

Mark Scheme (Results)

Summer 2016

Pearson Edexcel GCSE
in English Literature (5ET1H/01)

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.
 - i) ensure that text is legible and that spelling, punctuation and grammar are accurate so that meaning is clear*
 - ii) select and use a form and style of writing appropriate to purpose and to complex subject matter*
 - iii) organise information clearly and coherently, using specialist vocabulary when appropriate.*

Mark Scheme

This booklet contains the mark schemes for English Literature Unit 1: Understanding Prose 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:

AO1: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.

AO2: Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings.

AO4: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.

Section A: Literary Heritage
Animal Farm

Question Number		
1(a)	From this extract, what do you discover about the character of Napoleon? Use evidence from the extract to support your answer.	
	(8 marks)	
	Indicative content	
	<p>Responses may include: Napoleon is:</p> <ul style="list-style-type: none"> • calculating and intimidating: 'stood up and, casting a peculiar sidelong look' • controlling: 'nine enormous dogs ... came bounding', 'the dogs following him' • hungry for power; he does not like competition; he drives Snowball away: 'was seen no more' • cruel: 'they were the puppies whom Napoleon had taken' • selfish and greedy when keeping the puppies for himself: 'reared privately' • manipulative and needs to assert his authority and has trained the dogs to be obedient to him: 'They kept close to Napoleon' • becoming more human-like in his control: 'they wagged their tails to him in the same way as the other dogs had been used to do to Mr. Jones' • self-important and assuming authority: 'now mounted on to the raised portion' • desperate to be respected as much as Major: 'where Major had previously stood' • domineering and gives orders: 'He announced' • a leader: 'presided over by himself'. <p>Reward any other valid points taken from the extract.</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"> • Sound explanation of the character in the extract. • Sound use of relevant examples from the extract to demonstrate understanding. • Sound evaluation of selected examples.
2	4-5	<ul style="list-style-type: none"> • Sustained explanation of the character in the extract. • Sustained use of relevant examples from the extract to demonstrate understanding. • Sustained evaluation of selected examples.
3	6-8	<ul style="list-style-type: none"> • Perceptive explanation of the character in the extract. • Perceptive use of relevant examples from the extract to demonstrate understanding. • Perceptive evaluation of selected examples.

Question Number	
1(b)	Explore how the writer uses language in the extract to present terror. Use evidence from the extract to support your answer. (12 marks)
	Indicative content
	<p>Candidates will select from a range of material from the extract - this may include:</p> <ul style="list-style-type: none"> • Napoleon's 'peculiar sidelong look' creates unease. The description of unease is enhanced by the choice of adjective and verb • the contrast of 'high-pitched' and 'whimper' adds to the feeling of terror • the use of sounds: 'terrible baying' to create terror • description of the dogs' collars: 'brass-studded' creates a frightening image for the other animals • strong and powerful verbs: 'bounding', 'dashed', 'sprang', 'snapping' • repetition of 'bounding' to emphasise the dogs' muscular strength • a quick succession of events: 'just in time', 'In a moment' demonstrate Snowball's evident terror • the other animals remain: 'Too amazed and frightened to speak' • the terror of the chase is enhanced by the use of short sentences and the use of commas • verbs 'Silent and terrified' express the animals' terror of the events witnessed • the animals 'crept back' in fear • terror of the dogs is conveyed through the simile: 'as fierce-looking as wolves'. <p>Reward any other valid points taken from the extract.</p>

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

Question Number	
*1(c)	<p>In the extract, Napoleon demonstrates his power. Explore how the writer presents power in one other part of the novel. Use evidence to support your answer.</p> <p style="text-align: right;">(16 marks + 3 marks SPaG)</p>
	Indicative content
	<p>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.</p> <p>There are many different parts of the novel for the candidates to select from in order to answer the question. The novel has many events that can be validly interpreted as presenting power. Accept any valid interpretation of power, as seen in the candidate’s selected part of the novel. Power can be explored in both positive and negative ways. Candidates are most likely to select an extract to illustrate the power of Mr Jones, 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 the characters’ power. The parts of the novel that candidates may validly choose from include:</p> <ul style="list-style-type: none"> • Old Major’s power and respected position • Jones: his power and treatment of the animals; his loss of power when he is driven off the farm • the animals’ power and camaraderie when uniting to take over the farm • Napoleon’s power over the animals and any example of one of his speeches or actions • Squealer’s power of speech and use of propaganda • Boxer’s physical power and his maxim: ‘I shall work harder’. <p>Accept any other valid selections from ONE part of the novel outside the extract in order to answer the question.</p>

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

Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> • 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.
1	1	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> • 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.
2	2	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> • 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.
3	3	<p><i>High performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

Dr Jekyll and Mr Hyde

Question Number		
2(a)	From this extract, what do you discover about the character of Utterson? Use evidence from the extract to support your answer.	
	(8 marks)	
	Indicative content	
	<p>Responses may include: Utterson is:</p> <ul style="list-style-type: none"> • determined: 'With that he blew out his candle, put on a great-coat, and set forth' • respectful; a simple adjective demonstrates his respect for his friend Lanyon: 'the great Dr. Lanyon' • welcomed by the butler with some importance: 'subjected to no stage of delay' • warmly welcomed by Lanyon who 'sprang [up]' and 'welcomed him with both hands' • respectful of himself and Lanyon: 'both thorough respecters of themselves and each other' • happy to be in Lanyon's company: 'thoroughly enjoyed each other's company' • verbose; he speaks at length: 'rambling talk' before broaching the subject he wishes to discuss with Lanyon • disturbed by Henry Jekyll's activities: 'disagreeably preoccupied' • surprised Lanyon has seen little of Jekyll: 'Indeed?' • is an old friend of Lanyon's: 'old friends at school and college' • happy and relieved to find that Dr. Lanyon has demonstrated some anger about Henry Jekyll: 'The little spirit of temper was somewhat of a relief'. <p>Reward any other valid points taken from the extract.</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"> • Sound explanation of the character in the extract. • Sound use of relevant examples from the extract to demonstrate understanding. • Sound evaluation of selected examples.
2	4-5	<ul style="list-style-type: none"> • Sustained explanation of the character in the extract. • Sustained use of relevant examples from the extract to demonstrate understanding. • Sustained evaluation of selected examples.
3	6-8	<ul style="list-style-type: none"> • Perceptive explanation of the character in the extract. • Perceptive use of relevant examples from the extract to demonstrate understanding. • Perceptive evaluation of selected examples.

Question Number	
2(b)	<p>Explore how the writer uses language in the extract to describe Lanyon. Use evidence from the extract to support your answer.</p> <p style="text-align: right;">(12 marks)</p>
	Indicative content
	<p>Candidates will select from a range of material from the extract - this may include:</p> <ul style="list-style-type: none"> • Lanyon and Utterson shared a mutual friendship with Henry Jekyll; Lanyon attended the same school and college as Utterson: 'old friends, old mates' (repetition) • he is dedicated to medicine and his home is a 'citadel to medicine', a metaphor to demonstrate the strength of his profession • as a doctor he is popular, admired, respected and successful: 'received his crowding patients' • the reference to 'Damon and Pythias' suggests he is educated and well read • a list describes Lanyon as: 'a hearty, healthy, dapper, red-faced gentleman' • 'a shock of hair prematurely white', suggests that he looks older than he really is • language is used to describe his character as well as his appearance and is said to have manners that are: 'boisterous and decided', 'genial' and 'genuine' • the use of 'theatrical' shows that his speech and gestures are lively and extravagant • he is good-natured and welcoming: 'welcomed him with both hands' • he has a sense of humour: 'chuckled Dr. Lanyon' • he does not approve of Henry Jekyll's experiments: 'too fanciful', 'unscientific balderdash' • he is uncomfortable thinking about Jekyll: 'flushing suddenly purple' • emotive; he shows he has a temper: 'This little spirt of temper'. <p>Reward any other valid points taken from the extract.</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"> • Generally sound explanation of the presented theme/ideas/setting. • Generally sound explanation of how linguistic/grammatical features achieve the intended effects. • Generally sound examples from the extract.
2	3-5	<ul style="list-style-type: none"> • Sound explanation of the presented theme/ideas/setting. • Sound explanation of how linguistic/grammatical features achieve the intended effects. • Sound use of relevant examples from the extract.
3	6-7	<ul style="list-style-type: none"> • Sustained explanation of the presented theme/ideas/setting. • Sustained explanation of how linguistic/grammatical features achieve the intended effects. • Sustained use of relevant examples from the extract.
4	8-10	<ul style="list-style-type: none"> • Assured explanation of the presented theme/ideas/setting. • Assured explanation of how linguistic/grammatical features achieve the intended effects. • Assured use of relevant examples from the extract.
5	11-12	<ul style="list-style-type: none"> • Perceptive explanation of the presented theme/ideas/setting. • Perceptive explanation of how linguistic/grammatical features achieve the intended effects. • Perceptive use of relevant examples from the extract.

Question Number	
*2(c)	<p>In the extract, a close bond of friendship is demonstrated. Explore how the writer presents a friendship in one other part of the novel. Use evidence to support your answer.</p> <p style="text-align: right;">(16 marks + 3 marks SPaG)</p>
	Indicative content
	<p>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.</p> <p>There are many different parts of the novel for the candidates to select from in order to answer the question. The novel has many events that can be validly interpreted as presenting a friendship. Accept any valid interpretation of friendship, as seen in the candidate’s selected part of the novel.</p> <p>Friendship can be explored through the actions and reactions of characters throughout the novel. Candidates may also opt to explore friendship through the activities, relationships, settings and atmosphere described within the novel. The analysis of specific examples is one of the ways candidates may 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"> • the friendship demonstrated between Utterson and Richard Enfield, such as in ‘Story of the Door’ • Utterson’s friendship and concern for Jekyll when he sets out to look for Hyde in ‘Search for Mr. Hyde’ • Utterson talking to Jekyll about his concerns as a friend in ‘Dr. Jekyll was Quite at Ease’ • Utterson’s visit to Jekyll in ‘Incident of the Letter’ • Utterson’s hand of friendship to Lanyon in ‘Remarkable Incident of Dr. Lanyon’ • Utterson and Enfield's encounter with Jekyll in ‘Incident at the Window’ • Utterson and Poole’s discovery and Jekyll’s letter in ‘The Last Night’ • Jekyll’s letter to his friend Lanyon asking for his assistance in ‘Dr. Lanyon’s Narrative’. <p>Accept any other valid selections from ONE part of the novel outside the extract in order to answer the question.</p>

Band	Mark	A01: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations. A02: Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings.
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Generally sound explanation of the theme in one other part of the text. • Generally sound explanation of how linguistic/grammatical features achieve the intended effects. • Generally sound use of relevant examples from the text to demonstrate understanding. • Generally sound evaluation of selected examples.
2	4-6	<ul style="list-style-type: none"> • Sound explanation of the theme in one other part of the text. • Sound explanation of how linguistic/grammatical features achieve the intended effects. • Sound use of relevant examples from the text to demonstrate understanding. • Sound evaluation of selected examples.
3	7-9	<ul style="list-style-type: none"> • Sustained explanation of the theme in one other part of the text. • Sustained explanation of how linguistic/grammatical features achieve the intended effects. • Sustained use of relevant examples from the text to demonstrate understanding. • Sustained evaluation of selected examples.
4	10-13	<ul style="list-style-type: none"> • Assured explanation of the theme in one other part of the text. • Assured explanation of how linguistic/grammatical features achieve the intended effects. • Assured use of relevant examples from the text to demonstrate understanding. • Assured evaluation of selected examples.
5	14-16	<ul style="list-style-type: none"> • Perceptive explanation of the theme in one other part of the text. • Perceptive explanation of how linguistic/grammatical features achieve the intended effects. • Perceptive use of relevant examples from the text to demonstrate understanding. • Perceptive evaluation of selected examples.

Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> • 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.
1	1	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> • 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.
2	2	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> • 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.
3	3	<p><i>High performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

The Hound of the Baskervilles

Question Number	
3(a)	From this extract, what do you discover about the character of Holmes? Use evidence from the extract to support your answer.
	(8 marks)
	Indicative content
	<p>Responses may include:</p> <p>Holmes is:</p> <ul style="list-style-type: none"> • wise and forward-thinking: 'the path will be covered' • frustrated when the fog thickens: 'Holmes struck his hand passionately upon the rock' • impatient: 'stamped his feet in his impatience' • relied upon by Watson, who seeks his view: 'Shall we move farther back' • pragmatic: 'Yes, I think it would be as well' • intelligent and sensible: 'We are going too far' • fearless: 'At all costs we must hold our ground' • scientific: 'He dropped to his knees and clapped his ear to the ground' • relieved: 'Thank God, I think that I hear him coming' • cunning and patient when waiting for their man: 'Crouching among the stones'. <p>Reward any other valid points taken from the extract.</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"> • Sound explanation of the character in the extract. • Sound use of relevant examples from the extract to demonstrate understanding. • Sound evaluation of selected examples.
2	4-5	<ul style="list-style-type: none"> • Sustained explanation of the character in the extract. • Sustained use of relevant examples from the extract to demonstrate understanding. • Sustained evaluation of selected examples.
3	6-8	<ul style="list-style-type: none"> • Perceptive explanation of the character in the extract. • Perceptive use of relevant examples from the extract to demonstrate understanding. • Perceptive evaluation of selected examples.

Question Number	
3(b)	<p>Explore how the writer uses language in the extract to describe the setting. Use evidence from the extract to support your answer.</p> <p style="text-align: right;">(12 marks)</p>
	Indicative content
	<p>Candidates will select from a range of material from the extract - this may include:</p> <ul style="list-style-type: none"> • the use of a metaphor and alliteration: 'white woolly plain' creates initial suspense and mystery to the scene and makes the reader anticipate some shocking event • repetition for emphasis: 'closer and closer' • monosyllabic words almost replicate the approaching fog: 'first thin wisps' • colour imagery to create clear images of the ghostly, mysterious setting: 'white woolly', 'golden square of the lighted window', 'the moon silvering', 'silver-tipped bank' • present participle verbs to describe the fog's movement: 'drifting', 'curling', 'crawling' • personification: 'the fog-wreaths came crawling round both corners', 'the moon silvering its upper edge' • simile to describe the effects of the fog: 'like a strange ship upon a shadowy sea' • use of the metaphor to enhance the depth of the fog: 'that dense white sea' • silence creates fear and apprehension: 'silence of the moor' • the 'clear, starlit night' adds tension to the scene • the setting unnerves the man even more as he walks out of the fog in the moonlight: 'like a man who is ill at ease'. <p>Reward any other valid points taken from the extract.</p>

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

Question Number	
*3(c)	<p>In the extract, the atmosphere is full of suspense. Explore how the writer presents suspense in one other part of the novel. Use evidence to support your answer.</p> <p style="text-align: right;">(16 marks + 3 marks SPaG)</p>
	Indicative content
	<p>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.</p> <p>There are many different parts of the novel for the candidates to select from in order to answer the question. The novel has many events that can be validly interpreted as presenting suspense. Accept any valid interpretation of suspense, as seen in the candidate’s selected part of the novel.</p> <p>Analysis of specific examples is one of the ways candidates may 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"> • the events surrounding the death of Sir Charles Baskerville • the legend about the daughter of a yeoman who dies after Hugo pursues her • Mortimer’s fears for Sir Henry • suspense is created by Sir Henry’s perpetual fear that his life is in danger: being followed and the message received • Beryl’s warning to Watson • events on the moor and Grimpen Mire • the suspense of Barrymore’s secret - the fear of being discovered • Holmes's appearance on the tor • the discovery of Selden’s body. <p>Accept any other valid selections from ONE part of the novel outside the extract in order to answer the question.</p>

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

Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> • 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.
1	1	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> • 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.
2	2	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> • 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.
3	3	<p><i>High performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

Felicia's Journey

Question Number	
4(a)	From this extract, what do you discover about the character of Felicia? Use evidence from the extract to support your answer.
	(8 marks)
	Indicative content
	<p>Responses may include: Felicia is:</p> <ul style="list-style-type: none"> • relentless in her search: 'makes the rounds' • sure that her money has been stolen: 'She is not surprised' • trusting of the people at the Gathering House: 'the bundle of banknotes safe among religious people' • determined and brave when returning to the Gathering House and in her quest to 'look for my friend' • naïve: 'He doesn't know' • exhausted: 'Felicia suddenly feels tired' • troubled with a guilty conscience: 'The money isn't even her own' • desperate: 'if she wanted to turn around now and go home she wouldn't be able', 'hasn't enough for a single night's lodging' • persistent when repeating 'I lost some money', 'I had money' • polite: 'Ah no, I'm not at all ... If we could just look' • uncomfortable, as shown by her use of short sentences • alert to the fact that she is receiving 'no sympathy' from Miss Calligary. <p>Reward any other valid points taken from the extract.</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"> • Sound explanation of the character in the extract. • Sound use of relevant examples from the extract to demonstrate understanding. • Sound evaluation of selected examples.
2	4-5	<ul style="list-style-type: none"> • Sustained explanation of the character in the extract. • Sustained use of relevant examples from the extract to demonstrate understanding. • Sustained evaluation of selected examples.
3	6-8	<ul style="list-style-type: none"> • Perceptive explanation of the character in the extract. • Perceptive use of relevant examples from the extract to demonstrate understanding. • Perceptive evaluation of selected examples.

Question Number	
4(b)	<p>Explore how the writer uses language in the extract to present Miss Calligary's thoughts and feelings. Use evidence from the extract to support your answer.</p> <p style="text-align: right;">(12 marks)</p>
	Indicative content
	<p>Candidates will select from a range of material from the extract – this may include:</p> <ul style="list-style-type: none"> • unhappy at Felicia's return: 'not smiling in her usual manner' • Miss Calligary is rude and defensive; she asks several abrupt questions: 'So you return to us, child?', 'What are you saying to me child?' • cold and unwelcoming: 'greeted her a little stiffly', 'Not invited into the Gathering House' • demonstrates her disappointment in Felicia: 'So you are here again' • abrupt, angry and dismissive, using short statements: 'Child, they always know' • patronising when using the repetition of 'child' and 'they always know' • unsympathetic: 'sensing no sympathy' • speaks in broken English: 'What you saying to me, child?', showing her disgust and disbelief • protective of those at the Gathering House: 'Not in this house. Never that' • angry as she repeats 'stolen' for emphasis • deliberately misinterprets what Felicia has said: 'You are asking me for money, child?' <p>Reward any other valid points taken from the extract.</p>

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

Question Number	
*4(c)	<p>In the extract, Felicia is searching for the money that she has lost. Explore how the writer presents loss in one other part of the novel. Use evidence to support your answer.</p> <p style="text-align: right;">(16 marks + 3 marks SPaG)</p>
	Indicative content
	<p>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.</p> <p>There are many different parts of the novel for the candidates to select from in order to answer the question. The novel has many events that can be validly interpreted as presenting loss. Accept any valid interpretation of loss, as seen in the candidate's selected part of the novel. Loss can be explored through the characters of Felicia, Mrs Lysaght, Hilditch and their families. Analysis of specific examples is one of the ways candidates may 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"> • Hilditch's loss of his mother • Felicia's 'loss' and hunt for Johnny, such as her hunt for the lawnmower factory • Felicia's loss of innocence when she meets Johnny • Mrs Lysaght's loss of her husband • Miss Furey believing Felicia is 'lost' when she goes to her for help • Felicia's father's threat of disowning Felicia if she persists in seeing Johnny Lysaght • Miss Calligary's loss of Miss Tamsel Flewett • Felicia telling Mr Hilditch that her money has been stolen • Mr Hilditch's 'loss' of Ada • Hilditch's remark to Felicia that 'It's right to erase an error' and when he takes Felicia to the clinic; Felicia's regret after the termination • Hilditch's loss of Felicia • Hilditch's loss of mind and his suicide. <p>Accept any other valid selections from ONE part of the novel outside the extract in order to answer the question.</p>

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

Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> • 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.
1	1	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> • 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.
2	2	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> • 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.
3	3	<p><i>High performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

Pride and Prejudice

Question Number		
5(a)	From this extract, what do you discover about the character of Wickham? Use evidence from the extract to support your answer.	
	(8 marks)	
	Indicative content	
	<p>Responses may include: Wickham is:</p> <ul style="list-style-type: none"> • unassuming: 'I have no right to give <i>my</i> opinion' • claiming to know Darcy: 'too long and too well' • biased: 'impossible for <i>me</i> to be impartial' • enjoying Elizabeth's negative views of Darcy: 'I cannot pretend to be sorry' • self-important and bitter shown by the emphasised pronouns: '<i>my</i>', '<i>me</i>', '<i>he</i>', '<i>him</i>' • only too happy to talk about Darcy: 'after a short interruption', 'at the next opportunity of speaking' • incredulous and even envious of Darcy's reputation: 'should not be estimated beyond their deserts', 'the world is blinded by his fortune and consequence' • in agreement with Elizabeth's view of Darcy: 'Wickham only shook his head' • curious: he wants to know how long Darcy will be 'in the neighbourhood' • determined: trying to find out information about Darcy's plans • angry with Darcy, accusing him of 'ill-usage': not on friendly terms' • keen to stress his closeness to Darcy's father: 'the late Mr. Darcy, was one of the best men that ever breathed'. <p>Reward any other valid points taken from the extract.</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"> • Sound explanation of the character in the extract. • Sound use of relevant examples from the extract to demonstrate understanding. • Sound evaluation of selected examples.
2	4-5	<ul style="list-style-type: none"> • Sustained explanation of the character in the extract. • Sustained use of relevant examples from the extract to demonstrate understanding. • Sustained evaluation of selected examples.
3	6-8	<ul style="list-style-type: none"> • Perceptive explanation of the character in the extract. • Perceptive use of relevant examples from the extract to demonstrate understanding. • Perceptive evaluation of selected examples.

Question Number	
5(b)	<p>Explore how the writer uses language in the extract to present Elizabeth's thoughts and feelings. Use evidence from the extract to support your answer.</p> <p style="text-align: right;">(12 marks)</p>
	Indicative content
	<p>Candidates will select from a range of material from the extract - this may include:</p> <ul style="list-style-type: none"> • Elizabeth is honest, outspoken and direct: 'I say no more <i>here</i> than I might in any house in the neighbourhood' • she is aware of Netherfield's position in society and she would voice her opinions freely 'except Netherfield' • italics are used to emphasise some of her words and to demonstrate her dislike of Darcy: '<i>here</i>', '<i>my</i>', '<i>heard</i>' • Elizabeth uses both simple and complex sentences to express her outspoken views about Darcy: 'Everyone is disgusted with his pride', 'I should take him, even on <i>my</i> slight acquaintance, to be an ill-tempered man' • she generalises by stating that everyone has a low opinion of Darcy: 'He is not at all liked in Hertfordshire' • she dislikes Darcy's pride: 'Everybody is disgusted with his pride' • language is used to show her negative opinion of Darcy • she has little knowledge of Darcy but has quickly formed strong views; she forms opinions of people quickly: 'slight acquaintance' • she naïvely does not realise the purpose of Wickham's comments and responds openly and frankly to his enquiries • she is more than interested to converse with Wickham about Darcy and his character: 'I <i>heard</i> nothing of his going away when I was at Netherfield' • she is keen that Wickham should stay: 'I hope your plans in favour of the -shire will not be affected'. Elizabeth has formed a favourable first impression of Wickham. <p>Reward any other valid points taken from the extract.</p>

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

Question Number	
*5(c)	<p>In the extract, the characters express their strong opinions. Explore how the writer presents strong opinions in one other part of the novel. Use evidence to support your answer.</p>
	(16 marks + 3 marks SPaG)
	Indicative content
	<p>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.</p> <p>There are many different parts of the novel for the candidates to select from in order to answer the question. The novel has many events that can be validly interpreted where characters present strong opinions. Accept any valid interpretation of strong opinions, as seen in the candidate’s selected part of the novel.</p> <p>Strong opinions are often demonstrated through how characters initially judge others. Examples and analysis of how characters view others are ways candidates may 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"> • Mr. Bennet’s opinion of Lizzy • first opinions of Darcy • Darcy and Bingley’s discussion at the ball and Darcy’s opinion of the ladies • Jane’s opinions of Mr. Bingley • Caroline Bingley’s opinion of Elizabeth • the Bennet family’s opinion of Mr. Collins • Mr. Collins’s opinion of Lady Catherine de Bourgh • Mrs. Bennet’s opinion of Elizabeth’s refusal of Mr. Collins’s proposal • Charlotte Lucas’s ‘opinion of matrimony’ • Lady Catherine de Bourgh’s opinions – especially of Elizabeth. <p>Accept any other valid selections from ONE part of the novel outside the extract in order to answer the question.</p>

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

Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> • 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.
1	1	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> • 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.
2	2	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> • 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.
3	3	<p><i>High performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

Great Expectations

Question Number	
6(a)	<p>From this extract, what do you discover about the character of Pip? Use evidence from the extract to support your answer.</p> <p style="text-align: right;">(8 marks)</p>
	Indicative content
	<p>Responses may include:</p> <p>Pip is:</p> <ul style="list-style-type: none"> • small: 'keep still, you little devil' • observant: remembers small details about the man and provides the reader with a list • using the language of a child; using 'and' multiple times when describing the man • scared: 'O! Don't cut my throat, sir', 'pleaded in terror', 'held tighter', 'to keep myself from crying' • quietly spoken: as the man said 'Give it mouth!' • polite: even though he is scared, he calls the man 'sir' • physically weak: 'I was at that time undersized for my years, and not strong' • naïve: believes the man will eat his fat cheeks: 'I earnestly expressed my hope that he wouldn't' • able to recount the frightening incident in great detail • a country boy and is knowledgeable about trees: 'alder-trees and pollards' • highly imaginative - he provides additional information in an aside placed between dashes after and before the repeated: 'When the church came to itself'. <p>Reward any other valid points taken from the extract.</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"> • Sound explanation of the character in the extract. • Sound use of relevant examples from the extract to demonstrate understanding. • Sound evaluation of selected examples.
2	4-5	<ul style="list-style-type: none"> • Sustained explanation of the character in the extract. • Sustained use of relevant examples from the extract to demonstrate understanding. • Sustained evaluation of selected examples.
3	6-8	<ul style="list-style-type: none"> • Perceptive explanation of the character in the extract. • Perceptive use of relevant examples from the extract to demonstrate understanding. • Perceptive evaluation of selected examples.

Question Number	
6(b)	Explore how the writer uses language in the extract to present the man. Use evidence from the extract to support your answer. (12 marks)
	Indicative content
	<p>Candidates will select from a range of material from the extract - this may include:</p> <ul style="list-style-type: none"> • the man is harsh and threatening: ‘cried a terrible voice’, ‘I’ll cut your throat’, ‘threatening shake of his head’ • he is very frightening: ‘A fearful man’ • he appears to be an escaped convict: ‘a great iron on his leg’ • he is described with a triplet and a list: ‘broken shoes’, ‘old rag tied’, ‘smothered in mud’, showing he is scruffy and unkempt • the man’s condition is described with the use of harsh verbs and nouns: ‘lamed by stones’, ‘cut by flints’, ‘stung by nettles’, ‘torn by briars’ • onomatopoeia is used to heighten the man’s discomfort: ‘shivered’, ‘teeth chattered’ • alliteration emphasises the man’s anger: ‘glared and growled’ • his actions are physical and violent: ‘seized me by the chin’ • he uses slang and colloquial language: ‘Tell us your name!’, ‘Quick!’, ‘Show us where you live’, ‘Pint out’, ‘Darn Me’ • he is intimidating: ‘staring at me’ and quick: ‘he was so sudden’ • strong: ‘he made it go head over heels before me’ • starving; adverbs emphasise his hunger: ‘ate the bread ravenously’ • teasing and uses hyperbole when he threatens to eat Pip’s cheeks: ‘Darn Me if I couldn’t eat ‘em’. <p>Reward any other valid points taken from the extract.</p>

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

Question Number	
*6(c)	<p>In the extract, Pip is frightened by the man. Explore how the writer presents fear in one other part of the novel. Use evidence to support your answer.</p> <p style="text-align: right;">(16 marks + 3 marks SPaG)</p>
	Indicative content
	<p>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.</p> <p>There are many different parts of the novel for the candidates to select from in order to answer the question. The novel has many events that can be validly interpreted as presenting fear. Accept any valid interpretation of fear, as seen in the candidate's selected part of the novel. Fear 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"> • Pip's fear when the man tells him to get a file and food • Joe's fear of Mrs. Joe • Pip's fear of his sister, Mrs Joe, and her 'Tickler' • Pip's fear of getting caught and found out about stealing the file and food • Pip's 'fear of losing Joe's confidence' • Pip's fear on his first visit to Satis House • Pip's fear when knocking on the door and meeting Estella and Miss Havisham for the first time • Pip's shame about his home and the fear that Estella would 'find me out' • Pip's fear when Magwitch returns and how he will be 'kept out of danger' • Pip's 'fearful dreams' and the fear of Herbert's return • the fear that Compeyson might learn of Magwitch's/Provis' return • Magwitch's fear of being captured. <p>Accept any other valid selections from ONE part of the novel outside the extract in order to answer the question.</p>

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

Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> • 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.
1	1	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> • 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.
2	2	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> • 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.
3	3	<p><i>High performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

Section B: Different Cultures and Traditions

Anita and Me

Question Number	
*7	<p>In what ways is Mr Kumar significant in the novel? Your answer must show your understanding of the context of the novel. Use evidence to support your answer.</p>
	<p>(40 marks + 7 marks SPaG)</p>
	<p>Indicative content</p>
	<p>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).</p> <p>(AO1) Responses may include:</p> <ul style="list-style-type: none"> • the novel opens with Meena being taken by her papa to Mr Ormerod’s shop in order to get Meena to confess about stealing money or sweets • Mr Kumar is central to the family and his influences, thoughts and feelings impact on Meena and those around him • Meena is fascinated by her father’s stories about India • Mr Kumar is important in the novel because he upholds close family and cultural traditions • he is sociable and entertains others by singing and playing traditional folk songs on the harmonium; he welcomes other families to their house • Mr Kumar is a devoted husband: ‘Their commitment seemed infinite’ • tells Meena that her mother is expecting a baby • Mr Kumar loves to gamble and enjoys good fortune at the fete • Mr Kumar’s ‘gracious’ reaction to Sam Lowbridge’s racist comment at the fete • Mr Kumar arranges for Nanima to come and help with the baby • he calls Meena ‘beti’ and is very close to her. Mr Kumar is a loving father who often shows tenderness towards Meena • he is upset over the language Meena uses, such as ‘am I a virgin’ and believes such comments to be ‘filthy things from such a young mouth’ • he is upset how Meena has changed: ‘from a sweet happy girl into some rude, sulky monster’ and, if Meena passes her eleven-plus, they may move nearer to her new school to give her a new environment and different friends • works in an office and deals with figures: ‘bulging briefcase full of papers covered with minute indecipherable figures’; Mr Kumar gains a promotion and the house is put up for sale.

A04) References to social/cultural/historical context may include:

- Mr Kumar's memories of having to leave Lahore and having to celebrate his 'seventeenth birthday in a refugee camp'
- Mr Kumar maintains high standards and morals. He is very disappointed to learn that Meena has been lying
- he insists that Meena always remains polite: 'Mind your manners now or we're going home!'
- he retains cultural links and speaks to his wife and relatives in Punjabi
- Mr Kumar maintains high standards and morals that he learnt in India, which are part of his heritage
- he tells Meena traditional stories, such as 'the boy and the tiger'
- Mr Kumar tells Meena that he was 'only nine' when the war started (1939) and not old enough to be 'in the war', he then refers to the troubles in Lahore 'just before Partition'
- references to traditional activities such as Mr Kumar's '*mehfils*' and '*ghazels*', elders sitting 'crossed-legged' on a 'white sheet'
- the playing of traditional Punjabi folk songs, which evoke strong memories and emotions from those who hear them
- family history and photographs of Mr and Mrs Kumar when they were first married, living in 'Indian government quarters in New Delhi' and when he gained a 'college degree in Liberal Arts and Philosophy'
- Mr Kumar's beliefs: 'religion had never been an integral part of his upbringing'
- reference to Mr Kumar's good fortune at the fete: 'Lakshmi mata must be sitting on your right hand'
- any comments about cultural differences and life in Lahore, Pakistan, after Partition.

Reward any other valid points for either AO.

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	1-5	<ul style="list-style-type: none"> • Generally sound explanation of theme/character. • Generally sound use of relevant examples to demonstrate understanding of theme/character. • Generally sound evaluation of selected examples.
2	6-9	<ul style="list-style-type: none"> • Sound explanation of theme/character. • Sound use of relevant examples to demonstrate understanding of theme/character. • Sound evaluation of selected examples.
3	10-14	<ul style="list-style-type: none"> • Sustained explanation of theme/character. • Sustained use of relevant examples to demonstrate understanding of theme/character. • Sustained evaluation of selected examples.
4	15-19	<ul style="list-style-type: none"> • Assured explanation of theme/character. • Assured use of relevant examples to demonstrate understanding of theme/character. • Assured evaluation of selected examples.
5	20-24	<ul style="list-style-type: none"> • Perceptive explanation of theme/character. • Perceptive use of relevant examples to demonstrate understanding of theme/character. • Perceptive evaluation of selected examples.

Band	Mark	A04: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Generally sound explanation of theme/character within the context of the novel. • Generally sound explanation of the connections between the text and the social/cultural/historical context. • Generally sound use of examples relevant to the context of the novel. <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"> • Sound explanation of theme/character within the context of the novel. • Sound explanation of the connections between the text and the social/cultural/historical context. • Sound use of examples relevant to the context of the novel. <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"> • Sustained explanation of theme/character within the context of the novel. • Sustained explanation of the connections between the text and the social/cultural/historical context. • Sustained use of examples relevant to the context of the novel. <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"> • Assured explanation of theme/character within the context of the novel. • Assured explanation of the connections between the text and the social/cultural/historical context. • Assured use of examples relevant to the context of the novel. <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>
5	14-16	<ul style="list-style-type: none"> • Perceptive explanation of theme/character within the context of the novel. • Perceptive explanation of the connections between the text and the social/cultural/historical context. • Perceptive use of examples relevant to the context of the novel.

		*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.
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Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> • 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.
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> • 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.
2	3-5	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> • 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.
3	6-7	<p><i>High performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

Anita and Me

Question Number	
*8	<p>Explore why change is significant in the novel. Your answer must show your understanding of the context of the novel. Use evidence to support your answer.</p> <p style="text-align: right;">(40 marks + 7 marks SPaG)</p>
	Indicative content
	<p>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).</p> <p>(AO1) Responses may include:</p> <ul style="list-style-type: none"> • Meena aspires to be like Anita and wants to be accepted; Anita's childhood is freer and less restrained than Meena's, as shown by her language, clothes, relationships with boys and family • Meena is desperate to become one of the 'Tollington Wenches' and her behaviour changes when she tries to be more like Anita • Meena's parents struggle with the ways she is changing and becoming rebellious • Anita introduces Meena to Sam Lowbridge; Meena's view of them changes when she realises how prejudiced they both are • Anita is a bad influence on Meena, changing her and encouraging her to steal from Mr Ormerod's shop and break into the grounds of the Big House • Meena's attitude towards Anita changes towards the end of the novel when she realises that she is not a true friend • Meena's family experience a complete cultural change when they move from Pakistan to Tollington • the family experience change when Meena's baby brother, Sunil, is born • the arrival of Nanima brings about a change in the household, as she soothes Sunil and has a calming influence on Meena • Meena faces other changes when she passes her 'eleven plus' entrance tests for a new school • the family face another change at the end of the novel when Mr Kumar gains a promotion and the family move house. <p>(AO4) References to social/cultural/historical context may include:</p> <ul style="list-style-type: none"> • immigrants are not accepted by everyone, which Meena realises when she experiences racism • society was experiencing change: the new motorway and demolition of the school is changing the shape of Tollington • nationally, changes in culture – such as glam rock and the mods and rockers were - challenging and changing society • the backdrop of the miners' strike and the troubles in Ireland affected society

	<ul style="list-style-type: none"> contrasts between Eastern and Western cultures and the changes the family experience; Meena’s family’s immigration against the background of the Partition and the British Nationality Act 1948. <p>Reward any other valid points for either AO.</p>
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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	1-5	<ul style="list-style-type: none"> Generally sound explanation of theme/character. Generally sound use of relevant examples to demonstrate understanding of theme/character. Generally sound evaluation of selected examples.
2	6-9	<ul style="list-style-type: none"> Sound explanation of theme/character. Sound use of relevant examples to demonstrate understanding of theme/character. Sound evaluation of selected examples.
3	10-14	<ul style="list-style-type: none"> Sustained explanation of theme/character. Sustained use of relevant examples to demonstrate understanding of theme/character. Sustained evaluation of selected examples.
4	15-19	<ul style="list-style-type: none"> Assured explanation of theme/character. Assured use of relevant examples to demonstrate understanding of theme/character. Assured evaluation of selected examples.
5	20-24	<ul style="list-style-type: none"> Perceptive explanation of theme/character. Perceptive use of relevant examples to demonstrate understanding of theme/character. Perceptive evaluation of selected examples.

Band	Mark	AO4: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Generally sound explanation of theme/character within the context of the novel. • Generally sound explanation of the connections between the text and the social/cultural/historical context. • Generally sound use of examples relevant to the context of the novel. <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"> • Sound explanation of theme/character within the context of the novel. • Sound explanation of the connections between the text and the social/cultural/historical context. • Sound use of examples relevant to the context of the novel. <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"> • Sustained explanation of theme/character within the context of the novel. • Sustained explanation of the connections between the text and the social/cultural/historical context. • Sustained use of examples relevant to the context of the novel. <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"> • Assured explanation of theme/character within the context of the novel. • Assured explanation of the connections between the text and the social/cultural/historical context. • Assured use of examples relevant to the context of the novel. <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>
5	14-16	<p>Perceptive explanation of theme/character within the context of the novel.</p> <ul style="list-style-type: none"> • Perceptive explanation of the connections between the text and the social/cultural/historical context. • Perceptive use of examples relevant to the context of the novel.

		*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.
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Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> • 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.
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> • 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.
2	3-5	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> • 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.
3	6-7	<p><i>High performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

Balzac and the Little Chinese Seamstress

Question Number	
*9	<p>Explore the significance of Luo in the novel. Your answer must show your understanding of the context of the novel. Use evidence to support your answer.</p> <p style="text-align: right;">(40 marks + 7 marks SPaG)</p>
	Indicative content
	<p>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).</p> <p>(AO1) Responses may include:</p> <ul style="list-style-type: none"> • on the mountain, Luo and the Narrator experience 'cultural re-education', which includes humiliation and hard work in the mines, fields and the village • Luo is witty, fast-thinking and audacious: 'Mozart is thinking of Chairman Mao', thus saving the boys from punishment • Luo shows the resourcefulness of the boys on the mountain: he uses his family's skills of dentistry to fix the Headman's teeth • Luo and the Narrator leave the mountain to go to the cinema in Yong Jing in order to retell the film stories to the peasants • Luo's relationship with the Seamstress is central to the novel: Luo's 'daily pilgrimages' to see the Seamstress • Luo and the Narrator journey to the Old Miller to gather folk tales for Four-Eyes • the journeys to the pool show the growing confidence of the Seamstress and the developing relationship with Luo • Luo's absence is important in the novel, because when he goes home to see his sick mother the Seamstress has a termination • Luo's relationship with the Narrator and Four-Eyes. <p>(AO4) References to social/cultural/historical context may include:</p> <ul style="list-style-type: none"> • the harsh environment of Phoenix Mountain is where Luo and the Narrator are sent to be 're-educated' • Luo and the Narrator tell their stories, fall in love and find Four-Eyes's suitcase of forbidden books • all these events take place against the context of the Cultural Revolution, 1966-1969 • the 're-education' of the sons of 'dissident' intelligentsia: Luo's father was a famous dentist who had worked on Chairman Mao's teeth • references to when Luo is ill and the reliance on herbal remedies and sorcery • how Luo's strength of character shows the failure of the Maoist 're-education' programme, but ironically, Luo 're-educates' the Seamstress instead, giving her independence and a love of literature. <p>Reward any other valid points for either AO.</p>

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

Band	Mark	A04: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Generally sound explanation of theme/character within the context of the novel. • Generally sound explanation of the connections between the text and the social/cultural/historical context. • Generally sound use of examples relevant to the context of the novel. <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"> • Sound explanation of theme/character within the context of the novel. • Sound explanation of the connections between the text and the social/cultural/historical context. • Sound use of examples relevant to the context of the novel. <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"> • Sustained explanation of theme/character within the context of the novel. • Sustained explanation of the connections between the text and the social/cultural/historical context. • Sustained use of examples relevant to the context of the novel. <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"> • Assured explanation of theme/character within the context of the novel. • Assured explanation of the connections between the text and the social/cultural/historical context. • Assured use of examples relevant to the context of the novel. <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>
5	14-16	<p>Perceptive explanation of theme/character within the context of the novel.</p> <ul style="list-style-type: none"> • Perceptive explanation of the connections between the text and the social/cultural/historical context. • Perceptive use of examples relevant to the context of the novel.

		*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.
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Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> • 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.
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> • 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.
2	3-5	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> • 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.
3	6-7	<p><i>High performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

Balzac and the Little Chinese Seamstress

Question Number	
*10	<p>In what ways is literature significant in the novel? Your answer must show your understanding of the context of the novel. Use evidence to support your answer.</p> <p style="text-align: right;">(40 marks + 7 marks SPaG)</p>
	Indicative content
	<p>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).</p> <p>(A01) Responses may include:</p> <ul style="list-style-type: none"> • when out of his room, Luo and the Narrator find Four-Eyes’s suitcase of forbidden literature. Luo says he wishes to ‘transform the Little Seamstress. She’ll never be a simple mountain girl again’ • Luo and the Narrator discover Four-Eyes’s forbidden books, one of which is by Balzac. The novel is <i>Ursule Mirouët</i>, a story of ‘love and miracles’. It is this novel that has a profound impact on the three main characters: Luo, the Narrator and the Seamstress • both Luo and the Narrator read Balzac's book from cover to cover and are mesmerised by the magic of reading • Luo and the Narrator regret returning the borrowed book to Four-Eyes • a section of the book is written on the inside of a sheepskin coat and Luo reads this to the Seamstress • Luo believes that reading the novel to the Seamstress will make her: ‘more refined, more cultured’ • when Four-Eyes refuses to lend the boys another book, a fight ensues • the Seamstress suggests that they steal Four-Eyes’ books • Luo and the Narrator steal the suitcase • the Narrator has a passion for Romain Rolland’s <i>Jean-Christophe</i> and says that after reading it ‘neither your own life nor the world you live in would ever look the same’ • Luo reads the novels to the Seamstress in his quest to transform her. She is ‘transformed’, but not how he anticipates • the Seamstress’s termination is carried out by a surgeon in exchange for their beloved Balzac • the books are burned in order to try and annihilate the characters • the Seamstress’s journey of education and discovery of literature transforms her so much that she desires more and she leaves the mountain. <p>(A04) References to social/cultural/historical context may include:</p>

	<ul style="list-style-type: none"> • very few villagers could read and most books are banned under the Mao revolution • the only books available are relating to agriculture, engineering or Mao's 'Little Red Book'; all others should have been destroyed • the cultural context of books themselves, especially Western literature, are viewed as dangerous, leading to the banning of all literature during the Cultural Revolution • although access to printed literature is prohibited, the oral tradition of storytelling in China is very strong. <p>Reward any other valid points for either AO.</p>
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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	1-5	<ul style="list-style-type: none"> • Generally sound explanation of theme/character. • Generally sound use of relevant examples to demonstrate understanding of theme/character. • Generally sound evaluation of selected examples.
2	6-9	<ul style="list-style-type: none"> • Sound explanation of theme/character. • Sound use of relevant examples to demonstrate understanding of theme/character. • Sound evaluation of selected examples.
3	10-14	<ul style="list-style-type: none"> • Sustained explanation of theme/character. • Sustained use of relevant examples to demonstrate understanding of theme/character. • Sustained evaluation of selected examples.
4	15-19	<ul style="list-style-type: none"> • Assured explanation of theme/character. • Assured use of relevant examples to demonstrate understanding of theme/character. • Assured evaluation of selected examples.
5	20-24	<ul style="list-style-type: none"> • Perceptive explanation of theme/character. • Perceptive use of relevant examples to demonstrate understanding of theme/character. • Perceptive evaluation of selected examples.

Band	Mark	A04: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Generally sound explanation of theme/character within the context of the novel. • Generally sound explanation of the connections between the text and the social/cultural/historical context. • Generally sound use of examples relevant to the context of the novel. <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"> • Sound explanation of theme/character within the context of the novel. • Sound explanation of the connections between the text and the social/cultural/historical context. • Sound use of examples relevant to the context of the novel. <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"> • Sustained explanation of theme/character within the context of the novel. • Sustained explanation of the connections between the text and the social/cultural/historical context. • Sustained use of examples relevant to the context of the novel. <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"> • Assured explanation of theme/character within the context of the novel. • Assured explanation of the connections between the text and the social/cultural/historical context. • Assured use of examples relevant to the context of the novel. <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>
5	14-16	<p>Perceptive explanation of theme/character within the context of the novel.</p> <ul style="list-style-type: none"> • Perceptive explanation of the connections between the text and the social/cultural/historical context. • Perceptive use of examples relevant to the context of the novel.

		*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.
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Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> 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.
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> 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.
2	3-5	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> 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.
3	6-7	<p><i>High performance</i></p> <ul style="list-style-type: none"> Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

Heroes

Question Number	
*11	<p>In what ways is Larry LaSalle a significant character in the novel? Your answer must show your understanding of the context of the novel. Use evidence to support your answer.</p> <p style="text-align: right;">(40 marks + 7 marks SPaG)</p>
	Indicative content
	<p>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).</p> <p>(AO1) Responses may include:</p> <ul style="list-style-type: none"> • Larry LaSalle is a charismatic youth worker at the Wreck Centre in Frenchtown • LaSalle is an important character because he makes Francis feel good about himself, such as when he wins the table tennis championship, the reader learns that Francis’s visits to the Wreck Centre are as a result of loneliness and a lack in confidence: ‘I’m rotten at everything’ • LaSalle, at the Wreck Centre, provides Francis, Nicole and other youths a setting that is initially friendly and secure • LaSalle rapes Nicole at the Wreck Centre. The repercussions are enormous and affect both Francis and Nicole for the rest of their lives • Nicole blames Francis for LaSalle’s attack because he was supposed to be with her at the time; he carries the guilt for many years; this leads Francis to enlist in the hope he will be killed • LaSalle returns to Frenchtown as a hero and has been awarded the Silver Star • after being confronted by Francis, LaSalle takes his own life. <p>(AO4) References to social/cultural/historical context may include:</p> <ul style="list-style-type: none"> • Cormier presents the reader with the enormous impact that Larry LaSalle has on Francis and Nicole. The impact on their lives is as great as, or greater than, the impact that the war has on them both • LaSalle is an important character because he returns from the war a hero and has gained a Silver Star; LaSalle, once Francis’s hero, is now a hero in Frenchtown’s eyes • Francis enlists in the army as a result of Larry LaSalle’s rape of Nicole and his betrayal • Francis feels the need for revenge and considers taking LaSalle’s life • the community is a close-knit, and supposedly supportive network, where Larry LaSalle, a trusted youth worker, initially had a positive impact on the young people, including Francis, and gave him some confidence before taking advantage of Nicole and changing their lives. <p>Reward any other valid points for either AO.</p>

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

Band	Mark	A04: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Generally sound explanation of theme/character within the context of the novel. • Generally sound explanation of the connections between the text and the social/cultural/historical context. • Generally sound use of examples relevant to the context of the novel. <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"> • Sound explanation of theme/character within the context of the novel. • Sound explanation of the connections between the text and the social/cultural/historical context. • Sound use of examples relevant to the context of the novel. <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"> • Sustained explanation of theme/character within the context of the novel. • Sustained explanation of the connections between the text and the social/cultural/historical context. • Sustained use of examples relevant to the context of the novel. <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"> • Assured explanation of theme/character within the context of the novel. • Assured explanation of the connections between the text and the social/cultural/historical context. • Assured use of examples relevant to the context of the novel. <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>
5	14-16	<ul style="list-style-type: none"> • Perceptive explanation of theme/character within the context of the novel. • Perceptive explanation of the connections between the text and the social/cultural/historical context. • Perceptive use of examples relevant to the context of the novel.

		*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.
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Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> 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.
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> 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.
2	3-5	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> 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.
3	6-7	<p><i>High performance</i></p> <ul style="list-style-type: none"> Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

Heroes

Question Number	
*12	<p>Explore the significance of secrets in the novel. Your answer must show your understanding of the context of the novel. Use evidence to support your answer.</p> <p style="text-align: right;">(40 marks + 7 marks SPaG)</p>
	Indicative content
	<p>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).</p> <p>(A01) Responses may include:</p> <ul style="list-style-type: none"> • Francis’s secret mission is to kill LaSalle • Francis’s guilty secret: he observes LaSalle’s behaviour towards Nicole yet does nothing • his desire to commit suicide and the real reason for his enlisting • he secretly alters his birth certificate, so he can enlist • Francis hides his war injuries by wearing a bandage, scarf and cap • he keeps his identity a secret from Mrs Belander • Francis prefers to keep his bravery award of the Silver Star a secret • his desire to remain anonymous is shattered when Arthur recognises him • Francis secretly visits LaSalle, carrying a gun with the intention of shooting him • LaSalle’s secret of raping Nicole • LaSalle has a secret past: leaving show business to become a youth worker • LaSalle’s secret of loving ‘sweet young things’; it appears that Nicole is not the only girl he has abused • Nicole’s secret that she has been raped by LaSalle • Arthur Rivier’s secret drinking problem. <p>(A04) References to social/cultural/historical context may include:</p> <ul style="list-style-type: none"> • after the war, Francis has a reputation as a war hero and as a holder of the Silver Star. He feels fraudulent about this. There is irony in that his reputation as a war hero is built on his secret intention to commit suicide by jumping on a grenade. The Silver Star was one of the highest decorations in United States armed forces for extraordinary heroism • although LaSalle believes his raping of Nicole is a secret, when confronted by Francis he is driven to commit suicide • the shame of Nicole’s ordeal leads the family to move away • Francis changes his birth certificate because he is determined to enlist because of the effect of not helping Nicole; many Americans kept their true age a secret. There was no conscription, but many Americans

	volunteered to go to war following the attack on Pearl Harbour in 1941.
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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	1-5	<ul style="list-style-type: none"> • Generally sound explanation of theme/character. • Generally sound use of relevant examples to demonstrate understanding of theme/character. • Generally sound evaluation of selected examples.
2	6-9	<ul style="list-style-type: none"> • Sound explanation of theme/character. • Sound use of relevant examples to demonstrate understanding of theme/character. • Sound evaluation of selected examples.
3	10-14	<ul style="list-style-type: none"> • Sustained explanation of theme/character. • Sustained use of relevant examples to demonstrate understanding of theme/character. • Sustained evaluation of selected examples.
4	15-19	<ul style="list-style-type: none"> • Assured explanation of theme/character. • Assured use of relevant examples to demonstrate understanding of theme/character. • Assured evaluation of selected examples.
5	20-24	<ul style="list-style-type: none"> • Perceptive explanation of theme/character. • Perceptive use of relevant examples to demonstrate understanding of theme/character. • Perceptive evaluation of selected examples.

Band	Mark	AO4: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Generally sound explanation of theme/character within the context of the novel. • Generally sound explanation of the connections between the text and the social/cultural/historical context. • Generally sound use of examples relevant to the context of the novel. <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"> • Sound explanation of theme/character within the context of the novel. • Sound explanation of the connections between the text and the social/cultural/historical context. • Sound use of examples relevant to the context of the novel. <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"> • Sustained explanation of theme/character within the context of the novel. • Sustained explanation of the connections between the text and the social/cultural/historical context. • Sustained use of examples relevant to the context of the novel. <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"> • Assured explanation of theme/character within the context of the novel. • Assured explanation of the connections between the text and the social/cultural/historical context. • Assured use of examples relevant to the context of the novel. <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>
5	14-16	<ul style="list-style-type: none"> • Perceptive explanation of theme/character within the context of the novel. • Perceptive explanation of the connections between the text and the social/cultural/historical context. • Perceptive use of examples relevant to the context of the novel.

		*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.
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Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> • 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.
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> • 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.
2	3-5	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> • 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.
3	6-7	<p><i>High performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

Of Mice and Men

Question Number	
*13	<p>In what ways is Slim a significant character in the novel? Your answer must show your understanding of the context of the novel. Use evidence to support your answer.</p>
	<p>(40 marks + 7 marks SPaG)</p>
	<p>Indicative content</p>
	<p>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).</p> <p>(A01) Responses may include:</p> <ul style="list-style-type: none"> • Slim is 'the jerkline skinner'. He is a 'master craftsman', and although he is in a skilled position, he is simply one of the ranch hands • he gives Lennie one of Lulu's puppies • Slim is someone George can confide in • he understands why George travels with Lennie • Slim takes charge when Lennie crushes Curley's hand • Steinbeck introduces Slim in great descriptive detail and he is presented as someone whom everyone admires; he is a natural leader • George confides in Slim and tells him about what happened in Weed and confesses to the tricks he once played on Lennie • Slim is intelligent and others respect his views • his word is taken as law, for example the incident with Candy's dog • he is the only character to speak kindly to Curley's wife • it is Slim who shows some sympathy towards George at the end of the novel. Slim is the only one who understands what George has had to do and why he had to do it. Slim offers George friendly support. <p>(A04) References to social/cultural/historical context may include:</p> <ul style="list-style-type: none"> • Slim has been on the ranch longer than many of the other men. He has a more permanent position than the other itinerant farm labourers • he does not demonstrate any discrimination, unlike others on the ranch • Slim is a strong moral character, almost like a 'conscience' to other characters • Steinbeck deliberately presents Slim as a thoughtful and sensitive man, in order to challenge the stereotypical perceptions of ranch hands.

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	1-5	<ul style="list-style-type: none"> • Generally sound explanation of theme/character. • Generally sound use of relevant examples to demonstrate understanding of theme/character. • Generally sound evaluation of selected examples.
2	6-9	<ul style="list-style-type: none"> • Sound explanation of theme/character. • Sound use of relevant examples to demonstrate understanding of theme/character. • Sound evaluation of selected examples.
3	10-14	<ul style="list-style-type: none"> • Sustained explanation of theme/character. • Sustained use of relevant examples to demonstrate understanding of theme/character. • Sustained evaluation of selected examples.
4	15-19	<ul style="list-style-type: none"> • Assured explanation of theme/character. • Assured use of relevant examples to demonstrate understanding of theme/character. • Assured evaluation of selected examples.
5	20-24	<ul style="list-style-type: none"> • Perceptive explanation of theme/character. • Perceptive use of relevant examples to demonstrate understanding of theme/character. • Perceptive evaluation of selected examples.

Band	Mark	A04: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Generally sound explanation of theme/character within the context of the novel. • Generally sound explanation of the connections between the text and the social/cultural/historical context. • Generally sound use of examples relevant to the context of the novel. <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"> • Sound explanation of theme/character within the context of the novel. • Sound explanation of the connections between the text and the social/cultural/historical context. • Sound use of examples relevant to the context of the novel. <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"> • Sustained explanation of theme/character within the context of the novel. • Sustained explanation of the connections between the text and the social/cultural/historical context. • Sustained use of examples relevant to the context of the novel. <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"> • Assured explanation of theme/character within the context of the novel. • Assured explanation of the connections between the text and the social/cultural/historical context. • Assured use of examples relevant to the context of the novel. <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>
5	14-16	<ul style="list-style-type: none"> • Perceptive explanation of theme/character within the context of the novel. • Perceptive explanation of the connections between the text and the social/cultural/historical context. • Perceptive use of examples relevant to the context of the novel.

		*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.
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Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> • 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.
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> • 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.
2	3-5	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> • 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.
3	6-7	<p><i>High performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

Of Mice and Men

Question Number	
*14	<p>Explore the significance of violence in the novel. Your answer must show your understanding of the context of the novel. Use evidence to support your answer.</p> <p style="text-align: right;">(40 marks + 7 marks SPaG)</p>
	Indicative content
	<p>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).</p> <p>(AO1) Responses may include:</p> <ul style="list-style-type: none"> • George uses violent language to Lennie when he becomes frustrated with him when he wants 'ketchup'; this shows the nature of the relationship between the two men • the 'breaking' of Lennie's mice and the shooting of Candy's dog are important as they foreshadow future violence • Candy losing his hand shows the potential violence of life on the ranch • when Crooks is beaten at Christmas this shows the violent racism • George's confessions when speaking with Slim about the time he hit Lennie with a 'fence picket' show that George has to use force to control Lennie • Curley demonstrates violence when he picks on and fights Lennie. He is a bully and is able to do so because of his position as the boss's son; this is significant as it demonstrates the hierarchy of the ranch • Lennie is violent when he gets frustrated, or frightened, for example when he crushes Curley's hand, which foreshadows his potential violence later in the novel • Curley's wife uses violent language when she threatens Crooks because of her frustration and loneliness at being the only female on the ranch • George has to take violent steps to protect Lennie from Curley, who has threatened to shoot Lennie 'in the guts' • Lennie killing his pup and then Curley's wife is important as it signifies the end of 'the Dream' • Curley gathering the men together to pursue Lennie is important as George knows he cannot protect Lennie any longer • the violence in nature, such as when the heron plucks out the water snake is symbolic of the violence at the end of the novel • George shooting Lennie at the end of the novel is significant as it is the death of their relationship.

	<p>(A04) References to social/cultural/historical context may include:</p> <ul style="list-style-type: none"> • the unsettled lives of itinerant workers contribute to their feelings of violence and unrest • characters are intimidated by Curley’s body language and his boxing prowess, but they can do nothing about this as they could be ‘canned’; they are migrant workers in an economically unstable time • Lennie reacts defensively in the first section when he says ‘he can go and live in a cave’; there was no social care for people like Lennie who could have been put in the ‘booby hatch’ • Candy retreats physically and emotionally when his dog is shot by Carlson • Crooks withdraws from his momentary belief in ‘the dream’ when Curley’s wife attacks him with violent language.
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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	1-5	<ul style="list-style-type: none"> • Generally sound explanation of theme/character. • Generally sound use of relevant examples to demonstrate understanding of theme/character. • Generally sound evaluation of selected examples.
2	6-9	<ul style="list-style-type: none"> • Sound explanation of theme/character. • Sound use of relevant examples to demonstrate understanding of theme/character. • Sound evaluation of selected examples.
3	10-14	<ul style="list-style-type: none"> • Sustained explanation of theme/character. • Sustained use of relevant examples to demonstrate understanding of theme/character. • Sustained evaluation of selected examples.
4	15-19	<ul style="list-style-type: none"> • Assured explanation of theme/character. • Assured use of relevant examples to demonstrate understanding of theme/character. • Assured evaluation of selected examples.
5	20-24	<ul style="list-style-type: none"> • Perceptive explanation of theme/character. • Perceptive use of relevant examples to demonstrate understanding of theme/character. • Perceptive evaluation of selected examples.

Band	Mark	A04: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Generally sound explanation of theme/character within the context of the novel. • Generally sound explanation of the connections between the text and the social/cultural/historical context. • Generally sound use of examples relevant to the context of the novel. <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"> • Sound explanation of theme/character within the context of the novel. • Sound explanation of the connections between the text and the social/cultural/historical context. • Sound use of examples relevant to the context of the novel. <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"> • Sustained explanation of theme/character within the context of the novel. • Sustained explanation of the connections between the text and the social/cultural/historical context. • Sustained use of examples relevant to the context of the novel. <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"> • Assured explanation of theme/character within the context of the novel. • Assured explanation of the connections between the text and the social/cultural/historical context. • Assured use of examples relevant to the context of the novel. <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>
5	14-16	<ul style="list-style-type: none"> • Perceptive explanation of theme/character within the context of the novel. • Perceptive explanation of the connections between the text and the social/cultural/historical context. • Perceptive use of examples relevant to the context of the novel.

		*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.
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Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> • 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.
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> • 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.
2	3-5	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> • 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.
3	6-7	<p><i>High performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

Rani and Sukh

Question Number	
*15	<p>In what ways is Resham Bains significant in the novel? Your answer must show your understanding of the context of the novel. Use evidence to support your answer.</p> <p style="text-align: right;">(40 marks + 7 marks SPaG)</p>
	Indicative content
	<p>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).</p> <p>(A01) Responses may include:</p> <ul style="list-style-type: none"> • Sukh’s father, Resham, is a successful businessman in Leicester • Resham advises Sukh to stay away from Tej and others as they are ‘idiots’ after an incident in Evington Road. Resham does not tell Sukh the reasons why • the young Resham admires Kulwant Sandhu and hopes that his father will arrange their marriage • he observes Kulwant and Billah naked together. Billah trusts Resham to keep their secret • Resham is upset when Sukh is hurt by Divy in a football brawl, which leads him to tell Sukh the families’ history • Resham is more approachable; Rani and Sukh tell Resham that she is pregnant • Resham goes to the priest for advice and is adamant that the relationship between Rani and Sukh will not end like that of Billah and Kulwant; he knows that things must change. Resham hopes this will bring the two families back together again • Resham ‘fell to his knees, broken beyond repair’ when his son, Sukh, is murdered • although in the Punjab the young Resham and Mohinder were friendly, years later in Leicester they have become enemies due to the family feud • in the Leicester sections, Resham is presented as more relaxed and tolerant of Western culture than his former friend, Mohinder (Rani’s father) • Resham does not overreact, unlike ‘other traditional Punjabi families’, and is more liberal thinking, giving some possible hope for the young couple • whereas Resham allows Parvinder Bains to be an independent woman and to have her own flat and go to work in New York, Mohinder holds traditional views on the position of women and is fiercely protective of Rani; he expects her to help her mother in the house and marry conventionally.

	<p>(A04) References to social/cultural/historical context may include:</p> <ul style="list-style-type: none"> • the 1960s Punjab section tells the story of Billah Bains and Kulwant Sandhu. It is Resham’s younger brother, Billah, who fell in love with Kulwant Sandhu, Mohinder’s sister, in the Punjab • the forbidden love between Billah and Kulwant results in their tragic deaths and is the reason behind the family feud • the events in the Punjab have a profound effect on the relationship between the Bains and Sandhus and in particular the love of Rani and Sukh • Kulwant and Billah’s relationship mirrors Rani and Sukh’s; Divy takes family honour to extremes by imprisoning Rani in her room when he realises that she is in love with Sukh. The situation is made worse by the events that occurred in the families’ past history, even though the young lovers were unaware of the feud • because of the deaths of the young lovers in the Punjab, Rani and Sukh’s relationship would never be accepted by Mohinder Sandhu • although there are differences in how the Bains and Sandhus have adapted to life in a Western culture, the Punjabi background still affects Rani and Sukh with honour killings, izzat and kismet. <p>Reward any other valid points for either AO.</p>
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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	1-5	<ul style="list-style-type: none"> • Generally sound explanation of theme/character. • Generally sound use of relevant examples to demonstrate understanding of theme/character. • Generally sound evaluation of selected examples.
2	6-9	<ul style="list-style-type: none"> • Sound explanation of theme/character. • Sound use of relevant examples to demonstrate understanding of theme/character. • Sound evaluation of selected examples.
3	10-14	<ul style="list-style-type: none"> • Sustained explanation of theme/character. • Sustained use of relevant examples to demonstrate understanding of theme/character. • Sustained evaluation of selected examples.
4	15-19	<ul style="list-style-type: none"> • Assured explanation of theme/character. • Assured use of relevant examples to demonstrate understanding of theme/character. • Assured evaluation of selected examples.
5	20-24	<ul style="list-style-type: none"> • Perceptive explanation of theme/character. • Perceptive use of relevant examples to demonstrate understanding of theme/character. • Perceptive evaluation of selected examples.

Band	Mark	A04: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Generally sound explanation of theme/character within the context of the novel. • Generally sound explanation of the connections between the text and the social/cultural/historical context. • Generally sound use of examples relevant to the context of the novel. <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"> • Sound explanation of theme/character within the context of the novel. • Sound explanation of the connections between the text and the social/cultural/historical context. • Sound use of examples relevant to the context of the novel. <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"> • Sustained explanation of theme/character within the context of the novel. • Sustained explanation of the connections between the text and the social/cultural/historical context. • Sustained use of examples relevant to the context of the novel. <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"> • Assured explanation of theme/character within the context of the novel. • Assured explanation of the connections between the text and the social/cultural/historical context. • Assured use of examples relevant to the context of the novel. <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>
5	14-16	<ul style="list-style-type: none"> • Perceptive explanation of theme/character within the context of the novel. • Perceptive explanation of the connections between the text and the social/cultural/historical context. • Perceptive use of examples relevant to the context of the novel.

		*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.
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Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> • 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.
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> • 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.
2	3-5	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> • 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.
3	6-7	<p><i>High performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

Rani and Sukh

Question Number	
*16	<p>Explore the significance of secrets in the novel. Your answer must show your understanding of the context of the novel. Use evidence to support your answer.</p> <p style="text-align: right;">(40 marks + 7 marks SPaG)</p>
	Indicative content
	<p>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).</p> <p>(A01) Responses may include:</p> <ul style="list-style-type: none"> • Rani and Sukh fall in love and have a secret affair • although they cannot tell their parents, they confide in Sukh’s sister, Parvy • Rani and Sukh meet in secret at Parvy’s flat • Rani becomes pregnant • the lovers share their secret with Sukh’s father who promises to support them and try to reconcile the two families • Rani and Sukh are oblivious to the past events in the Punjab • the 1960s secret love affair between Billah and Kulwant • Kulwant’s secret pregnancy • the murder of Billah by the Sandhus • Kulwant’s visit to see Nimmo for advice • Kulwant’s suicide. <p>(A04) References to social/cultural/historical context may include:</p> <ul style="list-style-type: none"> • the tragic, secret relationship of Kulwant Sandhu and Billah Bains results in the devastating honour killing and the loss of the life of Kulwant and her unborn baby • the break-up of a longstanding and meaningful friendship of Resham and Mohinder • Sukh’s father, having learnt from past mistakes and the negative effect of secrets, would like to reconcile the families before the young couple are destroyed by their secret relationship and pregnancy • the murder of Sukh by Divy is almost identical to that of Billah in the 1960s, an ‘honour killing’ • Divy is obsessively driven to violence by his strong sense of izzat. When Rani and Sukh’s secret is revealed, Divy wishes to restore his good family name • both families are destroyed by Sukh’s murder. Ironically the relationship and the pregnancy could have brought the families together. <p>Reward any other valid points for either AO.</p>

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

Band	Mark	A04: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Generally sound explanation of theme/character within the context of the novel. • Generally sound explanation of the connections between the text and the social/cultural/historical context. • Generally sound use of examples relevant to the context of the novel. <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"> • Sound explanation of theme/character within the context of the novel. • Sound explanation of the connections between the text and the social/cultural/historical context. • Sound use of examples relevant to the context of the novel. <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"> • Sustained explanation of theme/character within the context of the novel. • Sustained explanation of the connections between the text and the social/cultural/historical context. • Sustained use of examples relevant to the context of the novel. <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"> • Assured explanation of theme/character within the context of the novel. • Assured explanation of the connections between the text and the social/cultural/historical context. • Assured use of examples relevant to the context of the novel. <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>
5	14-16	<ul style="list-style-type: none"> • Perceptive explanation of theme/character within the context of the novel. • Perceptive explanation of the connections between the text and the social/cultural/historical context. • Perceptive use of examples relevant to the context of the novel.

		*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.
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Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> • 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.
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> • 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.
2	3-5	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> • 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.
3	6-7	<p><i>High performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

Riding the Black Cockatoo

Question Number	
*17	<p>In what ways is John’s father a significant character in the text? Your answer must show your understanding of the context of the text. Use evidence to support your answer.</p>
	<p>(40 marks + 7 marks SPaG)</p>
	<p>Indicative content</p>
	<p>Candidates should include critical and imaginative responses to the text supported by textual reference (A01) which shows appreciation of the social, cultural or historical context (A04).</p> <p>(A01) Responses may include:</p> <ul style="list-style-type: none"> • in 2005 John Danalis embarked on a journey that changed his life. His sudden determination to embark on a quest to return ‘Mary’ (an Aboriginal skull) home to the Wamba Wamba, surprises his father • as a child, Danalis hero-worshipped his father; there are many references that tell the reader of his admiration for his very own ‘Indiana Jones’ who collected many artefacts over the decades • in Chapter 12, Danalis celebrates Mary’s return and states that it was his parents who taught him that ‘it’s never too late to learn and it’s never too late to change’ • when Danalis first speaks to his father about ‘Mary’, the reader becomes aware that there is a lot of tension between them, ‘Christ, son, you’re going to a hell of a lot of trouble for an old Abo skull’; his father is both anxious and ‘annoyed’, he ‘tensed ... took a breath’, then ‘snapped’ • despite his reaction, Danalis knows that his father is a ‘passionate and sensitive man’ • at first, John surprises and irritates his bemused father, who at first does not understand his son’s purpose in returning ‘Mary’ • Danalis senior reluctantly agrees to help his son trace ‘Mary’s’ ancestry • John’s father changes throughout the novel and gains understanding of Aboriginal culture. <p>(A04) References to social/cultural/historical context may include:</p> <ul style="list-style-type: none"> • Danalis senior once kept an Aboriginal skull, named ‘Mary’ on the family mantelpiece. He was a veterinary who collected eclectic ephemera, ‘prized pieces...curios’; ‘Mary’ had been found in the state of Victoria, where Aboriginal burial sites were being bulldozed for building projects. Unusually, Danalis senior was able to provide his son with Mary’s provenance

- history enriches Danalis's father's past ignorance who seemed resentful, unsupportive and uninterested at the beginning of his son's journey
- the reader learns about Danalis senior through Danalis's own honest portrayal
- John's father's attitude is challenged and changed radically after the ceremony
- Danalis senior changes from an unapproachable, 'treading carefully' parent to one who is 'too emotional to speak, 'crying in his handkerchief'
- his father meets the Aboriginal footballer, Nathan Lovett-Murray, and is overawed by him; this is part of the change in his father's attitude to Aborigines
- the ceremony in Chapter 12 presents Danalis senior as one who has grown and changed, having gained an understanding and insight into the significance of restoring Aboriginal pride, culture and relations
- Aboriginal Australians that befriend Danalis along the way, send their regards and thanks to Danalis senior, grateful for his part in the reconciliation process and repatriation of 'Mary'
- at the ceremony, 'brave' Danalis senior who had 'nervous hands' had 'faced the music'.

Reward any other valid points for either AO.

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	1-5	<ul style="list-style-type: none"> • Generally sound explanation of theme/character. • Generally sound use of relevant examples to demonstrate understanding of theme/character. • Generally sound evaluation of selected examples.
2	6-9	<ul style="list-style-type: none"> • Sound explanation of theme/character. • Sound use of relevant examples to demonstrate understanding of theme/character. • Sound evaluation of selected examples.
3	10-14	<ul style="list-style-type: none"> • Sustained explanation of theme/character. • Sustained use of relevant examples to demonstrate understanding of theme/character. • Sustained evaluation of selected examples.
4	15-19	<ul style="list-style-type: none"> • Assured explanation of theme/character. • Assured use of relevant examples to demonstrate understanding of theme/character. • Assured evaluation of selected examples.
5	20-24	<ul style="list-style-type: none"> • Perceptive explanation of theme/character. • Perceptive use of relevant examples to demonstrate understanding of theme/character. • Perceptive evaluation of selected examples.

Band	Mark	A04: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Generally sound explanation of theme/character within the context of the novel. • Generally sound explanation of the connections between the text and the social/cultural/historical context. • Generally sound use of examples relevant to the context of the novel. <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"> • Sound explanation of theme/character within the context of the novel. • Sound explanation of the connections between the text and the social/cultural/historical context. • Sound use of examples relevant to the context of the novel. <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"> • Sustained explanation of theme/character within the context of the novel. • Sustained explanation of the connections between the text and the social/cultural/historical context. • Sustained use of examples relevant to the context of the novel. <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"> • Assured explanation of theme/character within the context of the novel. • Assured explanation of the connections between the text and the social/cultural/historical context. • Assured use of examples relevant to the context of the novel. <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>
5	14-16	<p>Perceptive explanation of theme/character within the context of the novel.</p> <ul style="list-style-type: none"> • Perceptive explanation of the connections between the text and the social/cultural/historical context. • Perceptive use of examples relevant to the context of the novel.

		*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.
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Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> 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.
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> 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.
2	3-5	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> 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.
3	6-7	<p><i>High performance</i></p> <ul style="list-style-type: none"> Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

Riding the Black Cockatoo

Question Number	
*18	<p>In what ways is reconciliation significant in the text? Your answer must show understanding of the context of the text. Use evidence to support your answer.</p> <p style="text-align: right;">(40 marks + 7 marks SPaG)</p>
	Indicative content
	<p>Candidates should include critical and imaginative responses to the text supported by textual reference (A01) which shows appreciation of the social, cultural or historical context (A04).</p> <p>(A01) Responses may include:</p> <ul style="list-style-type: none"> • John Danalis enrolls on an educational course in 'Indigenous Writing' at Brisbane University; it is his experiences along his journey that serve to educate him. His quest for education leads him and the reader on a journey of discovery and understanding about the indigenous peoples of Australia and about himself • John reflects on his stereotypical thinking, of which he is ashamed • the more he discovers, the sadder he feels; Danalis realises how ignorant he was. He learns of the injustices imposed on many Aborigines when white settlers arrived in Australia and of the many barriers in this present day that affect the reconciliation process open to all Australians • his educational journey takes him at the end of the text to Swan Hill, where he felt he had 'come home' • ignorant of many facts and beliefs, Danalis comes to understand the significance of returning Mary home to the Wamba Wamba tribe, to be buried with ancestors on Swan Hill, N.S.Wales. His Aboriginal Australian friends, like Craig, a lecturer at Brisbane University, and Uncle Bob Weatherall, an expert in repatriation, are well educated • John discusses 'the Australian situation' and begins to learn about the 'divide between the whites and Indigenous peoples'. In this discussion, he tells the class that he grew up with 'an Aboriginal skull' on the family's mantelpiece. <p>(A04) References to social/cultural/historical context may include:</p> <ul style="list-style-type: none"> • Gary Murray says: 'Reconciliation means balancing the book of history. It is also about balancing out the injustices of our past' • on his educational journey, John's views are challenged. He gains a true picture and understanding of Aboriginal culture; he realises he was ignorant about the Aborigines' culture, traditions and beliefs; for example, he did not understand the significance of the image of an Aborigine on the two-dollar coin, an object he carries every day in his pocket

	<ul style="list-style-type: none"> • John’s appreciation of Aboriginal culture takes him on a spiritual journey where he replaces medication for spiritual healing and he emerges with a greater insight and a profound sense of connection to the indigenous people by overcoming his previous stereotypical thinking • representation of Aborigines in the media; newspaper reports with disappointing headlines and stereotypical images • the reader learns of the horrific truth, together with Danalis; events described both inform, educate and shock the reader. The effect is powerful: topics such as land rights and the physical and mental cruelty imposed on the Aborigines are more than just thought-provoking; they are an education. <p>Reward any other valid points for either AO.</p>
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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	1-5	<ul style="list-style-type: none"> • Generally sound explanation of theme/character. • Generally sound use of relevant examples to demonstrate understanding of theme/character. • Generally sound evaluation of selected examples.
2	6-9	<ul style="list-style-type: none"> • Sound explanation of theme/character. • Sound use of relevant examples to demonstrate understanding of theme/character. • Sound evaluation of selected examples.
3	10-14	<ul style="list-style-type: none"> • Sustained explanation of theme/character. • Sustained use of relevant examples to demonstrate understanding of theme/character. • Sustained evaluation of selected examples.
4	15-19	<ul style="list-style-type: none"> • Assured explanation of theme/character. • Assured use of relevant examples to demonstrate understanding of theme/character. • Assured evaluation of selected examples.
5	20-24	<ul style="list-style-type: none"> • Perceptive explanation of theme/character. • Perceptive use of relevant examples to demonstrate understanding of theme/character. • Perceptive evaluation of selected examples.

Band	Mark	A04: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Generally sound explanation of theme/character within the context of the novel. • Generally sound explanation of the connections between the text and the social/cultural/historical context. • Generally sound use of examples relevant to the context of the novel. <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"> • Sound explanation of theme/character within the context of the novel. • Sound explanation of the connections between the text and the social/cultural/historical context. • Sound use of examples relevant to the context of the novel. <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"> • Sustained explanation of theme/character within the context of the novel. • Sustained explanation of the connections between the text and the social/cultural/historical context. • Sustained use of examples relevant to the context of the novel. <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"> • Assured explanation of theme/character within the context of the novel. • Assured explanation of the connections between the text and the social/cultural/historical context. • Assured use of examples relevant to the context of the novel. <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>
5	14-16	<ul style="list-style-type: none"> • Perceptive explanation of theme/character within the context of the novel. • Perceptive explanation of the connections between the text and the social/cultural/historical context. • Perceptive use of examples relevant to the context of the novel.

		*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.
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Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> • 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.
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> • 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.
2	3-5	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> • 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.
3	6-7	<p><i>High performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

To Kill a Mockingbird

Question Number	
*19	<p>In what ways is Calpurnia a significant character in the novel? Your answer must show your understanding of the context of the novel. Use evidence to support your answer.</p> <p style="text-align: right;">(40 marks + 7 marks SPaG)</p>
	Indicative content
	<p>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).</p> <p>(A01) Responses may include:</p> <ul style="list-style-type: none"> • Calpurnia is the Finch’s black cook and is regarded as a ‘faithful member of the family’ • Calpurnia’s family is grown up and she treats Gem and Scout as her own • she plays a big part in bringing the children up. She is strict and caring and has been with the family for many years. Scout says ‘I had felt her tyrannical presence as long as I could remember’ and that she never won an argument with her: ‘Our battles were epic and one-sided. Calpurnia always won, mainly because Atticus always took her side’ • she is kind to the children and makes Scout some favourite crackling bread on her first day at school. Calpurnia slaps Scout for being rude to Walter Cunningham when he comes to lunch. She teaches the children the importance of their community and life lessons • Scout learns many things from Calpurnia, such as Scout’s extended family and her origins at Finch’s Landing • Calpurnia learned to read from a book given to her by Scout’s grandfather. Calpurnia is one of only four people in her church who can read • Calpurnia teaches Scout how to write • Calpurnia takes Scout and Jem to the First Purchase Church • Atticus depends on Calpurnia and will not allow her to go when Aunt Alexandra comes to stay • Atticus asks Calpurnia to accompany him when he tells Helen Robinson about her husband, Tom’s, death. <p>(A04) References to social/cultural/historical context may include:</p> <ul style="list-style-type: none"> • the events of the novel involving Calpurnia are seen against the context of racial prejudice, economic deprivation and the Depression • Calpurnia provides a link between the black and white communities and provides Atticus with information about the Robinsons

	<ul style="list-style-type: none"> when Calpurnia takes the children to the First Purchase Church, she shows them a different side of her character. In Maycomb’s African-American community, Calpurnia surprises Jem and Scout by speaking in a voice they had never heard her use before. Scout realises that Calpurnia has a life outside of the Finch house. <p>Reward any other valid points for either AO.</p>
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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	1-5	<ul style="list-style-type: none"> Generally sound explanation of theme/character. Generally sound use of relevant examples to demonstrate understanding of theme/character. Generally sound evaluation of selected examples.
2	6-9	<ul style="list-style-type: none"> Sound explanation of theme/character. Sound use of relevant examples to demonstrate understanding of theme/character. Sound evaluation of selected examples.
3	10-14	<ul style="list-style-type: none"> Sustained explanation of theme/character. Sustained use of relevant examples to demonstrate understanding of theme/character. Sustained evaluation of selected examples.
4	15-19	<ul style="list-style-type: none"> Assured explanation of theme/character. Assured use of relevant examples to demonstrate understanding of theme/character. Assured evaluation of selected examples.
5	20-24	<ul style="list-style-type: none"> Perceptive explanation of theme/character. Perceptive use of relevant examples to demonstrate understanding of theme/character. Perceptive evaluation of selected examples.

Band	Mark	AO4: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Generally sound explanation of theme/character within the context of the novel. • Generally sound explanation of the connections between the text and the social/cultural/historical context. • Generally sound use of examples relevant to the context of the novel. <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"> • Sound explanation of theme/character within the context of the novel. • Sound explanation of the connections between the text and the social/cultural/historical context. • Sound use of examples relevant to the context of the novel. <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"> • Sustained explanation of theme/character within the context of the novel. • Sustained explanation of the connections between the text and the social/cultural/historical context. • Sustained use of examples relevant to the context of the novel. <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"> • Assured explanation of theme/character within the context of the novel. • Assured explanation of the connections between the text and the social/cultural/historical context. • Assured use of examples relevant to the context of the novel. <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>
5	14-16	<ul style="list-style-type: none"> • Perceptive explanation of theme/character within the context of the novel. • Perceptive explanation of the connections between the text and the social/cultural/historical context. • Perceptive use of examples relevant to the context of the novel.

		*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.
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Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> • 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.
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> • 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.
2	3-5	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> • 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.
3	6-7	<p><i>High performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

To Kill a Mockingbird

Question Number	
*20	<p>Explore why education is significant in the novel. Your answer must show your understanding of the context of the novel. Use evidence to support your answer.</p> <p style="text-align: right;">(40 marks + 7 marks SPaG)</p>
	Indicative content
	<p>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).</p> <p>(A01) Responses may include:</p> <ul style="list-style-type: none"> • throughout the novel we follow Scout and Jem's moral education and the children's journey from childhood innocence to adulthood • when Scout begins school, her teacher Miss Caroline Fisher recognises that she is intelligent, although she suggests that Atticus should stop teaching Scout to read and that she will 'try to undo the damage' • Scout learns lessons of social manners and politeness from Calpurnia, but remains bored at school • Scout's peer, Walter Cunningham, refuses to borrow money for his lunch and this eventually leads to a fight • Miss Caroline is alarmed about Burris Ewell's head lice and the class tell her about the Ewell family • Scout remains bored at school; she admits that she has learned a great deal, but still needs to learn her algebra: 'there wasn't much else left for us to learn, except possibly algebra' • Atticus gives the children advice about how to use their shotguns. He tells them: 'Shoot all the blue jays you want, if you can hit 'em, but remember it is a sin to kill a mockingbird' • Atticus teaches the children the importance of seeing things through other people's points of view and teaches them the meaning of courage and tolerance, such as when he talks about Mrs Dubose • at Tom's trial, the children must learn self-control when Atticus is called a 'nigger-lover' • Miss Maudie teaches the children that mockingbirds are not destructive; they do not do anything wrong and only make nice music for others to enjoy • Aunt Alexandra tries to teach Scout the value of being a lady. <p>(A04) References to social/cultural/historical context may include:</p> <ul style="list-style-type: none"> • Chapters 1-11 are collectively 'Lessons the Children Learn', although the children's learning continues throughout the novel

	<ul style="list-style-type: none"> • the novel is of the bildungsroman genre; a journey of innocence to maturity • the treatment of the mockingbird characters is part of Scout’s learning and education about life, injustice and racism of the time • Miss Caroline is committed to education, although her methodology is not as effective as that of Atticus. Atticus teaches sympathy and understanding. The education system, not allowing for individual thought, is put into question by the writer • Miss Gates’s view that America is non-prejudiced and a democracy contrasting with Hitler’s persecution of the Jews • the novel reflects society and ‘justice’ of the time. Maycomb is a microcosm of American society in the southern states during The Great Depression. <p>Reward any other valid points for either AO.</p>
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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	1-5	<ul style="list-style-type: none"> • Generally sound explanation of theme/character. • Generally sound use of relevant examples to demonstrate understanding of theme/character. • Generally sound evaluation of selected examples.
2	6-9	<ul style="list-style-type: none"> • Sound explanation of theme/character. • Sound use of relevant examples to demonstrate understanding of theme/character. • Sound evaluation of selected examples.
3	10-14	<ul style="list-style-type: none"> • Sustained explanation of theme/character. • Sustained use of relevant examples to demonstrate understanding of theme/character. • Sustained evaluation of selected examples.
4	15-19	<ul style="list-style-type: none"> • Assured explanation of theme/character. • Assured use of relevant examples to demonstrate understanding of theme/character. • Assured evaluation of selected examples.
5	20-24	<ul style="list-style-type: none"> • Perceptive explanation of theme/character. • Perceptive use of relevant examples to demonstrate understanding of theme/character. • Perceptive evaluation of selected examples.

Band	Mark	A04: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Generally sound explanation of theme/character within the context of the novel. • Generally sound explanation of the connections between the text and the social/cultural/historical context. • Generally sound use of examples relevant to the context of the novel. <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"> • Sound explanation of theme/character within the context of the novel. • Sound explanation of the connections between the text and the social/cultural/historical context. • Sound use of examples relevant to the context of the novel. <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"> • Sustained explanation of theme/character within the context of the novel. • Sustained explanation of the connections between the text and the social/cultural/historical context. • Sustained use of examples relevant to the context of the novel. <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"> • Assured explanation of theme/character within the context of the novel. • Assured explanation of the connections between the text and the social/cultural/historical context. • Assured use of examples relevant to the context of the novel. <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>
5	14-16	<ul style="list-style-type: none"> • Perceptive explanation of theme/character within the context of the novel. • Perceptive explanation of the connections between the text and the social/cultural/historical context. • Perceptive use of examples relevant to the context of the novel.

		*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.
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Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> • 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.
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> • 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.
2	3-5	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> • 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.
3	6-7	<p><i>High performance</i></p> <ul style="list-style-type: none"> • 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.

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