linguistic, grammatical, structural and presentational features of language. • Basic selection of textual detail to support interpretation.

2	3-5	<ul style="list-style-type: none"> • Limited examples from the text to demonstrate knowledge about theme/character. • Limited understanding of linguistic, grammatical, structural and presentational features of language. • Limited selection of textual detail to support interpretation.
3	6-7	<ul style="list-style-type: none"> • Some use of relevant examples from the text which occasionally demonstrate knowledge about theme/character. • Occasional understanding of linguistic, grammatical, structural and presentational features of language. • Some selection of textual detail to support interpretation.
4	8-10	<ul style="list-style-type: none"> • Mostly uses relevant examples from the text to demonstrate knowledge about theme/character. • Generally sound understanding of linguistic, grammatical, structural and presentational features of language. • Generally sound selection of textual detail to support interpretation.
5	11-12	<ul style="list-style-type: none"> • Consistently uses relevant examples from the text to demonstrate knowledge about theme/character. • Clear understanding of linguistic, grammatical, structural and presentational features of language. • Sound selection of textual detail to support interpretation.

Pride and Prejudice

Question Number		
5(a)	(10 marks)	
	Indicative content	
	<p>Key plot details include:</p> <p>Chapter 1:</p> <ul style="list-style-type: none"> news reaches the Bennet family that a rich bachelor is moving into the neighbourhood. <p>Chapters 2</p> <ul style="list-style-type: none"> Mrs Bennet asks her husband to visit Mr Bingley as they have 5 unmarried daughters Mr Bennet teases his wife with the news that he has called on Mr Bingley. <p>Chapter 3</p> <ul style="list-style-type: none"> Mr Bingley calls on the Bennets soon after and invites them all to a ball at the ball, Mr Bingley pays attention to Jane Bennet Mr Bingley's friend Mr Darcy is proud, he ignores guests and only dances with Mr Bingley's sisters Mr Darcy is rude to/about Elizabeth Bennet at the ball Elizabeth overhears his rude comment but laughs it off with her friends Mrs Bennet is overjoyed because Mr Bingley danced twice with Jane Mr Bennet is angry when he learns of Mr Darcy's comment about Elizabeth. <p>NB Not all of the above points will need to be made in view of the limited time available. Any material outside the key events is not rewarded.</p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> Selection of appropriate key events is basic. Chronology of key events is rarely accurate.
2	3-4	<ul style="list-style-type: none"> Selection of appropriate key events is limited. Chronology of key events has limited accuracy.
3	5-6	<ul style="list-style-type: none"> Selection of appropriate key events is occasionally sound. Chronology of key events is occasionally accurate.
4	7-8	<ul style="list-style-type: none"> Selection of appropriate key events is generally sound. Chronology of key events is mostly accurate.
5	9-10	<ul style="list-style-type: none"> Selection of appropriate key events is sound. Chronology of key events is fully accurate.

Question Number		
5(b)		
	(10 marks)	
	Indicative content	
	<p>Candidates will select from a range of material from the extract - this may include:</p> <ul style="list-style-type: none"> • Austen presents the relationship of Elizabeth and Jane in the extract as close and secure; they wait until they 'were alone' to discuss privately the events that occurred between Jane and Bingley. Elizabeth shares her approval of Bingley, 'I give you leave to like him'. • the two sisters know each other well, they recognise their differences. The reader learns from Elizabeth that Jane is a kind and unsuspecting person who sees the good in everyone: 'all the world are good and agreeable in your eyes', whereas Elizabeth was initially 'cautious in her praise of Bingley' • Elizabeth and Jane agree that Bingley is has all the necessary qualities to make Jane happy; they both show to be observant when they discuss his appearance and mannerisms. They both appear to be looking for a particular stereotype and ideal partner to marry. Together they summarise that Bingley's 'character is complete' • Elizabeth shows to be the more confident of the two sisters; Jane recalls her surprise at being asked to dance twice by Bingley. Elizabeth points out to Jane that 'compliments always take you by surprise and me never', demonstrating her love and respect for her sister who seems unaware of her beauty. 	
Band	Mark	AO2: Explain how language, structure and form contribute to a writers' presentation of ideas, themes and settings.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Basic reference to how the writer achieves effects. • Basic understanding of linguistic, grammatical, structural and presentational features of language. • Examples from the extract are not appropriate or candidate may refer to only one relevant example.
2	3-4	<ul style="list-style-type: none"> • Limited reference to how the writer achieves effects. • Limited understanding of linguistic, grammatical, structural and presentational features of language. • Examples from the extract are of limited appropriateness
3	5-6	<ul style="list-style-type: none"> • Some reference to how the writer achieves effects. • Occasional understanding of linguistic, grammatical, structural and presentational features of language. • Examples from the extract are occasionally relevant.
4	7-8	<ul style="list-style-type: none"> • Generally sound reference to how the writer achieves effects. • Generally sound understanding of linguistic, grammatical, structural and presentational features of language. • Examples from the extract are generally sound and mostly relevant.
5	9-10	<ul style="list-style-type: none"> • Sound reference to how the writer achieves effects. • Clear understanding of linguistic, grammatical, structural and presentational features of language. • Examples from the extract are sound and mostly relevant.

Question Number		
5(c)		
	(8 marks)	
	Indicative content	
	<p>Candidates will select from a range of material from the extract - this may include:</p> <ul style="list-style-type: none"> • Bingley has made a good impression on the Bennet sisters; they speak 'alone' lending the reader to think that there is a secret to hide from others/something of interest to discuss. Elizabeth, who was originally 'cautious' about Bingley, now 'expressed to her sister how very much she admired him'; the change in Elizabeth signifies the measure of Mr Bingley's success • Bingley's attributes are discussed; as Elizabeth does not contradict her sister, the reader is invited to trust their complementary description of his attributes and characteristics: 'sensible, good-humoured, lively and I never saw such happy manners!'. The use of exclamation marks indicates to the reader the effect Bingley has had on Jane: 'perfect good-breeding!' • Bingley is a more likeable character than his sisters, 'their manners are not equal to his'. Miss Bingley is to live with her brother which indicates that he is a brother who is caring and responsible, 	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic or limited understanding of the character. • Uses unclear and/or limited evidence from the extract to demonstrate knowledge about the character.
2	4-5	<ul style="list-style-type: none"> • Occasional understanding of the character will be evident. • Uses mostly relevant evidence from the extract to demonstrate knowledge about the character.
3	6-8	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Uses relevant evidence from the extract to demonstrate knowledge about the character.

Question Number		
5(d)		
	(12 marks)	
	Indicative content	
	<p>Candidates will select material from ONE other part of the novel outside the extract. Candidates will make reference to the use of language, structure and form in presenting the theme.</p> <ul style="list-style-type: none"> • Candidates may select any area of the novel which presents a close relationship in the novel. At the start of the novel the reader is introduced to two sisters, Jane and Elizabeth, who have a close and loving relationship; the reader learns that Jane is the eldest and is much different to her sister in that Jane is composed and unsuspecting and that Elizabeth is lively and intuitive of other's behaviour. • There are many examples of the two sisters offering advice to one another; they trust each other's opinion and accept their different opinions on matters such as marriage. Elizabeth is defensive and protective of her older sister; this makes her appear the stronger of the two. • Jane's relationship with Bingley is the driving sub-plot within the text. Jane is disappointed and upset when Bingley ceases to call upon her. When Jane waits for Bingley to continue their courtship, Elizabeth describes her suffering 'angelically', with what she believes to be, Bingley's rejection. • Elizabeth's relationship with Darcy is one that switches from dislike to love. She is extremely angry with Darcy and rejects him because of his interference with the couple's relationship; she is furious he has ruined her sister's chance of happiness. • Candidates may even select a relationship that 'appears' close, for example, Mr and Mrs Bennet's relationship contrasts greatly with other relationships in the novel. Clearly, once, Mr Bennet found Mrs Bennet attractive; however, it is obvious that Mr Bennet tolerates his wife; she is often the subject of his jokes. 	
Band	Mark	<p>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations</p> <p>AO2: Explain how language, structure and form contribute to a writers' presentation of ideas, themes and settings.</p>
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Basic examples from the text to demonstrate knowledge of theme/character. • Basic understanding of linguistic, grammatical, structural and presentational features of language. • Basic selection of textual detail to support interpretation.

2	3-5	<ul style="list-style-type: none"> • Limited examples from the text to demonstrate knowledge about theme/character. • Limited understanding of linguistic, grammatical, structural and presentational features of language. • Limited selection of textual detail to support interpretation.
3	6-7	<ul style="list-style-type: none"> • Some use of relevant examples from the text which occasionally demonstrate knowledge about theme/character. • Occasional understanding of linguistic, grammatical, structural and presentational features of language. • Some selection of textual detail to support interpretation.
4	8-10	<ul style="list-style-type: none"> • Mostly uses relevant examples from the text to demonstrate knowledge about theme/character. • Generally sound understanding of linguistic, grammatical, structural and presentational features of language. • Generally sound selection of textual detail to support interpretation.
5	11-12	<ul style="list-style-type: none"> • Consistently uses relevant examples from the text to demonstrate knowledge about theme/character. • Clear understanding of linguistic, grammatical, structural and presentational features of language. • Sound selection of textual detail to support interpretation.

Great Expectations

Question Number		
6(a)	(10 marks)	
	Indicative content	
	<p>Key plot details include:</p> <p>Chapter 1:</p> <ul style="list-style-type: none"> the escaped convict demands that Pip bring him food and a file. <p>Chapter 2:</p> <ul style="list-style-type: none"> Christmas Eve, Pip steals some brandy, a pork pie and a file for the convict. <p>Chapter 3:</p> <ul style="list-style-type: none"> Pip finds, hiding in the marshes a second convict who tries to strike Pip and then flees Pip finds Magwitch suffering, cold, wet, and hungry. Pip returns home. <p>Chapter 4:</p> <ul style="list-style-type: none"> Pip is terrified that his sneaking out of the house to help the convict will be discovered Christmas dinner: Pip panics when Pumblechook asks for the brandy and finds the bottle filled with tar-water his panic increases when, suddenly, several police officers burst into the house with a pair of handcuffs. <p>Chapter 5:</p> <ul style="list-style-type: none"> the convicts are discovered, fighting in the marsh Magwitch protects Pip by stating he stole the food and file from Joe's home. <p>Chapter 6:</p> <ul style="list-style-type: none"> Pip feels guilty that he did not tell Joe the truth. <p>Chapter 7:</p> <ul style="list-style-type: none"> Pip learns that Pumblechook has arranged for him to play at the house of Miss Havisham Pumblechook and Pip set off to Miss Havisham's house. <p>NB Not all of the above points will need to be made in view of the limited time available. Any material outside the key events is not rewarded.</p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> Selection of appropriate key events is basic. Chronology of key events is rarely accurate.
2	3-4	<ul style="list-style-type: none"> Selection of appropriate key events is limited. Chronology of key events has limited accuracy.
3	5-6	<ul style="list-style-type: none"> Selection of appropriate key events is occasionally sound. Chronology of key events is occasionally accurate.
4	7-8	<ul style="list-style-type: none"> Selection of appropriate key events is generally sound. Chronology of key events is mostly accurate.
5	9-10	<ul style="list-style-type: none"> Selection of appropriate key events is sound. Chronology of key events is fully accurate.

Question Number		
6(b)		
	(10 marks)	
	Indicative content	
	<p>Candidates will select from a range of material from the extract - this may include:</p> <ul style="list-style-type: none"> • Dickens presents the character of Pip who is petrified because a terrifying stranger appears suddenly and begins to yell at him, threatening to cut his throat • Pip is a young, innocent boy; the convict's threats and assaults would have shocked him enormously: 'seized by me the chin'; 'turned me upside down'. Pip sits on the tombstone trembling whilst the convict eats his bread • Pip 'pleads in terror' with the convict to not cut his throat, obviously believing that he was going to do so. Pip is obedient and does whatever is asked of him, he does not consider running away or standing up for himself • when the convict states he might eat him he expresses 'earnestly' his hope that he wouldn't whilst holding 'tighter to the tombstone', an indication that he fears for his life. Pip is feeling so anxious that he is afraid to allow himself to cry: 'keep myself from crying'; this is probably because at the start of the extract, Magwitch yelled at him when he was crying. 	
Band	Mark	AO2: Explain how language, structure and form contribute to a writers' presentation of ideas, themes and settings.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Basic reference to how the writer achieves effects. • Basic understanding of linguistic, grammatical, structural and presentational features of language. • Examples from the extract are not appropriate or candidate may refer to only one relevant example.
2	3-4	<ul style="list-style-type: none"> • Limited reference to how the writer achieves effects. • Limited understanding of linguistic, grammatical, structural and presentational features of language. • Examples from the extract are of limited appropriateness
3	5-6	<ul style="list-style-type: none"> • Some reference to how the writer achieves effects. • Occasional understanding of linguistic, grammatical, structural and presentational features of language. • Examples from the extract are occasionally relevant.
4	7-8	<ul style="list-style-type: none"> • Generally sound reference to how the writer achieves effects. • Generally sound understanding of linguistic, grammatical, structural and presentational features of language. • Examples from the extract are generally sound and mostly relevant.
5	9-10	<ul style="list-style-type: none"> • Sound reference to how the writer achieves effects. • Clear understanding of linguistic, grammatical, structural and presentational features of language. • Examples from the extract are sound and mostly relevant.

Question Number		
6(c)		
	(8 marks)	
	Indicative content	
	<p>Candidates will select from a range of material from the extract - this may include:</p> <ul style="list-style-type: none"> • Dickens presents the character of Magwitch in the extract as one who emerges from marshes, he has the marks of landscape all over his body: 'soaked in water'; 'smothered in mud'; 'lamed by stones'; 'cut by flints'; 'stung by nettles'; 'torn by briars' • Magwitch is a hideous and horrifying stranger who terrifies and threatens an innocent, young, orphan boy amongst the graves, in a cemetery where his parents lie. Verbs are used to describe the dreadful state he is in: 'limped'; 'shivered'; 'glared'; 'growled' • Magwitch is a large and a 'fearful' man, an escaped convict who has irons on his legs and is very hungry: 'ate the bread ravenously'. Magwitch is thoughtless; he terrifies Pip with a comment that indicates if Pip were fat enough, he might eat him! 	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic or limited understanding of the character. • Uses unclear and/or limited examples from the text to demonstrate knowledge about the character. • Basic or inconsistent selection of textual detail.
2	4-5	<ul style="list-style-type: none"> • Occasional understanding of the character will be evident. • Uses mostly relevant examples from the text to demonstrate knowledge about the character. • Selection of textual detail evident and mostly appropriate.
3	6-8	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Uses relevant examples from the text to demonstrate knowledge about the character. • Selection of textual detail evident and appropriate.

Question Number		
6(d)		
	(12 marks)	
	Indicative content	
	<p>Candidates will select material from ONE other part of the novel outside the extract. Candidates must address both AOs but equal weighting is not required.</p> <ul style="list-style-type: none"> • There are many examples for the candidate to choose from to show how the character of Magwitch is presented in one other part of the novel. In a later scene in the novel, Pip is embarrassed and disappointed to learn that Magwitch is his benefactor and not Miss Havisham. Pip visits Jaggers for confirmation. • When Magwitch visits Pip at his flat, Pip unwelcoming and ungrateful for the chances Magwitch's money have given Pip in becoming a gentleman. • It is a much different scene when Magwitch is in prison and is visited, on a daily basis, by Pip because he is grateful for the chances Magwitch has given him by being his benefactor. Magwitch is cared for by the man who was once the terrified boy amongst the graves. • Magwitch learns as he is dying that his daughter, Estella is well and alive; he also learns that Pip loves Estella. Magwitch loves Pip like a son of his own and the past is reconciled at this point in the novel. • The reader is moved from great fear at the start of the novel to great sympathy for Magwitch who has paid his debt to society by attempting to make up for his past misgivings. In a manner of speaking he appears to have transformed himself from a 'bad' to a 'good' character, thus earning the reader's sympathy. 	
Band	Mark	<p>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations</p> <p>AO2: Explain how language, structure and form contribute to a writers' presentation of ideas, themes and settings.</p>
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Basic examples from the text to demonstrate knowledge of theme/character. • Basic understanding of linguistic, grammatical, structural and presentational features of language. • Basic selection of textual detail to support interpretation.

2	3-5	<ul style="list-style-type: none"> • Limited examples from the text to demonstrate knowledge about theme/character. • Limited understanding of linguistic, grammatical, structural and presentational features of language. • Limited selection of textual detail to support interpretation.
3	6-7	<ul style="list-style-type: none"> • Some use of relevant examples from the text which occasionally demonstrate knowledge about theme/character. • Occasional understanding of linguistic, grammatical, structural and presentational features of language. • Some selection of textual detail to support interpretation.
4	8-10	<ul style="list-style-type: none"> • Mostly uses relevant examples from the text to demonstrate knowledge about theme/character. • Generally sound understanding of linguistic, grammatical, structural and presentational features of language. • Generally sound selection of textual detail to support interpretation.
5	11-12	<ul style="list-style-type: none"> • Consistently uses relevant examples from the text to demonstrate knowledge about theme/character. • Clear understanding of linguistic, grammatical, structural and presentational features of language. • Sound selection of textual detail to support interpretation.

Section B: Different Cultures

Anita and Me

Question Number		
*7		
	(40 marks)	
	Indicative content	
	<p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(A01) Candidates' responses may include:</p> <ul style="list-style-type: none"> • how Anita Rutter likes to play her friends off against one another • Anita knows Meena desperately wants to be liked by her and this makes her feel powerful and in control; eventually Meena realises what Anita is doing and stands up to her • Anita's home is the total opposite to Meena's. Meena comes to value her parents and what they have done for her; unlike Anita's home, hers is a loving and secure environment. <p>(A04) Candidates' references to the social/cultural context may include:</p> <ul style="list-style-type: none"> • Anita seems isolated and insecure person who has no-one to turn to. She speaks aggressively and uses language that is racist • Anita's mother and father quarrel and her mother has affairs whereas Meena who comes from a supportive and united family • It is only when Anita gets involved with Sam, who later attacks an Indian bank manager that Meena decides to cut ties with Anita. 	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> • Basic responses to text with limited textual reference. • Selection of textual detail shows basic understanding of theme/ideas.
2	5-7	<ul style="list-style-type: none"> • Limited responses to text with textual reference which is sometimes appropriate. • Selection and evaluation and comment on textual detail show limited understanding of theme/ideas.
3	8-10	<ul style="list-style-type: none"> • Some responses to text supported by textual reference which is occasionally appropriate. • Selection and evaluation of textual detail show some understanding of theme/ideas.

4	11-13	<ul style="list-style-type: none"> • Mostly sound responses to text mostly supported by textual reference which is often appropriate. • Selection and evaluation of textual detail show generally sound understanding of theme/ideas.
5	14-16	<ul style="list-style-type: none"> • Sound responses to text supported by relevant textual reference. • Selection and evaluation of textual detail show sound understanding of theme/ideas.

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

Anita and Me

Question Number		
*8		
	(40 marks)	
	Indicative content	
	<p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(A01) Candidates' responses may include:</p> <ul style="list-style-type: none"> • the key 'friendship' in the novel is that of Meena and Anita. Meena wants Anita's attention above any other female friends: Anita is using Meena for her own gain • Meena displays her dismay and jealousy of Sherrie's friendship: 'I was blindingly jealous'. Sherrie has more in common, they dress alike, 'they both wore miniskirts and loads of black eyeliner' • Anita is manipulative and controlling, often using Meena for her own amusement. Meena initially believes anything Anita says, she trusts her. <p>(A04) Candidates' references to the social/cultural context may include:</p> <ul style="list-style-type: none"> • Anita's attitude is much different to Meena's; Anita is from a different cultural background to Meena, this should not matter to their friendship, but it does • Anita has dinner at the Kumar's home, until now no white person has eaten in the Kumar's home • Towards the end of the novel Anita and Meena's friendship is changed. Different events involving Anita and her racist boyfriend Sam startle Meena into opening her eyes and seeing Anita for whom she is. 	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> • Basic responses to text with limited textual reference. • Selection of textual detail shows basic understanding of theme/ideas.
2	5-7	<ul style="list-style-type: none"> • Limited responses to text with textual reference which is sometimes appropriate. • Selection and evaluation and comment on textual detail show limited understanding of theme/ideas.
3	8-10	<ul style="list-style-type: none"> • Some responses to text supported by textual reference which is occasionally appropriate. • Selection and evaluation of textual detail show some understanding of theme/ideas.

4	11-13	<ul style="list-style-type: none"> • Mostly sound responses to text mostly supported by textual reference which is often appropriate. • Selection and evaluation of textual detail show generally sound understanding of theme/ideas.
5	14-16	<ul style="list-style-type: none"> • Sound responses to text supported by relevant textual reference. • Selection and evaluation of textual detail show sound understanding of theme/ideas.

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

Balzac and the Little Chinese Seamstress

Question Number		
*9		
	(40 marks)	
	Indicative content	
	<p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(A01) Candidates' responses may include:</p> <ul style="list-style-type: none"> the Narrator describes the first time that Luo meets the Little Chinese Seamstress. The reader learns of their initial attraction to one another and that she is interested Luo. Equally Luo is interested in her, '...followed her every move with his eyes' Luo attempts to impress the Seamstress by making a bet that the two have something in common. The Seamstress loses the bet and she must then fix/lengthen his trousers for free. From this point in the novel their relationship develops as well as their hunger for knowledge when Luo leaves the mountain to visit his parents, he trusts her to his best friend, their relationship changes, she terminates her pregnancy with the Narrator's help and leaves him behind. <p>(A04) Candidates' references to the social/cultural context may include:</p> <ul style="list-style-type: none"> Luo learns that the Seamstress can read a little. Their relationship does much to help Luo survive the harsh regime during his re-education on Phoenix mountain Luo believes the Seamstress is not 'clever' enough for him. He underestimates her intelligence as well as the impact that the Literature had on her Luo often reads to the Seamstress; he does not seem to notice her change, for when she leaves, he is both shocked and hurt. Their relationship was not significant enough for the seamstress. 	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> Basic responses to text with limited textual reference. Selection of textual detail shows basic understanding of theme/ideas.
2	5-7	<ul style="list-style-type: none"> Limited responses to text with textual reference which is sometimes appropriate. Selection and evaluation and comment on textual detail show limited understanding of theme/ideas.
3	8-10	<ul style="list-style-type: none"> Some responses to text supported by textual reference which is occasionally appropriate. Selection and evaluation of textual detail show some understanding of theme/ideas.

4	11-13	<ul style="list-style-type: none"> • Mostly sound responses to text mostly supported by textual reference which is often appropriate. • Selection and evaluation of textual detail show generally sound understanding of theme/ideas.
5	14-16	<ul style="list-style-type: none"> • Sound responses to text supported by relevant textual reference. • Selection and evaluation of textual detail show sound understanding of theme/ideas.

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

Balzac and the Little Chinese Seamstress

Question Number		
*10		
	(40 marks)	
Indicative content		
<p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(A01) Candidates' responses may include:</p> <ul style="list-style-type: none"> • it is through the Narrator that the reader learns of the Seamstress' interest in books; Luo indicates that he does not believe her 'clever' enough for him • to Luo, the Seamstress appeared 'in need of culture'; Luo wanted her to be like any city born girl, independent and cultured, and that is exactly what she becomes. She helps them steal the suitcase of Western Culture from Four-eyes • when the Narrator cares for the Seamstress in Luo's absence, he learns of her pregnancy and agrees to help her, trading his beloved Balzac for a termination. <p>(A04) Candidates' references to the social/cultural context may include:</p> <ul style="list-style-type: none"> • the Seamstress is changed by education, when Luo finds her she tells Luo that there was one lesson she learned from Balzac, that 'a woman's beauty is a treasure beyond price' • Luo states 'With these books I shall transform the Little Seamstress.' He believes that he will refine her, but in fact he is the one that transforms her. Education gave the characters in this novel a better chance of surviving the unreasonable regime • the Cultural Revolution in the story did nothing to change both of these boys for the better; it was their exposure to the Western Literature that helped them survive their ordeal; the books alleviated their suffering. 		
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> • Basic responses to text with limited textual reference. • Selection of textual detail shows basic understanding of theme/ideas.
2	5-7	<ul style="list-style-type: none"> • Limited responses to text with textual reference which is sometimes appropriate. • Selection and evaluation and comment on textual detail show limited understanding of theme/ideas.
3	8-10	<ul style="list-style-type: none"> • Some responses to text supported by textual reference which is occasionally appropriate. • Selection and evaluation of textual detail show some understanding of theme/ideas.

4	11-13	<ul style="list-style-type: none"> • Mostly sound responses to text mostly supported by textual reference which is often appropriate. • Selection and evaluation of textual detail show generally sound understanding of theme/ideas.
5	14-16	<ul style="list-style-type: none"> • Sound responses to text supported by relevant textual reference. • Selection and evaluation of textual detail show sound understanding of theme/ideas.

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

Heroes

Question Number		
*11		
	(40 marks)	
Indicative content		
<p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(A01) Candidates' responses may include:</p> <ul style="list-style-type: none"> at the age of 12, Francis Cassavant meets Nicole Renard and falls in love. Larry LaSalle brings out the best in Francis and teaches Nicole to dance when LaSalle returns from WW2, he uses his influence on Nicole, before attacking her. 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 LaSalle returns to the war and Nicole rejects Francis, Francis considers suicide. He enlists in the army, wanting to die. <p>(A04) Candidates' references to the social/cultural context may include:</p> <ul style="list-style-type: none"> the community is a close-knit and a supposedly supportive network where Francis and Nicole once trusted Larry LaSalle. Their innocence as teenagers is stripped from them and they are both left mentally scarred when Francis and Nicole meet as adults, Nicole praises Francis for his heroism, demonstrating the importance given to those who fight for their country Francis realises there is no hope that their relationship will resume; for Francis this is the moment when he has really lost all reason to live; he thinks of the gun in his bag and gets up to board the next train out of Monument. 		
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> Basic responses to text with limited textual reference. Selection of textual detail shows basic understanding of theme/ideas.
2	5-7	<ul style="list-style-type: none"> Limited responses to text with textual reference which is sometimes appropriate. Selection and evaluation and comment on textual detail show limited understanding of theme/ideas.
3	8-10	<ul style="list-style-type: none"> Some responses to text supported by textual reference which is occasionally appropriate. Selection and evaluation of textual detail show some understanding of theme/ideas.

4	11-13	<ul style="list-style-type: none"> • Mostly sound responses to text mostly supported by textual reference which is often appropriate. • Selection and evaluation of textual detail show generally sound understanding of theme/ideas.
5	14-16	<ul style="list-style-type: none"> • Sound responses to text supported by relevant textual reference. • Selection and evaluation of textual detail show sound understanding of theme/ideas.

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

Heroes

Question Number		
*12		
	(40 marks)	
	Indicative content	
	<p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(A01) Candidates' responses may include:</p> <ul style="list-style-type: none"> • Larry LaSalle was once a hero in Francis' eyes; Francis remembers a table tennis match between himself and LaSalle, Francis wins the championship and then beats LaSalle • LaSalle was a trusted leader at the Wreck Centre. LaSalle used his influence on a girl Francis liked, Nicole, before attacking her • Francis returns to the French Quarter because he wants revenge on LaSalle, a 'supposed' war-hero. When he finally draws the gun on LaSalle, he shows great courage as he talks to the man he intends to kill. <p>(A04) Candidates' references to the social/cultural context may include:</p> <ul style="list-style-type: none"> • Francis sees that the enemy are young men like him; it is suggested through Francis' portrayal that war is brutal rather than heroic. Francis blows his face away falling on a grenade, saving the lives of his platoon, an action which wins him the Silver Star • Francis then returns as a war hero, an idea he rejects because Larry LaSalle is referred to as war-hero contrasting with what he did to Nicole • the community reflects how society responds to heroes and reacts to those disfigured by war wounds. The Frenchtown heroes receive a rapturous reception and are welcomed home. 	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> • Basic responses to text with limited textual reference. • Selection of textual detail shows basic understanding of theme/ideas.
2	5-7	<ul style="list-style-type: none"> • Limited responses to text with textual reference which is sometimes appropriate. • Selection and evaluation and comment on textual detail show limited understanding of theme/ideas.
3	8-10	<ul style="list-style-type: none"> • Some responses to text supported by textual reference which is occasionally appropriate. • Selection and evaluation of textual detail show some understanding of theme/ideas.

4	11-13	<ul style="list-style-type: none"> • Mostly sound responses to text mostly supported by textual reference which is often appropriate. • Selection and evaluation of textual detail show generally sound understanding of theme/ideas.
5	14-16	<ul style="list-style-type: none"> • Sound responses to text supported by relevant textual reference. • Selection and evaluation of textual detail show sound understanding of theme/ideas.

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

Of Mice and Men

Question Number		
*13		
	(40 marks)	
	Indicative content	
	<p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(A01) Candidates' responses may include:</p> <ul style="list-style-type: none"> • Section four, in particular, focuses on Crooks' personal feelings; the loneliness and frustration he feels, excluded from most activities and insulted because of the colour of his skin • Crooks is ostracised by the whites at the ranch and he resents this; 'If I say something, why it's just a nigger sayin' it'. Being oppressed has made him seem cruel and gruff; 'You got no right to come in my room.....You go on get outa my room. I ain't wanted in the bunkhouse and you ain't wanted in my room' • Curley's wife uses her social status as a white woman to threaten and belittle Crooks. However, Candy and Lennie unite to defend him, Crooks, for a short while, is part of something special. <p>(A04) Candidates' references to the social/cultural context may include:</p> <ul style="list-style-type: none"> • the character of Crooks is used by Steinbeck, to symbolise the marginalisation of the black community occurring at the time in which the novel is set • Crooks brings into perspective the loneliness experienced by all the characters; 'A guy needs someone - to be near him. A guys goes nuts if he ain't got nobody'. He speaks of the need for company and the need for someone to care and provide security • the treatment of Crooks has made him cynical. Whenever the American Dream is mentioned he dismisses it; he says scornfully; 'I seen hundreds of men... an' that same damn thing in their heads. An' never a god-damn one of 'em gets it'. 	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> • Basic responses to text with limited textual reference. • Selection of textual detail shows basic understanding of theme/ideas.
2	5-7	<ul style="list-style-type: none"> • Limited responses to text with textual reference which is sometimes appropriate. • Selection and evaluation and comment on textual detail show limited understanding of theme/ideas.
3	8-10	<ul style="list-style-type: none"> • Some responses to text supported by textual reference which is occasionally appropriate. • Selection and evaluation of textual detail show some understanding of

		theme/ideas.
4	11-13	<ul style="list-style-type: none"> • Mostly sound responses to text mostly supported by textual reference which is often appropriate. • Selection and evaluation of textual detail show generally sound understanding of theme/ideas.
5	14-16	<ul style="list-style-type: none"> • Sound responses to text supported by relevant textual reference. • Selection and evaluation of textual detail show sound understanding of theme/ideas.

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

Of Mice and Men

Question Number	
*14	
	(40 marks)
	Indicative content
	<p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(A01) Candidates' responses may include:</p> <ul style="list-style-type: none"> • George and Lennie have a dream of owning their own ranch. This dream is often recalled by George because Lennie likes to hear it over and over again. When Candy overhears the dream, he too becomes entranced with the whole idea and offers to 'buy into' their dream. Even Crooks is shown to have some belief that this dream may become a reality • Curley's wife had a dream of becoming an actress; she shares this dream with Lennie, shortly before she is killed. Curley's wife married Curley, in haste, to escape her life with her mother. She believed this would enable her to pursue her dream • Crooks states quite cynically that nobody's dreams are realised and that everyone is chasing something that is not real. Whenever the American Dream is mentioned he dismisses it; he says scornfully; 'I seen hundreds of men... an' that same damn thing in their heads. An' never a god-damn one of 'em gets it'. It is true that George's and Lennie's dream is not realised by the end of the story. <p>(A04) Candidates' references to the social/cultural context may include:</p> <ul style="list-style-type: none"> • the character's dreams bring into perspective the loneliness experienced by all the characters. Dreams keep the men going and help them cope with their difficult lives • most of the characters in <i>Of Mice and Men</i> admit, at one point or another, to dreaming of a different life. What makes all of these dreams typically American is that the dreamers wish for the freedom to follow their desires. George and Lennie's dream of owning a farm would enable them to sustain themselves, and, most important, offer them protection from an inhospitable world, representing an American ideal • their journey, which awakens George to the impossibility of this dream, sadly proves that the bitter Crooks is right: such paradises of freedom, contentment, and safety are not to be found in this world.

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

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

Rani and Sukh

Question Number		
*15		
	(40 marks)	
Indicative content		
<p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(A01) Candidates' responses may include:</p> <ul style="list-style-type: none"> • the relationship between Rani and Sukh begins following a mutual attraction between the two students who attend the same school; six months later Rani becomes pregnant • Rani and Sukh's love for one another re-ignites a bitter quarrel between the two families, their love cannot heal the rift and the hatred felt. • Divy brings a beautiful relationship to an abrupt end, leaving Rani a single mother, raising their son alone in New York. <p>(A04) Candidates' references to the social/cultural context may include:</p> <ul style="list-style-type: none"> • Thirty years earlier, in Punjab, Billah Bains and Kulwant Sandhu, were family members of best friends, Mohinder Sandhu (Rani's father) and Resham Bains (Sukh's father). They quarrelled over their interest in Billah, who becomes pregnant. Billah tragically dies by taking her own life. The hatred between these two teenagers is carried into adulthood and is passed on, in Mohinder's case, onto his sons • Rani sees herself as an individual, independent of her parent's beliefs, different to them, 'Punjabi, my parent's language'. Sukh has more independence. Together they have the compatibility for a successful relationship • Rani often speaks to Sukh about her feelings and home life, she is isolated. Rani is allowed little freedom, there is a clear conflict between the freedom of Western and Eastern culture. 		
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> • Basic responses to text with limited textual reference. • Selection of textual detail shows basic understanding of theme/ideas.
2	5-7	<ul style="list-style-type: none"> • Limited responses to text with textual reference which is sometimes appropriate. • Selection and evaluation and comment on textual detail show limited understanding of theme/ideas.

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

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

Rani and Sukh

Question Number		
*16		
	(40 marks)	
Indicative content		
	<p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(A01) Candidates' responses may include:</p> <ul style="list-style-type: none"> • Revenge is present, everyday in the lives of these two families. Bitterness and ill feeling from the past has resulted in the hatred between the offspring of Rani and Sukh's parents and their extended families • Divy becomes enraged when he discovers the identity of Rani's boyfriend, Sukh; he sets out to destroy their relationship forever • Divy is surprised that his father does not want any violence or revenge; regretful. Angrily, Divy leaves with Johnny, eventually finding Sukh at home, stabbing Ravinder and killing Sukh. <p>(A04) Candidates' references to the social/cultural context may include:</p> <ul style="list-style-type: none"> • the women, wives to these men seem helpless in their culture to influence their husbands, often remaining silent and in the background • in Punjab, during the 1960's, Billah Bains and Kulwant Sandhu, were family members of best friends, Mohinder Sandhu (Rani's father) and Resham Bains (Sukh's father). They quarrelled over their interest in Billah, who becomes pregnant. Billah tragically dies by taking her own life. The hatred between these two teenagers is carried into adulthood and is passed on, in Mohinder's case, onto his sons • the football matches are just another excuse for these two rival Punjabi families to express their dislike for one another. Rani and Sukh are dragged into their families need to exact revenge; because of this, Rani and Sukh's relationship is brought to an abrupt end. 	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> • Basic responses to text with limited textual reference. • Selection of textual detail shows basic understanding of theme/ideas.
2	5-7	<ul style="list-style-type: none"> • Limited responses to text with textual reference which is sometimes appropriate. • Selection and evaluation and comment on textual detail show limited understanding of theme/ideas.
3	8-10	<ul style="list-style-type: none"> • Some responses to text supported by textual reference which is occasionally appropriate. • Selection and evaluation of textual detail show some understanding of theme/ideas.

4	11-13	<ul style="list-style-type: none"> • Mostly sound responses to text mostly supported by textual reference which is often appropriate. • Selection and evaluation of textual detail show generally sound understanding of theme/ideas.
5	14-16	<ul style="list-style-type: none"> • Sound responses to text supported by relevant textual reference. • Selection and evaluation of textual detail show sound understanding of theme/ideas.

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

Riding the Black Cockatoo

Question Number		
*17		
	(40 marks)	
	Indicative content	
	<p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(A01) Candidates' responses may include:</p> <ul style="list-style-type: none"> • John Danalis embarked on a journey that changed his life; he was determined to return 'Mary', an Aboriginal skull, home to the Wamba Wamba. This both surprises and irritates his bemused father, who at first does not understand his son's purpose • as a child, Danalis hero-worshipped his father; there are many references that tell the reader of his admiration for his very own 'Indian Jones' who collected many artefacts over the decades • Danalis knows that his father is a 'passionate and sensitive man'. Danalis senior agrees reluctantly to help his son trace 'Mary's' ancestry. <p>(A04) Candidates' references to the social/cultural context may include:</p> <ul style="list-style-type: none"> • Danalis senior once kept an Aboriginal skull, named 'Mary' on the family mantelpiece. 'Mary' had been found in the state of Victoria, Danalis senior was able to provide his son with Mary's provenance • Danalis senior changes from an unapproachable, 'treading carefully' parent to one who, following the ceremony, is 'too emotional to speak, 'crying in his handkerchief' • the ceremony in Chapter 12 presents Danalis senior as one who has grown and changed, having gained an understanding and insight into the significance of restoring Aboriginal pride, culture and relations. 	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> • Basic responses to text with limited textual reference. • Selection of textual detail shows basic understanding of theme/ideas.
2	5-7	<ul style="list-style-type: none"> • Limited responses to text with textual reference which is sometimes appropriate. • Selection and evaluation and comment on textual detail show limited understanding of theme/ideas.
3	8-10	<ul style="list-style-type: none"> • Some responses to text supported by textual reference which is occasionally appropriate. • Selection and evaluation of textual detail show some understanding of theme/ideas.

4	11-13	<ul style="list-style-type: none"> • Mostly sound responses to text mostly supported by textual reference which is often appropriate. • Selection and evaluation of textual detail show generally sound understanding of theme/ideas.
5	14-16	<ul style="list-style-type: none"> • Sound responses to text supported by relevant textual reference. • Selection and evaluation of textual detail show sound understanding of theme/ideas.

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

Riding the Black Cockatoo

Question Number		
*18		
	(40 marks)	
Indicative content		
<p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(A01) Candidates' responses may include:</p> <ul style="list-style-type: none"> • John Danalis joins an Indigenous writing course whilst at Brisbane University, training to become a teacher. When he speaks of the skull to the group, he is astounded at their horrified reaction; he receives the same reaction from Aboriginal Australians he meets along the way. • Danalis embarks on a journey to find out where the Aboriginal skull, 'Mary' came from and why his father kept it in the family home • The skull was found in the state of Victoria, where Aboriginal burial sites where being bulldozed for building projects. Surprisingly, the skull belonged to a male Aborigine who died of syphilis <p>(A04) Candidates' references to the social/cultural context may include:</p> <ul style="list-style-type: none"> • Danalis is determined to return 'Mary' home to the Wamba Wamba tribe, to be buried with ancestors on Swan Hill, N. S. Wales. He realises the disturbance of bodily remains is deeply offensive to the Aborigines, 'it's as though death is almost a living thing' • Danalis learns that his parents, as with many of Australia's older citizens, display traits, beliefs and attitudes that reinforce stereotypes of Aboriginal people • the discovery of 'Mary' uncovers and exposes one unfair event after another, often involving incidents of racism as well as the physical and mental cruelty imposed on the Aborigines. 		
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> • Basic responses to text with limited textual reference. • Selection of textual detail shows basic understanding of theme/ideas.
2	5-7	<ul style="list-style-type: none"> • Limited responses to text with textual reference which is sometimes appropriate. • Selection and evaluation and comment on textual detail show limited understanding of theme/ideas.
3	8-10	<ul style="list-style-type: none"> • Some responses to text supported by textual reference which is occasionally appropriate. • Selection and evaluation of textual detail show some understanding of theme/ideas.

4	11-13	<ul style="list-style-type: none"> • Mostly sound responses to text mostly supported by textual reference which is often appropriate. • Selection and evaluation of textual detail show generally sound understanding of theme/ideas.
5	14-16	<ul style="list-style-type: none"> • Sound responses to text supported by relevant textual reference. • Selection and evaluation of textual detail show sound understanding of theme/ideas.

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

To Kill a Mockingbird

Question Number		
*19		
	(40 marks)	
Indicative content		
	<p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4). (AO1) Candidates' responses may include:</p> <ul style="list-style-type: none"> • Atticus is a white lawyer who defends Tom Robinson; he is brave and unafraid of the possible consequences. His goodness is appreciated by the black community who leave many gifts outside his home, following Tom Robinson's trial • Atticus speaks to his children in a way so that they can understand, respond and ask questions. For example Atticus teaches Jem the reasons behind Mrs Dubose's state of health; he shows to be considerate and wants his son to behave in a more considerate way • the children look up to him, admire and respect him, feeling safe and secure around him. <p>(AO4) Candidates' references to the social/cultural context may include:</p> <ul style="list-style-type: none"> • Atticus is an honest member of the Maycomb community; he represents the good in humanity; he is rational and expresses a reasonable viewpoint in a prejudiced society • Atticus is brave and willing to stand up for what he believes, he is not a man that is easily intimidated. The trial exposes the black and white divide within Maycomb community • Atticus tries to explain to Scout how most white Maycomb citizens think, in order to prepare her for the trial's verdict. For example, In Chapter 20 he tells her that the instinctive conviction is that '<i>all</i> Negroes lie and that <i>all</i> Negroes are basically immoral beings and that <i>all</i> Negro men are not to be trusted around our women'. 	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> • Basic responses to text with limited textual reference. • Selection of textual detail shows basic understanding of theme/ideas.
2	5-7	<ul style="list-style-type: none"> • Limited responses to text with textual reference which is sometimes appropriate. • Selection and evaluation and comment on textual detail show limited understanding of theme/ideas.
3	8-10	<ul style="list-style-type: none"> • Some responses to text supported by textual reference which is occasionally appropriate. • Selection and evaluation of textual detail show some understanding of theme/ideas.

4	11-13	<ul style="list-style-type: none"> • Mostly sound responses to text mostly supported by textual reference which is often appropriate. • Selection and evaluation of textual detail show generally sound understanding of theme/ideas.
5	14-16	<ul style="list-style-type: none"> • Sound responses to text supported by relevant textual reference. • Selection and evaluation of textual detail show sound understanding of theme/ideas.

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

To Kill a Mockingbird

Question Number		
*20		
	(40 marks)	
	Indicative content	
	<p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(AO1) Candidates' responses may include:</p> <ul style="list-style-type: none"> • Life in Maycomb County is presented through the character of Scout. She is the daughter of the lawyer, Atticus; they live in Maycomb County with Scout's brother, Jem. It is through Scout's eyes that the reader learns of the events that occur in Maycomb County • Tom Robinson is accused of raping Mayella Ewell and since Maycomb town was prejudiced against him, the jury ignored all the evidence and convicted Tom solely because he was a black man • Tom Robinson was not guilty, despite Atticus' excellent defense of Robinson in court. Maycomb town's mentality would never allow them to set a black man free, so they were prejudiced against Tom Robinson from the start. <p>(AO4) Candidates' references to the social/cultural context may include:</p> <ul style="list-style-type: none"> • Harper Lee presents a realistic depiction of the best and worst of small Southern towns in that era. People are more interested in the doings of others in Maycomb because this is a source of entertainment • The trial represents the unfairness and prejudice in places such as Maycomb during the 1930's. Every character in Maycomb knows of the trial, whatever anyone does becomes everyone's business • Characters like Boo Radley are misunderstood and subject to rumour, because of this he becomes Maycomb town's recluse and the object of a lot of scrutiny and gossip. He is a main curiosity for the town's children, especially Jem and Scout, because of the mystery surrounding him. 	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> • Basic responses to text with limited textual reference. • Selection of textual detail shows basic understanding of theme/ideas.
2	5-7	<ul style="list-style-type: none"> • Limited responses to text with textual reference which is sometimes appropriate. • Selection and evaluation and comment on textual detail show limited understanding of theme/ideas.
3	8-10	<ul style="list-style-type: none"> • Some responses to text supported by textual reference which is occasionally appropriate. • Selection and evaluation of textual detail show some understanding of theme/ideas.

4	11-13	<ul style="list-style-type: none"> • Mostly sound responses to text mostly supported by textual reference which is often appropriate. • Selection and evaluation of textual detail show generally sound understanding of theme/ideas.
5	14-16	<ul style="list-style-type: none"> • Sound responses to text supported by relevant textual reference. • Selection and evaluation of textual detail show sound understanding of theme/ideas.

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

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