

Mark Scheme (Results)

Summer 2015

Pearson Edexcel GCSE in English  
Literature (5ET1H)

Unit 1: Understanding Prose

Higher Tier

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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 Scheme

This booklet contains the mark schemes for English Literature Unit 1: Understanding Prose Higher 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> Explore how language, structure and form contribute to writers' presentation of ideas, themes and settings.
<b>AO4:</b> Relate texts to their social, cultural and historical contexts; Explore 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	
<b>1(a)</b>	From this extract, what do you discover about the character of Snowball? Use <b>evidence</b> from the extract to support your answer.
	<b>(8 marks)</b>
Indicative content	
	<p><b>Responses may include:</b></p> <p>Snowball is:</p> <ul style="list-style-type: none"> <li>• studious – ‘who had studied’</li> <li>• educated – ‘studied an old book of Julius Caesar’s campaigns’</li> <li>• inquisitive: ‘found in the farmhouse’</li> <li>• tactician – had planned the attack</li> <li>• a leader – ‘was in charge’, ‘launched his first attack’, ‘at the head of them’</li> <li>• respected and followed – ‘every animal was at his post’</li> <li>• brave – ‘at the head of them, rushed forward and prodded and butted’</li> <li>• confident and pleased – ‘just what Snowball had intended’</li> <li>• cunning – ‘had intended’</li> <li>• determined and resolute – ‘without halting for an instant’.</li> </ul> <p><b>Reward any other valid points taken from the extract.</b></p>

Band	Mark	AO1: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Sound explanation of the character in the extract.</li> <li>• Sound use of relevant examples from the extract to demonstrate understanding.</li> <li>• Sound evaluation of selected examples.</li> </ul>
<b>2</b>	<b>4-5</b>	<ul style="list-style-type: none"> <li>• Sustained explanation of the character in the extract.</li> <li>• Sustained use of relevant examples from the extract to demonstrate understanding.</li> <li>• Sustained evaluation of selected examples.</li> </ul>
<b>3</b>	<b>6-8</b>	<ul style="list-style-type: none"> <li>• Perceptive explanation of the character in the extract.</li> <li>• Perceptive use of relevant examples from the extract to demonstrate understanding.</li> <li>• Perceptive evaluation of selected examples.</li> </ul>

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

<b>5</b>	<b>11-12</b>	<ul style="list-style-type: none"><li>• Perceptive explanation of the presented theme/ideas/setting.</li><li>• Perceptive explanation of how linguistic/grammatical features achieve the intended effects.</li><li>• Perceptive use of relevant examples from the extract.</li></ul>
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Question Number		
1(c)	In the extract, Snowball demonstrates leadership. Explore how the writer presents leadership in <b>one other</b> part of the novel. Use <b>evidence</b> to support your answer.	
	<b>(16 marks + 3 marks SPaG)</b>	
	Indicative content	
	<p><b>Candidates will select material from ONE part of the novel outside the extract. Candidates will make reference to the use of language, structure and form in presenting the theme.</b></p> <p>There are many different parts of the novel for the candidates to select from in order to answer the question. Accept any valid interpretation of leadership, as seen in the candidate's selected part of the novel. Leadership can be explored in both positive and negative ways. Candidates are most likely to select an extract to illustrate the leadership of: Mr Jones, Old Major, Napoleon, the pigs or Boxer, but examiners should remain open to any suggestion, so long as the candidate focuses on the question. Candidates may comment on how Orwell's use of language shows characters' leadership. The parts of the novel that candidates may validly choose from include:</p> <ul style="list-style-type: none"> <li>• in Chapter 1, Old Major demonstrates his leadership at the meeting he calls to tell the animals about his dream</li> <li>• in Chapter 2, when the pigs assume 'leadership' when the 'teaching and organisation fell naturally upon the pigs' or when they devise 'The Seven Commandments'</li> <li>• in Chapter 5, 'Napoleon, with the dogs following him' has assumed he is in control and has decided future questions will be 'settled by a special committee of pigs, presided over by himself'.</li> </ul> <p><b>Accept any other valid selections from ONE part of the novel outside the extract in order to answer the question.</b></p>	
<b>Band</b>	<b>Mark</b>	<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: Explore how language, structure and form contribute to writers' presentation of ideas, themes and settings.</b></p>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Generally sound explanation of the theme in one other part of the text.</li> <li>• Generally sound explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Generally sound use of relevant examples from the text to demonstrate understanding.</li> <li>• Generally sound evaluation of selected examples.</li> </ul>

2	4-6	<ul style="list-style-type: none"> <li>• Sound explanation of the theme in one other part of the text.</li> <li>• Sound explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Sound use of relevant examples from the text to demonstrate understanding.</li> <li>• Sound evaluation of selected examples.</li> </ul>
3	7-9	<ul style="list-style-type: none"> <li>• Sustained explanation of the theme in one other part of the text.</li> <li>• Sustained explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Sustained use of relevant examples from the text to demonstrate understanding.</li> <li>• Sustained evaluation of selected examples.</li> </ul>
4	10-13	<ul style="list-style-type: none"> <li>• Assured explanation of the theme in one other part of the text.</li> <li>• Assured explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Assured use of relevant examples from the text to demonstrate understanding.</li> <li>• Assured evaluation of selected examples.</li> </ul>
5	14-16	<ul style="list-style-type: none"> <li>• Perceptive explanation of the theme in one other part of the text.</li> <li>• Perceptive explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Perceptive use of relevant examples from the text to demonstrate understanding.</li> <li>• Perceptive evaluation of selected examples.</li> </ul>

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

**Dr Jekyll and Mr Hyde**

Question Number	
<b>2(a)</b>	From this extract, what do you discover about the character of Poole? Use <b>evidence</b> from the extract to support your answer.
	<b>(8 marks)</b>
	Indicative content
	<p><b>Responses may include:</b></p> <p>Poole is:</p> <ul style="list-style-type: none"> <li>• relieved – ‘greatness of relief that appeared on the butler’s face’</li> <li>• anxious – ‘wine was still untasted’, ‘some strangling anguish’</li> <li>• scared – ‘his face was white’ and his voice was ‘harsh and broken’</li> <li>• impatient – ‘wine was still untasted’, ‘a pace or two ahead’</li> <li>• physically fit – ‘had kept all the way a pace or two ahead, now pulled up’</li> <li>• anguished – ‘some strangling anguish’</li> <li>• loyal to Jekyll – ‘God grant there be nothing wrong’</li> <li>• secretive – ‘very guarded’</li> <li>• respected and trusted by other staff – ‘It’s all right’.</li> </ul> <p><b>Reward any other valid points taken from the extract.</b></p>

Band	Mark	AO1: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Sound explanation of the character in the extract.</li> <li>• Sound use of relevant examples from the extract to demonstrate understanding.</li> <li>• Sound evaluation of selected examples.</li> </ul>
<b>2</b>	<b>4-5</b>	<ul style="list-style-type: none"> <li>• Sustained explanation of the character in the extract.</li> <li>• Sustained use of relevant examples from the extract to demonstrate understanding.</li> <li>• Sustained evaluation of selected examples.</li> </ul>
<b>3</b>	<b>6-8</b>	<ul style="list-style-type: none"> <li>• Perceptive explanation of the character in the extract.</li> <li>• Perceptive use of relevant examples from the extract to demonstrate understanding.</li> <li>• Perceptive evaluation of selected examples.</li> </ul>

Question Number	
2(b)	<p>Explore how the writer uses language in the extract to describe the setting. Use <b>evidence</b> from the extract to support your answer.</p> <p style="text-align: right;"><b>(12 marks)</b></p>
	Indicative content
	<p><b>Candidates will select from a range of material from the extract - this may include:</b></p> <ul style="list-style-type: none"> <li>• descriptions of the weather, moon and trees – ‘wild, cold’, ‘pale’, ‘thin’</li> <li>• the descriptions of the effect of the weather upon the characters – ‘flecked the blood into the face’, ‘in spite of the biting weather’</li> <li>• personification of the moon, wind and trees – ‘lying on her back’, ‘swept the streets’, ‘lashing themselves’</li> <li>• the use of figurative language – ‘as though the wind had tilted her’</li> <li>• the street setting is described as ‘unusually bare’ and ‘deserted’</li> <li>• the setting is unsettling; it gave – ‘a crushing anticipation of calamity’, and the square ‘was all full of wind and dust’</li> <li>• the use of menace and threat – ‘lashing themselves along the railing’, ‘crushing anticipation of calamity’, ‘strangling anguish’</li> <li>• the characters within the house have locked themselves in – ‘opened on the chain’</li> <li>• the interior of Jekyll’s house contrasts with the exterior elements – ‘brightly lit’ and warm as the ‘fire was built high’.</li> </ul> <p><b>Reward any other valid points taken from the extract.</b></p>

<b>Band</b>	<b>Mark</b>	<b>AO2: Explore how language, structure and form contribute to writers' presentation of ideas, themes and settings.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Generally sound explanation of the presented theme/ideas/setting.</li> <li>• Generally sound explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Generally sound examples from the extract.</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Sound explanation of the presented theme/ideas/setting.</li> <li>• Sound explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Sound use of relevant examples from the extract.</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Sustained explanation of the presented theme/ideas/setting.</li> <li>• Sustained explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Sustained use of relevant examples from the extract.</li> </ul>
<b>4</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Assured explanation of the presented theme/ideas/setting.</li> <li>• Assured explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Assured use of relevant examples from the extract.</li> </ul>
<b>5</b>	<b>11-12</b>	<ul style="list-style-type: none"> <li>• Perceptive explanation of the presented theme/ideas/setting.</li> <li>• Perceptive explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Perceptive use of relevant examples from the extract.</li> </ul>

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

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

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

**The Hound of the Baskervilles**

Question Number		
<b>3(a)</b>	From this extract, what do you discover about the character of Sir Henry? Use <b>evidence</b> from the extract to support your answer.	
	<b>(8 marks)</b>	
	Indicative content	
	<p><b>Responses may include:</b> Sir Henry is:</p> <ul style="list-style-type: none"> <li>• trying to be traditional; his attire suggests that he wishes to adopt a 'traditional' country gentleman's look with his 'tweed suit'</li> <li>• honest – 'steady eye'</li> <li>• confident and assured – 'quiet assurance of his bearing'</li> <li>• adventurous; he enjoys being out of doors – 'weather-beaten'</li> <li>• abrupt; he responds abruptly to his introduction to Holmes, without any expected salutation</li> <li>• well-informed about Holmes: 'if my friend here had not proposed coming round to you this morning I should have come on my own'</li> <li>• considers Dr Mortimer a 'friend' even though they only met the night before– 'my friend here', 'We only decided after I met Dr Mortimer'</li> <li>• busy – 'wants more thinking out than I am able to give it'</li> <li>• unperturbed and fearless – he views the letter as 'Only a joke'</li> <li>• diplomatic – 'We only decided after I met Dr. Mortimer'</li> <li>• in danger and threatened – 'As you value your life'.</li> </ul> <p><b>Reward any other valid points taken from the extract.</b></p>	
Band	Mark	<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>• Sound explanation of the character in the extract.</li> <li>• Sound use of relevant examples from the extract to demonstrate understanding.</li> <li>• Sound evaluation of selected examples.</li> </ul>
<b>2</b>	<b>4-5</b>	<ul style="list-style-type: none"> <li>• Sustained explanation of the character in the extract.</li> <li>• Sustained use of relevant examples from the extract to demonstrate understanding.</li> <li>• Sustained evaluation of selected examples.</li> </ul>
<b>3</b>	<b>6-8</b>	<ul style="list-style-type: none"> <li>• Perceptive explanation of the character in the extract.</li> <li>• Perceptive use of relevant examples from the extract to demonstrate understanding.</li> <li>• Perceptive evaluation of selected examples.</li> </ul>

Question Number	
<b>3(b)</b>	Explore how the writer uses language in the extract to present mystery. Use <b>evidence</b> from the extract to support your answer.
	<b>(12 marks)</b>
	Indicative content
	<p><b>Candidates will select from a range of material from the extract - this may include:</b></p> <ul style="list-style-type: none"> <li>• the reader may wonder what Sir Henry does to have a ‘weather-beaten appearance’</li> <li>• Sir Henry is aware that Holmes solves mysteries – ‘I understand that you think out little puzzles’</li> <li>• Holmes assumes that Sir Henry has had ‘some remarkable experience’</li> <li>• Sir Henry presents his mysterious ‘letter’ and the verb ‘laid’ suggests that he formally presents it to Holmes</li> <li>• adjectives, such as ‘rough’ to describe the lettering, provide the reader with some clue of the sender</li> <li>• specific details about the sender of the letter, such as the postmark ‘Charing Cross’; questions and answers increase the mystery – ‘Who knew that you were going to the Northumberland Hotel?’</li> <li>• dialogue between Holmes and his visitors creates mystery</li> <li>• Holmes is intrigued as to who has sent the letter – ‘Someone seems to be deeply interested...’</li> <li>• anonymity of the letter’s sender and the mystery of why ‘moor’ was the only word ‘printed in ink’.</li> </ul> <p><b>Reward any other valid points taken from the extract.</b></p>

<b>Band</b>	<b>Mark</b>	<b>AO2: Explore how language, structure and form contribute to writers' presentation of ideas, themes and settings.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Generally sound explanation of the presented theme/ideas/setting.</li> <li>• Generally sound explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Generally sound examples from the extract.</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Sound explanation of the presented theme/ideas/setting.</li> <li>• Sound explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Sound use of relevant examples from the extract.</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Sustained explanation of the presented theme/ideas/setting.</li> <li>• Sustained explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Sustained use of relevant examples from the extract.</li> </ul>
<b>4</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Assured explanation of the presented theme/ideas/setting.</li> <li>• Assured explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Assured use of relevant examples from the extract.</li> </ul>
<b>5</b>	<b>11-12</b>	<ul style="list-style-type: none"> <li>• Perceptive explanation of the presented theme/ideas/setting.</li> <li>• Perceptive explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Perceptive use of relevant examples from the extract.</li> </ul>

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

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

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

## Felicia's Journey

Question Number	
<b>4(a)</b>	From this extract, what do you discover about the character of Johnny Lysaght? Use <b>evidence</b> from the extract to support your answer.
	<b>(8 marks)</b>
	Indicative content
	<p><b>Responses may include:</b> Johnny Lysaght is:</p> <ul style="list-style-type: none"> <li>• apparently sympathetic to Felicia's situation – 'It's no joke being unemployed'</li> <li>• casual and relaxed – 'leaning against Chawke's window', 'undid the cellophane on a packet of cigarettes'</li> <li>• seems friendly when inviting Felicia for a drink – 'Come down to Sheehy's'</li> <li>• persuasive – 'Later on?', 'Seven? Half-seven?'</li> <li>• persistent – 'suggested again'</li> <li>• humorous and charming – 'What's wrong with Sheehy's', 'He laughed', 'said softly', 'cadences in his voice', 'smiling glances'</li> <li>• admired by other girls – 'would drop everything to go out with Johnny'</li> <li>• assured and confident; he knows Felicia will meet him, even though she has not said she will – 'I'll see you'</li> <li>• expressive when he speaks – 'cadences in his voice'</li> <li>• unforgettable – 'flow through her night thoughts'.</li> </ul> <p><b>Reward any other valid points taken from the extract.</b></p>

Band	Mark	AO1: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Sound explanation of the character in the extract.</li> <li>• Sound use of relevant examples from the extract to demonstrate understanding.</li> <li>• Sound evaluation of selected examples.</li> </ul>
<b>2</b>	<b>4-5</b>	<ul style="list-style-type: none"> <li>• Sustained explanation of the character in the extract.</li> <li>• Sustained use of relevant examples from the extract to demonstrate understanding.</li> <li>• Sustained evaluation of selected examples.</li> </ul>
<b>3</b>	<b>6-8</b>	<ul style="list-style-type: none"> <li>• Perceptive explanation of the character in the extract.</li> <li>• Perceptive use of relevant examples from the extract to demonstrate understanding.</li> <li>• Perceptive evaluation of selected examples.</li> </ul>

Question Number	
4(b)	<p>Explore how the writer uses language in the extract to present Felicia's thoughts and feelings. Use <b>evidence</b> from the extract to support your answer.</p>
	<b>(12 marks)</b>
	Indicative content
	<p><b>Candidates will select from a range of material from the extract – this may include:</b></p> <ul style="list-style-type: none"> <li>• Felicia is unhappy about being unemployed – 'No joke'</li> <li>• feels entrapped without earning; the hyperbole expresses her feelings – 'Her freedom had been taken from her'</li> <li>• she has friends, who are listed – 'Carmel and Rose and Connie Jo'</li> <li>• Felicia has responsibilities as she has to help the family 'pull together', especially as her father is a 'widower'</li> <li>• Felicia is loyal to her family, taking on her mother's role – 'She had chops and greens to buy yet'</li> <li>• Felicia has to work to routine and specific times – 'quarter to six', 'At four', 'by a quarter past'</li> <li>• Felicia lacks confidence; she says very little and her sentences are short – 'Ah no, I have to get back now'</li> <li>• she feels nervous – 'hesitating', 'feeling awkward', 'relief in her stomach'</li> <li>• Felicia is shy and inexperienced with men – 'She remembers feeling awkward, saying nothing'</li> <li>• she enjoys Johnny's company and has a sense of humour – 'she laughed'</li> <li>• Felicia has low self-esteem and is self-deprecating– 'She hadn't their looks; she wasn't much'.</li> </ul> <p><b>Reward any other valid points taken from the extract.</b></p>

<b>Band</b>	<b>Mark</b>	<b>AO2: Explore how language, structure and form contribute to writers' presentation of ideas, themes and settings.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Generally sound explanation of the presented theme/ideas/setting.</li> <li>• Generally sound explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Generally sound examples from the extract.</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Sound explanation of the presented theme/ideas/setting.</li> <li>• Sound explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Sound use of relevant examples from the extract.</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Sustained explanation of the presented theme/ideas/setting.</li> <li>• Sustained explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Sustained use of relevant examples from the extract.</li> </ul>
<b>4</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Assured explanation of the presented theme/ideas/setting.</li> <li>• Assured explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Assured use of relevant examples from the extract.</li> </ul>
<b>5</b>	<b>11-12</b>	<ul style="list-style-type: none"> <li>• Perceptive explanation of the presented theme/ideas/setting.</li> <li>• Perceptive explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Perceptive use of relevant examples from the extract.</li> </ul>

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

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

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

## Pride and Prejudice

Question Number		
5(a)	From this extract, what do you discover about the character of Miss Bingley? Use <b>evidence</b> from the extract to support your answer.	
	<b>(8 marks)</b>	
	Indicative content	
	<p><b>Responses may include:</b></p> <p>Miss Bingley is:</p> <ul style="list-style-type: none"> <li>• spiteful and two-faced – ‘Miss Bingley began abusing her as soon as she was out of the room’</li> <li>• arrogant about her own superiority</li> <li>• prejudiced, suggesting that Elizabeth is ‘a mixture of pride and impertinence’</li> <li>• opinionated, clearly believing that she is Elizabeth’s opposite; considers herself virtuous when listing Elizabeth’s faults</li> <li>• critical and emphatic – ‘Why must <i>she</i> be scampering’, ‘hair so untidy, so blowsy!’</li> <li>• manipulative when trying to make Darcy think negatively of Elizabeth – ‘you would not wish to see <i>your sister</i> make such an exhibition’</li> <li>• shocked about Elizabeth’s lack of decorum – ‘a most country town indifference to decorum’</li> <li>• contradictory – at first suggesting that Elizabeth has ‘no beauty’ but then accepting that ‘her fine eyes’ are worthy of Darcy’s ‘admiration’</li> <li>• jealous of Mr. Darcy’s positive comments – ‘has rather affected your admiration’</li> <li>• Miss Bingley cannot compete with Mr. Darcy’s quick replies – ‘A short pause followed this speech, and Mrs. Hurst began again’.</li> </ul> <p><b>Reward any other valid points taken from the extract.</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	1-3	<ul style="list-style-type: none"> <li>• Sound explanation of the character in the extract.</li> <li>• Sound use of relevant examples from the extract to demonstrate understanding.</li> <li>• Sound evaluation of selected examples.</li> </ul>
2	4-5	<ul style="list-style-type: none"> <li>• Sustained explanation of the character in the extract.</li> <li>• Sustained use of relevant examples from the extract to demonstrate understanding.</li> <li>• Sustained evaluation of selected examples.</li> </ul>

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

		<p>achieve the intended effects.</p> <ul style="list-style-type: none"> <li>• Sustained use of relevant examples from the extract.</li> </ul>
<b>4</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Assured explanation of the presented theme/ideas/setting.</li> <li>• Assured explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Assured use of relevant examples from the extract.</li> </ul>
<b>5</b>	<b>11-12</b>	<ul style="list-style-type: none"> <li>• Perceptive explanation of the presented theme/ideas/setting.</li> <li>• Perceptive explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Perceptive use of relevant examples from the extract.</li> </ul>

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

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

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

**Great Expectations**

Question Number	
<b>6(a)</b>	From this extract, what do you discover about the character of Mrs. Joe? Use <b>evidence</b> from the extract to support your answer.
	<b>(8 marks)</b>
	Indicative content
	<p><b>Responses may include:</b></p> <p>Mrs. Joe is:</p> <ul style="list-style-type: none"> <li>• formidable – ‘back hair and eyes’, ‘a strong reproach against Joe’, ‘she’s got Tickler with her’</li> <li>• unattractive – ‘prevailing redness of skin’, ‘tall and bony’</li> <li>• harsh – ‘impregnable’</li> <li>• unaffectionate – ‘reproach against Joe’</li> <li>• a woman of habit – ‘every day of her life’</li> <li>• cruel – ‘stuck full of pins and needles’, ‘worn smooth by collision with my tickled frame’</li> <li>• intimidating towards her husband and Pip - ‘fellow sufferers’</li> <li>• feared – ‘dismal intelligence’, ‘looked in great depression’</li> <li>• impatient – ‘been out a dozen times’.</li> </ul> <p><b>Reward any other valid points taken from the extract.</b></p>

Band	Mark	AO1: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Sound explanation of the character in the extract.</li> <li>• Sound use of relevant examples from the extract to demonstrate understanding.</li> <li>• Sound evaluation of selected examples.</li> </ul>
<b>2</b>	<b>4-5</b>	<ul style="list-style-type: none"> <li>• Sustained explanation of the character in the extract.</li> <li>• Sustained use of relevant examples from the extract to demonstrate understanding.</li> <li>• Sustained evaluation of selected examples.</li> </ul>
<b>3</b>	<b>6-8</b>	<ul style="list-style-type: none"> <li>• Perceptive explanation of the character in the extract.</li> <li>• Perceptive use of relevant examples from the extract to demonstrate understanding.</li> <li>• Perceptive evaluation of selected examples.</li> </ul>

Question Number	
<b>6(b)</b>	<p>Explore how the writer uses language in the extract to present the relationship between Pip and Joe. Use <b>evidence</b> from the extract to support your answer.</p> <p style="text-align: right;"><b>(12 marks)</b></p>
	Indicative content
	<p><b>Candidates will select from a range of material from the extract - this may include:</b></p> <ul style="list-style-type: none"> <li>• Pip and Joe's relationship is close. Pip lists Joe's attributes – 'mild, good-natured, sweet-tempered, easy-going foolish, dear fellow'</li> <li>• Pip juxtaposes ideas to suggest weaknesses – 'foolish, dear fellow', 'strength, and also in weaknesses'</li> <li>• hyperbole – to describe Joe's strength and weaknesses – 'a sort of Hercules'</li> <li>• Pip and Joe confide in each other - 'imparted a confidence'</li> <li>• Pip and Joe both accept the poor treatment that they receive from Mrs. Joe – 'fellow sufferers'</li> <li>• there is a sense of conspiracy between Pip and Joe – 'having confidences as such', 'peeped in at him'</li> <li>• Joe warns Pip that Mrs. Joe has 'Tickler with her', which shows their close relationship.</li> </ul> <p><b>Reward any other valid points taken from the extract.</b></p>

<b>Band</b>	<b>Mark</b>	<b>AO2: Explore how language, structure and form contribute to writers' presentation of ideas, themes and settings.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Generally sound explanation of the presented theme/ideas/setting.</li> <li>• Generally sound explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Generally sound examples from the extract.</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Sound explanation of the presented theme/ideas/setting.</li> <li>• Sound explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Sound use of relevant examples from the extract.</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Sustained explanation of the presented theme/ideas/setting.</li> <li>• Sustained explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Sustained use of relevant examples from the extract.</li> </ul>
<b>4</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Assured explanation of the presented theme/ideas/setting.</li> <li>• Assured explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Assured use of relevant examples from the extract.</li> </ul>
<b>5</b>	<b>11-12</b>	<ul style="list-style-type: none"> <li>• Perceptive explanation of the presented theme/ideas/setting.</li> <li>• Perceptive explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Perceptive use of relevant examples from the extract.</li> </ul>

Question Number		
6(c)	<p>In the extract, Pip expects to receive a cruel punishment. Explore how the writer presents cruelty in <b>one other</b> part of the novel. Use <b>evidence</b> to support your answer.</p>	
	<b>(16 marks + 3 marks SPaG)</b>	
	Indicative content	
	<p><b>Candidates will select material from ONE part of the novel outside the extract. Candidates will make reference to the use of language, structure and form in presenting the theme.</b></p> <p>There are many different parts of the novel for the candidates to select from in order to answer the question. Accept any valid interpretation of cruelty, as seen in the candidate's selected part of the novel. Cruelty can be exemplified through the actions of several characters, both directly and indirectly. Analysis of specific examples is one of the ways candidates may comment on Dickens's use of language. The parts of the novel that candidates may validly choose from include:</p> <ul style="list-style-type: none"> <li>• in Chapter I (1), the 'man's' cruel treatment of Pip</li> <li>• later examples in Chapter II (2) of Mrs. Joe's treatment of Pip</li> <li>• in Chapter VIII (8), Estella's and Miss Havisham's cruel treatment of Pip</li> <li>• in Chapter XXXV (35), Pip's cruel treatment of Joe.</li> </ul> <p><b>Accept any other valid selections from ONE part of the novel outside the extract in order to answer the question.</b></p>	
<b>Band</b>	<b>Mark</b>	<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: Explore how language, structure and form contribute to writers' presentation of ideas, themes and settings.</b></p>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Generally sound explanation of the theme in one other part of the text.</li> <li>• Generally sound explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Generally sound use of relevant examples from the text to demonstrate understanding.</li> <li>• Generally sound evaluation of selected examples.</li> </ul>
<b>2</b>	<b>4-6</b>	<ul style="list-style-type: none"> <li>• Sound explanation of the theme in one other part of the text.</li> <li>• Sound explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Sound use of relevant examples from the text to demonstrate understanding.</li> <li>• Sound evaluation of selected examples.</li> </ul>

<b>3</b>	<b>7-9</b>	<ul style="list-style-type: none"> <li>• Sustained explanation of the theme in one other part of the text.</li> <li>• Sustained explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Sustained use of relevant examples from the text to demonstrate understanding.</li> <li>• Sustained evaluation of selected examples.</li> </ul>
<b>4</b>	<b>10-13</b>	<ul style="list-style-type: none"> <li>• Assured explanation of the theme in one other part of the text.</li> <li>• Assured explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Assured use of relevant examples from the text to demonstrate understanding.</li> <li>• Assured evaluation of selected examples.</li> </ul>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Perceptive explanation of the theme in one other part of the text.</li> <li>• Perceptive explanation of how linguistic/grammatical features achieve the intended effects.</li> <li>• Perceptive use of relevant examples from the text to demonstrate understanding.</li> <li>• Perceptive evaluation of selected examples.</li> </ul>

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

## Section B: Different Cultures and Traditions

### Anita and Me

Question Number	
7*	<p>Explore the significance of Meena's upbringing in the novel. Your answer <b>must</b> show your understanding of the context of the novel. Use <b>evidence</b> to support your answer.</p> <p style="text-align: right;"><b>(40 marks + 7 marks SPaG)</b></p>
	Indicative content
	<p><b>Candidates should include critical and imaginative responses to the novel supported by textual reference (A01) which shows appreciation of the social, cultural or historical context (A04).</b></p> <p><b>(A01) Responses may include:</b></p> <p><b>How Meena's parents bring her up</b></p> <ul style="list-style-type: none"> <li>• Comments on Meena's parents and how they expect their daughter to behave; their concerns about their daughter changing 'from a sweet happy girl into some rude, sulky monster'; reference to Meena's upset when she overhears her parents discussing the possibility of moving house.</li> <li>• Meena's immaturity and restrictions in her upbringing and how Meena's upbringing is different.</li> <li>• Meena's parents' desire for her to gain a place at Grammar School.</li> <li>• Comments on Meena's behaviour and her family circumstances – Meena's nuclear family and her relationship with them, especially after the birth of Sunil.</li> <li>• Comments about Meena's extended family - her Auntie Shaila and cousins.</li> </ul> <p><b>How Nanima's arrival is important</b></p> <ul style="list-style-type: none"> <li>• Comments on the effect of Nanima's arrival on Meena and Nanima's observation that Meena is a 'jungle' or 'wild girl'.</li> <li>• Meena is both excited and apprehensive about the arrival of her Grandmother and the role she will play.</li> <li>• Comments on the effect of Nanima's arrival on Meena and the 'comfortable routine' she helps to establish.</li> <li>• Nanima's influence on Meena is for her to be more accepting of the way of life her parents want her to adopt.</li> </ul> <p><b>Meena's family traditions and culture</b></p> <ul style="list-style-type: none"> <li>• Comments on Meena's traditional upbringing; her father's '<i>mehfils</i>' and her resistance to learn the 'rudiments of Indian cuisine'.</li> <li>• The wish to keep their tight knit Punjabi family bonds and traditions intact within the overwhelmingly 'Western' society of Tollington.</li> </ul> <p><b>(A04) References to social/cultural/historical context may include</b></p> <ul style="list-style-type: none"> <li>• Any reference to the time and place of the novel, in as much as how they impact on Meena's upbringing.</li> <li>• Meena's home life – her loving parents who are both successful in their</li> </ul>

		<p>careers.</p> <ul style="list-style-type: none"> <li>• Meena's comments about her father's 'musical evenings' – 'Papa's <i>mehfils</i> were legendary'.</li> <li>• Meena's reactions towards racist comments.</li> <li>• Meena's desire for Western food opposed to traditional cuisine.</li> <li>• Meena is from a migrant family who represent a minority of the town's population.</li> <li>• The contrast and conflicts in culture between Meena, Anita and other characters.</li> </ul> <p><b>Reward any other valid points for either AO.</b></p>
<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<ul style="list-style-type: none"> <li>• Generally sound explanation of theme/character.</li> <li>• Generally sound use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Generally sound evaluation of selected examples.</li> </ul>
<b>2</b>	<b>6-9</b>	<ul style="list-style-type: none"> <li>• Sound explanation of theme/character.</li> <li>• Sound use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Sound evaluation of selected examples.</li> </ul>
<b>3</b>	<b>10-14</b>	<ul style="list-style-type: none"> <li>• Sustained explanation of theme/character.</li> <li>• Sustained use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Some evaluation of selected examples.</li> </ul>
<b>4</b>	<b>15-19</b>	<ul style="list-style-type: none"> <li>• Assured explanation of theme/character.</li> <li>• Assured use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Assured evaluation of selected examples.</li> </ul>
<b>5</b>	<b>20-24</b>	<ul style="list-style-type: none"> <li>• Perceptive explanation of theme/character.</li> <li>• Perceptive use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Perceptive evaluation of selected examples.</li> </ul>

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

<b>5</b>	<b>14-16</b>	<p>Perceptive explanation of theme/character within the context of the novel.</p> <ul style="list-style-type: none"> <li>• Perceptive explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Perceptive use of examples relevant to the context of the novel.</li> </ul> <p>*Sentences are convincingly structured, with sophisticated control of expression and meaning with precise control of the full range of punctuation devices. Spelling is consistently accurate.</p>
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<b>Band</b>	<b>Mark</b>	<b>Spelling, punctuation and grammar performance descriptions</b>
0	0	<ul style="list-style-type: none"> <li>• Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.</li> </ul>
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> <li>• Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.</li> </ul>
2	3-5	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> <li>• Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.</li> </ul>
3	6-7	<p><i>High performance</i></p> <ul style="list-style-type: none"> <li>• Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.</li> </ul>

*Anita and Me*

Question Number	
8*	<p>In what ways is friendship significant in the novel? Your answer <b>must</b> show your understanding of the context of the novel. Use <b>evidence</b> to support your answer.</p> <p style="text-align: right;"><b>(40 marks + 7 marks SPaG)</b></p>
	Indicative content
	<p><b>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which shows appreciation of the social, cultural or historical context (AO4).</b></p> <p><b>(AO1) Responses may include:</b></p> <p><b>Meena’s friendship with Anita</b></p> <ul style="list-style-type: none"> <li>• Meena is desperate for friendship and attention, especially after the birth of her brother, Sunil.</li> <li>• The most important friendship in the novel is that of Meena and Anita. Meena imagines their ‘penthouse flat’ in London and wants Anita’s attention above any other female friend. Meena believes everything Anita says; she trusts her. In return, Anita does not value Meena’s friendship.</li> <li>• Meena is jealous of Sherrie’s relationship with Anita – ‘I was blindingly jealous’. Sherrie and Anita dress alike and ‘they both wore miniskirts and loads of black eyeliner’.</li> <li>• Anita is manipulative and controlling – “I thought yow said yow wanted to hang round with uz”.</li> <li>• In Chapter 9, Anita insults Sally, which results in a fight. Following this, the relationship between Anita and Meena is unsteady and insecure.</li> </ul> <p><b>Meena’s friendship with Robert</b></p> <ul style="list-style-type: none"> <li>• Meena finds true friendship when she is in hospital and meets Robert.</li> <li>• Meena communicates with Robert via messages through the glass of the hospital ward, leading to a close friendship developing between them.</li> <li>• The relationship makes Meena realise the importance of education and of her family’s culture.</li> </ul> <p><b>What Meena learns about friendship</b></p> <ul style="list-style-type: none"> <li>• At the end of the novel, Meena realises that Anita is not a true friend and appreciates her family more.</li> <li>• At the end of the novel, through her experiences, Meena realises that friendships like Anita’s are not necessary – ‘at least you won’t be around to tease me’.</li> </ul> <p><b>Any other points</b></p> <ul style="list-style-type: none"> <li>• Anita’s friendship with Sam Lowbridge awakens Meena to their racist views.</li> </ul> <p><b>(AO4) References to social/cultural/historical context may include</b></p>

		<ul style="list-style-type: none"> <li>Any reference to the time and place of the novel, in as much as how they impact on Meena's friendships.</li> <li>Meena's desire for friendship and acceptance within Anita's clique leads to acts of rebellion against her traditional family upbringing/values.</li> <li>Meena does not understand why she is not invited to Anita's house for dinner, but Anita has dinner with Meena at the Kumars' home. Meena's parents discourage the friendship, but once they learn that Anita's mother has left, they feel sorry for her and invite her to their home.</li> <li>Meena and Anita's friendship changes. Different events involving Anita and her racist boyfriend, Sam, shock Meena and she finally realises Anita's insincere friendship.</li> <li>Meena's relationship with Robert is brief, but sincere, and is free from prejudice. The relationship makes Meena realise the importance of education and her family's culture.</li> </ul> <p><b>Reward any other valid points for either AO.</b></p>
<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<ul style="list-style-type: none"> <li>Generally sound explanation of theme/character.</li> <li>Generally sound use of relevant examples to demonstrate understanding of theme/character.</li> <li>Generally sound evaluation of selected examples.</li> </ul>
<b>2</b>	<b>6-9</b>	<ul style="list-style-type: none"> <li>Sound explanation of theme/character.</li> <li>Sound use of relevant examples to demonstrate understanding of theme/character.</li> <li>Sound evaluation of selected examples.</li> </ul>
<b>3</b>	<b>10-14</b>	<ul style="list-style-type: none"> <li>Sustained explanation of theme/character.</li> <li>Sustained use of relevant examples to demonstrate understanding of theme/character.</li> <li>Some evaluation of selected examples.</li> </ul>
<b>4</b>	<b>15-19</b>	<ul style="list-style-type: none"> <li>Assured explanation of theme/character.</li> <li>Assured use of relevant examples to demonstrate understanding of theme/character.</li> <li>Assured evaluation of selected examples.</li> </ul>
<b>5</b>	<b>20-24</b>	<ul style="list-style-type: none"> <li>Perceptive explanation of theme/character.</li> <li>Perceptive use of relevant examples to demonstrate understanding of theme/character.</li> <li>Perceptive evaluation of selected examples.</li> </ul>

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

<b>5</b>	<b>14-16</b>	<p>Perceptive explanation of theme/character within the context of the novel.</p> <ul style="list-style-type: none"> <li>• Perceptive explanation of the connections between the text and the social/cultural/historical context.</li> <li>• Perceptive use of examples relevant to the context of the novel.</li> </ul> <p>*Sentences are convincingly structured, with sophisticated control of expression and meaning with precise control of the full range of punctuation devices. Spelling is consistently accurate.</p>
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<b>Band</b>	<b>Mark</b>	<b>Spelling, punctuation and grammar performance descriptions</b>
0	0	<ul style="list-style-type: none"> <li>• Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.</li> </ul>
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> <li>• Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.</li> </ul>
2	3-5	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> <li>• Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.</li> </ul>
3	6-7	<p><i>High performance</i></p> <ul style="list-style-type: none"> <li>• Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.</li> </ul>

**Balzac and the Little Chinese Seamstress**

Question Number	
9*	<p>Explore the significance of the Narrator’s friendships in the novel. Your answer <b>must</b> show your understanding of the context of the novel. Use <b>evidence</b> to support your answer.</p> <p style="text-align: right;"><b>(40 marks + 7 marks SPaG)</b></p>
	Indicative content
	<p><b>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which shows appreciation of the social, cultural or historical context (AO4).</b></p> <p><b>(AO1) Responses may include:</b></p> <p><b>The Narrator’s friendship with Luo</b></p> <ul style="list-style-type: none"> <li>• The Narrator has known Luo, his best friend, since their childhood; their bond is strong.</li> <li>• Their friendship is important because it helps them survive their grim life on Phoenix Mountain.</li> <li>• Their friendship helps them to survive the physical and emotional strain which is communicated constantly by Sijie in the manner that he crafts language in the text: ‘dispiriting’, ‘strained’, ‘depressed’.</li> <li>• The Narrator and Luo trust and support each other implicitly and their friendship shows the value of loyalty, such as when they are working down the mine.</li> </ul> <p><b>The Narrator’s friendship with Four-Eyes</b></p> <ul style="list-style-type: none"> <li>• The Narrator’s friendship with Four-Eyes is important because of the discovery of the suitcase of forbidden books.</li> <li>• Four-Eyes tells his mother that he is only friends with Luo and the Narrator because he may be able to save money on dental work.</li> <li>• This friendship gives Luo and the Narrator access to the literature of writers such as Balzac; the Narrator and Luo do not denounce Four-Eyes.</li> </ul> <p><b>How re-education introduces the Narrator to new friends</b></p> <ul style="list-style-type: none"> <li>• The Narrator loves and cares for the Little Chinese Seamstress. However, he also values and honours his friendship with Luo more than his own desires for the Little Seamstress – ‘My sole preoccupation was to honour the faith he had in me’.</li> <li>• The Narrator trades in his beloved Balzac to facilitate the Seamstress with her termination - this demonstrates his true friendship.</li> </ul> <p><b>Candidates may consider friendships such as the Chinese Seamstress, the old miller, or any other characters the narrator meets during his re-education.</b></p>

<p><b>(A04) References to social/cultural/historical context may include</b></p> <ul style="list-style-type: none"> <li>• Any reference to the time and place of the novel, and the effect on the Narrator’s friendships.</li> <li>• Sijie’s crafting in the story allows the reader to compare and contrast the Narrator’s past before the Cultural Revolution 1966 – 1969, and his re-education during the unsympathetic, insecure regime on Phoenix Mountain.</li> <li>• The Narrator’s friendship with Four-Eyes enables him and Luo to gain access to the forbidden books.</li> <li>• When the Narrator and Luo journey to town to watch films in order to re-tell the stories, it gives the friends some status and highlights the isolation of the mountain community.</li> <li>• Western Literature helps the Narrator and Luo to get through their ordeal on the mountain and it transforms and enlightens the Little Chinese Seamstress.</li> <li>• The Seamstress’s termination is only made possible by bribing the doctor with their copy of Balzac highlighting the oppression of The Cultural Revolution and the shame of an illegitimate pregnancy.</li> <li>• The Cultural Revolution does not change the Narrator or Luo; it is Western Literature which has greater impact upon their lives.</li> </ul> <p><b>Reward any other valid points for either AO.</b></p>		
<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<ul style="list-style-type: none"> <li>• Generally sound explanation of theme/character.</li> <li>• Generally sound use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Generally sound evaluation of selected examples.</li> </ul>
<b>2</b>	<b>6-9</b>	<ul style="list-style-type: none"> <li>• Sound explanation of theme/character.</li> <li>• Sound use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Sound evaluation of selected examples.</li> </ul>
<b>3</b>	<b>10-14</b>	<ul style="list-style-type: none"> <li>• Sustained explanation of theme/character.</li> <li>• Sustained use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Some evaluation of selected examples.</li> </ul>
<b>4</b>	<b>15-19</b>	<ul style="list-style-type: none"> <li>• Assured explanation of theme/character.</li> <li>• Assured use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Assured evaluation of selected examples.</li> </ul>
<b>5</b>	<b>20-24</b>	<ul style="list-style-type: none"> <li>• Perceptive explanation of theme/character.</li> <li>• Perceptive use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Perceptive evaluation of selected examples.</li> </ul>

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

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

**Balzac and the Little Chinese Seamstress**

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

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

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

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

*Heroes*

Question Number	
11*	<p>Explore the significance of the relationship between Francis and Nicole in the novel. Your answer <b>must</b> show your understanding of the context of the novel. Use <b>evidence</b> to support your answer.</p> <p style="text-align: right;"><b>(40 marks + 7 marks SPaG)</b></p>
	Indicative content
	<p><b>Candidates should include critical and imaginative responses to the novel supported by textual reference (A01) which shows appreciation of the social, cultural or historical context (A04).</b></p> <p><b>(A01) Responses may include:</b>  <b>How Francis and Nicole meet</b></p> <ul style="list-style-type: none"> <li>• When he is 12, Francis meets Nicole at school and falls in love with her.</li> <li>• Francis is immediately attracted to Nicole; she reminds him of ‘the statue of St Therese’ and often admires Nicole when she visits Marie LaCroix, saying that he was ‘in an agony of love and longing’.</li> <li>• Francis’s and Nicole’s relationship blossoms at the Wreck Centre. Nicole attends dance classes and is LaSalle’s ‘star’; Lasalle tells Francis: ‘Nicole’s the star on Sunday and I want you to be the star on Saturday ... you and Nicole are special to me’.</li> </ul> <p><b>How their relationship is affected by Larry LaSalle</b></p> <ul style="list-style-type: none"> <li>• In Chapter 11, Larry LaSalle, on leave from the war, rapes Nicole. It is at this point in the novel that the relationship between Francis and Nicole changes; she blames Francis for leaving her alone with LaSalle and failing to intervene.</li> <li>• Nicole rejects Francis and Francis considers suicide. It is because of this that Francis enlists even though he is under age and ‘altered’ his birth certificate.</li> </ul> <p><b>The effect of the war on their relationship</b></p> <ul style="list-style-type: none"> <li>• At the end of the novel, Francis visits Nicole in Albany. She tells him to be a writer. Their relationship will not resume and Francis leaves. Nicole’s words of forgiveness and her apology for the things she said relieve Francis of his burden of guilt.</li> </ul> <p><b>(A04) References to social/cultural/historical context may include</b></p> <ul style="list-style-type: none"> <li>• Reference to the time and place of the novel and the effect of the impact on the characters, including religious context.</li> <li>• Reference to World War II and both Francis’s and LaSalle’s involvement in it.</li> <li>• The differences in both Francis’s and Nicole’s lives before and after the war.</li> <li>• Nicole praises Francis for his heroism and is impressed with his Silver Star, referring to him as her ‘Silver Star hero’.</li> <li>• When Francis realises that his relationship with Nicole is over, he sits at</li> </ul>

		<p>the railway station and remembers all the soldiers he fought with and thinks that they are more worthy 'heroes' than he is himself.</p> <p><b>Reward any other valid points for either AO.</b></p>
<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<ul style="list-style-type: none"> <li>• Generally sound explanation of theme/character.</li> <li>• Generally sound use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Generally sound evaluation of selected examples.</li> </ul>
<b>2</b>	<b>6-9</b>	<ul style="list-style-type: none"> <li>• Sound explanation of theme/character.</li> <li>• Sound use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Sound evaluation of selected examples.</li> </ul>
<b>3</b>	<b>10-14</b>	<ul style="list-style-type: none"> <li>• Sustained explanation of theme/character.</li> <li>• Sustained use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Some evaluation of selected examples.</li> </ul>
<b>4</b>	<b>15-19</b>	<ul style="list-style-type: none"> <li>• Assured explanation of theme/character.</li> <li>• Assured use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Assured evaluation of selected examples.</li> </ul>
<b>5</b>	<b>20-24</b>	<ul style="list-style-type: none"> <li>• Perceptive explanation of theme/character.</li> <li>• Perceptive use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Perceptive evaluation of selected examples.</li> </ul>

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

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

*Heroes*

Question Number	
12*	<p>In what ways is heroism significant in the novel?            Your answer <b>must</b> show your understanding of the context of the novel.            Use <b>evidence</b> to support your answer.</p> <p style="text-align: right;"><b>(40 marks + 7 marks SPaG)</b></p>
	Indicative content
	<p><b>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which shows appreciation of the social, cultural or historical context (AO4).</b></p> <p><b>(AO1) Responses may include:</b></p> <p><b>Why Larry LaSalle is considered a ‘hero’</b></p> <ul style="list-style-type: none"> <li>• Comments on why Larry LaSalle was once a hero in Francis’s eyes (Ch 5 and 7). LaSalle has managed to bring out the best in Francis who idolises him and is ‘spellbound’ by him.</li> <li>• LaSalle was considered a ‘hero’ in the community before the war because of his work with young people at the Wreck Centre.</li> <li>• LaSalle is awarded the Silver Star for bravery and ‘acts of heroism’ and is revered nationally.</li> </ul> <p><b>How Francis becomes a ‘hero’</b></p> <ul style="list-style-type: none"> <li>• Francis is considered a ‘hero’ amongst his peers when he wins the table tennis tournament.</li> <li>• Francis wins the Silver Star for bravery after throwing himself on a grenade - it is believed that he did this to save his platoon, but it was a failed suicide attempt.</li> </ul> <p><b>Francis’s view of ‘real heroes’ at the end of the novel</b></p> <ul style="list-style-type: none"> <li>• At the end of the novel, Francis reflects on the true meaning of a ‘hero’. All young men who served during the war ‘were only there’ and ‘were the real heroes’.</li> </ul> <p><b>Other Points</b></p> <ul style="list-style-type: none"> <li>• Arthur Rivier recognises Francis as a “‘goddam hero’”. Francis rejects this idea.</li> </ul> <p><b>(AO4) References to social/cultural/historical context may include</b></p> <ul style="list-style-type: none"> <li>• Reference to the setting and time of the novel and the effect on the theme of heroism.</li> <li>• The impact of the Second World War on the lives of the characters; war gives Francis the opportunity to escape from what happened at the Wreck Centre.</li> <li>• Advancing through a village with his platoon, Francis kills two German soldiers, and sees that they are young men like him; it is suggested through Francis’s portrayal that war is brutal rather than heroic.</li> <li>• The people of Frenchtown are proud of their ‘heroes’; a scrapbook with newspaper cuttings of their ‘heroes’ is kept at St. Jude’s Club.</li> </ul>

		<ul style="list-style-type: none"> <li>• The status of heroes within the community – the Silver Star was one of the highest decorations in the United States armed forces for extraordinary heroism.</li> <li>• Francis is not presented by Cormier as a coward; he struggles alone with his mental and physical scars.</li> </ul> <p><b>Reward any other valid points for either AO.</b></p>
<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<ul style="list-style-type: none"> <li>• Generally sound explanation of theme/character.</li> <li>• Generally sound use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Generally sound evaluation of selected examples.</li> </ul>
<b>2</b>	<b>6-9</b>	<ul style="list-style-type: none"> <li>• Sound explanation of theme/character.</li> <li>• Sound use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Sound evaluation of selected examples.</li> </ul>
<b>3</b>	<b>10-14</b>	<ul style="list-style-type: none"> <li>• Sustained explanation of theme/character.</li> <li>• Sustained use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Some evaluation of selected examples.</li> </ul>
<b>4</b>	<b>15-19</b>	<ul style="list-style-type: none"> <li>• Assured explanation of theme/character.</li> <li>• Assured use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Assured evaluation of selected examples.</li> </ul>
<b>5</b>	<b>20-24</b>	<ul style="list-style-type: none"> <li>• Perceptive explanation of theme/character.</li> <li>• Perceptive use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Perceptive evaluation of selected examples.</li> </ul>

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

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

*Of Mice and Men*

Question Number	
13*	<p>Explore the significance of Crooks in the novel. Your answer <b>must</b> show your understanding of the context of the novel. Use <b>evidence</b> to support your answer.</p> <p style="text-align: right;"><b>(40 marks + 7 marks SPaG)</b></p>
	Indicative content
	<p><b>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which shows appreciation of the social, cultural or historical context (AO4).</b></p> <p><b>(AO1) Responses may include:</b></p> <p><b>What Crooks says and does</b></p> <ul style="list-style-type: none"> <li>• Comments on how Crooks is dismissive of the 'dream'.</li> <li>• Crooks, momentarily, has some hope of joining George and Lennie's dream – 'If you ... guys would want a hand to work for nothing' only for it to be destroyed by the comments made by Curley's wife.</li> <li>• Comments on how he allows Lennie to enter his room. He tells Lennie that he is lonely – 'a guy goes nuts...he gets sick' - and there is only one 'colored' family in Soledad.</li> <li>• Crooks is bitter about his segregation – 'I can't play because I'm black. They say I stink. Well, I tell you, you all stink to me.'</li> </ul> <p><b>Why Crooks has his own room</b></p> <ul style="list-style-type: none"> <li>• Crooks is segregated because of his race and lives in the harness room, 'a little shed that leaned off the wall of the barn'. He is not usually allowed in the bunk house.</li> <li>• Comments on Crooks's possessions, which show the reader that he is both educated and knows his rights.</li> </ul> <p><b>Crooks's interaction with other characters</b></p> <ul style="list-style-type: none"> <li>• Crooks, 'the negro stable buck', is subjected to segregation, violence and prejudice – Candy recalls when they let him into the bunk house one Christmas.</li> <li>• Comments on Crooks's interaction with Slim and Lennie.</li> <li>• Comments on section 4, when Crooks is threatened by Curley's wife.</li> </ul> <p><b>(AO4) References to social/cultural/historical context may include</b></p> <ul style="list-style-type: none"> <li>• Reference to the setting and time of the novel and the effect on the character of Crooks, including the significance of his childhood experience.</li> <li>• Crooks symbolises the marginalisation of the black community.</li> <li>• Reference to Crooks's loneliness and his momentary desire to join the dream.</li> <li>• Comments about the American Dream. Crooks has become cynical and dismisses the idea – 'I seen hundreds of men ... an' the same damn thing in their heads. An' never a god-damn one of 'em gets it'.</li> </ul>

		<ul style="list-style-type: none"> <li>Reference to Curley's wife's treatment of Crooks and her threat – 'I could get you strung up on a tree so easy it ain't even funny'.</li> </ul> <p><b>Reward any other valid points for either AO.</b></p>
<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<ul style="list-style-type: none"> <li>Generally sound explanation of theme/character.</li> <li>Generally sound use of relevant examples to demonstrate understanding of theme/character.</li> <li>Generally sound evaluation of selected examples.</li> </ul>
<b>2</b>	<b>6-9</b>	<ul style="list-style-type: none"> <li>Sound explanation of theme/character.</li> <li>Sound use of relevant examples to demonstrate understanding of theme/character.</li> <li>Sound evaluation of selected examples.</li> </ul>
<b>3</b>	<b>10-14</b>	<ul style="list-style-type: none"> <li>Sustained explanation of theme/character.</li> <li>Sustained use of relevant examples to demonstrate understanding of theme/character.</li> <li>Some evaluation of selected examples.</li> </ul>
<b>4</b>	<b>15-19</b>	<ul style="list-style-type: none"> <li>Assured explanation of theme/character.</li> <li>Assured use of relevant examples to demonstrate understanding of theme/character.</li> <li>Assured evaluation of selected examples.</li> </ul>
<b>5</b>	<b>20-24</b>	<ul style="list-style-type: none"> <li>Perceptive explanation of theme/character.</li> <li>Perceptive use of relevant examples to demonstrate understanding of theme/character.</li> <li>Perceptive evaluation of selected examples.</li> </ul>

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

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

*Of Mice and Men*

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

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

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

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

**Rani and Sukh**

Question Number	
15*	<p>Explore the significance of Sukh's upbringing in the novel. Your answer <b>must</b> show your understanding of the context of the novel. Use <b>evidence</b> to support your answer.</p> <p style="text-align: right;"><b>(40 marks + 7 marks SPaG)</b></p>
	Indicative content
	<p><b>Candidates should include critical and imaginative responses to the novel supported by textual reference (A01) which shows appreciation of the social, cultural or historical context (A04).</b></p> <p><b>(A01) Responses may include:</b></p> <p><b>His relationship with his family</b></p> <ul style="list-style-type: none"> <li>• Although Sukh's upbringing follows Punjabi traditions, it is more relaxed than that of Rani's.</li> <li>• Comments on relationships with his parents; Sukh agrees with his mother who had pointed out that 'their daughter was an educated woman and had the right to pursue her career'.</li> <li>• Comments on relationships with his sister, Parvy - Sukh admires women like her, who are independent: 'she is a go-getter'. His views are in sharp contrast to Rani's brothers who reject female independence.</li> <li>• Sukh has a number of cousins who play football for the local league; he becomes aware for the first time of the serious antagonism between his own large family and Rani's. Sukh realises that violence often flares up, and that the two families have little idea why they hate one another; they only know that their families are part of a long-standing feud.</li> </ul> <p><b>His relationship with Rani</b></p> <ul style="list-style-type: none"> <li>• Differences in Sukh's and Rani's upbringings – he has more freedom; Rani's strict and traditional Punjabi upbringing makes their relationship more difficult.</li> <li>• Comments on Sukh's relationship with Rani, their feelings and how they approach their relationship and try to overcome their different upbringings and the restrictions surrounding them.</li> </ul> <p><b>How his family's history in the Punjab affects Sukh</b></p> <ul style="list-style-type: none"> <li>• Comments on the family feud that originated in the Punjab.</li> <li>• Despite the history of the family, Sukh's father is supportive and prepared to take Rani in if her family reject her because of her pregnancy.</li> </ul> <p><b>(A04) References to social/cultural/historical context may include</b></p> <ul style="list-style-type: none"> <li>• Reference to Sukh's cultural background and the effect on his upbringing in the novel.</li> <li>• Reference to events in the Punjab in the 1960s. Sukh's father, Resham Bains, was best friends with Rani's father, Mohinder Sandhu.</li> <li>• Sukh's parents speak both in English and Punjabi. Rai presents a picture of a teenager trapped between two cultures; Sukh's family is steeped in a tradition of watching Bollywood films; Sukh compares Rani</li> </ul>

		<p>to a Bollywood actress.</p> <ul style="list-style-type: none"> <li>• <i>Izzat</i> is viewed differently by the generations of the two families. The younger generation of the Sandhus are more intense than the older and the Bains are less intense than the Sandhus</li> <li>• Sukh's parents try to bring Sukh up in a traditional but more liberal manner, something he adheres to. His sister, Parvy, has her own flat and independence.</li> </ul> <p><b>Reward any other valid points for either AO.</b></p>
<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<ul style="list-style-type: none"> <li>• Generally sound explanation of theme/character.</li> <li>• Generally sound use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Generally sound evaluation of selected examples.</li> </ul>
<b>2</b>	<b>6-9</b>	<ul style="list-style-type: none"> <li>• Sound explanation of theme/character.</li> <li>• Sound use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Sound evaluation of selected examples.</li> </ul>
<b>3</b>	<b>10-14</b>	<ul style="list-style-type: none"> <li>• Sustained explanation of theme/character.</li> <li>• Sustained use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Some evaluation of selected examples.</li> </ul>
<b>4</b>	<b>15-19</b>	<ul style="list-style-type: none"> <li>• Assured explanation of theme/character.</li> <li>• Assured use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Assured evaluation of selected examples.</li> </ul>
<b>5</b>	<b>20-24</b>	<ul style="list-style-type: none"> <li>• Perceptive explanation of theme/character.</li> <li>• Perceptive use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Perceptive evaluation of selected examples.</li> </ul>

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

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

**Rani and Sukh**

Question Number	
16*	Why are family feuds significant in the novel? Your answer <b>must</b> show your understanding of the context of the novel. Use <b>evidence</b> to support your answer. <p style="text-align: right;"><b>(40 marks + 7 marks SPaG)</b></p>
	Indicative content
	<p><b>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which shows appreciation of the social, cultural or historical context (AO4).</b></p> <p><b>(A01) Responses may include:</b></p> <p><b>The feud that began in the Punjab</b></p> <ul style="list-style-type: none"> <li>• Comments on the long-standing feud between the two families that were once on amicable terms. Their hatred and rivalry terminate a beautiful romance between two innocent teenagers, Kulwant Sandhu and Billah Bains.</li> <li>• The feud begins thirty years earlier, in the Punjab, during the 1960s. Mohinder Sandhu (Rani’s father) and Resham Bains (Sukh’s father) feud, after the murder of Billah and the suicide of the pregnant Kulwant.</li> </ul> <p><b>The present-day feud between Rani and Sukh’s families</b></p> <ul style="list-style-type: none"> <li>• The hatred between these two families is carried into adulthood and passed on to the younger generation.</li> <li>• Rani’s brothers fuel the feud by beating and control their sister, Rani; Divy is very much the ‘villain’, constantly upsets others and has an aggressive nature.</li> </ul> <p><b>How the feud ends in Sukh’s death</b></p> <ul style="list-style-type: none"> <li>• Divy is enraged when he discovers the identity of Rani’s boyfriend. He sets out to destroy Sukh in order to seek revenge. Divy eventually finds Sukh at home and, after stabbing Ravinder, he kills Sukh.</li> <li>• Comments about the end of the novel and the break with tradition; Rani joins Parvy in New York, but the reader is left to decide if the family feud has finally ended.</li> </ul> <p><b>(A04) References to social/cultural/historical context may include</b></p> <ul style="list-style-type: none"> <li>• Reference to the social, cultural and historical background and how it relates to the theme of feuds.</li> <li>• Life, customs and culture in 1960s Punjab.</li> <li>• Arranged marriages, <i>izzat</i> (family honour) and revenge killings.</li> <li>• the roles of sons and daughters.</li> <li>• In 1990s Leicester, the traditional views of family honour are strictly upheld by the Sandhus, although the Bains have adapted to a more liberal and westernised way of life.</li> <li>• The family feud is intensified through the rivalry of their business ventures.</li> </ul>

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

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

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

***Riding the Black Cockatoo***

Question Number	
17*	<p>Explore the significance of John’s relationships with Aborigines in the text. Your answer <b>must</b> show your understanding of the context of the text. Use <b>evidence</b> to support your answer.</p> <p style="text-align: right;"><b>(40 marks + 7 marks SPaG)</b></p>
	Indicative content
	<p><b>Candidates should include critical and imaginative responses to the novel supported by textual reference (A01) which shows appreciation of the social, cultural or historical context (A04).</b></p> <p><b>(A01) Responses may include:</b></p> <p><b>John’s relationship with Craig</b></p> <ul style="list-style-type: none"> <li>• Comments about John’s meeting with Craig in Chapter 3. Craig is a lecturer at Brisbane University and an Aboriginal Australian. John speaks to Craig about ‘Mary’. Craig is shocked and horrified by John’s revelations about ‘Mary’, but is responsible for introducing John to the Ooderoo Unit, where the process to repatriate ‘Mary’ begins.</li> </ul> <p><b>John’s relationship with Gary</b></p> <ul style="list-style-type: none"> <li>• Gary Murray is a Wamba Wamba elder; he is a positive and vibrant character and an Aboriginal Australian whose son is a professional footballer. His son, Nathan Lovett-Murray, is much admired by John’s father. It is Gary who suggests the hand-over ceremony and that John should find cockatoo feathers for the ceremony.</li> <li>• Gary and John first speak together over the telephone, but Gary is unable to attend the hand-over ceremony; the men eventually meet when John visits Melbourne.</li> </ul> <p><b>John’s relationship with Bob Weatherall</b></p> <ul style="list-style-type: none"> <li>• Bob Weatherall is a well-known ‘expert in the business of repatriation’ and helps John with the preparations for ‘Mary’s’ repatriation. John, Jason and Bob go to the ‘ABC studios’ where they are interviewed - the recording is to be aired on the radio, thus raising public awareness; Bob ensures that they have the correct equipment for the ceremony.</li> </ul> <p><b>Any other points</b></p> <ul style="list-style-type: none"> <li>• Comments about John’s relationship with Fiona and how she helps him with Mary’s repatriation.</li> <li>• Other characters could include Jason or Fiona’s husband, Danny.</li> </ul> <p><b>(A04) References to social/cultural/historical context may include</b></p> <ul style="list-style-type: none"> <li>• Reference to the social, cultural and historical background and its effect on John’s relationships with Aborigines.</li> <li>• Reference to the repatriation of the skull, ‘Mary’. ‘Mary’ had been found in the state of Victoria, where Aboriginal burial sites were being bulldozed for building projects.</li> <li>• Reference to the materials required for the handover ceremony, such as the ‘coolamon’ or ‘smoking bowl’ obtained by Bob Weatherall.</li> <li>• John’s father, at first, was resentful, unsupportive and uninterested, but history enriches and changes him when he becomes ‘too emotional to</li> </ul>

		<p>speak' and cries 'in his handkerchief'.</p> <ul style="list-style-type: none"> <li>• Aboriginal Australians are grateful to John's father for his part in the reconciliation and repatriation process.</li> <li>• Fiona's help with providing John with the Black Cockatoo headdress; she also gives John an insight into the 'normality' of her family life.</li> <li>• Comment about repatriation and the ceremony.</li> <li>• John is influenced by his close friendship with Gary and Craig. With the help of Gary and Craig, the Aboriginal skull is returned to the Wamba Wamba tribe of Northern Victoria.</li> </ul> <p><b>Reward any other valid points for either AO.</b></p>
<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<ul style="list-style-type: none"> <li>• Generally sound explanation of theme/character.</li> <li>• Generally sound use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Generally sound evaluation of selected examples.</li> </ul>
<b>2</b>	<b>6-9</b>	<ul style="list-style-type: none"> <li>• Sound explanation of theme/character.</li> <li>• Sound use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Sound evaluation of selected examples.</li> </ul>
<b>3</b>	<b>10-14</b>	<ul style="list-style-type: none"> <li>• Sustained explanation of theme/character.</li> <li>• Sustained use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Some evaluation of selected examples.</li> </ul>
<b>4</b>	<b>15-19</b>	<ul style="list-style-type: none"> <li>• Assured explanation of theme/character.</li> <li>• Assured use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Assured evaluation of selected examples.</li> </ul>
<b>5</b>	<b>20-24</b>	<ul style="list-style-type: none"> <li>• Perceptive explanation of theme/character.</li> <li>• Perceptive use of relevant examples to demonstrate understanding of theme/character.</li> <li>• Perceptive evaluation of selected examples.</li> </ul>

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

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

*Riding the Black Cockatoo*

Question Number	
18*	<p>Why is education significant in the text? Your answer <b>must</b> show your understanding of the context of the text. Use <b>evidence</b> to support your answer.</p> <p style="text-align: right;"><b>(40 marks + 7 marks SPaG)</b></p>
	Indicative content
	<p><b>Candidates should include critical and imaginative responses to the novel supported by textual reference (A01) which shows appreciation of the social, cultural or historical context (A04).</b></p> <p><b>(A01) Responses may include:</b></p> <p><b>John’s course at university</b></p> <ul style="list-style-type: none"> <li>• John Denalis writes autobiographically about his experiences since joining an ‘Indigenous Writing’ class at Brisbane University, where he is training to become a teacher. He is ignorant of the history behind the Aboriginal culture and Indigenous Australians. When he tells the group about ‘Mary’, his education takes him on a journey of discovery.</li> <li>• In Ch 3, John meets Craig, a lecturer at Brisbane University and an Aboriginal Australian; John speaks to him about ‘Mary’. Craig is both shocked and horrified; he introduces John to the Oodgeroo Unit where he identifies Mary’s tribe before beginning the process of Mary’s repatriation.</li> </ul> <p><b>How education changes John’s attitudes</b></p> <ul style="list-style-type: none"> <li>• John learns about the injustice imposed on Aborigines when White settlers arrived in Australia.</li> <li>• Comments on how John’s attitudes change through his education.</li> <li>• Comments on how John’s life is affected by his education and the repatriation process.</li> </ul> <p><b>How education changes John’s father</b></p> <ul style="list-style-type: none"> <li>• John’s father is educated throughout the text through his son’s involvement with Mary’s repatriation and his own understanding of Aborigine culture.</li> </ul> <p><b>(A04) References to social/cultural/historical context may include</b></p> <ul style="list-style-type: none"> <li>• Reference to the social, cultural and historical context of the text and the effect on the theme of education.</li> <li>• Historical background of the Wamba Wamba tribe, and how the family came to be in possession of ‘Mary’.</li> <li>• John’s understanding of Aboriginal culture, society, ritual and ceremony.</li> <li>• John’s attitudes are challenged through his education. He gains a true picture of understanding of the Aboriginal culture; he realises that he was ignorant about their 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 every day in his pocket.</li> <li>• Entrenched stereotypical views (such as those of John and his father) about Aboriginal people.</li> </ul>

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

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

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

**To Kill a Mockingbird**

Question Number	
19*	<p>Explore the significance of Mrs Dubose in the novel. Your answer <b>must</b> show your understanding of the context of the novel. Use <b>evidence</b> to support your answer.</p> <p style="text-align: right;"><b>(40 marks + 7 marks SPaG)</b></p>
	Indicative content
	<p><b>Candidates should include critical and imaginative responses to the novel supported by textual reference (A01) which shows appreciation of the social, cultural or historical context (A04).</b></p> <p><b>(A01) Responses may include:</b></p> <p><b>Mrs Dubose’s reputation</b></p> <ul style="list-style-type: none"> <li>• Comments on Mrs Dubose’s reputation who, according to Scout, is unanimously known as the ‘meanest old woman who ever lived’; she lives two doors ‘up the street’ from the Finch family and in her introduction, Scout says that Mrs Dubose is ‘plain hell’; the children are afraid of her.</li> <li>• Mrs Dubose is very ill and is bedridden.</li> <li>• she is forthright and negative in her views.</li> <li>• Mrs Dubose is prejudiced and racist in her views; she calls Atticus a ‘nigger-lover’. She represents the ‘stereotypical’ feelings of Maycomb society.</li> </ul> <p><b>The incident with the camellias and the reading sessions</b></p> <ul style="list-style-type: none"> <li>• Mrs Dubose’s racist comments and her negative thoughts about Atticus’s involvement with Tom Robinson’s trial lead Jem to behead her camellias in his temper.</li> <li>• When Mrs Dubose punishes Jem by suggesting that he should read to her every afternoon for a month, Atticus enforces this and Scout accompanies him. Although Mrs Dubose is lonely, she uses the reading sessions to help her overcome her morphine addiction and each session is ended by the alarm clock going off.</li> <li>• Before she dies, Mrs Dubose made Jem a candy box with a camellia flower in it. Jem thinks that she is mocking him, but Atticus explains that it was a sign of her appreciation.</li> </ul> <p><b>What the children learn from Atticus about Mrs Dubose</b></p> <ul style="list-style-type: none"> <li>• Atticus accepts that her language is ‘vicious’ but encourages the children to remain polite and tolerant towards all people at all times.</li> <li>• When Mrs Dubose dies, Atticus tells the children that he wanted them to see and learn what ‘real courage’ is. He tells them about her morphine addiction and concludes by saying that she is the ‘bravest person I ever knew’.</li> </ul> <p><b>(A04) References to social/cultural/historical context may include</b></p> <ul style="list-style-type: none"> <li>• Reference to the time and place of the novel, and the effect on the importance Mrs Dubose.</li> <li>• Comments on the racial and social prejudice of the Maycomb</li> </ul>

		<p>community.</p> <ul style="list-style-type: none"> <li>Scout has a basic faith in the goodness of people in her community, but struggles to understand Mrs Dubose; both Scout and Jem learn several lessons through their involvement with Mrs Dubose.</li> </ul> <p><b>Reward any other valid points for either AO.</b></p>
<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<ul style="list-style-type: none"> <li>Generally sound explanation of theme/character.</li> <li>Generally sound use of relevant examples to demonstrate understanding of theme/character.</li> <li>Generally sound evaluation of selected examples.</li> </ul>
<b>2</b>	<b>6-9</b>	<ul style="list-style-type: none"> <li>Sound explanation of theme/character.</li> <li>Sound use of relevant examples to demonstrate understanding of theme/character.</li> <li>Sound evaluation of selected examples.</li> </ul>
<b>3</b>	<b>10-14</b>	<ul style="list-style-type: none"> <li>Sustained explanation of theme/character.</li> <li>Sustained use of relevant examples to demonstrate understanding of theme/character.</li> <li>Some evaluation of selected examples.</li> </ul>
<b>4</b>	<b>15-19</b>	<ul style="list-style-type: none"> <li>Assured explanation of theme/character.</li> <li>Assured use of relevant examples to demonstrate understanding of theme/character.</li> <li>Assured evaluation of selected examples.</li> </ul>
<b>5</b>	<b>20-24</b>	<ul style="list-style-type: none"> <li>Perceptive explanation of theme/character.</li> <li>Perceptive use of relevant examples to demonstrate understanding of theme/character.</li> <li>Perceptive evaluation of selected examples.</li> </ul>

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

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

**To Kill a Mockingbird**

Question Number	
20*	<p>In what ways is growing up significant in the novel? Your answer <b>must</b> show your understanding of the context of the novel. Use <b>evidence</b> to support your answer.</p> <p style="text-align: right;"><b>(40 marks + 7 marks SPaG)</b></p>
	Indicative content
	<p><b>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which shows appreciation of the social, cultural or historical context (AO4).</b></p> <p><b>(AO1) Responses may include:</b></p> <p><b>How Scout grows up</b></p> <ul style="list-style-type: none"> <li>• Reference to the bildungsroman, describing Scout’s development from childhood to maturity through her education and experiences.</li> <li>• Comments on Scout growing up in Maycomb and the lessons she learns such as: the racism, intolerance and injustice in the society, in particular during Tom Robinson’s trial. Also she learns that she should be polite to others (Chapter 3), be tolerant of others (Chapter 11) and not to resort to physical violence. Scout observes her brother growing up and considers, in Chapter 12, that he has adopted an ‘alien set of values’.</li> <li>• Scout grows up quicker when she begins to take Atticus’ advice of seeing things from another person’s view.</li> </ul> <p><b>How Jem grows up</b></p> <ul style="list-style-type: none"> <li>• Comments on Jem growing up in Maycomb and the lessons he learns. Jem grows up quicker than his sister, Scout; he demonstrates a more mature attitude, such as when they build the snowman (Chapter 8). Jem becomes more independent from Scout and Dill but struggles with accepting the adult world, especially the injustice of Tom Robinson’s trial.</li> </ul> <p><b>The lessons learned at the end of the novel</b></p> <ul style="list-style-type: none"> <li>• Reference to the lessons both Scout and Jem learn throughout the novel through their education, Tom Robinson’s trial, Boo Radley and Mrs Dubose.</li> </ul> <p><b>(AO4) References to social/cultural/historical context may include</b></p> <ul style="list-style-type: none"> <li>• Reference to the time and place of the novel and the effect on the theme of growing up.</li> <li>• References to life, injustice and racism at the time.</li> <li>• Comments about the education system in the 1930s and Scout’s experiences and dislike of the classroom.</li> <li>• Comments on Maycomb society as a microcosm of America in the southern states during the Great Depression.</li> </ul> <p><b>Reward any other valid points for either AO.</b></p>

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

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

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

