

Mark Scheme (Results)

Summer 2012

GCSE English Literature (5ET1F)  
Paper 1

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Summer 2012

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Section A: Literary Heritage

*Animal Farm*

Question Number		
1(a)		
	(10 marks)	
Indicative content		
<p>Key events from each chapter may include:</p> <p><b>Chapter 6:</b></p> <ul style="list-style-type: none"> <li>• the animals have their food rationed</li> <li>• Napoleon announces that they will start to trade with the other farms</li> <li>• the fourth commandment is changed to allow the pigs to sleep in the beds in the farmhouse</li> <li>• the bad weather causes the Windmill to fall down</li> <li>• Napoleon blames this on Snowball and pronounces a death sentence on him.</li> </ul> <p><b>Chapter 7:</b></p> <ul style="list-style-type: none"> <li>• the hens rebel because their eggs are being sold</li> <li>• Napoleon takes away their rations and nine of them die</li> <li>• Napoleon spreads rumours about Snowball being an enemy all along</li> <li>• some animals are forced to admit to helping Snowball and are executed</li> </ul> <p><b>Chapter 8:</b></p> <ul style="list-style-type: none"> <li>• the Sixth Commandment is altered</li> <li>• Napoleon starts to sell timber to Frederick only to discover that the money is a forgery</li> <li>• Napoleon pronounces a death sentence on him</li> <li>• the windmill is blown up by the humans during the battle of the Windmill; the animals are victorious</li> <li>• the Fifth Commandment is altered.</li> </ul> <p><b>NB: This list is indicative only. Candidates are not required to list all of the above key events. Reward any valid key events.</b></p> <p><b>Any material outside the defined section is not rewarded.</b></p>		
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Selection of appropriate key events is basic.</li> <li>• Chronology of key events is rarely accurate.</li> </ul>
2	3-4	<ul style="list-style-type: none"> <li>• Selection of appropriate key events is limited.</li> <li>• Chronology of key events has limited accuracy.</li> </ul>
3	5-6	<ul style="list-style-type: none"> <li>• Selection of appropriate key events is occasionally sound.</li> <li>• Chronology of key events is occasionally accurate.</li> </ul>
4	7-8	<ul style="list-style-type: none"> <li>• Selection of appropriate key events is generally sound.</li> <li>• Chronology of key events is mostly accurate.</li> </ul>
5	9-10	<ul style="list-style-type: none"> <li>• Selection of appropriate key events is sound.</li> <li>• Chronology of key events is fully accurate.</li> </ul>

Question Number		
1(b)		
	(10 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>at the start of the extract, Napoleon pronounces 'a solemn decree: 'the drinking of alcohol was to be punished by death'. Such words appear to be the language that would be used by someone who is trustworthy and disciplined; this couldn't be further from the truth</li> <li>these words are quickly contrasted with Napoleon's activity within the next few days when he sets up a brewery. The reader is made aware that Napoleon is dishonest when he states that the ground, set aside as a grazing ground, was to be ploughed up and barley sown</li> <li>Orwell demonstrates the dishonesty that is taking place; two words have been added to the original law: 'No animal shall drink alcohol <i>to excess</i>.' The pigs are altering the laws to suit themselves</li> <li>the animals, despite seeing Squealer by a ladder and paintbrush, fail to understand what has been done, instead believing that their leaders are honest and trustworthy.</li> </ul> <p>Reward any other valid points.</p>	
Band	Mark	AO2: Explain how language, structure and form contribute to writer's presentation of ideas, themes and settings.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>Basic reference to how the writer achieves effects.</li> <li>Basic understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Examples from the extract are not appropriate or candidate may refer to only one relevant example.</li> </ul>
2	3-4	<ul style="list-style-type: none"> <li>Limited reference to how the writer achieves effects.</li> <li>Limited understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Examples from the extract are of limited appropriateness.</li> </ul>
3	5-6	<ul style="list-style-type: none"> <li>Some reference to how the writer achieves effects.</li> <li>Occasional understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Examples from the extract are occasionally relevant.</li> </ul>
4	7-8	<ul style="list-style-type: none"> <li>Generally sound reference to how the writer achieves effects.</li> <li>Generally sound understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Examples from the extract are generally sound and mostly relevant.</li> </ul>
5	9-10	<ul style="list-style-type: none"> <li>Sound reference to how the writer achieves effects.</li> <li>Clear understanding of linguistic, grammatical, structural and presentational features of language.</li> </ul>

		<ul style="list-style-type: none"> <li>Examples from the extract are sound and mostly relevant.</li> </ul>
Question Number		
1(c)		
	(8 marks)	
Indicative content		
<p>Responses may include:</p> <ul style="list-style-type: none"> <li>Napoleon is dishonest; he instructs Whymper, within twenty-four hours of his 'decree' to purchase booklets on brewing and distilling. Within a week, a small paddock is ploughed up and seeded with barley</li> <li>Napoleon cannot be trusted. He is clearly as corrupt reader who says something but does as he pleases</li> <li>the character of Napoleon is shown to possess leadership skills. He pronounces a 'solemn decree' that the drinking of alcohol will be 'punished by death'. This statement presents Napoleon as a dependable and serious leader who will enforce the commandments, if necessary</li> <li>Napoleon is in control of the farm and a leader to be feared. When there is a loud crash in the big barn and immediately, Napoleon's dogs surround the suspect. They make a ring around Squealer and 'escort him' to the farmhouse where Napoleon lives.</li> </ul> <p>Reward any other valid points.</p>		
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>Basic or limited understanding of the character.</li> <li>Uses unclear and/or limited evidence from the extract to demonstrate knowledge about the character.</li> </ul>
2	4-5	<ul style="list-style-type: none"> <li>Occasional understanding of the character will be evident.</li> <li>Uses mostly relevant evidence from the extract to demonstrate knowledge about the character.</li> </ul>
3	6-8	<ul style="list-style-type: none"> <li>Generally sound or sound understanding of the character.</li> <li>Uses relevant evidence from the extract to demonstrate knowledge about the character.</li> </ul>

Question Number		
1(d)		
	(12 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the novel outside the extract provided that the focus is on dishonesty and that statements made are supported with a quotation or reference from the text (A01) and reference is made to the writer's craft: Orwell's presentation of this theme (A02).</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>dishonesty is an important theme from the onset of the novel. Orwell's novel seems to be a story about triumph over cruel and corrupt humans and the unity of animals so that life is fair and harmonious: nothing could be further from the truth</li> <li>as the story unfolds the pigs become as dishonest as the humans. The leaders amongst the pigs alter the laws; steal the puppies, milk, eggs and apples for their own gain regardless of the animals feelings</li> <li>Orwell's detached style throughout gives the reader a similar distance from the story; the reader is aware that the pigs have become dishonest, even if the rest of the animals haven't. The character of Napoleon uses Snowball as a scapegoat, passing the blame from himself onto someone else and concealing the truth from the other animals</li> <li>the repetition of phrases about the weather being harsh, for example, and the use of similes, such as 'they worked like slaves' are crafted effectively by Orwell so as to leave the reader in no doubt, that the pigs are dishonest and that they are exploiting the other animals for their own gain</li> </ul> <p>Reward any other valid points.</p>	
Band	Mark	<p>A01: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</p> <p>A02: Explain how language, structure and form contribute to writer's presentation of ideas, themes and settings.</p>
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>Basic examples from the text to demonstrate knowledge of theme/character.</li> <li>Basic understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Basic selection of textual detail to support interpretation.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>Limited examples from the text to demonstrate knowledge about theme/character.</li> <li>Limited understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Limited selection of textual detail to support interpretation.</li> </ul>
3	6-7	<ul style="list-style-type: none"> <li>Some use of relevant examples from the text which occasionally demonstrate knowledge about theme/character.</li> <li>Occasional understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Some selection of textual detail to support interpretation.</li> </ul>
4	8-10	<ul style="list-style-type: none"> <li>Mostly uses relevant examples from the text to demonstrate knowledge about theme/character.</li> </ul>

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

*Dr Jekyll and Mr Hyde*

Question Number		
2(a)		
	(10 marks)	
	Indicative content	
	<p>Key events from each chapter may include:</p> <p><b>The Last Night</b></p> <ul style="list-style-type: none"> <li>• Utterson accompanies Poole to Jekyll's laboratory</li> <li>• Hyde's voice begs for Utterson to have mercy and to leave him alone</li> <li>• Utterson orders Poole to smash down the door down</li> <li>• Once inside, the men find Hyde's body lying on the floor, wearing a suit that belongs to Jekyll</li> <li>• Utterson finds large envelope addressed to him containing, a will, a note addressed to Utterson and a sealed packet.</li> </ul> <p><b>Doctor Lanyon's Narrative</b></p> <ul style="list-style-type: none"> <li>• Utterson discovers from Lanyon's letter that Lanyon was once instructed by Jekyll to fetch some contents from Jekyll's laboratory</li> <li>• Lanyon observed Hyde transform into Jekyll</li> <li>• the revelation caused Lanyon to believe he would soon die.</li> </ul> <p><b>Henry Jekyll's Full Statement of the Case</b></p> <ul style="list-style-type: none"> <li>• Utterson learns that the potion allowed Jekyll to maintain a dual life, in which his better side constantly felt guilt for the transgressions of his darker side</li> <li>• Jekyll confesses, in his statement, to the Carew murder</li> <li>• Utterson learns that in his last, desperate hours, Hyde grew stronger as Jekyll grew weaker.</li> </ul> <p><b>NB: This list is indicative only. Candidates are not required to list all of the above key events. Reward any valid key events.</b></p> <p><b>Any material outside the defined section is not rewarded.</b></p>	
<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Selection of appropriate key events is basic.</li> <li>• Chronology of key events is rarely accurate.</li> </ul>
2	3-4	<ul style="list-style-type: none"> <li>• Selection of appropriate key events is limited.</li> <li>• Chronology of key events has limited accuracy.</li> </ul>
3	5-6	<ul style="list-style-type: none"> <li>• Selection of appropriate key events is occasionally sound.</li> <li>• Chronology of key events is occasionally accurate.</li> </ul>
4	7-8	<ul style="list-style-type: none"> <li>• Selection of appropriate key events is generally sound.</li> <li>• Chronology of key events is mostly accurate.</li> </ul>
5	9-10	<ul style="list-style-type: none"> <li>• Selection of appropriate key events is sound.</li> <li>• Chronology of key events is fully accurate.</li> </ul>



Question Number		
2(b)		
	<b>(10 marks)</b>	
	<b>Indicative content</b>	
	<p><b>Responses may include:</b></p> <ul style="list-style-type: none"> <li>• Stevenson presents fear in this extract through the character of Poole who arrives to Utterson's residence, clearly alarmed by what he has experienced back at Jekyll's laboratory</li> <li>• Stevenson does not describe Poole's appearance to the reader; the reader only learns of Poole's feelings. Utterson feels the need to provide him with a drink as there is obviously 'something wrong'</li> <li>• Poole states that he is afraid. This short phrase will have the desired effect on the reader, especially because Poole also speaks of dying. Such words create mystery and suspense for the reader</li> <li>• the reader must read on to find out why Poole is in such a state: 'he had not once looked the lawyer in the face'. Poole has been 'afraid for about a week'.</li> </ul> <p><b>Reward any other valid points.</b></p>	
<b>Band</b>	<b>Mark</b>	<b>AO2: Explain how language, structure and form contribute to writer's presentation of ideas, themes and settings.</b>
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Basic reference to how the writer achieves effects.</li> <li>• Basic understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples from the extract are not appropriate or candidate may refer to only one relevant example.</li> </ul>
2	3-4	<ul style="list-style-type: none"> <li>• Limited reference to how the writer achieves effects.</li> <li>• Limited understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples from the extract are of limited appropriateness.</li> </ul>
3	5-6	<ul style="list-style-type: none"> <li>• Some reference to how the writer achieves effects.</li> <li>• Occasional understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples from the extract are occasionally relevant.</li> </ul>
4	7-8	<ul style="list-style-type: none"> <li>• Generally sound reference to how the writer achieves effects.</li> <li>• Generally sound understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples from the extract are generally sound and mostly relevant.</li> </ul>
5	9-10	<ul style="list-style-type: none"> <li>• Sound reference to how the writer achieves effects.</li> <li>• Clear understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples from the extract are sound and mostly relevant.</li> </ul>

Question Number		
2(c)		
	(8 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>the reader is not privy to any description of Poole: 'The man's appearance amply bore out his words'. The reader knows it is one of anxiety because of Utterson's remarks: 'what ails you?' Stephenson's narrator tells of Poole's 'terror'</li> <li>Poole knows 'the doctor' well, referring to Jekyll: 'the doctor's ways'. He recounts to Utterson that Jekyll 'shuts himself up' and that this is causing him to worry, more than usual, to the extent that he states: 'I wish I may die if I like it'</li> <li>the reader is certain that there is some mystery to discover. When Poole is asked by Utterson, what he is afraid of, Poole avoids giving any answer 'doggedly disregarding the question'; later he keeps his eyes 'directed to the corner of the floor' showing he is struggling to communicate his emotions</li> <li>Poole states that he is 'afraid' and has felt like this 'for a week'. Poole is obviously in a state of anxiety because he has been concerned for several days and in the end he felt the need to seek help from Utterson: 'I can bear it no more'.</li> </ul> <p>Reward any other valid points.</p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>Basic or limited understanding of the character.</li> <li>Uses unclear and/or limited evidence from the extract to demonstrate knowledge about the character.</li> </ul>
2	4-5	<ul style="list-style-type: none"> <li>Occasional understanding of the character will be evident.</li> <li>Uses mostly relevant evidence from the extract to demonstrate knowledge about the character.</li> </ul>
3	6-8	<ul style="list-style-type: none"> <li>Generally sound or sound understanding of the character.</li> <li>Uses relevant evidence from the extract to demonstrate knowledge about the character.</li> </ul>

Question Number		
2(d)		(12 marks)
	Indicative content	
	<p>Candidates may draw on any relevant part of the novel outside the extract provided that the focus is on the theme of fear and that statements made are supported with a quotation or reference from the text (A01) and reference is made to the writer's craft: Stevenson's presentation of this theme (A02).</p> <ul style="list-style-type: none"> <li>the novel presents many chapters and events that lend themselves to this theme. Stevenson presents a central character, a respectable citizen and doctor who experiments with the concept of evil v good. Jekyll transforms into Hyde and for those who witness this, such as Lanyon, it evokes such terror that he eventually dies from the frightful event: 'shaken to its roots'</li> <li>Jekyll himself fears Hyde; he is aware of the terrible crimes Hyde has committed. Other characters, namely Utterson and Poole, are in constant fear of the inexplicable, the truth only discovered at the end of the novel</li> <li>Stevenson cleverly presents the character of Hyde and his appearance through the reaction and descriptions of those who have seen him. The loathsome and unflattering descriptions are most effective and even evoke fear in the reader; 'there is something wrong with his appearance, something displeasing, and something downright detestable'</li> <li>Hyde's behaviour, such as when he is seen trampling the little girl or when he is observed murdering Carew, again evoke fear from the on-lookers who are abhorred by his crude and cold behaviour.</li> </ul> <p>Reward any other valid points.</p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations. AO2: Explain how language, structure and form contribute to writer's presentation of ideas, themes and settings.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>Basic examples from the text to demonstrate knowledge of theme/character.</li> <li>Basic understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Basic selection of textual detail to support interpretation.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>Limited examples from the text to demonstrate knowledge about theme/character.</li> <li>Limited understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Limited selection of textual detail to support interpretation.</li> </ul>
3	6-7	<ul style="list-style-type: none"> <li>Some use of relevant examples from the text which occasionally demonstrate knowledge about theme/character.</li> <li>Occasional understanding of linguistic, grammatical, structural and presentational features of language.</li> </ul>

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

*The Hound of the Baskervilles*

Question Number		
3(a)		
	(10 marks)	
	Indicative content	
	<p>Key events from each chapter may include:</p> <p><b>Chapter 13:</b></p> <ul style="list-style-type: none"> <li>• Holmes talks to Sir Henry about how he must behave at dinner with the Stapletons</li> <li>• Holmes and Watson interview Mrs Lyons and tell her that Stapleton is married to Miss Stapleton</li> <li>• they then meet with Inspector Lestrade.</li> </ul> <p><b>Chapter 14:</b></p> <ul style="list-style-type: none"> <li>• the three men keep watch on Stapleton’s house and also follow Sir Henry.</li> <li>• Sir Henry is attacked by a huge, hellish looking hound which is eventually shot by Holmes.</li> </ul> <p><b>Chapter 15:</b></p> <ul style="list-style-type: none"> <li>• Sir Henry and Mortimer call on Holmes and learn that Stapleton was the son of Roger Baskerville</li> <li>• Stapleton lived in South America where he married Beryl Stapleton</li> <li>• Stapleton had changed his name and moved because he had heard of his stake in a large inheritance</li> <li>• Holmes tells of Stapleton’s broken promise to Laura Lyons; he told her he would marry her if she got a divorce</li> <li>• Holmes explains the disappearance of Sir Henry’s boots as well as Mrs Stapleton’s reluctance to participate in the murder of Sir Henry.</li> <li>• Sir Henry is heartbroken to learn the truth.</li> </ul> <p><b>NB: This list is indicative only. Candidates are not required to list all of the above key events. Reward any valid key events.</b></p> <p><b>Any material outside the defined section is not rewarded.</b></p>	
<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Selection of appropriate key events is basic.</li> <li>• Chronology of key events is rarely accurate.</li> </ul>
2	3-4	<ul style="list-style-type: none"> <li>• Selection of appropriate key events is limited.</li> <li>• Chronology of key events has limited accuracy.</li> </ul>
3	5-6	<ul style="list-style-type: none"> <li>• Selection of appropriate key events is occasionally sound.</li> <li>• Chronology of key events is occasionally accurate.</li> </ul>
4	7-8	<ul style="list-style-type: none"> <li>• Selection of appropriate key events is generally sound.</li> <li>• Chronology of key events is mostly accurate.</li> </ul>
5	9-10	<ul style="list-style-type: none"> <li>• Selection of appropriate key events is sound.</li> <li>• Chronology of key events is fully accurate.</li> </ul>

Question Number		
3(b)		
	(10 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>the character of Holmes is the one who surprises his colleague, Watson, and reveals the truth. He does this by leading him back to a room where a portrait hangs. Holmes is presented by Doyle as having his 'bedroom candle in his hand' indicating to the reader that he has been pondering on this matter in his bedroom, when everyone else had gone to sleep</li> <li>the surprise is not revealed by Holmes himself; he wishes Watson to discover the truth himself. Equally the reader is in the same position as Watson; when Watson realises that there is a resemblance between the portrait and Stapleton, so does the reader</li> <li>the discovery does not reveal itself easily to Watson. Doyle deliberately does so to show the contrast between the abilities of these two men: 'There is something about Sir Henry about the jaw'</li> <li>when the truth becomes apparent to Watson, the sentences shorten and the uses of exclamation marks portray the importance of this revelation: 'But wait an instant'. A mystery has been solved: 'Good heavens!'. Watson is clearly surprised by the revelation.</li> </ul> <p>Reward any other valid points.</p>	
Band	Mark	AO2: Explain how language, structure and form contribute to writer's presentation of ideas, themes and settings.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>Basic reference to how the writer achieves effects.</li> <li>Basic understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Examples from the extract are not appropriate or candidate may refer to only one relevant example.</li> </ul>
2	3-4	<ul style="list-style-type: none"> <li>Limited reference to how the writer achieves effects.</li> <li>Limited understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Examples are of limited appropriateness</li> </ul>
3	5-6	<ul style="list-style-type: none"> <li>Some reference to how the writer achieves effects.</li> <li>Occasional understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Examples from the extract are occasionally relevant.</li> </ul>
4	7-8	<ul style="list-style-type: none"> <li>Generally sound reference to how the writer achieves effects.</li> <li>Generally sound understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Examples from the extract are generally sound and mostly relevant.</li> </ul>
5	9-10	<ul style="list-style-type: none"> <li>Sound reference to how the writer achieves effects.</li> <li>Clear understanding of linguistic, grammatical, structural and presentational features of language.</li> </ul>

		<ul style="list-style-type: none"><li>• Examples from the extract are sound and mostly relevant.</li></ul>
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Question Number		
3(c)		
	(8 marks)	
Indicative content		
<p>Responses may include:</p> <ul style="list-style-type: none"> <li>the character of Holmes is presented as one who is focused in his purpose to solve the mystery in the story. When the truth is revealed to him, he cannot wait until the following day to share his findings with Watson, he is impatient and probably excited</li> <li>Holmes is a leader in the partnership investigating the mystery behind the hound of the Baskervilles. Holmes reveals the truth to Watson: 'the picture has supplied us with one of the missing links'</li> <li>Holmes states that his 'eyes have been trained to examine faces'; he is observant and intelligent. Patiently he illuminates details of the portrait to help Watson see what he has discovered, this then reveals to Watson what did not seem obvious at first</li> <li>Holmes is a comical character; he is clearly elated, he repeats the phrase 'we have him' twice. Watson points out that Holmes' laughter 'always boded ill to somebody'; the word 'always' eludes the reader to believe that the Stapleton will certainly not get away with his crimes and that Holmes will be successful.</li> </ul> <p>Reward any other valid points.</p>		
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>Basic or limited understanding of the character.</li> <li>Uses unclear and/or limited evidence from the extract to demonstrate knowledge about the character.</li> </ul>
2	4-5	<ul style="list-style-type: none"> <li>Occasional understanding of the character will be evident.</li> <li>Uses mostly relevant evidence from the extract to demonstrate knowledge about the character.</li> </ul>
3	6-8	<ul style="list-style-type: none"> <li>Generally sound or sound understanding of the character.</li> <li>Uses relevant evidence from the extract to demonstrate knowledge about the character.</li> </ul>



Question Number		
3(d)		
	(12 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the novel outside the extract provided that the focus is on how the truth is revealed in another part of the text and that statements made are supported with a quotation or reference from the text (A01) and reference is made to the writer's craft: Doyle's presentation of this theme (A02).</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>many passages reveal a sense of surprise of some sort; it is after all a mystery/detective novel. The truth is revealed at a pace that will keep the reader interested and 'on the edge of their seats'. The truth is also, for the larger part of the novel, revealed by Watson who is for most of the novel, the narrator. Hence, as he discovers, so do we</li> <li>the story opens with the folk tale of the Baskerville curse, presented on eighteenth century parchment. The reproduction of the curse, both in the novel and in Mortimer's reading, serves to start the story off with a mystery</li> <li>despite Mortimer's belief that there is a mysterious curse on the Baskerville family, it is later revealed that there are no supernatural occurrences. The hound finally takes them all by surprise as he leaps from the dark 'like a hound of hell' attacking Sir Henry. Holmes later discovered that the hound was kept half-starved and painted with phosphorus powder so that it appeared luminous</li> <li>it is in the final chapter: <i>A Retrospection</i>, that Holmes reveals to Sir Henry and Mortimer the full details of the case. Doyle crafts long and detailed sentences that allow Holmes to explain the Stapleton's family ties.</li> </ul> <p>Reward any other valid points.</p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations. AO2: Explain how language, structure and form contribute to writer's presentation of ideas, themes and settings.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>Basic examples from the text to demonstrate knowledge of theme/character.</li> <li>Basic understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Basic selection of textual detail to support interpretation.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>Limited examples from the text to demonstrate knowledge about theme/character.</li> <li>Limited understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Limited selection of textual detail to support interpretation.</li> </ul>
3	6-7	<ul style="list-style-type: none"> <li>Some use of relevant examples from the text which occasionally demonstrate knowledge about theme/character.</li> <li>Occasional understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Some selection of textual detail to support interpretation.</li> </ul>

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

*Felicia's Journey*

Question Number		
4(a)		
	(10 marks)	
	Indicative content	
	<p><b>Key events from each chapter may include:</b></p> <p><b>Chapter 5:</b></p> <ul style="list-style-type: none"> <li>Felicia goes to the police station; they tell her the lawn-mower place does not exist.</li> </ul> <p><b>Chapter 6:</b></p> <ul style="list-style-type: none"> <li>Hilditch waits at the bus station for Felicia</li> <li>Hilditch thinks about the girls on 'Memory Lane' and how he used to take them shopping</li> <li>Felicia is 4 months pregnant, she thinks of her unsent letters to Johnny</li> <li>Felicia recalls asking Johnny's mother for his address, she refused and told her about how Johnny's father, who left her when he was a baby</li> <li>Hilditch convinces Felicia to accept a lift to another town with both himself and his wife Ada.</li> </ul> <p><b>Chapter 7:</b></p> <ul style="list-style-type: none"> <li>Hilditch thinks of the girls on 'Memory Lane' and of Felicia</li> <li>Felicia remembers her father warning her about Johnny insisting that he had joined the British Army</li> <li>Felicia told her father that she loved Johnny and how he worked for a lawn-mower company in England</li> <li>Felicia thinks of her mother and her meeting with Miss Furey</li> <li>Felicia remembers the argument between her dad and herself as he guesses he is pregnant</li> <li>Hilditch recalls how he bought a record player after Number 3 became his own.</li> </ul> <p><b>NB: This list is indicative only. Candidates are not required to list all of the above key events. Reward any valid key events.</b></p> <p><b>Any material outside the defined section is not rewarded.</b></p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>Selection of appropriate key events is basic.</li> <li>Chronology of key events is rarely accurate.</li> </ul>
2	3-4	<ul style="list-style-type: none"> <li>Selection of appropriate key events is limited.</li> <li>Chronology of key events has limited accuracy.</li> </ul>
3	5-6	<ul style="list-style-type: none"> <li>Selection of appropriate key events is occasionally sound.</li> <li>Chronology of key events is occasionally accurate.</li> </ul>
4	7-8	<ul style="list-style-type: none"> <li>Selection of appropriate key events is generally sound.</li> <li>Chronology of key events is mostly accurate.</li> </ul>
5	9-10	<ul style="list-style-type: none"> <li>Selection of appropriate key events is sound.</li> <li>Chronology of key events is fully accurate.</li> </ul>

Question Number		
4(b)		
	(10 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>relationships are significant in the extract because these are the basis for the decisions that Felicia makes. Trevor relates the past and Felicia's hopes for love; these thoughts are a comfort to Felicia whilst she sleeps at night and dreams of the man she loves</li> <li>Felicia dreams of better and happier times; her courtship with Johnny; how they met. Trevor's language indicates that they became intimate without directly saying this: 'in just the same moment, as if they are one person'</li> <li>Felicia's hopes for love are momentarily dashed when her recollections take the form of a nightmare, again recollecting a moment in the past when her father speaks of his political frustrations and then of her friends' questions about Johnny</li> <li>the way information is divided by commas, like a list, imitates Felicia's train of thoughts. Her relationships with her family, lover and friends are presented in sentences that are long, like a dream that you want to remember and prolong.</li> </ul> <p>Reward any other valid points.</p>	
Band	Mark	AO2: Explain how language, structure and form contribute to writer's presentation of ideas, themes and settings.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>Basic reference to how the writer achieves effects.</li> <li>Basic understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Examples from the extract are not appropriate or candidate may refer to only one relevant example.</li> </ul>
2	3-4	<ul style="list-style-type: none"> <li>Limited reference to how the writer achieves effects.</li> <li>Limited understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Examples from the extract are of limited appropriateness.</li> </ul>
3	5-6	<ul style="list-style-type: none"> <li>Some reference to how the writer achieves effects.</li> <li>Occasional understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Examples from the extract are occasionally relevant.</li> </ul>
4	7-8	<ul style="list-style-type: none"> <li>Generally sound reference to how the writer achieves effects.</li> <li>Generally sound understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Examples from the extract are generally sound and mostly relevant.</li> </ul>
5	9-10	<ul style="list-style-type: none"> <li>Sound reference to how the writer achieves effects.</li> <li>Clear understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Examples from the extract are sound and mostly relevant.</li> </ul>

Question Number		
4(c)		
	<b>(8 marks)</b>	
	<b>Indicative content</b>	
	<p><b>Responses may include:</b></p> <ul style="list-style-type: none"> <li>the reader may suspect that Johnny may be using Felicia; his 'chat-up lines' seem fictitious and superficial: 'I'm glad you weren't the bride, Felicia'. Their first date ends up in a field; he seems to take advantage of Felicia's innocence</li> <li>Johnny's actions at the start of the extract indicate that he wants a relationship with her. Johnny is polite when he invites her out; he seems to be looking forward to spending time with her: 'it would be great if you came'</li> <li>during their Friday date at the disco, Johnny showed to be an attentive and loving partner, not 'dancing with anyone else'. The attention he has paid her has a great effect on Felicia, for she thinks she loves him</li> <li>Johnny is a confident character, he makes all the first moves: 'took her hand', he puts 'his arms around her', he 'kisses her' and later leads her somewhere where they can be alone. Johnny seems more experienced than Felicia at dating and courting.</li> </ul> <p><b>Reward any other valid points.</b></p>	
<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>Basic or limited understanding of the character.</li> <li>Uses unclear and/or limited evidence from the extract to demonstrate knowledge about the character.</li> </ul>
2	4-5	<ul style="list-style-type: none"> <li>Occasional understanding of the character will be evident.</li> <li>Uses mostly relevant evidence from the extract to demonstrate knowledge about the character.</li> </ul>
3	6-8	<ul style="list-style-type: none"> <li>Generally sound or sound understanding of the character.</li> <li>Uses relevant evidence from the extract to demonstrate knowledge about the character.</li> </ul>

Question Number		
4(d)		
	(12 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the novel outside the extract provided that the focus is on Felicia's relationships and that statements made are supported with a quotation or reference from the text (A01) and reference is made to the writer's craft: Trevor's presentation of this theme(A02). Responses may include:</p> <ul style="list-style-type: none"> <li>• many passages present the significant relationships in Felicia's present and past life. When the reader learns of Felicia's pregnancy, it soon becomes apparent what she hopes for; Felicia believes Johnny will be delighted</li> <li>• Hilditch presents himself as a man who can be trusted and so their relationship slowly develops, mostly out of need. Hilditch pretends that he is someone who wants to help Felicia fulfil her hope to be re-united with the man she loves</li> <li>• after stealing her money, he offers Felicia cups of tea, meals and a bed for the night. Felicia's hopes for a loving conclusion fade as she is unable to find Johnny. The reader learns that Hilditch knows the whereabouts of Johnny</li> <li>• Felicia's trusting nature parallels her inexperience in relationships. Trevor ensures that this combined with the absence of a mother, results in a misguided Felicia forming relationships with the wrong people.</li> </ul> <p>Reward any other valid points.</p>	
Band	Mark	<p>A01: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations. A02: Explain how language, structure and form contribute to writer's presentation of ideas, themes and settings.</p>
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Basic examples from the text to demonstrate knowledge of theme/character.</li> <li>• Basic understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Basic selection of textual detail to support interpretation.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>• Limited examples from the text to demonstrate knowledge about theme/character.</li> <li>• Limited understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Limited selection of textual detail to support interpretation.</li> </ul>
3	6-7	<ul style="list-style-type: none"> <li>• Some use of relevant examples from the text which occasionally demonstrate knowledge about theme/character.</li> <li>• Occasional understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Some selection of textual detail to support interpretation.</li> </ul>
4	8-10	<ul style="list-style-type: none"> <li>• Mostly uses relevant examples from the text to demonstrate knowledge about theme/character.</li> </ul>

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

*Pride and Prejudice*

Question Number		
5(a)		
	(10 marks)	
	Indicative content	
	<p>Key events from each chapter may include:</p> <p><b>Chapter 56:</b></p> <ul style="list-style-type: none"> <li>• Lady Catherine de Bourgh visits Elizabeth because she has heard a rumour that Darcy is planning to marry her.</li> <li>• Elizabeth refuses to promise not to enter into an engagement with Darcy</li> <li>• Lady Catherine leaves, furious and Elizabeth keeps their conversation secret.</li> </ul> <p><b>Chapter 57:</b></p> <ul style="list-style-type: none"> <li>• Mr Bennet reads a letter from Mr Collins to Elizabeth and comments on the absurdity of the idea of an engagement with Darcy.</li> </ul> <p><b>Chapter 58:</b></p> <ul style="list-style-type: none"> <li>• Darcy comes to stay with Bingley at Netherfield; they visit the Bennets</li> <li>• Elizabeth thanks Darcy for saving Lydia's good name</li> <li>• Darcy and Elizabeth speak of their feelings for one another</li> <li>• Elizabeth is now willing to marry Darcy.</li> </ul> <p><b>Chapter 59:</b></p> <ul style="list-style-type: none"> <li>• Elizabeth tells Jane about Darcy's intention to marry her and tells a stunned Jane that she truly loves Darcy</li> <li>• Darcy visits Mr Bennet to ask him for his consent to marry Elizabeth</li> <li>• Elizabeth assures her father that she does indeed love Darcy and shares how Darcy paid off Wickham.</li> </ul> <p><b>NB This list is indicative only. Candidates are not required to list all of the above key events. Reward any valid key events. Any material outside the defined section is not rewarded.</b></p>	
<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Selection of appropriate key events is basic.</li> <li>• Chronology of key events is rarely accurate.</li> </ul>
2	3-4	<ul style="list-style-type: none"> <li>• Selection of appropriate key events is limited.</li> <li>• Chronology of key events has limited accuracy.</li> </ul>
3	5-6	<ul style="list-style-type: none"> <li>• Selection of appropriate key events is occasionally sound.</li> <li>• Chronology of key events is occasionally accurate.</li> </ul>
4	7-8	<ul style="list-style-type: none"> <li>• Selection of appropriate key events is generally sound.</li> <li>• Chronology of key events is mostly accurate.</li> </ul>
5	9-10	<ul style="list-style-type: none"> <li>• Selection of appropriate key events is sound.</li> <li>• Chronology of key events is fully accurate.</li> </ul>



Question Number		
5(b)		
	(10 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>the loving relationship presented by Austen, between Elizabeth and Darcy, is one that is comfortable and settled at this point in the novel, mostly because Elizabeth and Darcy have a greater understanding of one another and because they have reconciled their differences</li> <li>the language that presents their exchanges of regret for their past behaviour is sincere and honest. They are in love and care what each other think and feel. Darcy admits he was thoughtless and unhelpful with Elizabeth's sister Jane; Elizabeth admits that she has the potential to hurt him: 'give you pain'</li> <li>Elizabeth and Darcy are presented by Austen as having changed for the better: 'but nobody thinks of <i>that</i> when they fall in love'. The use of italic font suggests the tone of Elizabeth's voice and this suggests some regret</li> <li>Elizabeth and Darcy have a mutual respect for one another; neither is offended by what the other has to say. They both have a similar dislike for superficial courtships and that in one another; they have found their match, one that is: 'so unlike <i>them</i>'.</li> </ul> <p>Reward any other valid points.</p>	
Band	Mark	AO2: Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>Basic reference to how the writer achieves effects.</li> <li>Basic understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Examples from the extract are not appropriate or candidate may refer to only one relevant example.</li> </ul>
2	3-4	<ul style="list-style-type: none"> <li>Limited reference to how the writer achieves effects.</li> <li>Limited understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Examples from the extract are of limited appropriateness.</li> </ul>
3	5-6	<ul style="list-style-type: none"> <li>Some reference to how the writer achieves effects.</li> <li>Occasional understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Examples from the extract are occasionally relevant.</li> </ul>
4	7-8	<ul style="list-style-type: none"> <li>Generally sound reference to how the writer achieves effects.</li> <li>Generally sound understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Examples from the extract are generally sound and mostly relevant.</li> </ul>
5	9-10	<ul style="list-style-type: none"> <li>Sound reference to how the writer achieves effects.</li> <li>Clear understanding of linguistic, grammatical, structural and</li> </ul>

		<p>presentational features of language.</p> <ul style="list-style-type: none"> <li>• Examples from the extract are sound and mostly relevant.</li> </ul>
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Question Number		
5(c)		
	(8 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• Elizabeth is unafraid to share her feelings with Darcy; she is clearly sorry for her past behaviour and speaks of her lack of 'manners' towards Darcy. She is honest when she examines her own character and is clearly aware of its effect on Darcy: 'bordering on the uncivil'</li> <li>• Elizabeth is insightful and intelligent: 'The fact is, that you were sick of civility, of deference, of officious attention'. Elizabeth's powers of observation demonstrate her ability to profile Darcy's character</li> <li>• Elizabeth is confident with what she says about Darcy: 'You were disgusted with the women...' She does so in a manner that is inoffensive to Darcy whilst being direct and to the point</li> <li>• Elizabeth is very self-aware; she demonstrates that she is also a shy character when she states that she too felt too embarrassed to encourage his affections: 'And so was I'. This shows her more vulnerable side to the reader.</li> </ul> <p>Reward any other valid points.</p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>• Basic or limited understanding of the character.</li> <li>• Uses unclear and/or limited evidence from the extract to demonstrate knowledge about the character.</li> </ul>
2	4-5	<ul style="list-style-type: none"> <li>• Occasional understanding of the character will be evident.</li> <li>• Uses mostly relevant evidence from the extract to demonstrate knowledge about the character.</li> </ul>
3	6-8	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of the character.</li> <li>• Uses relevant evidence from the extract to demonstrate knowledge about the character.</li> </ul>

Question Number		
5(d)		
	(12 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the novel outside the extract provided that the focus is on the theme love and that statements made are supported with a quotation or reference from the text (A01) and reference is made to the writer's craft: Austen's presentation of this theme (A02).</p> <ul style="list-style-type: none"> <li>• Austen significant theme of love is presented in the relationship between the characters of the couples in the text. Elizabeth and Darcy's love is one that grows and fluctuates in the course of the novel until it reaches maturity and a peaceful conclusion</li> <li>• Elizabeth rejects Darcy's first proposal. Elizabeth is troubled by the idea that Darcy may have interfered with Jane and Bingley's relationship. However, his arrogance dwindles over time, due to his love for Elizabeth</li> <li>• much like Elizabeth and Darcy, Jane and Bingley, who also fall in love, are shown to overcome numerous obstacles, beginning with the tensions caused by the Darcy's personal dislike for the Bennet's and Bingley's 'weak' nature</li> <li>• Austen shows how love triumphs above all when Lady Catherine de Bourgh can do nothing to manipulate either of the lovers into breaking off their engagement. The candidate may make reference to relationships that were primarily formed through attraction rather than love: Mr and Mrs Bennet; Lydia and Wickham or even for financial security such as the loveless marriage between Mr Collins and Charlotte Lucas.</li> </ul> <p>Reward any other valid points.</p>	
Band	Mark	<p>A01: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.  A02: Explain how language, structure and form contribute to writer's presentation of ideas, themes and settings.</p>
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Basic examples from the text to demonstrate knowledge of theme/character.</li> <li>• Basic understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Basic selection of textual detail to support interpretation.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>• Limited examples from the text to demonstrate knowledge about theme/character.</li> <li>• Limited understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Limited selection of textual detail to support interpretation.</li> </ul>
3	6-7	<ul style="list-style-type: none"> <li>• Some use of relevant examples from the text which occasionally demonstrate knowledge about theme/character.</li> </ul>

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



*Great Expectations*

Question Number		
6(a)		
	(10 marks)	
	Indicative content	
	<p><b>Key events from each chapter may include:</b></p> <p><b>Chapter 5:</b></p> <ul style="list-style-type: none"> <li>• Pip is frightened that the soldiers who have arrived at Joe's house are after him</li> <li>• Pip goes with Joe to see the soldiers round up the convicts</li> <li>• Magwitch is captured whilst fighting with Compeyson</li> <li>• Magwitch does not tell the soldiers it was Pip who gave him the food.</li> </ul> <p><b>Chapter 6:</b></p> <ul style="list-style-type: none"> <li>• Pip and Joe return to the house and Joe wonders how the convict could have broken into the pantry.</li> </ul> <p><b>Chapter 7:</b></p> <ul style="list-style-type: none"> <li>• Pip is apprenticed to Joe and learns to read and write</li> <li>• Joe tells Pip about his own childhood and upbringing</li> <li>• Pip learns that Uncle Pumblechook has arranged for him to visit Miss Havisham.</li> </ul> <p><b>Chapter 8:</b></p> <ul style="list-style-type: none"> <li>• Mr Pumblechook takes Pip to Miss Havisham's house</li> <li>• Pip meets Estella; he thinks she is beautiful.</li> <li>• Pip meets Miss Havisham and feels afraid as he observes her unusual surroundings</li> <li>• Estella is persuaded to play cards with Pip</li> <li>• Estella is rude and unkind towards him.</li> </ul> <p><b>NB: This list is indicative only. Candidates are not required to list all of the above key events. Reward any valid key events.</b></p> <p><b>Any material outside the defined section is not rewarded.</b></p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Selection of appropriate key events is basic.</li> <li>• Chronology of key events is rarely accurate.</li> </ul>
2	3-4	<ul style="list-style-type: none"> <li>• Selection of appropriate key events is limited.</li> <li>• Chronology of key events has limited accuracy.</li> </ul>
3	5-6	<ul style="list-style-type: none"> <li>• Selection of appropriate key events is occasionally sound.</li> <li>• Chronology of key events is occasionally accurate.</li> </ul>
4	7-8	<ul style="list-style-type: none"> <li>• Selection of appropriate key events is generally sound.</li> <li>• Chronology of key events is mostly accurate.</li> </ul>
5	9-10	<ul style="list-style-type: none"> <li>• Selection of appropriate key events is sound.</li> <li>• Chronology of key events is fully accurate.</li> </ul>

Question Number		
6(b)		(10 marks)
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>injustice is shown in this extract in several ways. It is mostly presented through the character of Pip and through Pip's eyes, the eyes of a child that recollects painful memories as if it were only yesterday</li> <li>the character of Pip is treated unjustly. He is 'troubled' greatly by his 'coarse hands and common boots'. That he is judged on his physical appearance and social class is unfair in Pip's eyes as well as Dickens who shows the effect that this unjust attitude can have on a young boy's self-esteem: 'vulgar appendages'</li> <li>Estella's unfair attitude and behaviour causes Pip to question his own family and he behaves unfairly himself, b feeling angry with Joe for teaching him to call 'Jacks, which ought to become knaves'</li> <li>Dickens shows the effect of this injustice as one that lasts. Pip cries on the way home, pulls his own hair hard, showing a dislike for himself and his social class. It is this unfairness that drives Pip to seek a better life and become a gentleman.</li> </ul> <p>Reward any other valid points.</p>	
Band	Mark	AO2: Explain how language, structure and form contribute to writer's presentation of ideas, themes and settings.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>Basic reference to how the writer achieves effects.</li> <li>Basic understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Examples from the extract are not appropriate or candidate may refer to only one relevant example.</li> </ul>
2	3-4	<ul style="list-style-type: none"> <li>Limited reference to how the writer achieves effects.</li> <li>Limited understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Examples from the extract are of limited appropriateness.</li> </ul>
3	5-6	<ul style="list-style-type: none"> <li>Some reference to how the writer achieves effects.</li> <li>Occasional understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Examples from the extract are occasionally relevant.</li> </ul>
4	7-8	<ul style="list-style-type: none"> <li>Generally sound reference to how the writer achieves effects.</li> <li>Generally sound understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Examples from the extract are generally sound and mostly relevant.</li> </ul>
5	9-10	<ul style="list-style-type: none"> <li>Sound reference to how the writer achieves effects.</li> <li>Clear understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Examples from the extract are sound and mostly relevant.</li> </ul>

Question Number		
6(c)		
	<b>(8 marks)</b>	
	Indicative content	
	<p><b>Responses may include:</b></p> <ul style="list-style-type: none"> <li>• Estella is unkind towards her playmate; when Pip’s eyes fill with tears she shows no pity. She gets much pleasure from Pip’s misery and the power that she has over Pip: ‘quick delight in having been the cause of them’</li> <li>• Estella behaves in a superior manner, she does not like Pip because he is poor and his appearance is unlike her own. Estella speaks to Pip with contempt, choosing to not address him by his first name: ‘you are to wait here, you boy’</li> <li>• When she brings food for Pip she puts it down on stones, rather than handing it directly and does not look at him: ‘as insolently as if I were a dog a dog in disgrace’</li> <li>• Estella is unsatisfied when Pip holds back his tears; she gives a ‘contemptuous toss’ as she leaves. Clearly it is important to Estella to hurt and wound Pip: she seems unable to relate to his feelings and even the fact that they are both children of a similar age.</li> </ul> <p><b>Reward any other valid points.</b></p>	
<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>• Basic or limited understanding of the character.</li> <li>• Uses unclear and/or limited evidence from the extract to demonstrate knowledge about the character.</li> </ul>
2	4-5	<ul style="list-style-type: none"> <li>• Occasional understanding of the character will be evident.</li> <li>• Uses mostly relevant evidence from the extract to demonstrate knowledge about the character.</li> </ul>
3	6-8	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of the character.</li> <li>• Uses relevant evidence from the extract to demonstrate knowledge about the character.</li> </ul>



Question Number		
6(d)		
	(12 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the novel outside the extract provided that the focus is on injustice and that statements made are supported with a quotation or reference from the text (A01) and reference is made to the writer's craft: Dickens's presentation of this theme (A02).</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• Dickens introduces the characters of Pip and Magwitch in the graveyard. Magwitch, then a convict treats Pip unjustly by terrifying him as a young child. This injustice is later corrected when Magwitch becomes Pip's benefactor and enables him to be educated</li> <li>• Pip's home life is miserable; he is treated unjustly by his older sister who is constantly shouting at him and often beats him. As Pip pursues his ambition to become a gentleman, Pip feels ashamed by Joe's presence and to be reminded of his past. He treats Joe unfairly. This injustice is later corrected by Pip as he changes and apologises for his actions</li> <li>• it is at Satis House that Pip meets Miss Havisham and Estella. It is probably Miss Havisham who is responsible for the greatest injustice in the novel</li> <li>• it is then that there is some change in the relationship between Pip and Estella; the past is behind them and Estella is aware that she has been a pawn all of her life: she is regretful of her unjust past actions towards Pip.</li> </ul> <p>Reward any other valid points.</p>	
Band	Mark	<p>A01: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</p> <p>A02: Explain how language, structure and form contribute to writer's presentation of ideas, themes and settings.</p>
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Basic examples from the text to demonstrate knowledge of theme/character.</li> <li>• Basic understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Basic selection of textual detail to support interpretation.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>• Limited examples from the text to demonstrate knowledge about theme/character.</li> <li>• Limited understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Limited selection of textual detail to support interpretation.</li> </ul>
3	6-7	<ul style="list-style-type: none"> <li>• Some use of relevant examples from the text which occasionally demonstrate knowledge about theme/character.</li> <li>• Occasional understanding of linguistic, grammatical, structural and</li> </ul>

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

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) Responses may include:</p> <ul style="list-style-type: none"> <li>Anita is Meena’s total opposite; she is popular, blonde and beautiful. She has a gang of friends whom she controls and mistreats in order to get what she wants</li> <li>Anita hangs around with people who are often younger than her; she plays her friends off against one another. She is shown to have a violent side when she kills her dog by hitting him over the head with a stone</li> <li>Anita often confuses love with sex and uses this as a way to gain affection from people. She thinks Dave loves her because he wants to ‘shag the arse off her’.</li> </ul> <p>(A04) References to context may include:</p> <ul style="list-style-type: none"> <li>Anita’s home life cannot be compared with Meena’s: her family provide little love and security for her. Anita’s family is poor and her parents neglect their children</li> <li>to Meena, Anita appears to have a better life than hers. In reality Anita’s home life is a sham. Her mother and father have violent quarrels and her mother has affairs: she eventually runs off with the butcher</li> <li>Anita’s racist comments and her friendship for Sam Lowbridge, awaken Meena into realising that Anita is not her friend. When Anita is invited to Meena’s house, she is rude about what has been cooked; she is caught stealing from their household.</li> </ul> <p>Reward any other valid points for either AO.</p>		
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> <li>Basic responses to text with limited textual reference.</li> <li>Selection of textual detail shows basic understanding of theme/ideas.</li> </ul>
2	5-7	<ul style="list-style-type: none"> <li>Limited responses to text with textual reference which is sometimes appropriate.</li> <li>Selection and evaluation and comment on textual detail show limited understanding of theme/ideas.</li> </ul>
3	8-10	<ul style="list-style-type: none"> <li>Some responses to text supported by textual reference which is occasionally appropriate.</li> <li>Selection and evaluation of textual detail show some understanding of theme/ideas.</li> </ul>
4	11-13	<ul style="list-style-type: none"> <li>Mostly sound responses to text mostly supported by textual reference which is often appropriate.</li> <li>Selection and evaluation of textual detail show generally sound understanding of theme/ideas.</li> </ul>
5	14-16	<ul style="list-style-type: none"> <li>Sound responses to text supported by relevant textual reference.</li> <li>Selection and evaluation of textual detail show sound understanding of theme/ideas.</li> </ul>

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

*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) Responses may include:</p> <ul style="list-style-type: none"> <li>Syal presents the reader with a British Asian family that is different to other members of the community in that it is really the only Punjabi family in Tollington, with the exception of Harinder Singh and the 'witch' Mireille</li> <li>the plot in the novel is centred on Meena's relationship with Anita. Meena becomes acutely aware of the society she lives amongst and the racial tension that resides amongst the white community</li> <li>Meena is aware from the start of the novel that she is in the minority when it comes to her appearance. She is embarrassed and desperate to fit in: 'I wanted to shed my body like a snake slithering out of its skin and emerge reborn, pink and unrecognisable'.</li> </ul> <p>(A04) References to context may include:</p> <ul style="list-style-type: none"> <li>incidents of racism, such as when she is in the car with her mother, awaken Meena to the unfair prejudice that exists within their own community. The lack of education, restricted lifestyles, closed community, jealousy all influence such prejudice</li> <li>even the name of Anita's dog strikes at the heart of the ignorance and insensitivity surrounding other cultures living in the west Midlands</li> <li>Sam Lowbridge's racist behaviour shocks Meena and the lack of support from Anita hurts her deeply as the 'rose-tinted' spectacles vanish. The family move as a result of this racism and because they feel vulnerable and isolated.</li> </ul> <p>Reward any other valid points for either AO.</p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> <li>Basic responses to text with limited textual reference.</li> <li>Selection of textual detail shows basic understanding of theme/ideas.</li> </ul>
2	5-7	<ul style="list-style-type: none"> <li>Limited responses to text with textual reference which is sometimes appropriate.</li> <li>Selection and evaluation and comment on textual detail show limited understanding of theme/ideas.</li> </ul>
3	8-10	<ul style="list-style-type: none"> <li>Some responses to text supported by textual reference which is occasionally appropriate.</li> <li>Selection and evaluation of textual detail show some understanding of theme/ideas.</li> </ul>
4	11-13	<ul style="list-style-type: none"> <li>Mostly sound responses to text mostly supported by textual reference which is often appropriate.</li> <li>Selection and evaluation of textual detail show generally sound understanding of theme/ideas.</li> </ul>
5	14-16	<ul style="list-style-type: none"> <li>Sound responses to text supported by relevant textual reference.</li> <li>Selection and evaluation of textual detail show sound understanding of</li> </ul>

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

*Balzac and the Little Chinese Seamstress*

Question Number		
9		
	(40 marks)	
	Indicative content	
	<p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).            (AO1) Responses may include:</p> <ul style="list-style-type: none"> <li>the Little Chinese Seamstress, the daughter of a tailor, has the ability to read; she has been taught by her father</li> <li>when Luo and the Narrator first meet the Little Chinese Seamstress, they are both enchanted and attracted to her: 'small, tanned, translucent, veined with blue, with toe nails that gleamed'</li> <li>the Little Chinese Seamstress turns to the Narrator for help when she discovers she is pregnant; the Narrator trades his beloved Balzac to help the Little Chinese Seamstress and secure the help of a doctor.</li> </ul> <p>(AO4) References to context may include:</p> <ul style="list-style-type: none"> <li>the Cultural Revolution 1966-1969 brings Luo and the Narrator to Phoenix Mountain. Together they influence the Little Chinese Seamstress so that she is eventually transformed</li> <li>the communist regime failed yet it is the boys, their reading and Balzac that proves to re-educate the Little Chinese Seamstress in the end</li> <li>Western Literature helps the Little Chinese Seamstress In the final paragraph of the text, the Little Chinese Seamstress refers to Balzac stating that she had learned from him: 'that a woman's beauty is a treasure beyond price'.</li> </ul> <p>Reward any other valid points for either AO.</p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> <li>Basic responses to text with limited textual reference.</li> <li>Selection of textual detail shows basic understanding of theme/ideas.</li> </ul>
2	5-7	<ul style="list-style-type: none"> <li>Limited responses to text with textual reference which is sometimes appropriate.</li> <li>Selection and evaluation and comment on textual detail show limited understanding of theme/ideas.</li> </ul>
3	8-10	<ul style="list-style-type: none"> <li>Some responses to text supported by textual reference which is occasionally appropriate.</li> <li>Selection and evaluation of textual detail show some understanding of theme/ideas.</li> </ul>
4	11-13	<ul style="list-style-type: none"> <li>Mostly sound responses to text mostly supported by textual reference which is often appropriate.</li> <li>Selection and evaluation of textual detail show generally sound understanding of theme/ideas.</li> </ul>
5	14-16	<ul style="list-style-type: none"> <li>Sound responses to text supported by relevant textual reference.</li> <li>Selection and evaluation of textual detail show sound understanding of theme/ideas.</li> </ul>

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



*Balzac and the Little Chinese Seamstress*

Question Number		
10		
	(40 marks)	
	Indicative content	
	<p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(A01) Responses may include:</p> <ul style="list-style-type: none"> <li>• Luo is first to attempt to impress the Little Chinese Seamstress by making a bet that the two have something in common. The Little Chinese Seamstress loses the bet and she must then fix/lengthen his trousers for free</li> <li>• the Little Chinese Seamstress is curious and attracted to Luo; the Narrator describes her in detail and does so very often so that the reader is shown the love, he too, feels for her</li> <li>• Luo leaves the mountain to visit his parents; he trusts the Narrator to take care of her. From then on, the relationship between the couple changes, she terminates her pregnancy and prepares to leave him behind.</li> </ul> <p>(A04) References to context may include:</p> <ul style="list-style-type: none"> <li>• the boys live in appalling conditions with little to eat and few possessions. It is the introduction of the Little Chinese Seamstress that brings some distraction into their lives. They both fall in love for her and indeed support and care for her at different points in the novel</li> <li>• the Cultural Revolution in the story did nothing to change either of these boys for the better. Luo and the Narrator’s lives became bearable because of their love interest in the Little Chinese Seamstress</li> <li>• Luo’s exposure of Western Literature with the Little Chinese Seamstress resulted in her transformation. Their courtship involved many hours and days where Luo told stories and read to the Seamstress who was changing before Luo’s eyes.</li> </ul> <p>Reward any other valid points for either AO.</p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> <li>• Basic responses to text with limited textual reference.</li> <li>• Selection of textual detail shows basic understanding of theme/ideas.</li> </ul>
2	5-7	<ul style="list-style-type: none"> <li>• Limited responses to text with textual reference which is sometimes appropriate.</li> <li>• Selection and evaluation and comment on textual detail show limited understanding of theme/ideas.</li> </ul>
3	8-10	<ul style="list-style-type: none"> <li>• Some responses to text supported by textual reference which is occasionally appropriate.</li> <li>• Selection and evaluation of textual detail show some understanding of theme/ideas.</li> </ul>
4	11-13	<ul style="list-style-type: none"> <li>• Mostly sound responses to text mostly supported by textual reference which is often appropriate.</li> </ul>

		<ul style="list-style-type: none"> <li>• Selection and evaluation of textual detail show generally sound understanding of theme/ideas.</li> </ul>
5	14-16	<ul style="list-style-type: none"> <li>• Sound responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show sound understanding of theme/ideas.</li> </ul>

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

Heroes

Question Number		
11		
	(40 marks)	
	Indicative content	
	<p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(A01) Responses may include:</p> <ul style="list-style-type: none"> <li>Francis meets Nicole at the Wreck Centre; he is so shy that he can only watch from afar as he finds himself tongue-tied. One night Nicole is attacked by Larry LaSalle at the Wreck Centre</li> <li>Nicole is an important character because she blames Francis for her attack as he was supposed to be with her at the time. Nicole rejects Francis, and Francis considers suicide but instead enlists in the army, wanting to die</li> <li>Nicole is visited by Francis following his return from the war. Nicole apologises for blaming Francis; Nicole’s words of forgiveness relieve Francis from his burden of so much guilt.</li> </ul> <p>(A04) References to context may include:</p> <ul style="list-style-type: none"> <li>the community is a close-knit and a supposedly supportive network where Nicole once trusted Larry LaSalle. Her innocence as a teenager is stripped from her and she is left mentally scarred</li> <li>Nicole praises Francis for his heroism, demonstrating the importance given to those who fight for their country in the war</li> <li>Nicole is impressed by his Silver Star and this reflects the medal’s ‘value’.</li> </ul> <p>Reward any other valid points for either AO.</p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> <li>Basic responses to text with limited textual reference.</li> <li>Selection of textual detail shows basic understanding of theme/ideas.</li> </ul>
2	5-7	<ul style="list-style-type: none"> <li>Limited responses to text with textual reference which is sometimes appropriate.</li> <li>Selection and evaluation and comment on textual detail show limited understanding of theme/ideas.</li> </ul>
3	8-10	<ul style="list-style-type: none"> <li>Some responses to text supported by textual reference which is occasionally appropriate.</li> <li>Selection and evaluation of textual detail show some understanding of theme/ideas.</li> </ul>
4	11-13	<ul style="list-style-type: none"> <li>Mostly sound responses to text mostly supported by textual reference which is often appropriate.</li> <li>Selection and evaluation of textual detail show generally sound understanding of theme/ideas.</li> </ul>
5	14-16	<ul style="list-style-type: none"> <li>Sound responses to text supported by relevant textual reference.</li> <li>Selection and evaluation of textual detail show sound understanding of theme/ideas.</li> </ul>

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

Heroes

Question Number		
12		
	(40 marks)	
	Indicative content	
	<p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).  <b>(AO1) Responses may include:</b></p> <ul style="list-style-type: none"> <li>at the age of 12, Francis Cassavant meets Nicole Renard and he falls in love. Their Wreck Centre leader, Larry LaSalle brings out the best in Francis who was once a shy recluse as well as taking the time to teach Nicole to dance</li> <li>when LaSalle returns from WW2, Chapter 11, he uses his influence on Nicole, before betraying and attacking her. It is at this point in the novel that the relationship between Francis and Nicole changes; she feels betrayed by Francis for leaving her alone with LaSalle</li> <li>Francis feels betrayed because of the injustice and this guilt is the driving force behind his need for revenge. Francis carries a gun in his backpack and often refers to it because he wants revenge on LaSalle for his betrayal as a trusted leader and friend.</li> </ul> <p><b>(AO4) References to context may include:</b></p> <ul style="list-style-type: none"> <li>LaSalle is a high profile member of the community; he is an excellent teacher, a skilled dancer and athlete. He oversees the transformation of the Wreck Centre and has the ability to transform others. LaSalle's betrayal contrasts everything that the community believe about him</li> <li>as a Frenchtown hero, LaSalle receives the Silver Star following his stint as a soldier during WW2; he is welcomed home with a rapturous reception: 'he was our champion and we were happy to be in his presence'. LaSalle betrays himself and his country when he chooses to boost his own self-importance in order to manipulate Nicole so that he could take advantage of her</li> <li>Advancing through a village with his platoon, Francis kills two German soldiers, and sees that they are young men like him; it is suggested through Francis' portrayal that war is brutal rather than heroic. The following day, he blows his face away falling on a grenade, saving the lives of his platoon, an action which wins him the Silver Star. He claims to have been trying to kill himself, not to save lives. In Chapter 14, Francis says that he 'had always wanted to be a hero' but 'had been a fake all along'; to Francis the word 'hero' is just a 'word that hangs in the air'.</li> </ul> <p>Reward any other valid points for either AO.</p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> <li>Basic responses to text with limited textual reference.</li> <li>Selection of textual detail shows basic understanding of theme/ideas.</li> </ul>
2	5-7	<ul style="list-style-type: none"> <li>Limited responses to text with textual reference which is sometimes appropriate.</li> <li>Selection and evaluation and comment on textual detail show limited understanding of theme/ideas.</li> </ul>

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

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

*Of Mice and Men*

Question Number		
13		
	(40 marks)	
	Indicative content	
	<p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(AO1) Responses may include:</p> <ul style="list-style-type: none"> <li>• Curley is a thoughtless husband; his wife states he is unkind towards her. Their relationship is not a loving one; it is a marriage of convenience. He is disrespectful in the way he tells the men the reason why he wears a glove full of Vaseline on one hand</li> <li>• Curley has little quality time for her, choosing to spend Saturday night with the men on the ranch at the local whorehouse instead of paying attention to his wife.</li> <li>• when Lennie kills Curley's wife, Curley sees this as his opportunity for revenge This, in turn, causes George to make the decision to kill Lennie mercifully.</li> </ul> <p>(AO4) References to context may include:</p> <ul style="list-style-type: none"> <li>• Curley's character is different to other characters in the text; he is the son of the owner of the ranch and because of this he is more independent and secure</li> <li>• Curley refuses to let his wife talk to anyone on the ranch, isolating her from everyone and setting the stage for trouble. Curley's wife is dependent on her husband and has no social status apart from that in relation to her husband</li> <li>• Curley's wife spends most of the time pretending that she is looking for Curley and this creates tension amongst the men.</li> </ul> <p>Reward any other valid points for either AO.</p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> <li>• Basic responses to text with limited textual reference.</li> <li>• Selection of textual detail shows basic understanding of theme/ideas.</li> </ul>
2	5-7	<ul style="list-style-type: none"> <li>• Limited responses to text with textual reference which is sometimes appropriate.</li> <li>• Selection and evaluation and comment on textual detail show limited understanding of theme/ideas.</li> </ul>
3	8-10	<ul style="list-style-type: none"> <li>• Some responses to text supported by textual reference which is occasionally appropriate.</li> <li>• Selection and evaluation of textual detail show some understanding of theme/ideas.</li> </ul>
4	11-13	<ul style="list-style-type: none"> <li>• Mostly sound responses to text mostly supported by textual reference which is often appropriate.</li> <li>• Selection and evaluation of textual detail show generally sound understanding of theme/ideas.</li> </ul>
5	14-16	<ul style="list-style-type: none"> <li>• Sound responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show sound understanding of theme/ideas.</li> </ul>

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



*Of Mice and Men*

Question Number		
14		
	(40 marks)	
	Indicative content	
	<p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p><b>(AO1) Responses may include:</b></p> <ul style="list-style-type: none"> <li>many characters have a dream of some sort but the main focus is on the dream belonging to George and Lennie. Even Candy and maybe Crooks, become enchanted by the descriptions of the dream and what it represents, freedom</li> <li>the shifting nature of work as an itinerant ranch hand means George and Lennie have no stability, home, possessions or families. Dreams support these characters through their most difficult and lonely times</li> <li>George and Lennie have a dream of owning their own place; when Candy joins the dream, it seems as though, for a short while, the dream might be realised.</li> </ul> <p><b>(AO4) References to context may include:</b></p> <ul style="list-style-type: none"> <li>Lennie accidentally mentions the dream in Crooks' presence. Crooks knows that owning a piece of land is everybody's favourite dream, 'Seems like ever' guy got land in his head'. Candy's speech shows he shares the same desires for freedom, security and friendship</li> <li>despite George and Lennie's best efforts to realise these dreams, they remain unfulfilled. The death of Curley's wife ends any hope of the key dream in the story ever coming true. George shoots Lennie whilst recalling their dream</li> <li>the many unfulfilled dreams, stemming from the 'American Dream', give hope for all those whose goal is to own their own piece of land and therefore gain independence.</li> </ul> <p>Reward any other valid point for either AO.</p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> <li>Basic responses to text with limited textual reference.</li> <li>Selection of textual detail shows basic understanding of theme/ideas.</li> </ul>
2	5-7	<ul style="list-style-type: none"> <li>Limited responses to text with textual reference which is sometimes appropriate.</li> <li>Selection and evaluation and comment on textual detail show limited understanding of theme/ideas.</li> </ul>
3	8-10	<ul style="list-style-type: none"> <li>Some responses to text supported by textual reference which is occasionally appropriate.</li> <li>Selection and evaluation of textual detail show some understanding of theme/ideas.</li> </ul>
4	11-13	<ul style="list-style-type: none"> <li>Mostly sound responses to text mostly supported by textual reference which is often appropriate.</li> <li>Selection and evaluation of textual detail show generally sound understanding of theme/ideas.</li> </ul>

5	14-16	<ul style="list-style-type: none"> <li>• Sound responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show sound understanding of theme/ideas.</li> </ul>
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Band	Mark	AO4: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> <li>• Reference to context is basic and unsupported.</li> <li>• Explanation of importance of theme/idea shows little understanding.</li> </ul> <p>*Sentences show basic attempt to structure and control expression and meaning with basic control of a range of punctuation devices. Basic accuracy in spelling hinders meaning.</p>
2	6-10	<ul style="list-style-type: none"> <li>• Reference to context is limited and seldom supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows limited understanding.</li> </ul> <p>*Sentences show limited attempt to structure and control expression and meaning with limited control of a range of punctuation devices. Limited accuracy in spelling may hinder meaning.</p>
3	11-15	<ul style="list-style-type: none"> <li>• Some reference to context occasionally supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows occasional understanding.</li> </ul> <p>*Sentences show some attempt to structure and control expression and meaning with some control of a range of punctuation devices. Spelling sometimes accurate with meaning hindered on occasion.</p>
4	16-20	<ul style="list-style-type: none"> <li>• Mostly sound reference to context mostly supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows generally sound understanding.</li> </ul> <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p>
5	21-24	<ul style="list-style-type: none"> <li>• Sound reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows sound understanding.</li> </ul> <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

*Rani and Sukh*

Question Number		
15		
	(40 marks)	
	Indicative content	
	<p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(A01) Responses may include:</p> <ul style="list-style-type: none"> <li>• Divinder (Divy) Sandhu is Rani's older brother; with the approval of their father, Divy controls many aspects of his sister's life</li> <li>• Divy's role is much like the 'villain' in any given text; he has a constant need to upset others and has an aggressive nature</li> <li>• Divy's relationship with his father is close; his father allows him to beat and lock up Rani when the relationship between Sukh and Rani is discovered. Divy and his father are responsible for Sukh's tragic death.</li> </ul> <p>(A04) References to context may include:</p> <ul style="list-style-type: none"> <li>• in Punjab, Mohinder Sandhu (Rani's father) and Resham Bains (Sukh's father) quarrel over Billah. The hatred between these two teenagers is carried into adulthood and passed on, in Mohinder's case, onto his son, Divy</li> <li>• Rai presents a picture of a son living between two cultures. When Divy's father wants to talk about things, he speaks to Divy in Punjabi: 'my parents' language'</li> <li>• Divy's father delegates jobs to his son, preferring to dismiss the women in the family. This is for 'us men to sort out'. There is a clear conflict between Western and Eastern culture.</li> </ul> <p>Reward any other valid points for either AO.</p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> <li>• Basic responses to text with limited textual reference.</li> <li>• Selection of textual detail shows basic understanding of theme/ideas.</li> </ul>
2	5-7	<ul style="list-style-type: none"> <li>• Limited responses to text with textual reference which is sometimes appropriate.</li> <li>• Selection and evaluation and comment on textual detail show limited understanding of theme/ideas.</li> </ul>
3	8-10	<ul style="list-style-type: none"> <li>• Some responses to text supported by textual reference which is occasionally appropriate.</li> <li>• Selection and evaluation of textual detail show some understanding of theme/ideas.</li> </ul>
4	11-13	<ul style="list-style-type: none"> <li>• Mostly sound responses to text mostly supported by textual reference which is often appropriate.</li> <li>• Selection and evaluation of textual detail show generally sound understanding of theme/ideas.</li> </ul>
5	14-16	<ul style="list-style-type: none"> <li>• Sound responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show sound understanding of theme/ideas.</li> </ul>

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

*Rani and Sukh*

Question Number		
16		
	(40 marks)	
	Indicative content	
	<p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(A01) Responses may include:</p> <ul style="list-style-type: none"> <li>Rai's tragedy is the result of a long standing feud between two families that were once on amicable terms. Their hatred and rivalry terminates a beautiful romance between two innocent teenagers, one a Sandhu and one a Bains</li> <li>thirty years earlier, in Punjab, during the 1960s, Mohinder Sandhu (Rani's father) and Resham Bains (Sukh's father) quarrel over their interest in Billah. The hatred between these two families is carried into adulthood and is passed on</li> <li>New York and two years later, the reader is presented with Rani who raises their son without the support of family members.</li> </ul> <p>(A04) References to context may include:</p> <ul style="list-style-type: none"> <li>the traditional family background in this text very much interferes with the younger female generation. For Rani, this occurs on a daily basis; she is always looking over her shoulder; as a woman, Rani has to lie in order to go out, something her brothers would not be prevented from doing</li> <li>the reader is horrified when Divy beats his sister with the consent of their father, this establishing a clear divide between the roles of daughters and sons. Gurdip and Divy follow Rani at different points in the text</li> <li>Parvy, Sukh's sister, resisted the control of her parents because she did not want to adhere to the role expected from her parents. Parvy left before she was 'married off'; in their eyes she had dishonoured her family.</li> </ul> <p>Reward any other valid points for either AO.</p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> <li>Basic responses to text with limited textual reference.</li> <li>Selection of textual detail shows basic understanding of theme/ideas.</li> </ul>
2	5-7	<ul style="list-style-type: none"> <li>Limited responses to text with textual reference which is sometimes appropriate.</li> <li>Selection and evaluation and comment on textual detail show limited understanding of theme/ideas.</li> </ul>
3	8-10	<ul style="list-style-type: none"> <li>Some responses to text supported by textual reference which is occasionally appropriate.</li> <li>Selection and evaluation of textual detail show some understanding of theme/ideas.</li> </ul>
4	11-13	<ul style="list-style-type: none"> <li>Mostly sound responses to text mostly supported by textual reference which is often appropriate.</li> <li>Selection and evaluation of textual detail show generally sound understanding of theme/ideas.</li> </ul>

5	14-16	<ul style="list-style-type: none"> <li>• Sound responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show sound understanding of theme/ideas.</li> </ul>
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Band	Mark	AO4: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> <li>• Reference to context is basic and unsupported.</li> <li>• Explanation of importance of theme/idea shows little understanding.</li> </ul> <p>*Sentences show basic attempt to structure and control expression and meaning with basic control of a range of punctuation devices. Basic accuracy in spelling hinders meaning.</p>
2	6-10	<ul style="list-style-type: none"> <li>• Reference to context is limited and seldom supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows limited understanding.</li> </ul> <p>*Sentences show limited attempt to structure and control expression and meaning with limited control of a range of punctuation devices. Limited accuracy in spelling may hinder meaning.</p>
3	11-15	<ul style="list-style-type: none"> <li>• Some reference to context occasionally supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows occasional understanding.</li> </ul> <p>*Sentences show some attempt to structure and control expression and meaning with some control of a range of punctuation devices. Spelling sometimes accurate with meaning hindered on occasion.</p>
4	16-20	<ul style="list-style-type: none"> <li>• Mostly sound reference to context mostly supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows generally sound understanding.</li> </ul> <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate, any errors do not hinder meaning.</p>
5	21-24	<ul style="list-style-type: none"> <li>• Sound reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows sound understanding.</li> </ul> <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

*Riding the Black Cockatoo*

Question Number		
17		
	(40 marks)	
	Indicative content	
	<p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(A01) Responses may include:</p> <ul style="list-style-type: none"> <li>• John Danalis' interest in Aboriginal culture follows a course at the University on Indigenous writing. Married with two daughters and training to be a teacher, a profession he later abandons, Danalis reveals that his family once kept an Aboriginal skull, named 'Mary' on their mantelpiece, to the horror of onlookers in his class</li> <li>• in the past, and in their ignorance, Danalis' family and Danalis himself behaved disrespectfully: the reader learns they used the skull as an ashtray. The change in Danalis changes his family too</li> <li>• the knowledge and understanding of his own past stereotyped thinking, affects Danalis enormously; depressed, he even contemplates his own suicide.</li> </ul> <p>(A04) References to context may include:</p> <ul style="list-style-type: none"> <li>• Danalis fondly recalls childhood memories of his favourite television programme, <i>Skippy the Kangaroo</i> and the star of the episodes, the black native Australian: 'Tara'. He remembers worrying about him when an episode left him on a cliffhanger, worrying about the survival of this much-loved character</li> <li>• Danalis was ignorant in the past of the suffering endured once white settlers arrived in Australia. He is deeply affected by the racism he learns about</li> <li>• In Chp. 7 the reader learns of 'The Stolen Generation' when up to 30% of indigenous children were removed from their families: 'an orchestrated program of cultural and spiritual genocide'.</li> </ul> <p>Reward any other valid points for either AO.</p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> <li>• Basic responses to text with limited textual reference.</li> <li>• Selection of textual detail shows basic understanding of theme/ideas.</li> </ul>
2	5-7	<ul style="list-style-type: none"> <li>• Limited responses to text with textual reference which is sometimes appropriate.</li> <li>• Selection and evaluation and comment on textual detail show limited understanding of theme/ideas.</li> </ul>
3	8-10	<ul style="list-style-type: none"> <li>• Some responses to text supported by textual reference which is occasionally appropriate.</li> <li>• Selection and evaluation of textual detail show some understanding of theme/ideas.</li> </ul>
4	11-13	<ul style="list-style-type: none"> <li>• Mostly sound responses to text mostly supported by textual reference which is often appropriate.</li> </ul>

		<ul style="list-style-type: none"> <li>• Selection and evaluation of textual detail show generally sound understanding of theme/ideas.</li> </ul>
5	14-16	<ul style="list-style-type: none"> <li>• Sound responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show sound understanding of theme/ideas.</li> </ul>

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



*Riding the Black Cockatoo*

Question Number		
18		
	(40 marks)	
	Indicative content	
	<p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(A01) Responses may include:</p> <ul style="list-style-type: none"> <li>• Danalis is training to become a teacher, a career that he later abandons. His father is a vet, an educated man but clearly ignorant; he too is affected by what he learns</li> <li>• ignorant of many facts and beliefs, Danalis and his parents come to understand the significance of returning Mary home to the Wamba Wamba tribe, to be buried with ancestors on Swan Hill, N.S.Wales</li> <li>• the more he discovers, the sadder Danalis feels; he realises how ignorant he was. Danalis learns of the injustices imposed on many Aborigines when white settlers arrived to Australia.</li> </ul> <p>(A04) References to context may include:</p> <ul style="list-style-type: none"> <li>• the reader learns of the horrific truth, at a pace that mirrors John’s experiences; events described both inform and shock the reader</li> <li>• the effect is powerful: topics such as land rights and the physical and mental cruelty imposed on the Aborigines are more than just thought-provoking, they are an education</li> <li>• Danalis’ journey is an education in itself; the handover ceremony allows both his parents and himself to gain a true picture and understanding of the Aboriginal culture.</li> </ul> <p>Reward any other valid points for either AO.</p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> <li>• Basic responses to text with limited textual reference.</li> <li>• Selection of textual detail shows basic understanding of theme/ideas.</li> </ul>
2	5-7	<ul style="list-style-type: none"> <li>• Limited responses to text with textual reference which is sometimes appropriate.</li> <li>• Selection and evaluation and comment on textual detail show limited understanding of theme/ideas.</li> </ul>
3	8-10	<ul style="list-style-type: none"> <li>• Some responses to text supported by textual reference which is occasionally appropriate.</li> <li>• Selection and evaluation of textual detail show some understanding of theme/ideas.</li> </ul>
4	11-13	<ul style="list-style-type: none"> <li>• Mostly sound responses to text mostly supported by textual reference which is often appropriate.</li> <li>• Selection and evaluation of textual detail show generally sound</li> </ul>

		understanding of theme/ideas.
5	14-16	<ul style="list-style-type: none"> <li>• Sound responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show sound understanding of theme/ideas.</li> </ul>

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

*To Kill a Mockingbird*

Question Number		
19		
	(40 marks)	
	Indicative content	
	<p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(A01) Responses may include:</p> <ul style="list-style-type: none"> <li>• Harper Lee’s character of Scout Finch is the narrator of this novel. Events are described through her eyes/perspective</li> <li>• Scout is intelligent; she can read before beginning school; she is also confident, she fights boys without showing any fear. Scout also shows herself to be a kind and thoughtful person, always acting with the best intentions</li> <li>• the development of Scout’s character can be traced throughout this novel. Scout learns that though humanity has a great capacity for evil. Scout also learns it also has a great capacity for good, sympathy and understanding.</li> </ul> <p>(A04) References to context may include:</p> <ul style="list-style-type: none"> <li>• Scout is the way she is because of the way Atticus has raised her</li> <li>• Tom Robinson’s trial has a profound effect on Scout; the reader realises just how much the trial exposes Scout to the black and white divide within Maycomb community</li> <li>• Scout has a basic faith in the goodness of the people in her community. As the novel progresses, this faith is tested by the hatred and prejudice that emerges during Tom Robinson’s trial.</li> </ul> <p>Reward any other valid points for either AO.</p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> <li>• Basic responses to text with limited textual reference.</li> <li>• Selection of textual detail shows basic understanding of theme/ideas.</li> </ul>
2	5-7	<ul style="list-style-type: none"> <li>• Limited responses to text with textual reference which is sometimes appropriate.</li> <li>• Selection and evaluation and comment on textual detail show limited understanding of theme/ideas.</li> </ul>
3	8-10	<ul style="list-style-type: none"> <li>• Some responses to text supported by textual reference which is occasionally appropriate.</li> <li>• Selection and evaluation of textual detail show some understanding of theme/ideas.</li> </ul>
4	11-13	<ul style="list-style-type: none"> <li>• Mostly sound responses to text mostly supported by textual reference which is often appropriate.</li> <li>• Selection and evaluation of textual detail show generally sound understanding of theme/ideas.</li> </ul>

5	14-16	<ul style="list-style-type: none"> <li>• Sound responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show sound understanding of theme/ideas.</li> </ul>
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Band	Mark	AO4: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> <li>• Reference to context is basic and unsupported.</li> <li>• Explanation of importance of theme/idea shows little understanding.</li> </ul> <p>*Sentences show basic attempt to structure and control expression and meaning with basic control of a range of punctuation devices. Basic accuracy in spelling hinders meaning.</p>
2	6-10	<ul style="list-style-type: none"> <li>• Reference to context is limited and seldom supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows limited understanding.</li> </ul> <p>*Sentences show limited attempt to structure and control expression and meaning with limited control of a range of punctuation devices. Limited accuracy in spelling may hinder meaning.</p>
3	11-15	<ul style="list-style-type: none"> <li>• Some reference to context occasionally supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows occasional understanding.</li> </ul> <p>*Sentences show some attempt to structure and control expression and meaning with some control of a range of punctuation devices. Spelling sometimes accurate with meaning hindered on occasion.</p>
4	16-20	<ul style="list-style-type: none"> <li>• Mostly sound reference to context mostly supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows generally sound understanding.</li> </ul> <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p>
5	21-24	<ul style="list-style-type: none"> <li>• Sound reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows sound understanding.</li> </ul> <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

*To Kill a Mockingbird*

Question Number		
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).            ((A01) Responses may include:</p> <ul style="list-style-type: none"> <li>• Tom Robinson’s trial demonstrates to the reader the difficulties faced by the black citizens of Maycomb. Atticus defends Tom and Scout believes he will be set free</li> <li>• Atticus successfully reveals the injustice of their society that confines blacks to the ‘coloured balcony’ and allows the word of an ignorant man like Bob Ewell to prevail without question over the word of a man who happens to be black</li> <li>• Bob Ewell taunts Helen Robinson with racist language, even after her husband’s death; it is a white man, Link Deas, who comes to her defence, having ‘made a job’ for Helen even though ‘he didn’t need her’ who ensures her safety and security to and from work.</li> </ul> <p>(A04) References to context may include:</p> <ul style="list-style-type: none"> <li>• the Robinson trial represents the unfairness and racism in places such as Maycomb during the 1930s. The character of Atticus, a white lawyer, gives the reader some hope that justice might be done and that times might be changing</li> <li>• Atticus refers to Maycomb County’s ‘disease’ when discussing racialism. Their instinctive conviction is that ‘all negroes lie’ and ‘cannot be trusted around our women’</li> <li>• the citizens in the black community are treated like second class citizens and derogatory terms are used when referring to or addressing them.</li> </ul> <p>Reward any other valid points for either AO.</p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> <li>• Basic responses to text with limited textual reference.</li> <li>• Selection of textual detail shows basic understanding of theme/ideas.</li> </ul>
2	5-7	<ul style="list-style-type: none"> <li>• Limited responses to text with textual reference which is sometimes appropriate.</li> <li>• Selection and evaluation and comment on textual detail show limited understanding of theme/ideas.</li> </ul>
3	8-10	<ul style="list-style-type: none"> <li>• Some responses to text supported by textual reference which is occasionally appropriate.</li> <li>• Selection and evaluation of textual detail show some understanding of theme/ideas.</li> </ul>
4	11-13	<ul style="list-style-type: none"> <li>• Mostly sound responses to text mostly supported by textual reference</li> </ul>

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

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

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