

# Mark Scheme (Results)

January 2013

GCSE English Literature (5ET1F)  
Paper 1

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## General Marking Guidance

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

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

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

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

## Spelling, Punctuation and Grammar Marking Guidance

- The spelling, punctuation and grammar assessment criteria are common to GCSE English Literature, GCSE History, GCSE Geography and GCSE Religious Studies.
- All candidates, whichever subject they are being assessed on, must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Spelling, punctuation and grammar marking criteria should be applied positively. Candidates must be rewarded for what they have demonstrated rather than penalised for errors.
- Examiners should mark according to the marking criteria. All marks on the marking criteria should be used appropriately.
- All the marks on the marking criteria are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the marking criteria.
- Examiners should be prepared to award zero marks if the candidate's response is not worthy of credit according to the marking criteria.
- When examiners are in doubt regarding the application of the marking criteria to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked unless the candidate has replaced it with an alternative response.
- Handwriting may make it difficult to see if spelling, punctuation and grammar are correct. Examiners must make every effort to assess spelling, punctuation and grammar fairly and if they genuinely cannot make an assessment, the team leader must be consulted.
- Specialist terms do not always require the use of complex terminology but the vocabulary used should be appropriate to the subject and the question.
- Work by candidates with an amanuensis, scribe or typed script should be assessed for spelling, punctuation and grammar.
- Examiners are advised to consider the marking criteria in the following way:
  - ◇ How well does the response communicate the meaning?
  - ◇ What range of specialist terms is used?
  - ◇ How accurate is the spelling, punctuation and grammar?

## Mark Scheme

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

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

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

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

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

### Assessment Objectives

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

<b>AO1:</b> Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
<b>AO2:</b> Explain how language, structure and form contribute to a writer's presentation of ideas, themes and settings.
<b>AO4:</b> Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.

## Section A: Literary Heritage

### *Animal Farm*

Question Number		
1(a)	Outline the key events that <b>lead up to</b> the extract in Chapter 2.	
	<b>(10 marks)</b>	
	Indicative content	
	<p><b>Key plot details include:</b></p> <ul style="list-style-type: none"> <li>• Jones is drunk and has gone to bed</li> <li>• the animals gather for Major’s meeting</li> <li>• the different animals are introduced</li> <li>• Major speaks about his dream of a future in which they will govern themselves</li> <li>• Major gives the animals a set of rules for them to live by</li> <li>• when the animals sing <i>Beasts of England</i> they get very excited and noisy</li> <li>• Jones wakes up and fires his gun</li> <li>• the animals are terrified and go back to their beds</li> <li>• Major dies</li> <li>• the pigs teach Major's ideals to the animals</li> <li>• the pigs devise the name 'Animalism'</li> <li>• secret meetings take place</li> <li>• Moses talks about Sugarcandy Mountain</li> <li>• there are different reactions.</li> </ul> <p><b>NB Not all of the above points will need to be made in view of the limited time available. Any material outside the key events is not rewarded.</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>• Basic knowledge of the relevant parts of the plot.</li> <li>• Basic understanding of what the key events are.</li> <li>• Selection of appropriate events at a basic level may be evident, without sense of chronology.</li> <li>• Little understanding of how earlier events connect with the extract.</li> </ul>
2	3-4	<ul style="list-style-type: none"> <li>• Limited knowledge of the relevant parts of the plot.</li> <li>• Limited understanding of what the key events are.</li> <li>• Selection of appropriate events at a basic level is evident, with limited sense of chronology.</li> <li>• Limited understanding of how earlier events connect with the extract.</li> </ul>
3	5-6	<ul style="list-style-type: none"> <li>• Some knowledge of the relevant parts of the plot.</li> <li>• Occasional understanding of what the key events are.</li> <li>• Selection of appropriate events is evident, with occasional sense of chronology.</li> <li>• Some understanding of how earlier events connect with the extract.</li> </ul>

4	7-8	<ul style="list-style-type: none"> <li>• Generally sound knowledge of the relevant parts of the plot.</li> <li>• Generally clear understanding of what the key events are.</li> <li>• Selection of appropriate events is evident, with generally sound chronology.</li> <li>• Understanding of how earlier events connect with the extract is generally sound.</li> </ul>
5	9-10	<ul style="list-style-type: none"> <li>• Sound knowledge of the relevant parts of the plot.</li> <li>• Sound understanding of what the key events are.</li> <li>• Clear selection of appropriate events with a robust chronology.</li> <li>• Sound understanding of how earlier events connect with the extract.</li> </ul>

Question Number		
1(b)	Explain how the writer presents control in the extract. Use evidence from the extract to support your answer.	
	<b>(10 marks)</b>	
	Indicative content	
	<p><b>Candidates will select from a range of material from the extract - this may include:</b></p> <ul style="list-style-type: none"> <li>• control moves from man to the animals</li> <li>• Jones has slowly lost control, whereas the animals take control quickly</li> <li>• Jones is portrayed as losing control of himself and the farm, 'lounging' and becoming idle due to his drinking</li> <li>• Jones has lost control of his men, 'idle and dishonest'</li> <li>• the animals take control due to being 'unfed'</li> <li>• the men's use of whips leads to a spontaneous reaction from the animals, ending Man's control of the farm</li> <li>• there is nothing they can do to restore control</li> <li>• the men were used to 'thrashing and maltreating' and are now frightened 'out of their wits'.</li> </ul>	
<b>Band</b>	<b>Mark</b>	<b>AO2: Explain how language, structure and form contribute to a writer's presentation of ideas, themes and settings.</b>
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Candidate makes basic reference to use of text by writer to achieve effect.</li> <li>• Basic understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples are not appropriate or candidate may refer to only one relevant example.</li> </ul>
2	3-4	<ul style="list-style-type: none"> <li>• Candidate makes limited reference to use of text by writer to achieve effect.</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>• Candidate makes some reference to use of text by writer to achieve effect.</li> <li>• Occasional understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples are occasionally relevant.</li> </ul>
4	7-8	<ul style="list-style-type: none"> <li>• Candidate makes generally sound reference to use of text by writer to achieve effect.</li> <li>• Generally sound understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples are generally sound and mostly relevant.</li> </ul>

5	9-10	<ul style="list-style-type: none"><li>• Candidate makes sound reference to use of text by writer to achieve effect.</li><li>• Clear understanding of linguistic, grammatical, structural and presentational features of language.</li><li>• Examples are sound and mostly relevant.</li></ul>
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Question Number		
1(c)	From the extract, what do you learn about the character of Mr Jones? Use evidence from the extract to support your answer.	
	<b>(8 marks)</b>	
Indicative content		
	<p><b>Responses may include:</b></p> <ul style="list-style-type: none"> <li>• a ‘hard’ but ‘capable farmer’</li> <li>• he has fallen on ‘evil days’</li> <li>• ‘disheartened’ after losing money</li> <li>• drinking more due to the loss of money</li> <li>• lazy ‘for whole days at a time he would lounge’</li> <li>• some care for his pet ‘Moses’, ‘occasionally’ feeding him</li> <li>• he is not a good manager as he is cheated by his men, who are ‘idle and dishonest’</li> <li>• he does not look after the farm animals, stays out overnight</li> <li>• he is cruel ‘whips...lashing out’</li> <li>• frightened by the animals’ behaviour.</li> </ul>	
<b>Band</b>	<b>Mark</b>	<b>A01: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Basic or limited understanding of the character.</li> <li>• Candidate uses unclear and/or limited examples from the text to demonstrate knowledge about the character.</li> <li>• Basic or inconsistent selection of textual detail.</li> </ul>
<b>2</b>	<b>4-5</b>	<ul style="list-style-type: none"> <li>• Occasional understanding of the character will be evident.</li> <li>• Candidate mostly uses relevant examples from the text to demonstrate knowledge about the character.</li> <li>• Selection of textual detail evident and mostly appropriate.</li> </ul>
<b>3</b>	<b>6-8</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of the character.</li> <li>• Candidate consistently uses relevant examples from the text to demonstrate knowledge about the character.</li> <li>• Selection of textual detail evident and appropriate.</li> </ul>

Question Number		
1(d)	<p>Explain the importance of control in <b>one other</b> part of the novel. Use examples of the writer's language to support your answer.</p>	
	<b>(12 marks)</b>	
	Indicative content	
	<p><b>Candidates may draw on any relevant part of the novel outside the extract, provided that the focus is on the importance of control and that statements made are supported with a quotation or reference from the text (A01) and reference is made to the writer's craft: the writer's presentation of this theme (A02).</b></p> <p>The novel presents many incidents that candidates may choose to address the theme of control. Control can be by Man or the animals or eventually just the pigs.</p> <p><b>Responses may include reference to one of the following parts of the novel OR the candidate's own appropriate choice:</b></p> <ul style="list-style-type: none"> <li>• when the pigs take control of the farm; resulting in the farm becoming just as bad for the animals as when Jones was in control</li> <li>• when the pigs assume leadership and control of Major's dream</li> <li>• when the pigs teach the other animals to read</li> <li>• when the pigs decide 'all questions on farm policy' and a dictatorship is introduced, controlling: food, work, education, information and the removal of democracy</li> <li>• when the animals try to let animals on other farms know of their rebellion</li> <li>• when neighbouring farmers take action to stop their animals from taking control</li> <li>• any parts of the novel where there are changes to the Seven Commandments</li> <li>• when Napoleon takes control and stands on the platform to give his speech</li> <li>• any parts of the novel when Napoleon uses terror/ violence/ intimidation/ slave labour</li> <li>• any parts of the novel when control is seen through propaganda/ tyranny/ dictatorship</li> <li>• any part of the novel when Napoleon negotiates with Man.</li> </ul>	
<b>Band</b>	<b>Mark</b>	<p><b>A01: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b></p> <p><b>A02: Explain how language, structure and form contribute to a writer's presentation of ideas, themes and settings.</b></p>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Candidate uses 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>• Candidate uses 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>• Candidate makes 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>• Candidate 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>• Candidate 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>

### Spelling, Punctuation and Grammar assessed in part (d)

		0 marks	Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.
Threshold performance	Level 1	1 mark	Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.
Intermediate performance	Level 2	2 marks	Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.
High performance	Level 3	3 marks	Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

*Dr Jekyll and Mr Hyde*

Question Number		
2(a)	Outline the key events that <b>lead up to</b> the extract from the chapter ‘Dr Jekyll Was Quite At Ease’.	
	<b>(10 marks)</b>	
	Indicative content	
	<p><b>Key plot details include:</b></p> <ul style="list-style-type: none"> <li>• Utterson and Enfield are introduced</li> <li>• Enfield tells the shocking events of the story of the door</li> <li>• Enfield tells of Hyde’s deformed nature</li> <li>• Hyde had produced cash and a cheque signed by Jekyll</li> <li>• Enfield concludes Hyde must be blackmailing Jekyll</li> <li>• Utterson examines Jekyll’s will and discovers everything has been left to Hyde</li> <li>• Lanyon tells Utterson that Jekyll is behaving strangely, but does not know Hyde</li> <li>• Utterson has a restless night and decides to seek Hyde himself</li> <li>• Utterson goes to Jekyll’s house, but is told that he is out</li> <li>• Poole says that Hyde has a key and the servants have to ‘obey him’</li> <li>• Utterson fears for Jekyll’s safety</li> <li>• Jekyll invites him to a dinner party.</li> </ul> <p><b>NB Not all of the above points will need to be made in view of the limited time available. Any material outside the key events is not rewarded.</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>• Basic knowledge of the relevant parts of the plot.</li> <li>• Basic understanding of what the key events are.</li> <li>• Selection of appropriate events at a basic level may be evident, without sense of chronology.</li> <li>• Little understanding of how earlier events connect with the extract.</li> </ul>
2	3-4	<ul style="list-style-type: none"> <li>• Limited knowledge of the relevant parts of the plot.</li> <li>• Limited understanding of what the key events are.</li> <li>• Selection of appropriate events at a basic level is evident, with limited sense of chronology.</li> <li>• Limited understanding of how earlier events connect with the extract.</li> </ul>
3	5-6	<ul style="list-style-type: none"> <li>• Some knowledge of the relevant parts of the plot.</li> <li>• Occasional understanding of what the key events are.</li> <li>• Selection of appropriate events is evident, with occasional sense of chronology.</li> <li>• Some understanding of how earlier events connect with the extract.</li> </ul>

4	7-8	<ul style="list-style-type: none"> <li>• Generally sound knowledge of the relevant parts of the plot.</li> <li>• Generally clear understanding of what the key events are.</li> <li>• Selection of appropriate events is evident, with generally sound chronology.</li> <li>• Understanding of how earlier events connect with the extract is generally sound.</li> </ul>
5	9-10	<ul style="list-style-type: none"> <li>• Sound knowledge of the relevant parts of the plot.</li> <li>• Sound understanding of what the key events are.</li> <li>• Clear selection of appropriate events with a robust chronology.</li> <li>• Sound understanding of how earlier events connect with the extract.</li> </ul>

Question Number		
2(b)	Explain how the writer in presents secrecy in the extract. Use evidence from the extract to support your answer.	
	(10 marks)	
	Indicative content	
	<p><b>Candidates will select from a range of material from the extract - this may include:</b></p> <ul style="list-style-type: none"> <li>• Jekyll’s sudden change in mannerism suggests he has something to hide and keep secret, ‘This is a matter I thought we had agreed to drop.’</li> <li>• Jekyll is not prepared to talk about the situation, suggesting that Utterson does not ‘understand’</li> <li>• Utterson suspects that Jekyll is in trouble and offers to help him by suggesting ‘I can get you out’</li> <li>• even though Jekyll assures Utterson that he is trusted, Jekyll will not reveal his secret</li> <li>• Jekyll reassures Utterson about the nature of the secret: ‘what you fancy’ and that it is ‘not so bad as that’</li> <li>• Jekyll wishes to keep his secret ‘private’ and asks Utterson ‘to let it sleep’.</li> </ul>	
<b>Band</b>	<b>Mark</b>	<b>A02: Explain how language, structure and form contribute to a writer’s presentation of ideas, themes and settings.</b>
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Candidate makes basic reference to use of text by writer to achieve effect.</li> <li>• Basic understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples are not appropriate or candidate may refer to only one relevant example.</li> </ul>
2	3-4	<ul style="list-style-type: none"> <li>• Candidate makes limited reference to use of text by writer to achieve effect.</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>• Candidate makes some reference to use of text by writer to achieve effect.</li> <li>• Occasional understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples are occasionally relevant.</li> </ul>
4	7-8	<ul style="list-style-type: none"> <li>• Candidate makes generally sound reference to use of text by writer to achieve effect.</li> <li>• Generally sound understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples are generally sound and mostly relevant.</li> </ul>
5	9-10	<ul style="list-style-type: none"> <li>• Candidate makes sound reference to use of text by writer to achieve effect.</li> <li>• Clear understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples are sound and mostly relevant.</li> </ul>

Question Number		
2(c)	From the extract, what do you learn about the character of Dr Jekyll? Use evidence from the extract to support your answer.	
	<b>(8 marks)</b>	
	Indicative content	
	<p><b>Responses may include:</b></p> <ul style="list-style-type: none"> <li>• Jekyll tries to reassure Utterson about his will</li> <li>• he can be sharp with his responses, almost suggesting he is hiding something</li> <li>• protective of/values his privacy: ‘...a matter I thought we had agreed to drop’</li> <li>• he changes when the name of Hyde is mentioned</li> <li>• becomes agitated by the discussion with a ‘certain incoherency of manner’</li> <li>• admits that he is in a ‘strange’ position and this cannot be solved through discussion</li> <li>• he is grateful and repeats his thanks to Utterson for his offer.</li> </ul>	
<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>• Basic or limited understanding of the character.</li> <li>• Candidate uses unclear and/or limited examples from the text to demonstrate knowledge about the character.</li> <li>• Basic or inconsistent selection of textual detail.</li> </ul>
2	4-5	<ul style="list-style-type: none"> <li>• Occasional understanding of the character will be evident.</li> <li>• Candidate mostly uses relevant examples from the text to demonstrate knowledge about the character.</li> <li>• Selection of textual detail evident and mostly appropriate.</li> </ul>
3	6-8	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of the character.</li> <li>• Candidate consistently uses relevant examples from the text to demonstrate knowledge about the character.</li> <li>• Selection of textual detail evident and appropriate.</li> </ul>

Question Number		
2(d)	<p>Explain the importance of secrecy in <b>one other</b> part of the novel. Use examples of the writer's language to support your answer.</p>	
	<b>(12 marks)</b>	
	Indicative content	
	<p><b>Candidates may draw on any relevant part of the novel outside the extract provided that the focus is on the importance of secrecy and that statements made are supported with a quotation or reference from the text (A01) and reference is made to the writer's craft: the writer's presentation of this theme (A02).</b></p> <p>The novel presents many incidents that candidates may choose to address the theme of secrecy. It seems as though everyone has something to hide or keep secret and many of the chapters end with a strong link to the theme.</p> <p><b>Responses may include reference to one of the following parts of the novel OR the candidate's own appropriate choice:</b></p> <ul style="list-style-type: none"> <li>• Jekyll's laboratory or Utterson's room could be suitable examples of where secrets can be hidden, such as extracts describing Jekyll's cabinet or Utterson's safe</li> <li>• the 'Story of the Door' presents the reader of the idea that behind the door lay secrets. The door is locked and the mysterious property provides the ideal setting for secrets to be kept. Is the 'Juggernaut' blackmailing the occupant of the house?</li> <li>• in 'Search for Mr Hyde', Utterson visits Lanyon and it becomes apparent that Jekyll has a secret and has been experimenting with science. It becomes clear towards the end of the chapter that even the respectable Utterson has his own secrets: 'humbled to the dust by the many ill things he had done'</li> <li>• in 'Incident of the Letter' the suspicion of a forged letter increases Utterson's fears. The chapter ends with secrecy. The head clerk, Mr Guest, is sworn to secrecy and silence when the letter is placed in Utterson's safe</li> <li>• Jekyll's terrible secret of his experiments is witnessed through 'Dr Lanyon's Narrative'. In this chapter references are made to the secretive nature of chemicals concealed in Jekyll's cabinet</li> <li>• 'Henry Jekyll's Full Statement of the Case' provides the full account and secrets are revealed.</li> </ul>	
<b>Band</b>	<b>Mark</b>	<p><b>A01: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b></p> <p><b>A02: Explain how language, structure and form contribute to a writer's presentation of ideas, themes and settings.</b></p>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Candidate uses 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>• Candidate uses 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>• Candidate makes 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>• Candidate 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>• Candidate 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>

### Spelling, Punctuation and Grammar assessed in part (d)

		0 marks	Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.
Threshold performance	Level 1	1 mark	Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.
Intermediate performance	Level 2	2 marks	Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.
High performance	Level 3	3 marks	Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

*The Hound of the Baskervilles*

Question Number		
3(a)	Outline the key events that <b>lead up to</b> the extract in Chapter 2.	
	<b>(10 marks)</b>	
	Indicative content	
	<p><b>Key plot details include:</b></p> <ul style="list-style-type: none"> <li>• Watson examines a walking stick</li> <li>• Holmes listens to what Watson has deduced</li> <li>• Holmes tells Watson more about the owner of the stick</li> <li>• Mortimer admires the shape of Holmes' skull</li> <li>• Mortimer reads a manuscript which tells the legend about 'The Hound of the Baskervilles'</li> <li>• Mortimer tells Holmes of 'public facts' surrounding Sir Charles Baskerville's mysterious death</li> <li>• Holmes asks for the 'private ones'</li> <li>• very few 'men of education' live nearby, apart from Frankland and Stapleton.</li> </ul> <p><b>NB Not all of the above points will need to be made in view of the limited time available. Any material outside the key events is not rewarded.</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>• Basic knowledge of the relevant parts of the plot.</li> <li>• Basic understanding of what the key events are.</li> <li>• Selection of appropriate events at a basic level may be evident, without sense of chronology.</li> <li>• Little understanding of how earlier events connect with the extract.</li> </ul>
2	3-4	<ul style="list-style-type: none"> <li>• Limited knowledge of the relevant parts of the plot.</li> <li>• Limited understanding of what the key events are.</li> <li>• Selection of appropriate events at a basic level is evident, with limited sense of chronology.</li> <li>• Limited understanding of how earlier events connect with the extract.</li> </ul>
3	5-6	<ul style="list-style-type: none"> <li>• Some knowledge of the relevant parts of the plot.</li> <li>• Occasional understanding of what the key events are.</li> <li>• Selection of appropriate events is evident, with occasional sense of chronology.</li> <li>• Some understanding of how earlier events connect with the extract.</li> </ul>
4	7-8	<ul style="list-style-type: none"> <li>• Generally sound knowledge of the relevant parts of the plot.</li> <li>• Generally clear understanding of what the key events are.</li> <li>• Selection of appropriate events is evident, with generally sound chronology.</li> <li>• Understanding of how earlier events connect with the extract is generally sound.</li> </ul>

5	9-10	<ul style="list-style-type: none"><li>• Sound knowledge of the relevant parts of the plot.</li><li>• Sound understanding of what the key events are.</li><li>• Clear selection of appropriate events with a robust chronology.</li><li>• Sound understanding of how earlier events connect with the extract.</li></ul>
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Question Number		
3(b)	Explain how the writer presents the supernatural in the extract. Use evidence from the extract to support your answer.	
	<b>(10 marks)</b>	
Indicative content		
<b>Responses may include:</b> <ul style="list-style-type: none"> <li>• the character of Sir Charles demonstrates his firm belief in ‘the legend’ and the ‘dreadful fate’ that ‘overhung his family’</li> <li>• Sir Charles has provided documents in the form of ancestral ‘records’ supporting his fears and to justify his ‘emotion’</li> <li>• Sir Charles is becoming increasingly disturbed by the ‘ghastly presence’ and believes he is being ‘haunted’. Sir Charles repeatedly asks if Mortimer has seen a ‘strange creature or heard the baying of a hound’. This compares with Mortimer’s description of a ‘large black calf’.</li> </ul>		
<b>Band</b>	<b>Mark</b>	<b>A02: Explain how language, structure and form contribute to a writer’s presentation of ideas, themes and settings.</b>
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Candidate makes basic reference to use of text by writer to achieve effect.</li> <li>• Basic understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples are not appropriate or candidate may refer to only one relevant example.</li> </ul>
2	3-4	<ul style="list-style-type: none"> <li>• Candidate makes limited reference to use of text by writer to achieve effect.</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>• Candidate makes some reference to use of text by writer to achieve effect.</li> <li>• Occasional understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples are occasionally relevant.</li> </ul>
4	7-8	<ul style="list-style-type: none"> <li>• Candidate makes generally sound reference to use of text by writer to achieve effect.</li> <li>• Generally sound understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples are generally sound and mostly relevant.</li> </ul>
5	9-10	<ul style="list-style-type: none"> <li>• Candidate makes sound reference to use of text by writer to achieve effect.</li> <li>• Clear understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples are sound and mostly relevant.</li> </ul>

Question Number		
3(c)	From this extract, what do you learn about the character of Sir Charles? Use evidence from the extract to support your answer.	
	<b>(8 marks)</b>	
	Indicative content	
	<p><b>Candidates will select from a range of material from the extract - this may include:</b></p> <ul style="list-style-type: none"> <li>• Sir Charles is respected as shown by Mortimer's terms of address</li> <li>• in ill health, his 'nervous system was strained to breaking-point'; on the edge of a breakdown</li> <li>• nervous: scared to go out on the moor, especially at night. The word 'convinced' is used to explain that he thought the Baskervilles have a 'dreadful fate' hanging over them</li> <li>• fearful of the fate that may befall him: 'records' seem to substantiate his fears; 'some ghastly presence' that is haunting him</li> <li>• clearly frightened: his voice 'vibrated with excitement'; the look of 'horror' on Sir Charles' face when he believes he has seen the hound.</li> </ul>	
<b>Band</b>	<b>Mark</b>	<b>A01: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Basic or limited understanding of the character.</li> <li>• Candidate uses unclear and/or limited examples from the text to demonstrate knowledge about the character.</li> <li>• Basic or inconsistent selection of textual detail.</li> </ul>
<b>2</b>	<b>4-5</b>	<ul style="list-style-type: none"> <li>• Occasional understanding of the character will be evident.</li> <li>• Candidate mostly uses relevant examples from the text to demonstrate knowledge about the character.</li> <li>• Selection of textual detail evident and mostly appropriate.</li> </ul>
<b>3</b>	<b>6-8</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of the character.</li> <li>• Candidate consistently uses relevant examples from the text to demonstrate knowledge about the character.</li> <li>• Selection of textual detail evident and appropriate.</li> </ul>

Question Number	
3(d)	<p>Explain the importance of the supernatural in <b>one other</b> part of the novel. Use examples of the writer's language to support your answer.</p> <p style="text-align: right;"><b>(12 marks)</b></p>
	Indicative content
	<p><b>Candidates may draw on any relevant part of the novel outside the extract provided that the focus is on the importance of the supernatural in another part of the text and that statements made are supported with a quotation or reference from the text (A01) and reference is made to the writer's craft: the writer's presentation of this theme (A02).</b></p> <p>The novel presents many incidents that candidates may choose to address the theme of the supernatural. Many passages relate to the theme of the supernatural.</p> <p><b>Responses may include reference to one of the following parts of the novel OR the candidate's own appropriate choice:</b></p> <ul style="list-style-type: none"> <li>• there are several sections where the theme of the supernatural is enhanced by the settings, such as the moor, ancient dwellings and the poor weather</li> <li>• Chapter 2 provides candidates with a number of options. 'The Curse of the Baskervilles' provides Hugo Baskerville's narrative and ends with a warning about the 'powers of evil' and to avoid 'crossing the moor' at night. The chapter includes details about Sir Charles' death and ends with the 'footprints of a gigantic hound!'</li> <li>• Chapter 3, 'The Problem', the footprints and the supernatural are discussed. There are accounts of the 'Baskerville demon' and several people claim to have seen a 'huge creature, luminous, ghastly and spectral'. There is a fear for Sir Henry Baskerville's safety. The moor is described as a 'wild place'</li> <li>• in Chapter 4, Sir Henry Baskerville receives the warning note and suggests it may be from someone who believes in the supernatural</li> <li>• Chapter 6, 'Baskerville Hall', provides detailed descriptions of the hall which enhance the supernatural theme and ends with Watson hearing the 'sob of a woman'</li> <li>• Stapleton, in Chapter 7, meets Watson and discuss Sir Charles' death and the legend. The pony sinking in the mire and the mysterious sounds add to the supernatural atmosphere</li> <li>• in Chapter 9, Henry and Watson hear the 'cry' of the 'Hound of the Baskervilles'</li> <li>• the detailed description of the hound in Chapter 14 is both 'supernatural' and 'hellish'.</li> </ul>

Band	Mark	<p><b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b></p> <p><b>AO2: Explain how language, structure and form contribute to a writer's presentation of ideas, themes and settings.</b></p>
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Candidate uses 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>• Candidate uses 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>• Candidate makes 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>• Candidate 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>• Candidate 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>

### Spelling, Punctuation and Grammar assessed in part (d)

		0 marks	Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.
Threshold performance	Level 1	1 mark	Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.
Intermediate performance	Level 2	2 marks	Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.
High performance	Level 3	3 marks	Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

## *Felicia's Journey*

Question Number		
4(a)	Outline the key events that follow on from the extract up to Chapter 5 when Felicia visits the tea shop looking for Johnny at Thompson Castings.	
	<b>(10 marks)</b>	
Indicative content		
	<p><b>Key plot details include:</b></p> <ul style="list-style-type: none"> <li>• Felicia remembers more details about her father's life and Irish history</li> <li>• she remembers her father's questions about her getting a job</li> <li>• she remembers when she was 12</li> <li>• she recalls when she met Johnny who bought her drinks</li> <li>• Johnny gave her vague information about where he was based in England</li> <li>• she remembers going to the disco</li> <li>• she dreams of Johnny</li> <li>• she wakes from her dream in her bed and breakfast room</li> <li>• Hilditch is trying to find her at the bus station</li> <li>• Felicia catches the bus to search for Johnny</li> <li>• she is unsuccessful</li> <li>• she visits a tea shop and discovers that her search for Johnny at 'Thompson Castings' is futile.</li> </ul>	
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>• Basic knowledge of the relevant parts of the plot.</li> <li>• Basic understanding of what the key events are.</li> <li>• Selection of appropriate events at a basic level may be evident, without sense of chronology.</li> <li>• Little understanding of how earlier events connect with the extract.</li> </ul>
2	3-4	<ul style="list-style-type: none"> <li>• Limited knowledge of the relevant parts of the plot.</li> <li>• Limited understanding of what the key events are.</li> <li>• Selection of appropriate events at a basic level is evident, with limited sense of chronology.</li> <li>• Limited understanding of how earlier events connect with the extract.</li> </ul>
3	5-6	<ul style="list-style-type: none"> <li>• Some knowledge of the relevant parts of the plot.</li> <li>• Occasional understanding of what the key events are.</li> <li>• Selection of appropriate events is evident, with occasional sense of chronology.</li> <li>• Some understanding of how earlier events connect with the extract.</li> </ul>
4	7-8	<ul style="list-style-type: none"> <li>• Generally sound knowledge of the relevant parts of the plot.</li> <li>• Generally clear understanding of what the key events are.</li> <li>• Selection of appropriate events is evident, with generally sound chronology.</li> <li>• Understanding of how earlier events connect with the extract is generally sound.</li> </ul>

5	9-10	<ul style="list-style-type: none"><li>• Sound knowledge of the relevant parts of the plot.</li><li>• Sound understanding of what the key events are.</li><li>• Clear selection of appropriate events with a robust chronology.</li><li>• Sound understanding of how earlier events connect with the extract.</li></ul>
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Question Number		
4(b)	Explain how the writer presents memories in the extract. Use evidence from the extract to support your answer.	
	<b>(10 marks)</b>	
	Indicative content	
	<p><b>Candidates will select from a range of material from the extract - this may include:</b></p> <ul style="list-style-type: none"> <li>• the past is related through Felicia’s memories. She recalls the daily routine and day-to-day experiences at home. She particularly recalls the time when her father would return from work, at the same time every day, and ask the same question about his grandmother. The familiar family routine on that Monday evening when her brothers returned from work is shared</li> <li>• she recalls when she had laid the table to include a place for Aidan, her brother who had recently married. She tells us her two other brothers return from work and immediately take their places ‘to await their food’. It becomes apparent that Felicia has become the main carer for her great-grandmother and has replaced her mother as she does the cooking</li> <li>• the father tells of his day in order to entertain his grandmother</li> <li>• the family history is related to the reader and how this is ‘revered’ at the father’s insistence</li> <li>• memories of how family had died ‘for Ireland’s freedom’ are retold</li> <li>• Felicia finds it difficult not to ‘think about the old woman’.</li> </ul>	
<b>Band</b>	<b>Mark</b>	<b>A02: Explain how language, structure and form contribute to a writer’s presentation of ideas, themes and settings.</b>
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Candidate makes basic reference to use of text by writer to achieve effect.</li> <li>• Basic understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples are not appropriate or candidate may refer to only one relevant example.</li> </ul>
2	3-4	<ul style="list-style-type: none"> <li>• Candidate makes limited reference to use of text by writer to achieve effect.</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>• Candidate makes some reference to use of text by writer to achieve effect.</li> <li>• Occasional understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples are occasionally relevant.</li> </ul>
4	7-8	<ul style="list-style-type: none"> <li>• Candidate makes generally sound reference to use of text by writer to achieve effect.</li> <li>• Generally sound understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples are generally sound and mostly relevant.</li> </ul>
5	9-10	<ul style="list-style-type: none"> <li>• Candidate makes sound reference to use of text by writer to achieve effect.</li> <li>• Clear understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples are sound and mostly relevant.</li> </ul>

Question Number		
4(c)	From the extract, what do you learn about Felicia's great-grandmother? Use evidence from the extract to support your answer.	
	<b>(8 marks)</b>	
	Indicative content	
	<p><b>Responses may include:</b></p> <ul style="list-style-type: none"> <li>• Felicia's great-grandmother is shown as a bed-ridden woman; although somewhat isolated, her door is always left open during the day 'in case of an emergency'</li> <li>• she is dependent upon her family 'call for assistance'</li> <li>• limited in what she can do: completes jigsaw puzzles, but gets impatient. Verbs and onomatopoeia such as 'grunt' and 'clattered' describe the sounds from her room as clumsy, unpleasant and frustrated</li> <li>• she is possibly anxious or suffering with dementia; suggested by her two questions. These outbursts are described as a 'familiar cry'</li> <li>• perhaps suffers pain or grief as indicated by the noun 'cry'</li> <li>• the father visits the great-grandmother's room and reports back that 'Yes, she's struggling on', suggesting that her life is a continuous struggle</li> <li>• described as once being a hard-worker 'scrubbing the floors'</li> <li>• the verb 'obliged' is used to suggest she had no choice. She was used to 'hardship'.</li> </ul>	
<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>• Basic or limited understanding of the character.</li> <li>• Candidate uses unclear and/or limited examples from the text to demonstrate knowledge about the character.</li> <li>• Basic or inconsistent selection of textual detail.</li> </ul>
2	4-5	<ul style="list-style-type: none"> <li>• Occasional understanding of the character will be evident.</li> <li>• Candidate mostly uses relevant examples from the text to demonstrate knowledge about the character.</li> <li>• Selection of textual detail evident and mostly appropriate.</li> </ul>
3	6-8	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of the character.</li> <li>• Candidate consistently uses relevant examples from the text to demonstrate knowledge about the character.</li> <li>• Selection of textual detail evident and appropriate.</li> </ul>

Question Number		
4(d)	<p>Explain the importance of memories in <b>one other</b> part of the novel. Use examples of the writer's language to support your answer.</p>	
	<b>(12 marks)</b>	
	Indicative content	
	<p>Candidates may draw on any relevant part of the novel outside the extract provided that the focus is on the importance of memories in another part of the text and that statements made are supported with a quotation or reference from the text (A01) and reference is made to the writer's craft: the writer's presentation of this theme (A02).</p> <p>The novel presents many incidents that candidates may choose to address the theme of memories. Many passages present examples of memories.  <b>Responses may include reference to one of the following parts of the novel OR the candidate's own appropriate choice:</b></p> <ul style="list-style-type: none"> <li>• most of Felicia's flashbacks recall a significant memory, such as: Aidan's wedding; her first meeting with Johnny Lysaght; her search for a job; her dates with Johnny; Johnny's leaving without giving Felicia his address</li> <li>• Some candidates may refer to Hilditch's memories such as those of his Uncle Wilf (end of Chapter 3) or Chapter 20, when Hilditch refers to the 'others in his Memory Lane' when he recalls some of his past victims.</li> </ul>	
<b>Band</b>	<b>Mark</b>	<p><b>A01: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b></p> <p><b>A02: Explain how language, structure and form contribute to a writer's presentation of ideas, themes and settings.</b></p>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Candidate uses 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>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Candidate uses 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>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Candidate makes 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>
<b>4</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Candidate mostly uses relevant examples from the text to demonstrate knowledge about theme/character.</li> <li>• Generally sound understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Generally sound selection of textual detail to support interpretation.</li> </ul>

<b>5</b>	<b>11-12</b>	<ul style="list-style-type: none"> <li>• Candidate consistently uses relevant examples from the text to demonstrate knowledge about theme/character.</li> <li>• Clear understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Sound selection of textual detail to support interpretation.</li> </ul>
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### Spelling, Punctuation and Grammar assessed in part (d)

		0 marks	Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.
Threshold performance	Level 1	1 mark	Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.
Intermediate performance	Level 2	2 marks	Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.
High performance	Level 3	3 marks	Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

**Pride and Prejudice**

Question Number		
5(a)	Outline the key events <b>from</b> Chapter 11 when Caroline Bingley tries to attract Mr Darcy <b>up to</b> the extract in Chapter 14.	
	<b>(10 marks)</b>	
	Indicative content	
	<p><b>Key plot details include:</b></p> <ul style="list-style-type: none"> <li>• Caroline Bingley tries to impress Darcy</li> <li>• Darcy admits to himself that he is attracted to Elizabeth</li> <li>• Elizabeth wants to leave Netherfield, but her mother refuses transport</li> <li>• Bingley tries to persuade the sisters to stay but eventually agrees to offer his carriage</li> <li>• Darcy keeps his distance because of his growing attraction to Elizabeth</li> <li>• Elizabeth and Jane leave Netherfield the following morning and their mother is displeased at their return</li> <li>• Mr Bennet has had a letter announcing Mr Collins is arriving for a week's stay</li> <li>• Collins arrives for dinner and praises everything to the Bennets</li> <li>• Collins explains his relationship with Lady Catherine and how she has directed him to marry.</li> </ul> <p><b>NB Not all of the above points will need to be made in view of the limited time available. Any material outside the key events is not rewarded.</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>• Basic knowledge of the relevant parts of the plot.</li> <li>• Basic understanding of what the key events are.</li> <li>• Selection of appropriate events at a basic level may be evident, without sense of chronology.</li> <li>• Little understanding of how earlier events connect with the extract.</li> </ul>
2	3-4	<ul style="list-style-type: none"> <li>• Limited knowledge of the relevant parts of the plot.</li> <li>• Limited understanding of what the key events are.</li> <li>• Selection of appropriate events at a basic level is evident, with limited sense of chronology.</li> <li>• Limited understanding of how earlier events connect with the extract.</li> </ul>
3	5-6	<ul style="list-style-type: none"> <li>• Some knowledge of the relevant parts of the plot.</li> <li>• Occasional understanding of what the key events are.</li> <li>• Selection of appropriate events is evident, with occasional sense of chronology.</li> <li>• Some understanding of how earlier events connect with the extract.</li> </ul>

4	7-8	<ul style="list-style-type: none"> <li>• Generally sound knowledge of the relevant parts of the plot.</li> <li>• Generally clear understanding of what the key events are.</li> <li>• Selection of appropriate events is evident, with generally sound chronology.</li> <li>• Understanding of how earlier events connect with the extract is generally sound.</li> </ul>
5	9-10	<ul style="list-style-type: none"> <li>• Sound knowledge of the relevant parts of the plot.</li> <li>• Sound understanding of what the key events are.</li> <li>• Clear selection of appropriate events with a robust chronology.</li> <li>• Sound understanding of how earlier events connect with the extract.</li> </ul>

Question Number		
5(b)	Explain how the writer presents social manners in the extract. Use evidence from the extract to support your answer.	
	<b>(10 marks)</b>	
Indicative content		
<p><b>Candidates will select from a range of material from the extract - this may include:</b></p> <ul style="list-style-type: none"> <li>• Mr Bennet compliments Collins: 'Judge very properly' and has a 'talent of flattering with delicacy'</li> <li>• Mr Bennet listens to the absurdity of Mr Collins with apparent patience</li> <li>• Mr Bennet maintains an apparent 'interest' in what Collins has to say; however, when he tires of him he is pleased to 'invite' him to read to the ladies</li> <li>• the family move to the 'drawing-room' for tea, as was the custom</li> <li>• as an entertainment, gentlemen often read to the ladies, but Collins does not 'read novels'. He opts to read from <i>Fordyce's Sermons</i>; his choice is obviously against his audience's preferences</li> <li>• Lydia impolitely interrupts Collins' reading, which clearly offends. He feels that 'young ladies' are not interested in books of a 'serious stamp'.</li> </ul>		
Band	Mark	AO2: Explain how language, structure and form contribute to a writer's presentation of ideas, themes and settings.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Candidate makes basic reference to use of text by writer to achieve effect.</li> <li>• Basic understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples are not appropriate or candidate may refer to only one relevant example.</li> </ul>
2	3-4	<ul style="list-style-type: none"> <li>• Candidate makes limited reference to use of text by writer to achieve effect.</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>• Candidate makes some reference to use of text by writer to achieve effect.</li> <li>• Occasional understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples are occasionally relevant.</li> </ul>
4	7-8	<ul style="list-style-type: none"> <li>• Candidate makes generally sound reference to use of text by writer to achieve effect.</li> <li>• Generally sound understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples are generally sound and mostly relevant.</li> </ul>

5	9-10	<ul style="list-style-type: none"><li>• Candidate makes sound reference to use of text by writer to achieve effect.</li><li>• Clear understanding of linguistic, grammatical, structural and presentational features of language.</li><li>• Examples are sound and mostly relevant.</li></ul>
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Question Number		
5(c)	From this extract, what do you learn about the character of Mr Collins? Use evidence from the extract to support your answer.	
	<b>(8 marks)</b>	
Indicative content		
<p><b>Candidates will select from a range of material from the extract - this may include:</b></p> <ul style="list-style-type: none"> <li>• Collins is absurd: he likes ‘suggesting and arranging such little elegant compliments’; Mr Bennet finds Collins’ ridiculous speeches ‘amusing’ and they provide him with ‘keenest enjoyment’</li> <li>• verbose: he speaks for a long time, as his talking has been a big enough ‘dose’ for Mr Bennet</li> <li>• dull: he protests he does not read novels and he reads with ‘monotonous solemnity’</li> <li>• others find him as a source of amusement and boredom</li> <li>• self-important: he easily takes offence at interruptions and lectures his hosts</li> <li>• is a keen observer, first commenting about what he has learned about people at the beginning of the extract and his observations at the end of the extract.</li> </ul>		
<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Basic or limited understanding of the character.</li> <li>• Candidate uses unclear and/or limited examples from the text to demonstrate knowledge about the character.</li> <li>• Basic or inconsistent selection of textual detail.</li> </ul>
<b>2</b>	<b>4-5</b>	<ul style="list-style-type: none"> <li>• Occasional understanding of the character will be evident.</li> <li>• Candidate mostly uses relevant examples from the text to demonstrate knowledge about the character.</li> <li>• Selection of textual detail evident and mostly appropriate.</li> </ul>
<b>3</b>	<b>6-8</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of the character.</li> <li>• Candidate consistently uses relevant examples from the text to demonstrate knowledge about the character.</li> <li>• Selection of textual detail evident and appropriate.</li> </ul>

Question Number	
5(d)	<p>Explain the importance of social manners in <b>one other</b> part of the novel. Use examples of the writer's language to support your answer.</p> <p style="text-align: right;"><b>(12 marks)</b></p>
	Indicative content
	<p><b>Candidates may draw on any relevant part of the novel outside the extract provided that the focus is on how social manners are important in another part of the text and that statements made are supported with a quotation or reference from the text (A01) and reference is made to the writer's craft: the writer's presentation of this theme (A02).</b></p> <p>The novel presents many incidents that candidates may choose to address the theme of social manners.</p> <p><b>Responses may include reference to one of the following parts of the novel OR the candidate's own appropriate choice:</b></p> <ul style="list-style-type: none"> <li>• Darcy can appear aloof and demonstrates that he is proud of his own social status. In Chapter 3, Mrs Bennet describes him as 'fancying himself so very great!'</li> <li>• Darcy's quiet nature and reserve tend to make others believe that he is rude</li> <li>• Darcy's later admissions to being 'selfish and overbearing' and of his 'pride and conceit' (Chapter 58)</li> <li>• Lady Catherine de Bourgh displays bad manners and is often overbearing. Her self-importance is clearly demonstrated in the novel as she displays authority and control. In Chapter 29, we learn that she ensures that her visitors remember 'their inferior rank' and that she speaks in 'an authoritative tone'. She is shocked to learn about the Bennet girls' lack of education and that they had not had the benefit of a 'governess'. Her questioning of Elizabeth demonstrates her self-importance through her directness and air of superiority. There is a sense of irony, as despite her 'good breeding' it has resulted in her being the one with the worst manners</li> <li>• Caroline Bingley's behaviour demonstrates her feeling of superiority through her rudeness and prejudice. She treats both Jane and Elizabeth badly. In Chapter 8, we learn that as soon as Elizabeth leaves the room, Miss Bingley and Mrs Hurst discuss her 'indifference to decorum'</li> <li>• in Chapter 10, the reader learns that she is anxious for Jane's recovery so that Elizabeth will leave. Her jealousy is evident and is keen to try and alter Darcy's impression of Elizabeth</li> <li>• Mrs Bennet believes that she has good manners, but is often embarrassing due to her being too loud, direct and bold, e.g. at Netherfield when Jane is ill.</li> </ul> <p><b>Reward any other valid points</b></p>

Band	Mark	<p><b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b></p> <p><b>AO2: Explain how language, structure and form contribute to a writer's presentation of ideas, themes and settings.</b></p>
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Candidate uses 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>• Candidate uses 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>• Candidate makes 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>• Candidate 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>• Candidate 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>

### Spelling, Punctuation and Grammar assessed in part (d)

		0 marks	Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.
Threshold performance	Level 1	1 mark	Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.
Intermediate performance	Level 2	2 marks	Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.
High performance	Level 3	3 marks	Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

## Great Expectations

Question Number		
6(a)	Outline the key events from Chapter 8 when Pumblechook and Pip set off for Miss Havisham's house up to the extract in Chapter 9.	
	<b>(10 marks)</b>	
Indicative content		
<p><b>Key plot details include:</b></p> <ul style="list-style-type: none"> <li>• Satis House is a dismal decrepit building with locked gates and Pip and Pumblechook seek entry</li> <li>• Pumblechook is denied entry, but Estella takes Pip in</li> <li>• Pip meets Miss Havisham, who is dressed in an old wedding gown</li> <li>• Pip notices the strange appearance of Miss Havisham's room</li> <li>• Pip is made to play with Estella and is made aware of the differences between Estella and himself</li> <li>• Miss Havisham tells Pip to leave and come back another day to play</li> <li>• Pip waits outside and Estella is cruel to him and makes him cry. Pip falls in love with Estella</li> <li>• the visit leaves him feeling humiliated, ignorant and embarrassed about his upbringing.</li> </ul> <p><b>NB Not all of the above points will need to be made in view of the limited time available. Any material outside the key events is not rewarded.</b></p>		
Band	Mark	A01: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Basic knowledge of the relevant parts of the plot.</li> <li>• Basic understanding of what the key events are.</li> <li>• Selection of appropriate events at a basic level may be evident, without sense of chronology.</li> <li>• Little understanding of how earlier events connect with the extract.</li> </ul>
2	3-4	<ul style="list-style-type: none"> <li>• Limited knowledge of the relevant parts of the plot.</li> <li>• Limited understanding of what the key events are.</li> <li>• Selection of appropriate events at a basic level is evident, with limited sense of chronology.</li> <li>• Limited understanding of how earlier events connect with the extract.</li> </ul>
3	5-6	<ul style="list-style-type: none"> <li>• Some knowledge of the relevant parts of the plot.</li> <li>• Occasional understanding of what the key events are.</li> <li>• Selection of appropriate events is evident, with occasional sense of chronology.</li> <li>• Some understanding of how earlier events connect with the extract.</li> </ul>

4	7-8	<ul style="list-style-type: none"> <li>• Generally sound knowledge of the relevant parts of the plot.</li> <li>• Generally clear understanding of what the key events are.</li> <li>• Selection of appropriate events is evident, with generally sound chronology.</li> <li>• Understanding of how earlier events connect with the extract is generally sound.</li> </ul>
5	9-10	<ul style="list-style-type: none"> <li>• Sound knowledge of the relevant parts of the plot.</li> <li>• Sound understanding of what the key events are.</li> <li>• Clear selection of appropriate events with a robust chronology.</li> <li>• Sound understanding of how earlier events connect with the extract.</li> </ul>

Question Number		
6(b)	Explain how the writer presents dishonesty in the extract. Use evidence from the extract to support your answer.	
	<b>(10 marks)</b>	
	Indicative content	
	<p><b>Candidates will select from a range of material from the extract - this may include:</b></p> <ul style="list-style-type: none"> <li>• Pip is scared by the bullying he receives and resorts to lying about his visit to Satis House in order to provide his sister, Mrs Joe, and Mr Pumblechook (Joe's uncle) with the answers that he knows they want to hear</li> <li>• because Pip is being intimidated by Pumblechook, he begins to lie about what Miss Havisham looks like, describing her as 'Very tall and dark'</li> <li>• when asked about what she was doing, the account becomes more fantastic when Pip says that she was sitting 'in a black velvet coach'</li> <li>• Pip has a vivid imagination and continues by providing elaborate false details of the 'cake and wine on gold plates' in order to impress his relatives of the wealth he had seen. All of the objects described are ostentatious, of a large size or of unimaginable wealth: 'black velvet coach', 'gold plates', 'immense dogs', 'silver basket'</li> <li>• rather than one, four dogs have been invented and their size greater than Pumblechook has suggested</li> <li>• the dishonest recount of the visit becomes even more unrealistic, but as Pip realises this, he explains that there 'weren't any horses to it' in order to try and make it sound less fantastical.</li> </ul> <p><b>Reward any other valid points.</b></p>	
<b>Band</b>	<b>Mark</b>	<b>A02: Explain how language, structure and form contribute to a writer's presentation of ideas, themes and settings.</b>
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Candidate makes basic reference to use of text by writer to achieve effect.</li> <li>• Basic understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples are not appropriate or candidate may refer to only one relevant example.</li> </ul>
2	3-4	<ul style="list-style-type: none"> <li>• Candidate makes limited reference to use of text by writer to achieve effect.</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>• Candidate makes some reference to use of text by writer to achieve effect.</li> <li>• Occasional understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples are occasionally relevant.</li> </ul>

4	7-8	<ul style="list-style-type: none"> <li>• Candidate makes generally sound reference to use of text by writer to achieve effect.</li> <li>• Generally sound understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples are generally sound and mostly relevant.</li> </ul>
5	9-10	<ul style="list-style-type: none"> <li>• Candidate makes sound reference to use of text by writer to achieve effect.</li> <li>• Clear understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples are sound and mostly relevant.</li> </ul>

Question Number		
6(c)	From this extract, what do you learn about the character of Mr Pumblechook? Use evidence from the extract to support your answer.	
	<b>(8 marks)</b>	
	Indicative content	
	<p><b>Candidates will select from a range of material from the extract - this may include:</b></p> <ul style="list-style-type: none"> <li>• Dickens presents Mr Pumblechook as an abrupt man who likes to exert his power over Pip. He begins with a sharp exclamation of ‘Boy!’ rather than adopting a softer approach by using Pip’s name</li> <li>• he adopts a stern and almost threatening approach with his body language: ‘folding his arms tight on his chest’; when ‘applying the screw’ shows that he will get the truth from Pip, no matter what it takes</li> <li>• is pleased to get a response from Pip and he confirms his conspiratorial relationship with Mrs Joe: ‘winked’ shows not only this relationship but how gullible he is in believing a child’s tale</li> <li>• pretends to know things that he does not: Pip’s wrong and exaggerated information about Miss Havisham</li> <li>• has a different manner with Pip than with Mrs Joe: exclaims single words such as ‘Boy!’ and ‘Good!’ and uses short and abrupt sentences when addressing Pip, but his dialogue with Mrs Joe is more elaborate</li> <li>• is a bully: his approach towards Pip is threatening and demanding; the repeated use of exclamations suggest his voice is raised</li> <li>• is conceited: in his aside to Mrs Joe, which is placed in parenthesis, this confirms he is impressed with his own methodology when questioning Pip</li> <li>• his conceit is bolstered by Mrs Joe’s unfailing belief in Mr Pumblechook.</li> </ul>	
<b>Band</b>	<b>Mark</b>	<b>A01: 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>• Candidate uses unclear and/or limited examples from the text to demonstrate knowledge about the character.</li> <li>• Basic or inconsistent selection of textual detail.</li> </ul>
2	4-5	<ul style="list-style-type: none"> <li>• Occasional understanding of the character will be evident.</li> <li>• Candidate mostly uses relevant examples from the text to demonstrate knowledge about the character.</li> <li>• Selection of textual detail evident and mostly appropriate.</li> </ul>
3	6-8	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of the character.</li> <li>• Candidate consistently uses relevant examples from the text to demonstrate knowledge about the character.</li> <li>• Selection of textual detail evident and appropriate.</li> </ul>

Question Number	
6(d)	Explain the importance of dishonesty in <b>one other</b> part of the novel. Use examples of the writer's language to support your answer.
	<b>(12 marks)</b>
	Indicative content
	<p><b>Candidates may draw on any relevant part of the novel outside the extract provided that the focus is on how dishonesty is important in another part of the text and that statements made are supported with a quotation or reference from the text (A01) and reference is made to the writer's craft: the writer's presentation of this theme (A02).</b></p> <p>The novel presents many incidents that candidates may choose to address the theme of dishonesty.</p> <p><b>Responses may include reference to one of the following parts of the novel OR the candidate's own appropriate choice:</b></p> <ul style="list-style-type: none"> <li>• Chapter 1: when Pip meets the convict for the first time he is led to be dishonest and tell lies. Pip steals a file, food and drink from the pantry and bread from the table to take to the convict. He lies on his return saying that he has been listening to the carols</li> <li>• Pip is misled and believes that Miss Havisham is his benefactor. In Chapter 19, when Pip is about to leave for London, Miss Havisham does nothing to suggest that she is not his benefactor as he kisses her hand and says good-bye to his 'fairy godmother'. This deception is further embedded when Herbert Pocket also believes that it is Miss Havisham who has provided Pip's 'good fortune' (Chapter 21)</li> <li>• Pip believes that Drummle is lying when he learns that he knows Estella and intends to pursue her. Estella admits to Pip that she is to 'deceive and entrap' Drummle (Chapter 38). Chapter 44 is when Estella confirms that she is to marry Drummle</li> <li>• in Chapter 39, the convict returns and reveals that he is Pip's benefactor. Pip realises that he has been deceived. Chapter 40, Pip is dishonest by explaining that the convict is 'an uncle' who has 'unexpectedly come from the country'</li> <li>• further examples are provided in Chapter 42, when 'Magwitch, christened Abel' tells Pip the story of Compeyson and the lies that led to him gaining a longer sentence. Compeyson's deception is also seen when he is unmasked by Magwitch</li> <li>• Orlick's attack on Mrs Joe and the deception of placing a 'convict's leg-iron' by her body is an example of deception. Further examples of Orlick's crimes are seen towards the end of the novel, when we learn that he is in prison for robbing Pumblechook.</li> </ul>

Band	Mark	<p><b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b></p> <p><b>AO2: Explain how language, structure and form contribute to a writer's presentation of ideas, themes and settings.</b></p>
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Candidate uses 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>• Candidate uses 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>• Candidate makes 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>• Candidate 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>• Candidate 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>

### Spelling, Punctuation and Grammar assessed in part (d)

		0 marks	Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.
Threshold performance	Level 1	1 mark	Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.
Intermediate performance	Level 2	2 marks	Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.
High performance	Level 3	3 marks	Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

## Section B: Different Cultures

### *Anita and Me*

Question Number	
7	<p>Explain the importance of Sam Lowbridge in the novel.</p> <p>In your answer you <b>must</b> consider:</p> <ul style="list-style-type: none"> <li>• what Sam says and does</li> <li>• how Sam's racist attitudes affect others</li> <li>• why Sam's relationship with Meena is important.</li> </ul> <p>You may include other ideas of your own.</p> <p>Use <b>evidence</b> to support your answer.</p>
	<b>(40 marks)</b>
	Indicative content
	<p><b>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</b></p> <p><b>(AO1) Candidates' responses may include:</b></p> <ul style="list-style-type: none"> <li>• Sam's anti-social behaviour gradually becomes more serious and sinister. Examples include: the introduction of Sam as the 'wild boy of the yard' and later as the 'Yard's Bad Boy' (Chapter 3); his 'vendetta' against Butch, the dog (Chapter 5); his outburst at the fete (Chapter 7) and his outburst during the filming of the television report (Chapter 11)</li> <li>• Sam takes centre stage when Jodie Bagshott is drowned (Chapter 5). The events in Chapter 13, when Tracy asks for Meena's help to 'save' Anita from Sam, provides the reader with a negative view of Sam</li> <li>• when we see Sam and Meena at the shooting range, it presents a more positive impression of Sam (Chapter 5)</li> <li>• Sam's racist words include "If You Want A Nigger For A Neighbour, Vote Labour!" (Chapter 11).</li> </ul> <p><b>(AO4) Candidates' references to the context may include:</b></p> <ul style="list-style-type: none"> <li>• Sam's racist behaviour at the fete and his feelings of alienation in his own community and his vicious attack of Rajesh Bhatra (Chapter 11)</li> <li>• Sam and his gang, 'The Tollington Rebels', are representative of typical groups of 'Mods and Rockers' at the time with their 'mopeds' (Chapter 6). Meena and the girls establish the 'Wenches Brigade'. Gang culture is heightened when in Chapter 7 we learn of Sam's new 'harder' skin-head appearance and the 'baggy green anorak' synonymous with the Mods of the day</li> <li>• Meena's mother mentions Sam as an example of 'the worst' in English culture 'swearing' and 'urinating in telephone boxes'</li> <li>• Meena is impressed by Sam's bad boy reputation which leads her to become closer</li> </ul>

	to the English culture and move away from her home culture; this makes her less respectful to her parents.	
	Reward any other valid points for either AO. What is valid for AO1 may also be equally valid for AO4 and vice versa.	
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>• Candidate makes 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>• Candidate makes limited responses to text with textual reference which is sometimes appropriate.</li> <li>• Selection and comment on textual detail show limited understanding of theme/ideas.</li> </ul>
3	8-10	<ul style="list-style-type: none"> <li>• Candidate makes 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>• Candidate makes 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>• Candidate makes sound responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show sound understanding of theme/ideas.</li> </ul>

<b>Band</b>	<b>Mark</b>	<b>A04: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<ul style="list-style-type: none"> <li>• Candidate reference to context is basic and unsupported.</li> <li>• Explanation of importance of theme/idea shows little understanding.</li> <li>• 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.</li> </ul>
<b>2</b>	<b>6-10</b>	<ul style="list-style-type: none"> <li>• Candidate reference to context is limited and seldom supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows limited understanding.</li> <li>• 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.</li> </ul>
<b>3</b>	<b>11-15</b>	<ul style="list-style-type: none"> <li>• Candidate makes 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> <li>• 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.</li> </ul>
<b>4</b>	<b>16-20</b>	<ul style="list-style-type: none"> <li>• Candidate makes mostly sound reference to context mostly supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows generally sound understanding.</li> <li>• 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.</li> </ul>
<b>5</b>	<b>21-24</b>	<ul style="list-style-type: none"> <li>• Candidate makes sound reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows sound understanding.</li> <li>• 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.</li> </ul>

## Spelling, Punctuation and Grammar

		0 marks	Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.
Threshold performance	Level 1	1 - 2 marks	Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.
Intermediate performance	Level 2	3 - 4 marks	Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.
High performance	Level 3	5 - 6 marks	Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

*Anita and Me*

Question Number	
8	<p>Explain the importance of lies in the novel.</p> <p>In your answer you <b>must</b> consider:</p> <ul style="list-style-type: none"> <li>• What lies characters tell</li> <li>• why Meena lies and is dishonest</li> <li>• why Meena decides to tell the truth.</li> </ul> <p>You may include other ideas of your own.</p> <p>Use <b>evidence</b> to support your answer.</p>
	<b>(40 marks)</b>
	Indicative content
	<p><b>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</b></p> <p><b>(AO1) Candidates’ responses may include:</b></p> <ul style="list-style-type: none"> <li>• Anita Rutter’s lies about her relationship with Sam Lowbridge</li> <li>• Syal immediately introduces us to Meena who insists that she is not lying. We learn of her embarrassment when taken back to Mr Ormerod’s shop by her father in order to gain the truth. Throughout the novel, Meena’s parents are concerned about the lies that she tells and are concerned that she is becoming a ‘social deviant’ (Chapter3). In Chapter 5, Meena overhears her mother telling Auntie Shaila about many of her lies and is mortified. Auntie Shaila is the one who tells Meena that ‘whatever you do in this life will come back to you in the next.’ This has a significant impact on Meena when she reflects on events whilst in hospital and decides that in the future she will only speak the truth. The novel opens with a lie and ends on a truth, as Meena gives a truthful account of what happened with Tracey, Anita and Sam</li> <li>• the incident of the stolen collection tin from Mr Ormerod’s shop (Chapter6) demonstrates Meena’s dishonesty, especially when she puts the blame on ‘Baby’. Later (towards the end of Ch 8) Namina takes a bar of chocolate from Mr Ormerod’s shop without paying. He takes the 6d and Meena incorrectly thinks he is being dishonest because Nanima does not speak English</li> <li>• Meena loses her mother’s diamond necklace when trespassing with Anita at the ‘Big House’. Meena’s parents assume that Anita must have taken it, but Meena assures them that she has not, even though Anita has been caught trying to take Meena’s things from her room. The missing necklace is found at the end of the novel and when Meena’s father says ‘it’s come back’, he is speaking metaphorically for his ‘lost’ daughter as well.</li> </ul>

<p><b>(A04) References to context may include:</b></p> <ul style="list-style-type: none"> <li>• Meena becomes involved with shoplifting and lying as she is desperate to be accepted as one of the ‘Wenches’ and Anita’s gang. Meena feels her dishonesty is necessary to be accepted into western society. Meena is devastated by Anita and Sam’s racism and feels betrayed by Anita. It is the realisation of Anita’s double standards that lead to Meena ending up in hospital after falling from the horse</li> <li>• Meena’s father tells her an Indian version of <i>Peter and the Wolf</i> to warn her that if she tells ‘lies too often, no one will believe you when you’re telling the truth’</li> <li>• Auntie Shaila’s warning that ‘whatever we do in this life will come back to you in the next’ makes Meena fearful for her reincarnation and knows she must do ‘some serious damage repair’. The novel ends with Meena telling the truth.</li> </ul> <p>Reward any other valid points for either AO. What is valid for AO1 may also be equally valid for AO4 and vice versa.</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>• Candidate makes 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>• Candidate makes limited responses to text with textual reference which is sometimes appropriate.</li> <li>• Selection and comment on textual detail show limited understanding of theme/ideas.</li> </ul>
3	8-10	<ul style="list-style-type: none"> <li>• Candidate makes 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>• Candidate makes 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>• Candidate makes sound responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show sound understanding of theme/ideas.</li> </ul>

<b>Band</b>	<b>Mark</b>	<b>AO4: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<ul style="list-style-type: none"> <li>• Candidate reference to context is basic and unsupported.</li> <li>• Explanation of importance of theme/idea shows little understanding.</li> <li>• 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.</li> </ul>
<b>2</b>	<b>6-10</b>	<ul style="list-style-type: none"> <li>• Candidate reference to context is limited and seldom supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows limited understanding.</li> <li>• 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.</li> </ul>
<b>3</b>	<b>11-15</b>	<ul style="list-style-type: none"> <li>• Candidate makes 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> <li>• 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.</li> </ul>
<b>4</b>	<b>16-20</b>	<ul style="list-style-type: none"> <li>• Candidate makes mostly sound reference to context mostly supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows generally sound understanding.</li> <li>• 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.</li> </ul>
<b>5</b>	<b>21-24</b>	<ul style="list-style-type: none"> <li>• Candidate makes sound reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows sound understanding.</li> <li>• 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.</li> </ul>

## Spelling, Punctuation and Grammar

		0 marks	Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.
Threshold performance	Level 1	1 - 2 marks	Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.
Intermediate performance	Level 2	3 - 4 marks	Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.
High performance	Level 3	5 - 6 marks	Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

**Balzac and the Little Chinese Seamstress**

Question Number	
*9	<p>Explain the importance of 'Four-Eyes' in the novel.</p> <p>In your answer you <b>must</b> consider:</p> <ul style="list-style-type: none"> <li>• the relationship between the narrator and Four-Eyes</li> <li>• why the suitcase of books that Four-Eyes owns is important</li> <li>• why Four-Eyes starts collecting folk songs.</li> </ul> <p>You may include other ideas of your own.</p> <p>Use <b>evidence</b> to support your answer.</p>
	<b>(40 marks)</b>
Indicative content	
	<p><b>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</b></p> <p><b>(AO1) Candidates' responses may include:</b></p> <ul style="list-style-type: none"> <li>• Four-Eyes is first introduced when Luo and the narrator go to visit their 'old friend' who had been sent to another village. The 'secret suitcase' is revealed at the beginning of Part 2. We learn that his mother is a poet and he is a nervous character. Luo and Ma help him find his glasses and await his return from work at 'his place'. They discover the 'elegant suitcase' that 'gave off a whiff of civilisation', but they do not open it. Four-Eyes panics when there is a mention of books. We learn that Four-Eyes is very hard-working and will not miss a day's work, despite snow and having no glasses</li> <li>• both Luo and the narrator discuss the possibility of what books could be in the case. They ask Four-Eyes if they can borrow one of the books, but at first their request is refused. Once they help him in the fields, Four-Eyes lends them their first book by Balzac</li> <li>• Four-Eyes does not allow the boys to borrow another book, but they offer to get some of the miller's folk songs in exchange. The collection of folk songs secures his release. The exchange plan does not work, so the Little Seamstress suggests they steal the suitcase full of books.</li> </ul>

	<p><b>(A04) References to context may include:</b></p> <ul style="list-style-type: none"> <li>• very few villagers could read and most books are banned under Mao’s revolution. The only books available are relating to agriculture, engineering or Mao’s Little Red Book; all others should have been destroyed. The magic and passion for reading and for story-telling are explained by the narrator, who poignantly addresses the reader to explain the effect Balzac has upon him and why</li> <li>• most of the peasants could not read or write. Four-Eyes’ happiness is increased once he looks for traditional folk songs and has a ‘glimmer of hope for the future’, but he berates Luo and the narrator for bringing lyrics of a ‘forbidden’ nature and this results in a fight</li> <li>• the celebration for Four-Eyes and the custom of drinking the buffalo’s blood provides the reader with details of a cultural tradition.</li> </ul> <p><b>Reward any other valid points for either AO. What is valid for AO1 may also be equally valid for AO4 and vice versa.</b></p>	
<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-4</b>	<ul style="list-style-type: none"> <li>• Candidate makes basic responses to text with limited textual reference.</li> <li>• Selection of textual detail shows basic understanding of theme/ideas.</li> </ul>
<b>2</b>	<b>5-7</b>	<ul style="list-style-type: none"> <li>• Candidate makes limited responses to text with textual reference which is sometimes appropriate.</li> <li>• Selection and comment on textual detail show limited understanding of theme/ideas.</li> </ul>
<b>3</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Candidate makes 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>
<b>4</b>	<b>11-13</b>	<ul style="list-style-type: none"> <li>• Candidate makes mostly sound responses to text mostly supported by textual reference which is often appropriate.</li> <li>• Selection and evaluation of textual detail show generally sound understanding of theme/ideas.</li> </ul>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Candidate makes sound responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show sound understanding of theme/ideas.</li> </ul>

<b>Band</b>	<b>Mark</b>	<b>AO4: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<ul style="list-style-type: none"> <li>• Candidate reference to context is basic and unsupported.</li> <li>• Explanation of importance of theme/idea shows little understanding.</li> <li>• 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.</li> </ul>
<b>2</b>	<b>6-10</b>	<ul style="list-style-type: none"> <li>• Candidate reference to context is limited and seldom supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows limited understanding.</li> <li>• 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.</li> </ul>
<b>3</b>	<b>11-15</b>	<ul style="list-style-type: none"> <li>• Candidate makes 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> <li>• 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.</li> </ul>
<b>4</b>	<b>16-20</b>	<ul style="list-style-type: none"> <li>• Candidate makes mostly sound reference to context mostly supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows generally sound understanding.</li> <li>• 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.</li> </ul>
<b>5</b>	<b>21-24</b>	<ul style="list-style-type: none"> <li>• Candidate makes sound reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows sound understanding.</li> <li>• 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.</li> </ul>

## Spelling, Punctuation and Grammar

		0 marks	Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.
Threshold performance	Level 1	1 - 2 marks	Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.
Intermediate performance	Level 2	3 - 4 marks	Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.
High performance	Level 3	5 - 6 marks	Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

*Balzac and the Little Chinese Seamstress*

Question Number	
*10	<p>Why is story-telling important in this novel?</p> <p>In your answer you <b>must</b> consider:</p> <ul style="list-style-type: none"> <li>• which events involve story-telling</li> <li>• what is learned from the story-telling</li> <li>• the effect story-telling has on the characters.</li> </ul> <p>You may include other ideas of your own.</p> <p>Use <b>evidence</b> to support your answer.</p>
	<b>(40 marks)</b>
	Indicative content
	<p><b>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</b></p> <p><b>(AO1) Candidates’ responses may include:</b></p> <ul style="list-style-type: none"> <li>• story-telling is central to the novel. Luo demonstrates a natural ability and ‘pleasing talent’. Luo and the narrator entertain the headman with ‘stories of films’ they had seen. Rather than being sent to do work in the fields, the boys are sent to see screenings of films in order for them to return and to tell the stories of them to the villagers</li> <li>• once Balzac has been read, the magic of story-telling is developed and the Little Seamstress is mesmerised by the stories told. The transformative power of literature enriches the lives of the three main characters. The Little Seamstress is greatly influenced by the story-telling and at the end of the novella she leaves quoting Balzac. Story-telling has inspired the Little Seamstress to look for a better life in the city.</li> </ul> <p><b>(AO4) References to context may include:</b></p> <ul style="list-style-type: none"> <li>• very few villagers could read and most books are banned under Mao’s revolution. The only books available are relating to agriculture, engineering or Mao’s Little Red Book; all others should have been destroyed</li> <li>• the magic and passion for reading and for story-telling are explained by the narrator, who poignantly addresses the reader to explain the effect Balzac has upon him and why</li> <li>• story-telling has, in the past, been told through traditional folk-songs, from which Four-Eyes begins a collection of lyrics. These lyrics could also be ‘forbidden’ especially if the content was questionable. Four-Eyes voices his fear of arrest simply by having lyrics of a ‘forbidden’ nature in his possession. The Chinese oral tradition has a long history, emerging from areas with low literacy levels. Folk tales, folklore and legend are referred to by the sorceress who speaks of ‘my bow is from Tibet’ when ‘curing’ Luo of his fever.</li> </ul>

	Reward any other valid points for either AO. What is valid for AO1 may also be equally valid for AO4 and vice versa.	
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>• Candidate makes 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>• Candidate makes limited responses to text with textual reference which is sometimes appropriate.</li> <li>• Selection and comment on textual detail show limited understanding of theme/ideas.</li> </ul>
3	8-10	<ul style="list-style-type: none"> <li>• Candidate makes 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>• Candidate makes 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>• Candidate makes sound responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show sound understanding of theme/ideas.</li> </ul>

<b>Band</b>	<b>Mark</b>	<b>AO4: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<ul style="list-style-type: none"> <li>• Candidate reference to context is basic and unsupported.</li> <li>• Explanation of importance of theme/idea shows little understanding.</li> <li>• 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.</li> </ul>
<b>2</b>	<b>6-10</b>	<ul style="list-style-type: none"> <li>• Candidate reference to context is limited and seldom supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows limited understanding.</li> <li>• 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.</li> </ul>
<b>3</b>	<b>11-15</b>	<ul style="list-style-type: none"> <li>• Candidate makes 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> <li>• 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.</li> </ul>
<b>4</b>	<b>16-20</b>	<ul style="list-style-type: none"> <li>• Candidate makes mostly sound reference to context mostly supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows generally sound understanding.</li> <li>• 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.</li> </ul>
<b>5</b>	<b>21-24</b>	<ul style="list-style-type: none"> <li>• Candidate makes sound reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows sound understanding.</li> <li>• 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.</li> </ul>

## Spelling, Punctuation and Grammar

		0 marks	Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.
Threshold performance	Level 1	1 - 2 marks	Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.
Intermediate performance	Level 2	3 - 4 marks	Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.
High performance	Level 3	5 - 6 marks	Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

## Heroes

Question Number	
11	<p>How is Francis changed by his war injuries?</p> <p>In your answer you <b>must</b> consider:</p> <ul style="list-style-type: none"> <li>• what happens to Francis in the war</li> <li>• why Francis goes to war</li> <li>• why Francis returns to Frenchtown.</li> </ul> <p>You may include other ideas of your own.</p> <p>Use <b>evidence</b> to support your answer.</p> <p style="text-align: right;"><b>(40 marks)</b></p>
	Indicative content
	<p><b>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</b></p> <p>(AO1) Candidates' responses may include:</p> <ul style="list-style-type: none"> <li>• Francis decides to go to war in order to be killed. He feels deep remorse for not stopping Larry LeSalle from raping Nicole. He had heard of others' 'noble deaths' and knew he could not jump from the church steeple</li> <li>• Francis has won the reputation of being a hero for saving other soldiers, but he does not consider himself a hero. His injuries are a result of a failed suicide attempt</li> <li>• Francis' horrific facial injuries are kept concealed by a scarf, not only to prevent others from seeing his face, but also to act as a disguise. Francis' anonymity is very important to him, as he wants to keep his identity a secret. He reveals his desire to remain anonymous to Arthur. The hiding of his face is symbolic as he struggles to face what had happened and because he hides behind his disguise</li> <li>• his injuries could also relate to his broken heart and the injuries that he has suffered as a result of Larry LaSalle's actions. His injuries have served to make him seek revenge in another way.</li> </ul> <p>(AO4) References to context may include:</p> <ul style="list-style-type: none"> <li>• Cormier presents the physical and emotional injuries suffered through war. Francis dreams about the young German soldiers that he killed. Francis' friend Arthur suffers from emotional trauma</li> <li>• Francis faked his age on his birth certificate, like many other young men at the time. There was no conscription, but many Americans volunteered to go to war following the attack on Pearl Harbour in 1941</li> <li>• Francis has been awarded a Silver Star for his bravery, one of the highest decorations in United States armed forces for extraordinary heroism.</li> </ul> <p><b>Reward any other valid points for either AO.</b></p>

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

<b>Band</b>	<b>Mark</b>	<b>AO4: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<ul style="list-style-type: none"> <li>• Candidate reference to context is basic and unsupported.</li> <li>• Explanation of importance of theme/idea shows little understanding.</li> <li>• 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.</li> </ul>
<b>2</b>	<b>6-10</b>	<ul style="list-style-type: none"> <li>• Candidate reference to context is limited and seldom supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows limited understanding.</li> <li>• 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.</li> </ul>
<b>3</b>	<b>11-15</b>	<ul style="list-style-type: none"> <li>• Candidate makes 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> <li>• 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.</li> </ul>
<b>4</b>	<b>16-20</b>	<ul style="list-style-type: none"> <li>• Candidate makes mostly sound reference to context mostly supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows generally sound understanding.</li> <li>• 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.</li> </ul>
<b>5</b>	<b>21-24</b>	<ul style="list-style-type: none"> <li>• Candidate makes sound reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows sound understanding.</li> <li>• 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.</li> </ul>

## Spelling, Punctuation and Grammar

		0 marks	Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.
Threshold performance	Level 1	1 - 2 marks	Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.
Intermediate performance	Level 2	3 - 4 marks	Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.
High performance	Level 3	5 - 6 marks	Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

## Heroes

Question Number	
12	<p>Explain the importance of forgiveness in the novel.</p> <p>In your answer you <b>must</b> consider:</p> <ul style="list-style-type: none"> <li>• events that have to be forgiven</li> <li>• how much Nicole forgives Francis</li> <li>• why Francis will not forgive Larry LaSalle.</li> </ul> <p>You may include other ideas of your own.</p> <p>Use <b>evidence</b> to support your answer.</p>
	<b>(40 marks)</b>
	Indicative content
	<p><b>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</b></p> <p><b>(AO1) Candidates' responses may include:</b></p> <ul style="list-style-type: none"> <li>• there is strong reference to religion, sin and forgiveness. Francis will not offer Larry LaSalle forgiveness for his actions; he is intent on revenge and thus is going against his religious beliefs</li> <li>• at the end of the novella LaSalle says that 'Everybody sins' and that Francis could not have stopped what happened as he was only a 'child'. LaSalle takes his own life, sparing Francis from completing his own 'mission'</li> <li>• when Francis visits Nicole at the end of the novella, she tells him that he was not to 'blame for what happened' and regrets what she said, showing that she has forgiven him, but Francis still struggles with forgiving himself.</li> </ul> <p><b>(AO4) References to context may include:</b></p> <ul style="list-style-type: none"> <li>• the Catholic religion is an important consideration when discussing forgiveness. Francis attended a Catholic school and believes that suicide is the 'greatest sin', which is why he cannot jump from the church steeple</li> <li>• the strict religious community is prevalent throughout. Often Francis feels the need to go to confession and to say prayers. Sin and guilt are also important themes</li> <li>• on his own journey of self-forgiveness and recovery, Francis suggests he will go to college and refers to the 'GI Bill' which will pay the fees.</li> </ul>

	Reward any other valid points for either AO. What is valid for AO1 may also be equally valid for AO4 and vice versa.	
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>• Candidate makes 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>• Candidate makes limited responses to text with textual reference which is sometimes appropriate.</li> <li>• Selection and comment on textual detail show limited understanding of theme/ideas.</li> </ul>
3	8-10	<ul style="list-style-type: none"> <li>• Candidate makes 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>• Candidate makes 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>• Candidate makes sound responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show sound understanding of theme/ideas.</li> </ul>

<b>Band</b>	<b>Mark</b>	<b>AO4: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<ul style="list-style-type: none"> <li>• Candidate reference to context is basic and unsupported.</li> <li>• Explanation of importance of theme/idea shows little understanding.</li> <li>• 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.</li> </ul>
<b>2</b>	<b>6-10</b>	<ul style="list-style-type: none"> <li>• Candidate reference to context is limited and seldom supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows limited understanding.</li> <li>• 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.</li> </ul>
<b>3</b>	<b>11-15</b>	<ul style="list-style-type: none"> <li>• Candidate makes 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> <li>• 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.</li> </ul>
<b>4</b>	<b>16-20</b>	<ul style="list-style-type: none"> <li>• Candidate makes mostly sound reference to context mostly supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows generally sound understanding.</li> <li>• 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.</li> </ul>
<b>5</b>	<b>21-24</b>	<ul style="list-style-type: none"> <li>• Candidate makes sound reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows sound understanding.</li> <li>• 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.</li> </ul>

## Spelling, Punctuation and Grammar

		0 marks	Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.
Threshold performance	Level 1	1 - 2 marks	Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.
Intermediate performance	Level 2	3 - 4 marks	Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.
High performance	Level 3	5 - 6 marks	Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

*Of Mice and Men*

Question Number	
13	<p>Why is Curley's wife important in the novel?</p> <p>In your answer you <b>must</b> consider:</p> <ul style="list-style-type: none"> <li>• what Curley's wife says and does</li> <li>• how Curley's wife is treated by other characters</li> <li>• why Curley's wife is lonely.</li> </ul> <p>You may include other ideas of your own.</p> <p>Use <b>evidence</b> to support your answer.</p>
	<b>(40 marks)</b>
	Indicative content
	<p><b>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</b></p> <p><b>(AO1) Candidates' responses may include:</b></p> <ul style="list-style-type: none"> <li>• Curley's wife is the only female character in the text and, significantly, she is given no name. She married Curley to escape her mother. Curley is a thoughtless, cruel and controlling character who mistreats his wife; their relationship is not a loving one; it is a marriage of convenience</li> <li>• Curley's wife is lonely and is often looking for Curley</li> <li>• Curley's wife confides in Lennie and tells him about her dream of being in the movies</li> <li>• references about, or to, Curley's wife, are often offensive and vulgar; she dresses provocatively which unsettles some of the men. Her husband clearly 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>• her appearance is always unsuitable for life on the ranch and is provocative for the men; this appearance leads the men to erroneously believe she is a 'tart'.</li> </ul> <p><b>(AO4) References to context may include:</b></p> <ul style="list-style-type: none"> <li>• by calling her "Curley's wife," Steinbeck indicates she is his possession. Curley refuses to let her talk to anyone on the ranch, isolating her from everyone and setting the stage for trouble. She is lonely because she is a social outcast on the ranch</li> <li>• Curley's wife has no social status apart from that in relation to her husband, she is referred to as someone who belongs to her husband, not significant enough to be given a name. Curley's wife spends most of the time pretending that she is looking for Curley. She is cruel when she threatens Crooks and says she will have him 'strung up on a tree'</li> </ul>

		<ul style="list-style-type: none"> <li>• she is of low status on the ranch but above Crooks, the negro</li> <li>• Curley’s wife is no different to the men on the ranch who want to be part of ‘the American Dream’. She aspires to become an actress, a Hollywood star; she confides in Lennie about her dreams.</li> </ul> <p>Reward any other valid points for either AO. What is valid for AO1 may also be equally valid for AO4 and vice versa.</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>

<b>Band</b>	<b>Mark</b>	<b>A04: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<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>
<b>2</b>	<b>6-10</b>	<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>
<b>3</b>	<b>11-15</b>	<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>
<b>4</b>	<b>16-20</b>	<ul style="list-style-type: none"> <li>• Mostly sound reference to context mostly supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows generally sound understanding.</li> </ul> <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p>
<b>5</b>	<b>21-24</b>	<ul style="list-style-type: none"> <li>• Sound reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows sound understanding.</li> </ul> <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

## Spelling, Punctuation and Grammar

		0 marks	Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.
Threshold performance	Level 1	1 - 2 marks	Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.
Intermediate performance	Level 2	3 - 4 marks	Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.
High performance	Level 3	5 - 6 marks	Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

*Of Mice and Men*

Question Number	
14	<p>Explain the importance of settings in the novel.</p> <p>In your answer you <b>must</b> consider:</p> <ul style="list-style-type: none"> <li>• the different settings in the novel</li> <li>• why the setting in the barn is important</li> <li>• why the setting at the close of the novel is important</li> </ul> <p>You may include other ideas of your own.</p> <p>Use <b>evidence</b> to support your answer.</p>
	<b>(40 marks)</b>
	Indicative content
	<p><b>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</b></p> <p><b>(AO1) Candidates’ responses may include:</b></p> <ul style="list-style-type: none"> <li>• the settings of the clearing by the pool and the barn will be referred to by most candidates; however, other settings: the bunk house and the harness room/Crooks’ room may be considered</li> <li>• the natural settings provide a contrast to the harsh realities of life on the ranch. The novella begins with a peaceful setting only disturbed by movements. The setting is idyllic and has been likened to the Garden of Eden. The calm that is described is contrasted in the final section when the same location becomes restless and violent, such as when the heron catches the water snake. Nature is often associated with innocence</li> <li>• the pool and nature provides an area of peace, harmony and sanctuary. Nature is described at different parts of the day, which affects the mood, atmosphere and often provides a sense of foreboding - such as the ‘dusk’ of the bunkhouse in Section 3 and ‘shade’ of the final section. The novel begins and ends at the pool (the novel was originally written as a play and a novel and there are dramatic features in it).</li> </ul> <p><b>(AO4) References to context may include:</b></p> <ul style="list-style-type: none"> <li>• the descriptions provided tell us more about the lives of the ranch hands</li> <li>• the settings by the pool are indicators of survival of the fittest when the heron catches the water snake</li> <li>• the descriptions of nature give clues to the itinerant nature of the farm workers. We learn that the branch of the sycamore tree is ‘worn smooth by men who have sat on it’. This tells the reader of the repetitive coming and going of farm hands,</li> </ul>

		<p>typical of the 1930s. There is an endless and hopeless cycle of men and the continuous cycle of the seasons</p> <ul style="list-style-type: none"> <li>the longing for a piece of land and to 'live off the fatta the lan', reflects the dream of owning land. The ideal was to work on your own land for your own benefit to provide independence, stability and prosperity.</li> </ul> <p>Reward any other valid points for either AO. What is valid for AO1 may also be equally valid for AO4 and vice versa.</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>Candidate makes 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>Candidate makes limited responses to text with textual reference which is sometimes appropriate.</li> <li>Selection and comment on textual detail show limited understanding of theme/ideas.</li> </ul>
3	8-10	<ul style="list-style-type: none"> <li>Candidate makes 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>Candidate makes 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>Candidate makes sound responses to text supported by relevant textual reference.</li> <li>Selection and evaluation of textual detail show sound understanding of theme/ideas.</li> </ul>

<b>Band</b>	<b>Mark</b>	<b>AO4: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<ul style="list-style-type: none"> <li>• Candidate reference to context is basic and unsupported.</li> <li>• Explanation of importance of theme/idea shows little understanding.</li> <li>• 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.</li> </ul>
<b>2</b>	<b>6-10</b>	<ul style="list-style-type: none"> <li>• Candidate reference to context is limited and seldom supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows limited understanding.</li> <li>• 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.</li> </ul>
<b>3</b>	<b>11-15</b>	<ul style="list-style-type: none"> <li>• Candidate makes 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> <li>• 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.</li> </ul>
<b>4</b>	<b>16-20</b>	<ul style="list-style-type: none"> <li>• Candidate makes mostly sound reference to context mostly supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows generally sound understanding.</li> <li>• 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.</li> </ul>
<b>5</b>	<b>21-24</b>	<ul style="list-style-type: none"> <li>• Candidate makes sound reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows sound understanding.</li> <li>• 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.</li> </ul>

## Spelling, Punctuation and Grammar

		0 marks	Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.
Threshold performance	Level 1	1 - 2 marks	Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.
Intermediate performance	Level 2	3 - 4 marks	Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.
High performance	Level 3	5 - 6 marks	Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

## Rani and Sukh

Question Number	
15	<p>Explain why Parvy (Sukh's sister) is important in the novel.</p> <p>In your answer you <b>must</b> consider:</p> <ul style="list-style-type: none"> <li>• the story that Parvy tells Rani and Sukh</li> <li>• how Parvy is independent and successful</li> <li>• why Parvy's life is different from Rani's.</li> </ul> <p>You may include other ideas of your own.</p> <p>Use <b>evidence</b> to support your answer.</p>
	<b>(40 marks)</b>
	Indicative content
	<p><b>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</b></p> <p><b>(AO1) Candidates' responses may include:</b></p> <ul style="list-style-type: none"> <li>• Parvy has left home. As a single young woman she has her own flat in the centre of town</li> <li>• she left before she was 'married off'. Her father, Resham, had gone into a 'sulk' about this, but did not go to extremes like some traditional Punjabi families would have. She lives in a penthouse, working between New York and Leicester</li> <li>• it is to her flat that Rani and Sukh can escape and have privacy and it is here that Rani becomes pregnant. On Parvy's return from America, Rani and Sukh hope that she can help them break the news of their relationship to their families. Parvy is shocked when she learns that Rani is a Sandhu and tells the couple about the events in the Punjab during the sixties and the story of Mohinder Sandhu and Billah Bains and the family feud</li> <li>• as Parvy is an independent and successful Asian woman, she is a role model for Rani: 'Parvy sounded like the woman I wanted to be'. In the epilogue, two years have passed and Rani is in New York and the novel ends with her and her baby son going to meet 'Aunt Parv'.</li> </ul> <p><b>(AO4) References to context may include:</b></p> <ul style="list-style-type: none"> <li>• Parvy is shocked when she learns that Rani is a Sandhu and tells the couple about the events in the Punjab during the sixties and the story of Mohinder Sandhu and Billah Bains and the family feud</li> <li>• Parvy enjoys her own independence and success and is in contrast to the traditional Asian role that Rani and her mother who have to live by set rules, expectations and domestic roles</li> </ul>

	<ul style="list-style-type: none"> <li>the feud and bitterness between the Bains and Sandhu families has existed for thirty years</li> <li>the Bains family is more westernised and liberal in their thinking; the Sandhu family remain traditional and loyal to their cultural heritage in order to maintain their family <i>izzat</i>. Sukh is the victim of Divy's revenge killing and, as a result, Rani breaks the family honour by following in Parvy's footsteps when she moves to America to bring up her son.</li> </ul> <p>Reward any other valid points for either AO. What is valid for AO1 may also be equally valid for AO4 and vice versa.</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>Candidate makes 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>Candidate makes limited responses to text with textual reference which is sometimes appropriate.</li> <li>Selection and comment on textual detail show limited understanding of theme/ideas.</li> </ul>
3	8-10	<ul style="list-style-type: none"> <li>Candidate makes 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>Candidate makes 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>Candidate makes sound responses to text supported by relevant textual reference.</li> <li>Selection and evaluation of textual detail show sound understanding of theme/ideas.</li> </ul>

<b>Band</b>	<b>Mark</b>	<b>AO4: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<ul style="list-style-type: none"> <li>• Candidate reference to context is basic and unsupported.</li> <li>• Explanation of importance of theme/idea shows little understanding.</li> <li>• 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.</li> </ul>
<b>2</b>	<b>6-10</b>	<ul style="list-style-type: none"> <li>• Candidate reference to context is limited and seldom supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows limited understanding.</li> <li>• 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.</li> </ul>
<b>3</b>	<b>11-15</b>	<ul style="list-style-type: none"> <li>• Candidate makes 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> <li>• 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.</li> </ul>
<b>4</b>	<b>16-20</b>	<ul style="list-style-type: none"> <li>• Candidate makes mostly sound reference to context mostly supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows generally sound understanding.</li> <li>• 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.</li> </ul>
<b>5</b>	<b>21-24</b>	<ul style="list-style-type: none"> <li>• Candidate makes sound reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows sound understanding.</li> <li>• 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.</li> </ul>

## Spelling, Punctuation and Grammar

		0 marks	Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.
Threshold performance	Level 1	1 - 2 marks	Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.
Intermediate performance	Level 2	3 - 4 marks	Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.
High performance	Level 3	5 - 6 marks	Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

## Rani and Sukh

Question Number	
16	<p>Why is family honour important in the novel?</p> <p>In your answer, you <b>must</b> consider:</p> <ul style="list-style-type: none"> <li>• the Punjabi background to the feud between the families</li> <li>• different attitudes to family honour</li> <li>• why Divy's attitude to family honour is important.</li> </ul> <p>You may include other ideas of your own.</p> <p>Use <b>evidence</b> to support your answer.</p>
	<b>(40 marks)</b>
	Indicative content
	<p><b>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</b></p> <p><b>(AO1) Candidates' responses may include:</b></p> <ul style="list-style-type: none"> <li>• the tragedy is the result of a long-standing feud between two families that began over family honour. Thirty years earlier, in Punjab, during the 1960s, Billah Bains and Kulwant Sandhu fell in love. Kulwant becomes pregnant and tragically dies by taking her life shortly after the honour killing of Billah. The tale of hatred between these two families is carried into adulthood and is passed on to their children, although Rani did not know of the story. In 1990s, Leicester, the traditional views of family honour are strictly upheld by the Sandhus, although the Bains have adapted to a more liberal and westernised way of life</li> <li>• the family feud is intensified through the rivalry of their business ventures</li> <li>• when Divy sees Rani kissing a boy, Rani's father and brothers are disgusted with her and they imprison her in her room. Revenge is ultimately sought by Divy, as the family honour or <i>izzat</i> has been destroyed once again. Sukh Bains is murdered by Divy Sandhu.</li> </ul> <p><b>(AO4) References to context may include:</b></p> <ul style="list-style-type: none"> <li>• the traditional family background that belongs to the older generation in this text very much interferes with the younger 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. The reader is horrified when Divy beats his sister with the consent of their father; this shows a clear divide between the roles of daughters and sons and their views about</li> </ul>

	<p>family honour</p> <ul style="list-style-type: none"> <li>• Rani's brothers, Gurdip, Raj and Divy, all live on the same street as their parents; Gurdip and Divy follow Rani at different points</li> <li>• the father runs the family business with his sons whilst the women concern themselves with the household and the children: a clear divide between Eastern and Western culture</li> <li>• the contrast between the Bains and Sandhu families is made clear through the treatment of their daughters. The way each father reacts to their daughter's search for independence is noticeable.</li> </ul> <p><b>Reward any other valid points for either AO. What is valid for AO1 may also be equally valid for AO4 and vice versa.</b></p>	
<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-4</b>	<ul style="list-style-type: none"> <li>• Candidate makes basic responses to text with limited textual reference.</li> <li>• Selection of textual detail shows basic understanding of theme/ideas.</li> </ul>
<b>2</b>	<b>5-7</b>	<ul style="list-style-type: none"> <li>• Candidate makes limited responses to text with textual reference which is sometimes appropriate.</li> <li>• Selection and comment on textual detail show limited understanding of theme/ideas.</li> </ul>
<b>3</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Candidate makes 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>
<b>4</b>	<b>11-13</b>	<ul style="list-style-type: none"> <li>• Candidate makes mostly sound responses to text mostly supported by textual reference which is often appropriate.</li> <li>• Selection and evaluation of textual detail show generally sound understanding of theme/ideas.</li> </ul>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Candidate makes sound responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show sound understanding of theme/ideas.</li> </ul>

<b>Band</b>	<b>Mark</b>	<b>AO4: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<ul style="list-style-type: none"> <li>• Candidate reference to context is basic and unsupported.</li> <li>• Explanation of importance of theme/idea shows little understanding.</li> <li>• 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.</li> </ul>
<b>2</b>	<b>6-10</b>	<ul style="list-style-type: none"> <li>• Candidate reference to context is limited and seldom supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows limited understanding.</li> <li>• 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.</li> </ul>
<b>3</b>	<b>11-15</b>	<ul style="list-style-type: none"> <li>• Candidate makes 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> <li>• 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.</li> </ul>
<b>4</b>	<b>16-20</b>	<ul style="list-style-type: none"> <li>• Candidate makes mostly sound reference to context mostly supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows generally sound understanding.</li> <li>• 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.</li> </ul>
<b>5</b>	<b>21-24</b>	<ul style="list-style-type: none"> <li>• Candidate makes sound reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows sound understanding.</li> <li>• 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.</li> </ul>

## Spelling, Punctuation and Grammar

		0 marks	Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.
Threshold performance	Level 1	1 - 2 marks	Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.
Intermediate performance	Level 2	3 - 4 marks	Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.
High performance	Level 3	5 - 6 marks	Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

## Riding the Black Cockatoo

Question Number	
17	<p>Why is Craig important in the text?</p> <p>In your answer you <b>must</b> consider:</p> <ul style="list-style-type: none"> <li>• what John thought of Craig when they first met</li> <li>• how Craig advises John</li> <li>• why the repatriation ceremony that Craig organises is important.</li> </ul> <p>You may include other ideas of your own.</p> <p>Use <b>evidence</b> to support your answer.</p> <p style="text-align: right;"><b>(40 marks)</b></p>
Indicative content	
	<p><b>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</b></p> <p><b>(AO1) Candidates' responses may include:</b></p> <ul style="list-style-type: none"> <li>• John's interest in Aboriginal culture leads him to follow a course at university on Indigenous writing. He reveals that his family once kept an Aboriginal skull, named 'Mary' on their mantelpiece, to the horror of onlookers in his class. It is this revelation and the reaction he receives that leads him to speak with Craig about its return. Craig works at the University in the Oodgeroo Unit</li> <li>• Craig had made an impression on John when he gave a lecture. Craig takes him to his office, which is described as a 'portal into Indigenous Australia'. It is Craig who first mentions Wamba Wamba and shows John a tribal map</li> <li>• Craig introduces John to Bob Weatherall, Gary and others who work together in order to repatriate 'Mary' to where he belongs. Craig ensures that the handover ceremony is conducted appropriately and sensitively according to tradition and custom.</li> </ul> <p><b>(AO4) References to context may include:</b></p> <ul style="list-style-type: none"> <li>• Craig shows John the tribal map of Australia. We learn many of the customs and traditions through Craig's advice. Craig informs John that 'Sorry Business' (bereavement) is a very important part of Aboriginal culture. 'Sorry business. That's the most serious business of all'</li> <li>• the handover ceremony requires great care and attention to detail, in order not to upset other tribes and elders: 'A white fella can't just invite Wamba Wamba fellas up here'</li> <li>• the customs and beliefs are shown when it is suggested that taking the skull will</li> </ul>

		<p>bring 'bad luck' and when 'Mary' is brought in a box for the ceremony and members of staff are 'sick, physically and emotionally' because it is 'bad business' which is too 'strong'. The smoking of the 'gum leaves and herbs', 'the Yorta Yorta songman' and the black cockatoo feathers demonstrate the importance of 'Mary's' repatriation.</p> <p>Reward any other valid points for either AO. What is valid for AO1 may also be equally valid for AO4 and vice versa.</p>
<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-4</b>	<ul style="list-style-type: none"> <li>• Candidate makes basic responses to text with limited textual reference.</li> <li>• Selection of textual detail shows basic understanding of theme/ideas.</li> </ul>
<b>2</b>	<b>5-7</b>	<ul style="list-style-type: none"> <li>• Candidate makes limited responses to text with textual reference which is sometimes appropriate.</li> <li>• Selection and comment on textual detail show limited understanding of theme/ideas.</li> </ul>
<b>3</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Candidate makes 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>
<b>4</b>	<b>11-13</b>	<ul style="list-style-type: none"> <li>• Candidate makes mostly sound responses to text mostly supported by textual reference which is often appropriate.</li> <li>• Selection and evaluation of textual detail show generally sound understanding of theme/ideas.</li> </ul>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Candidate makes sound responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show sound understanding of theme/ideas.</li> </ul>

<b>Band</b>	<b>Mark</b>	<b>A04: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<ul style="list-style-type: none"> <li>• Candidate reference to context is basic and unsupported.</li> <li>• Explanation of importance of theme/idea shows little understanding.</li> <li>• 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.</li> </ul>
<b>2</b>	<b>6-10</b>	<ul style="list-style-type: none"> <li>• Candidate reference to context is limited and seldom supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows limited understanding.</li> <li>• 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.</li> </ul>
<b>3</b>	<b>11-15</b>	<ul style="list-style-type: none"> <li>• Candidate makes 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> <li>• 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.</li> </ul>
<b>4</b>	<b>16-20</b>	<ul style="list-style-type: none"> <li>• Candidate makes mostly sound reference to context mostly supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows generally sound understanding.</li> <li>• 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.</li> </ul>
<b>5</b>	<b>21-24</b>	<ul style="list-style-type: none"> <li>• Candidate makes sound reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows sound understanding.</li> <li>• 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.</li> </ul>

## Spelling, Punctuation and Grammar

		0 marks	Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.
Threshold performance	Level 1	1 - 2 marks	Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.
Intermediate performance	Level 2	3 - 4 marks	Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.
High performance	Level 3	5 - 6 marks	Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

*Riding the Black Cockatoo*

Question Number	
18	<p>In what ways are John’s discoveries about Aboriginal culture important in the text?</p> <p>In your answer you <b>must</b> consider:</p> <ul style="list-style-type: none"> <li>• what John discovers about Aboriginal culture</li> <li>• how John's discoveries affect his family</li> <li>• how John’s discoveries affect others.</li> </ul> <p>You may include other ideas of your own.</p> <p>Use <b>evidence</b> to support your answer.</p>
	<b>(40 marks)</b>
	Indicative content
	<p><b>Candidates should include critical and imaginative responses to the novel supported by textual reference (A01) which show appreciation of the social, cultural or historical context (A04).</b></p> <p>(A01) Candidates’ responses may include:</p> <ul style="list-style-type: none"> <li>• although John enrolls on an educational course in Indigenous Writing at Brisbane University, it is his experiences along his journey that serve to educate him. His quest for education leads him and the reader on a journey of discovery about the indigenous peoples of Australia and about himself</li> <li>• ignorant of many facts and beliefs, John comes to understand the significance of returning <i>Mary</i> home to the Wamba Wamba tribe, to be buried with ancestors on Swan Hill, N.S.Wales. His Aboriginal Australian friends, like Craig, a lecturer at Brisbane University and Uncle Bob Weatherall, an expert in repatriation are well-educated; this is a surprise to John who has been brainwashed with negative images and low expectations: ‘the classic media cliché that’s rolled out every night from television’</li> <li>• the more he discovers, the sadder he feels; John realises how ignorant he was. He learns of the injustices imposed on many Aborigines when white settlers arrived in Australia and of the many barriers in this present day that affect the reconciliation process open to all Australians. His journey of discovery takes him at the end of the novel to Swan Hill, where he felt he had ‘come home’.</li> </ul> <p>(A04) <b>References to context may include:</b></p> <ul style="list-style-type: none"> <li>• the reader learns of the horrific truth, at a pace that mirrors John’s experiences; events described both inform and shock the reader. The effect is powerful: topics such as land rights and the physical and mental cruelty imposed on the Aborigines are more than just thought-provoking, they are an education</li> <li>• the voyages of discovery by both the Dutch and the British and the diseases and</li> </ul>

		<p>illness they brought with them had a huge impact on the rise in the number of deaths in indigenous communities. In Chapter 7 the reader learns of ‘The Stolen Generation’ when up to 30% of indigenous children were removed from their families, ‘an orchestrated program of cultural and spiritual genocide’</p> <ul style="list-style-type: none"> <li>• John’s journey is an education in itself; it allows him to gain a true picture and understanding of the Aboriginal culture; he realised he knew nothing about the Aborigines’ culture, traditions and beliefs; for example, he did not understand the significance of the image of an Aborigine on the two-dollar coin, an object he carries everyday in his pocket. John’s appreciation of Aboriginal culture takes him on a spiritual journey where he replaces medication with spiritual healing; he emerges with a greater insight and a profound sense of connection to the indigenous people.</li> </ul> <p><b>Reward any other valid points for either AO. What is valid for AO1 may also be equally valid for AO4 and vice versa.</b></p>
<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-4</b>	<ul style="list-style-type: none"> <li>• Candidate makes basic responses to text with limited textual reference.</li> <li>• Selection of textual detail shows basic understanding of theme/ideas.</li> </ul>
<b>2</b>	<b>5-7</b>	<ul style="list-style-type: none"> <li>• Candidate makes limited responses to text with textual reference which is sometimes appropriate.</li> <li>• Selection and comment on textual detail show limited understanding of theme/ideas.</li> </ul>
<b>3</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Candidate makes 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>
<b>4</b>	<b>11-13</b>	<ul style="list-style-type: none"> <li>• Candidate makes mostly sound responses to text mostly supported by textual reference which is often appropriate.</li> <li>• Selection and evaluation of textual detail show generally sound understanding of theme/ideas.</li> </ul>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Candidate makes sound responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show sound understanding of theme/ideas.</li> </ul>

<b>Band</b>	<b>Mark</b>	<b>AO4: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<ul style="list-style-type: none"> <li>• Candidate reference to context is basic and unsupported.</li> <li>• Explanation of importance of theme/idea shows little understanding.</li> <li>• 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.</li> </ul>
<b>2</b>	<b>6-10</b>	<ul style="list-style-type: none"> <li>• Candidate reference to context is limited and seldom supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows limited understanding.</li> <li>• 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.</li> </ul>
<b>3</b>	<b>11-15</b>	<ul style="list-style-type: none"> <li>• Candidate makes 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> <li>• 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.</li> </ul>
<b>4</b>	<b>16-20</b>	<ul style="list-style-type: none"> <li>• Candidate makes mostly sound reference to context mostly supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows generally sound understanding.</li> <li>• 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.</li> </ul>
<b>5</b>	<b>21-24</b>	<ul style="list-style-type: none"> <li>• Candidate makes sound reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows sound understanding.</li> <li>• 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.</li> </ul>

## Spelling, Punctuation and Grammar

		0 marks	Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.
Threshold performance	Level 1	1 - 2 marks	Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.
Intermediate performance	Level 2	3 - 4 marks	Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.
High performance	Level 3	5 - 6 marks	Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

*To Kill a Mockingbird*

Question Number	
19	<p>Why is Boo Radley important in the novel?</p> <p>In your answer you <b>must</b> consider:</p> <ul style="list-style-type: none"> <li>• what Boo does in the novel</li> <li>• why the children refer to him as a 'bogeyman'</li> <li>• how Boo is considered a 'mockingbird'.</li> </ul> <p>You may include other ideas of your own.</p> <p>Use <b>evidence</b> to support your answer.</p>
	<b>(40 marks)</b>
	Indicative content
	<p><b>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</b></p> <p><b>(AO1) Candidates' responses may include:</b></p> <ul style="list-style-type: none"> <li>• Boo is mysterious. He keeps to his own house during the day. Radley Place is described as being neglected and mysterious; Boo enjoys watching the children play from the safety of his house; the children are unaware of him but because of the stories surrounding him he becomes a bogeyman in their eyes, 'a malevolent phantom'</li> <li>• he is a lonely but kind character who leaves gifts in the tree for Jem, Scout and Dill. The children attempt to send him a letter and try to encourage him out of the house, but Atticus tells them to 'stop tormenting that man'</li> <li>• he sews Jem's trousers and leaves them on the fence</li> <li>• he puts the blanket over Scout's shoulder when Miss Maudie's house catches fire</li> <li>• he later saves the children from Bob Ewell.</li> </ul> <p><b>(AO4) References to context may include:</b></p> <ul style="list-style-type: none"> <li>• Boo is representative of the mockingbird motif</li> <li>• the isolated community of Maycomb is prejudiced towards Boo Radley because he is a recluse; people do not understand him and spread rumours which instil fear in others about him. Groups of people or individuals were subjected to prejudice</li> <li>• Boo is a harmless man who is defenceless against his prejudiced society due to his vulnerability and timidity.</li> </ul> <p><b>Reward any other valid points for either AO. What is valid for AO1 may also be equally valid for AO4 and vice versa.</b></p>

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

<b>Band</b>	<b>Mark</b>	<b>AO4: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<ul style="list-style-type: none"> <li>• Candidate reference to context is basic and unsupported.</li> <li>• Explanation of importance of theme/idea shows little understanding.</li> <li>• 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.</li> </ul>
<b>2</b>	<b>6-10</b>	<ul style="list-style-type: none"> <li>• Candidate reference to context is limited and seldom supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows limited understanding.</li> <li>• 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.</li> </ul>
<b>3</b>	<b>11-15</b>	<ul style="list-style-type: none"> <li>• Candidate makes 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> <li>• 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.</li> </ul>
<b>4</b>	<b>16-20</b>	<ul style="list-style-type: none"> <li>• Candidate makes mostly sound reference to context mostly supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows generally sound understanding.</li> <li>• 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.</li> </ul>
<b>5</b>	<b>21-24</b>	<ul style="list-style-type: none"> <li>• Candidate makes sound reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows sound understanding.</li> <li>• 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.</li> </ul>

## Spelling, Punctuation and Grammar

		0 marks	Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.
Threshold performance	Level 1	1 - 2 marks	Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.
Intermediate performance	Level 2	3 - 4 marks	Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.
High performance	Level 3	5 - 6 marks	Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

*To Kill a Mockingbird*

Question Number	
20	<p>Explain the importance of courage in the novel.</p> <p>In your answer you <b>must</b> consider:</p> <ul style="list-style-type: none"> <li>• how characters, such as Boo Radley and Jem, show courage</li> <li>• why it is important that Atticus defends Tom Robinson</li> <li>• how Atticus and his family are treated by people in Maycomb County.</li> </ul> <p>You may include other ideas of your own.</p> <p>Use <b>evidence</b> to support your answer.</p> <p style="text-align: right;"><b>(40 marks)</b></p>
Indicative content	
	<p><b>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</b></p> <p><b>(AO1) Candidates’ responses may include:</b></p> <ul style="list-style-type: none"> <li>• Boo Radley demonstrates courage when he rescues the children from Robert Ewell and carries Jem home</li> <li>• the editorial in <i>The Maycomb Tribune</i>, demonstrates the courage of its writer, Mr B. B. Underwood. Mr Underwood ‘likened Tom’s death to the senseless slaughter of songbirds’. By writing about the ‘senseless slaughter’, progress has been made through the lessons learned</li> <li>• other examples could include: Chuck Little’s courage when standing up to Burris Ewell and when Miss Maudie shows courage when her house has been destroyed by fire. Some candidates may consider Tom Robinson showing courage during his trial or the children when they tried to get Boo Radley to come out of the house</li> <li>• courage is demonstrated by Atticus when he represents Tom Robinson during his trial. Atticus demonstrates his courage by making a stand against racial prejudice and the views held by the residents of Maycomb. Atticus also shows courage when he keeps guard outside the jail</li> <li>• Jem and Scout show courage by standing up to the lynch mob and refusing to leave when ordered to by Atticus. Scout defuses the anger of the mob by addressing Mr Cunningham directly and reducing the mob mentality by individual connection.</li> </ul> <p><b>(AO4) References to context may include:</b></p> <ul style="list-style-type: none"> <li>• Boo Radley’s courage challenges society’s perception of him</li> <li>• the Robinson trial represents the unfairness and racism in places such as Maycomb</li> </ul>

		<p>during the 1930s. The character of Atticus, a white lawyer, gives the reader some hope that justice might be done and that times might be changing; he takes the case as a matter of conscience, despite the prejudice around him and despite the threats made to both his children and himself. Atticus demonstrates courage and integrity when taking the case</p> <ul style="list-style-type: none"> <li>• Atticus refers to Maycomb County's 'disease' when discussing racialism. The newspaper report shows signs of progress by voicing the 'injustice'.</li> </ul> <p><b>Reward any other valid points for either AO. What is valid for AO1 may also be equally valid for AO4 and vice versa.</b></p>
<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-4</b>	<ul style="list-style-type: none"> <li>• Candidate makes basic responses to text with limited textual reference.</li> <li>• Selection of textual detail shows basic understanding of theme/ideas.</li> </ul>
<b>2</b>	<b>5-7</b>	<ul style="list-style-type: none"> <li>• Candidate makes limited responses to text with textual reference which is sometimes appropriate.</li> <li>• Selection and comment on textual detail show limited understanding of theme/ideas.</li> </ul>
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<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Candidate makes sound responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show sound understanding of theme/ideas.</li> </ul>

<b>Band</b>	<b>Mark</b>	<b>AO4: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<ul style="list-style-type: none"> <li>• Candidate reference to context is basic and unsupported.</li> <li>• Explanation of importance of theme/idea shows little understanding.</li> <li>• 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.</li> </ul>
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<b>4</b>	<b>16-20</b>	<ul style="list-style-type: none"> <li>• Candidate makes mostly sound reference to context mostly supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows generally sound understanding.</li> <li>• 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.</li> </ul>
<b>5</b>	<b>21-24</b>	<ul style="list-style-type: none"> <li>• Candidate makes sound reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows sound understanding.</li> <li>• 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.</li> </ul>

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