

# Mark Scheme (Results)

June 2011

GCSE English Literature (5ET1H/01)  
Unit 1: Understanding Prose

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## General Marking Guidance

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

## Mark Scheme

This booklet contains the mark schemes for the 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. The specification aims to encourage students to:

- i respond to texts critically, sensitively and in detail, selecting appropriate ways to convey their response, using textual evidence as appropriate;
- ii explore relationships and comparisons between texts, selecting and evaluating relevant material.

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

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

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

### Assessment Objectives

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

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

## Section A: Literary Heritage

### *Animal Farm*

Question Number		
1(a)		
	<b>(8 marks)</b>	
	Indicative content	
	<p><b>Responses may include:</b></p> <ul style="list-style-type: none"> <li>initially, Orwell presents the character of Snowball as a pig who has some authority over the rest of the animals: 'painted out MANOR FARM...in its place painted ANIMAL FARM'</li> <li>he is a natural leader, confident and militant; he orders the animals and they listen, they fetch the ladder for Snowball when he commands it. By stating that Snowball reads 'for the benefit of others', Snowball is presented as a caring and thoughtful character</li> <li>Orwell presents Snowball as one of the most intelligent animals, even amongst the pigs: 'best at writing'. He has been studying for the last three months and has participated in 'reducing' the 'principles of Animalism to Seven Commandments'. The misspelling of the word 'friend' is done so deliberately by Orwell and suggests that Snowball is 'human-like' and has imperfect qualities</li> <li>Orwell's phrase 'an unalterable law' suggests that Snowball is a pig who behaves like a dictator, making decisions without consulting other 'non-pig' animals on the farm. It is also evident that even later in time, his decisions are not to be questioned: 'must live for ever after'</li> <li>Orwell deliberately crafts this character in a manner so that the reader is able to picture Snowball's actions: 'took the brush between the two knuckles of his trotter'. It is easy to picture Snowball comically attempting 'to balance himself on a ladder'. He did so with 'some difficulty'.</li> </ul> <p><b>NB Not all of the above points will need to be made in view of the limited time available. Any material outside the key events is not rewarded.</b></p>	
<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations</b>
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>Generally sound or sound understanding of the character.</li> <li>Uses relevant evidence from the extract to demonstrate knowledge about the character.</li> </ul>
2	4-5	<ul style="list-style-type: none"> <li>Thorough understanding of the character.</li> <li>Uses a good range of evidence from the extract to demonstrate knowledge about the character.</li> </ul>

<b>3</b>	<b>6-8</b>	<ul style="list-style-type: none"> <li>• Perceptive understanding of the character.</li> <li>• Uses a variety of discriminating evidence from the extract to demonstrate knowledge about the character.</li> </ul>
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Question Number		
<b>1(b)</b>	<b>(10 marks)</b>	
	Indicative content	
	<p><b>Candidates will select from a range of material from the extract – these may include:</b></p> <ul style="list-style-type: none"> <li>• an impression of control is created by Orwell throughout the extract. The pigs are clearly in control and are managing perfectly without Jones. The pigs paint out 'MANOR FARM and in its place painted ANIMAL FARM'; this marks a clear change in who controls the farm</li> <li>• only the pigs have taught themselves to read and write, this done from a spelling book that had 'been thrown on a rubbish heap'. This is significant because what the humans cast away enables the pigs to plan against the humans, take control of the farm and rise in their absence</li> <li>• the pigs communicate confidently what they have learned over the past three months with the other animals and when Snowball reads the commandments out loudly. The reader in no doubt that the pigs are in control and able, at this point in time, to unite the rest of the animals</li> <li>• the language used to describe the commandments enables the reader to see that the principles of Animalism have a tone of authority, controlling how all the animals should and shouldn't behave; the rest of the animals, 'non-pigs' have not been consulted about these 'unalterable' laws. The seventh commandment is significant because this contrasts with reality on the farm: the inequality between the animals is implicit within the extract.</li> </ul>	
<b>Band</b>	<b>Mark</b>	<b>AO2: Explain how language, structure and form contribute to a writer's presentation of ideas, themes and settings.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Generally sound reference to how the writer achieves effects.</li> <li>• Generally sound understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples from the extract are generally sound and mostly relevant.</li> </ul>
<b>2</b>	<b>3-4</b>	<ul style="list-style-type: none"> <li>• Sound reference to how the writer achieves effects.</li> <li>• Clear understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples from the extract are sound and mostly relevant.</li> </ul>
<b>3</b>	<b>5-6</b>	<ul style="list-style-type: none"> <li>• Sustained reference to how the writer achieves effects.</li> <li>• Thorough understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Sustained use of relevant examples from the extract.</li> </ul>

4	7-8	<ul style="list-style-type: none"> <li>• Pertinent reference to how the writer achieves effects.</li> <li>• Assured understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Assured use of relevant examples from the extract.</li> </ul>
5	9-10	<ul style="list-style-type: none"> <li>• Convincing reference to how the writer achieves effects.</li> <li>• Perceptive understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Perceptive use of relevant examples from the extract.</li> </ul>

Question Number	
1(c)	
	<b>(10 marks)</b>
	Indicative content
	<p><b>Candidates will select from a range of material from the extract – these may include:</b></p> <ul style="list-style-type: none"> <li>• when the Seven Commandments are written on the barn wall, Snowball tells the other animals that they form ‘an unalterable law’ for life on the farm; the word ‘unalterable’ is important because it suggests the decision made is final and cannot be questioned. These commandments are the foundation for their post-revolutionary society. They provide almost a religious code, similar to Christianity’s Ten Commandments</li> <li>• it has taken the pigs three months of ‘studies’ until they ‘succeeded’ in reducing the principles of Animalism to The Seven Commandments. If the pigs have taken such a period of time doing this, it must be important and it may not have been easy, as the word ‘succeeded’ suggests. They are then inscribed on the wall for all the animals to see, so that they could be read from ‘thirty yards away’; this is significant because this event highlights the importance given to the animals’ beliefs about a fair society</li> <li>• the commandments have been written in a simple and direct style.</li> <li>• despite the words in the final commandment, there are indications already that the animals’ society is not equal; the three pigs in the extract are leading the other animals from the front of the meeting as though that is their natural position</li> <li>• many of the commandments suggests that no animal should behave like man or imitate him in any way because man has exploited the animals on the farm, removing their freedom and subjected them to suffering and starvation. These commandments offer the foundations to a secure and happy society.</li> </ul>

Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Mostly sound reference to context mostly supported by relevant textual reference.</li> <li>• Explanation of significance of theme in the extract shows generally sound understanding.</li> </ul>
2	3-4	<ul style="list-style-type: none"> <li>• Sound reference to context supported by relevant textual reference.</li> <li>• Explanation of significance of theme in the extract shows sound understanding.</li> </ul>
3	5-6	<ul style="list-style-type: none"> <li>• Sustained reference to context supported by relevant textual reference.</li> <li>• Explanation of significance of theme in the extract shows thorough understanding.</li> </ul>
4	7-8	<ul style="list-style-type: none"> <li>• Pertinent reference to extract supported by relevant textual reference.</li> <li>• Explanation of significance of theme in the extract shows assured understanding.</li> </ul>
5	9-10	<ul style="list-style-type: none"> <li>• Convincing reference to extract supported by sustained relevant textual reference.</li> <li>• Explanation of significance of theme in the extract shows perceptive understanding.</li> </ul>

Question Number	
1(d)	<b>(12 marks)</b>
	Indicative content
	<p><b>Candidates will select material from ONE other part of the novel outside the extract.</b></p> <p><b>Candidates will make reference to the use of language, structure and form in presenting the theme.</b></p> <ul style="list-style-type: none"> <li>• Orwell has crafted The Seven Commandments into the plot of the story to provide a framework by which the reader can identify the pigs' actions in the novel and chart the farm's descent into tyranny.</li> <li>• The pigs turn Major's ideas and the commandments on their head; the principles of Animalism are distorted and corrupted. The irony is that this occurs under the pigs' tyranny and not man's. In Chapter 7 the reader learns that until now 'no animal had killed another animal'; Napoleon is now a tyrant, with a 'pile of corpses' at his feet.</li> <li>• Alterations appear mysteriously on the wall; these are deviously changed by Squealer each time a rule has been flouted by the pigs so that their actions appear perfectly reasonable. In Chapter 8, Squealer adds the words 'to excess' to the commandment that states: 'No animal shall drink alcohol'.</li> </ul>

		<ul style="list-style-type: none"> <li>• These alterations make the reader aware of the progressive shift away from Major's original ideas into Napoleon's dictatorship; the ideas behind and for the revolution have been betrayed. The Revolution should have been an event about triumph over cruel humans and the unity of animals so that life is fair and harmonious; nothing could be further from the truth.</li> <li>• The animals have less freedom at the end of the novel than under Jones' regime; Orwell uses the word, 'slave' to show this to the reader. The animals are just as oppressed as they were under Jones, only now they are exploited and controlled by propaganda and fear rather than leads and bridles.</li> <li>• At the start of the novel Jones, who runs the farm, is often drunk, he is a 'hard master', cruel and lazy. The animals don't trust him and so they place their trust in Major's dream and revolt against their human leader. The pigs used the animals' faith and trust against them and the animals are now worse off than they were working under Jones.</li> </ul>
<b>Band</b>	<b>Mark</b>	<p><b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations</b></p> <p><b>AO2: Explain how language, structure and form contribute to a writer's presentation of ideas, themes and settings.</b></p>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Mostly uses a relevant example from the text to demonstrate knowledge about theme/character.</li> <li>• Generally sound understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Generally sound selection of textual detail to support interpretation.</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Consistently use of a relevant example from the text to demonstrate knowledge about theme/character.</li> <li>• Clear understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Sound selection of textual detail to support interpretation.</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Sustained use of a relevant example from the text to demonstrate knowledge about theme/character.</li> <li>• Thorough understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Thorough selection of textual detail to support interpretation.</li> </ul>
<b>4</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Assured use of a relevant example from the text to demonstrate knowledge about theme/character.</li> <li>• Assured understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Pertinent selection of textual detail to support interpretation.</li> </ul>
<b>5</b>	<b>11-12</b>	<ul style="list-style-type: none"> <li>• Perceptive use of a relevant example from the text to demonstrate knowledge about theme/character.</li> <li>• Perceptive understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Convincing selection of textual detail to support interpretation.</li> </ul>

*Dr Jekyll and Mr Hyde*

Question Number		
2(a)		
	<b>(8 marks)</b>	
	Indicative content	
	<p><b>Responses may include:</b></p> <ul style="list-style-type: none"> <li>• Utterson dwells on what he has learnt from a colleague, Enfield. This is not an incident he experienced first-hand, an incident that Enfield tells of his return home in the early hours when Hyde tramples a child and walks on regardless of her screams. This level of concern tells the reader that these incidents are few and far between and that the knowledge of this incident has shocked Utterson.</li> <li>• Utterson is presented by Stevenson in this extract as a haunted individual: 'his imagination also was engaged or rather enslaved'. Utterson is anxious about the incident he has learned of and struggles to sleep: 'he tossed'. The descriptions of the nightmares indicate to the reader that Utterson has been greatly affected by Hyde without having met him.</li> <li>• Utterson is able to recall the tale 'before his mind in a scroll of lighted pictures' because he knows the setting of London well: 'aware of the great field of lamps of a nocturnal city'.</li> <li>• Utterson is presented as a man who feels helpless to act; like in many nightmares, he is powerless and is unable to stop Hyde from harming his friend and colleague, Jekyll: 'a figure to whom power was given...he must rise and do its bidding'. Utterson's descriptions of Hyde give Hyde an evil quality.</li> <li>• Utterson is 'baffled' because this figure, belonging to Hyde is an unknown quantity: Utterson has never met Hyde and because of this the reader may suspect that Utterson's 'inordinate, curiosity' and concern with Hyde is causing him much stress: 'baffled him'.</li> </ul> <p><b>NB Not all of the above points will need to be made in view of the limited time available. Any material outside the key events is not rewarded.</b></p>	
<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of the character.</li> <li>• Uses relevant evidence from the extract to demonstrate knowledge about the character.</li> </ul>

2	4-5	<ul style="list-style-type: none"> <li>• Thorough understanding of the character.</li> <li>• Uses a good range of evidence from the extract to demonstrate knowledge about the character.</li> </ul>
3	6-8	<ul style="list-style-type: none"> <li>• Perceptive understanding of the character.</li> <li>• Uses a variety of discriminating evidence from the extract to demonstrate knowledge about the character.</li> </ul>

Question Number		
2(b)		
	<b>(10 marks)</b>	
	Indicative content	
	<p><b>Candidates will select from a range of material from the extract – these may include:</b></p> <ul style="list-style-type: none"> <li>• Utterson is at home, a place that should be a 'dwelling' of peace and tranquillity. Instead, Utterson is feeling anxious. Utterson lives 'conveniently near' to a church, as the reader learns the time and is therefore aware that it is evening</li> <li>• once in bed, Utterson lies in his 'curtained room' trying to sleep in 'the gross darkness'. Stevenson's descriptions of his bedroom paint a picture in the reader's mind so that the reader can imagine Utterson lying in bed, struggling to sleep. The setting of the nightmare is the foundation for creating an atmosphere that will encompass the horrific events that were recalled by Enfield to Utterson</li> <li>• the setting of Utterson's nightmare is more vivid for Utterson because he knows the place that Hyde chooses to haunt, the city of London: 'aware of the great field of lamps of a nocturnal city'. The lamps are later in the extract mentioned again as part of the 'labyrinths of the lamplighted city' where 'at every corner' danger lurks. It could be suggested that Stevenson presents the setting of London as a place shrouded in secrecy, a place of crime and that all this lies hidden beneath the respectable surface of the city. Hyde appears to permeate the city of London: 'glide more stealthily through the sleeping houses': a direct threat to the inhabitants who lie unaware of the evil that lurks</li> <li>• the setting of Jekyll's home is also present in Utterson's nightmare: 'a room in a rich house, where his friend lay asleep'. Utterson dreams that a figure, a faceless man, Hyde, stands by Jekyll and opens 'the curtains of the bed plucked apart'.</li> </ul>	
<b>Band</b>	<b>Mark</b>	<b>AO2: Explain how language, structure and form contribute to a writer's presentation of ideas, themes and settings.</b>
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Generally sound reference to how the writer achieves effects.</li> <li>• Generally sound understanding of linguistic, grammatical, structural and presentational features of language.</li> </ul>

		<ul style="list-style-type: none"> <li>• Examples from the extract are generally sound and mostly relevant.</li> </ul>
<b>2</b>	<b>3-4</b>	<ul style="list-style-type: none"> <li>• Sound reference to how the writer achieves effects.</li> <li>• Clear understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples from the extract are sound and mostly relevant.</li> </ul>
<b>3</b>	<b>5-6</b>	<ul style="list-style-type: none"> <li>• Sustained reference to how the writer achieves effects.</li> <li>• Thorough understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Sustained use of relevant examples from the extract.</li> </ul>
<b>4</b>	<b>7-8</b>	<ul style="list-style-type: none"> <li>• Pertinent reference to how the writer achieves effects.</li> <li>• Assured understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Assured use of relevant examples from the extract.</li> </ul>
<b>5</b>	<b>9-10</b>	<ul style="list-style-type: none"> <li>• Convincing reference to how the writer achieves effects.</li> <li>• Perceptive understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Perceptive use of relevant examples from the extract.</li> </ul>

Question Number		
2(c)		
	<b>(10 marks)</b>	
	Indicative content	
	<p><b>Candidates will select from a range of material from the extract – these may include:</b></p> <ul style="list-style-type: none"> <li>• at the beginning of the extract Utterson is at home; he is feeling anxious. Not unusually, it is dark and late in the evening. The setting in the extract is the foundation for creating an atmosphere that will encompass the horrific events that were recalled by Enfield to Utterson: 'nocturnal city'. Deliberately crafted by Stevenson, Utterson's nightmare occurs in the late hours: 'gross darkness of the night'</li> <li>• Utterson is haunted by a faceless man: 'figure'; this in itself makes Hyde and Utterson's nightmare horrific. Hyde is 'faceless' in Utterson's dream; this may suggest the secrecy that lurks behind the character, Hyde</li> <li>• in his nightmare, Utterson sees this figure run down a small child, ignoring her: 'regardless of her screams'. The phrase 'human Juggernaut trod the child down' creates horrific images in the reader's mind, the verb 'trod' being one that suggests a slow and careless action, suggesting a lack of remorse</li> <li>• later Utterson dreams that this faceless figure stands by Jekyll's bed, a friend he is concerned about, commanding him to rise. The verb 'plucked' suggests a fast and careless movement, suggesting Hyde wishes to harm Jekyll. Clearly, the supernatural element in this extract will add to the horror</li> <li>• Stevenson suggests there is an element of evil involved. Hyde appears to permeate the streets of London, as if possessing supernatural qualities, haunting its inhabitants with his evil nature in order to commit crimes.</li> </ul>	
<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Mostly sound reference to extract mostly supported by relevant textual reference.</li> <li>• Explanation of significance of theme in the extract shows generally sound understanding.</li> </ul>
<b>2</b>	<b>3-4</b>	<ul style="list-style-type: none"> <li>• Sound reference to extract supported by relevant textual reference.</li> <li>• Explanation of significance of theme in the extract shows sound understanding.</li> </ul>
<b>3</b>	<b>5-6</b>	<ul style="list-style-type: none"> <li>• Sustained reference to extract supported by relevant textual reference.</li> <li>• Explanation of significance of theme in the extract shows thorough understanding.</li> </ul>

4	7-8	<ul style="list-style-type: none"> <li>• Pertinent reference to extract supported by relevant textual reference.</li> <li>• Explanation of significance of theme in the extract shows assured understanding.</li> </ul>
5	9-10	<ul style="list-style-type: none"> <li>• Convincing reference to extract supported by sustained relevant textual reference.</li> <li>• Explanation of significance of theme in the extract shows perceptive understanding.</li> </ul>

Question Number	
2(d)	
	<b>(12 marks)</b>
	Indicative content
	<p><b>Candidates will select material from ONE other part of the novel outside the extract.</b></p> <p><b>Candidates will make reference to the use of language, structure and form in presenting the theme.</b></p> <ul style="list-style-type: none"> <li>• Candidates may refer to numerous examples of the writer's crafting where an impression of horror is evident. Such examples are part and parcel of the genre of this text. The character of Jekyll is presented at his most horrible when he becomes Hyde; these incidents are recalled and narrated by others.</li> <li>• In <i>Story of the Door</i> Stevenson describes a 'sinister' building within the London setting that is different to all others because of its 'sordid negligence'. No-one respects this building, the door had housed tramps and a knife has been used on the mouldings. This is Hyde's dwelling, and it is here that Utterson finally discovers the horrific truth.</li> <li>• In <i>Search for Mr Hyde</i>, Utterson comes face to face with Hyde; he describes him as malformed. Utterson is filled with 'loathing and fear'; he compares Hyde to Satan.</li> <li>• In <i>The Carew Murder Case</i> the reader is horrified to learn of the details of a crime/murder of a likeable MP, 'clubbed' by Hyde, 'like a madman', then trampled like a previous victim. 'At the horror of these sights and sounds', the maid who identified Hyde, fainted.</li> <li>• In <i>Incident of the Letter</i>, Utterson is horrified to discover that Hyde's handwriting was also Jekyll's: 'his blood ran cold in his veins'.</li> <li>• In <i>Remarkable Incident of Dr Lanyon</i> and <i>Dr Lanyon's Narrative</i>, the reader learns that Lanyon has become a recluse (and later dies) because of what he learned about Jekyll, it is the horror that was exposed before his eyes, Jekyll transforming into Hyde, that caused him so much shock that he never recovered. Enfield and Utterson see him in a window with an expression of terror on his face.</li> </ul>

<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations</b> <b>AO2: Explain how language, structure and form contribute to a writer's resentation of ideas, themes and settings.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Mostly uses a relevant example from the text to demonstrate knowledge about theme/character.</li> <li>• Generally sound understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Generally sound selection of textual detail to support interpretation.</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Consistently uses a relevant example from the text to demonstrate knowledge about theme/character.</li> <li>• Clear understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Sound selection of textual detail to support interpretation.</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Sustained use of a relevant example from the text to demonstrate knowledge about theme/character.</li> <li>• Thorough understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Thorough selection of textual detail to support interpretation.</li> </ul>
<b>4</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Assured use of a relevant example from the text to demonstrate knowledge about theme/character.</li> <li>• Assured understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Pertinent selection of textual detail to support interpretation.</li> </ul>
<b>5</b>	<b>11-12</b>	<ul style="list-style-type: none"> <li>• Perceptive use of a relevant example from the text to demonstrate knowledge about theme/character.</li> <li>• Perceptive understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Convincing selection of textual detail to support interpretation.</li> </ul>

## *The Hound of the Baskervilles*

Question Number		
3(a)		
	<b>(8 marks)</b>	
	Indicative content	
	<p><b>Responses may include:</b></p> <ul style="list-style-type: none"> <li>Doyle presents the character of Stapleton, through Watson's descriptions of Stapleton, so detailed that the reader feels they are able to visualise him: 'neutral-tinted, with light hair and grey eyes...'</li> <li>Stapleton's personality is presented by Doyle as having negative qualities for she is his 'sister' keeps looking at him as though she may be in trouble if caught by him talking about something she should not: 'her eyes were on her brother'. Miss Stapleton's words, and the tone in which they are delivered, suggest that Stapleton is a dangerous person, for his sister is clearly afraid of him: 'Go back!'</li> <li>Doyle contrasts Stapleton against his 'sister', Miss Stapleton, Watson who watches them both, on the moor, from afar; notes that 'there could not have been a greater contrast between brother and sister'</li> <li>Stapleton abandons 'the chase' of butterflies, returning to his sister; this 'mask' he wears, the hobby he appears to have taken up, suggests to the reader that he is a pleasant person and a lover of nature</li> <li>Stapleton's irritability is noted by Watson: 'the tone of his greeting was not altogether a cordial one'; he obviously has something to hide. The reader gains the impression that he cannot be trusted: 'small light eyes glanced incessantly from girl to me'</li> <li>It is because of Watson's narrative and Miss Stapleton's behaviour that the reader learns so much about the character of Stapleton.</li> </ul> <p><b>NB Not all of the above points will need to be made in view of the limited time available. Any material outside the key events is not rewarded.</b></p>	
<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>Generally sound or sound understanding of the character.</li> <li>Uses relevant evidence from the extract to demonstrate knowledge about the character.</li> </ul>
<b>2</b>	<b>4-5</b>	<ul style="list-style-type: none"> <li>Thorough understanding of the character.</li> <li>Uses a good range of evidence from the extract to demonstrate knowledge about the character.</li> </ul>
<b>3</b>	<b>6-8</b>	<ul style="list-style-type: none"> <li>Perceptive understanding of the character.</li> <li>Uses a variety of discriminating evidence from the extract to demonstrate knowledge about the character.</li> </ul>

Question Number		
3(b)		
	<b>(10 marks)</b>	
Indicative content		
<p><b>Candidates will select from a range of material from the extract – these may include:</b></p> <ul style="list-style-type: none"> <li>initially, Conan Doyle presents the character of Miss Stapleton, as someone who is a true and striking, natural beauty: ‘darker than any brunette’; ‘slim, elegant and tall’; ‘proud, finely cut face’; ‘sensitive mouth’; ‘beautiful dark, eager eyes’. Her reputation about her beauty had already reached Watson before he met her in person</li> <li>Watson’s descriptions of Miss Stapleton are quickly contrasted with descriptions of her features that are now much different, showing a sudden change in character: ‘her eyes blazed at me’; ‘low eager voice’; ‘curious lisp’; ‘she tapped the ground impatiently with her foot’. Miss Stapleton is determined to persuade Sir Henry Baskerville to return to London ‘instantly’</li> <li>there are several references to Miss Stapleton watching out for her brother; ‘her eyes were on her brother’: ‘spoke in a low eager voice’, behaving cautiously so that he may not hear her warnings. The reader is therefore led to believe that he may be a danger to his sister who she quickly changes the subject and her tone when he approaches: ‘Not a word about what I have said. Would you mind getting that orchid for me...?’</li> <li>Miss Stapleton is concerned and worried for Sir Henry Baskerville; she asks Watson, whom she believes to be Sir Henry Baskerville, to leave at once: ‘...for God’s sake do what I ask you...never set foot upon the moor again’. As soon as her brother approaches, she also shows her concern for him: ‘you are very hot’, except this time she is doing so to disguise the fact that she has been speaking of something he would disapprove of and something that she feels strong enough about. This causes her to act upon her powerful feelings: ‘Man, man!’ she cried’. The use of repetition and exclamation mark indicate her insistency and the importance behind her remarks.</li> </ul>		
<b>Band</b>	<b>Mark</b>	<b>AO2: Explain how language, structure and form contribute to a writer’s presentation of ideas, themes and settings.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>Generally sound reference to how the writer achieves effects.</li> <li>Generally sound understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Examples from the extract are generally sound and mostly relevant.</li> </ul>
<b>2</b>	<b>3-4</b>	<ul style="list-style-type: none"> <li>Sound reference to how the writer achieves effects.</li> <li>Clear understanding of linguistic, grammatical, structural and</li> </ul>

		<p>presentational features of language.</p> <ul style="list-style-type: none"> <li>• Examples from the extract are sound and mostly relevant.</li> </ul>
3	5-6	<ul style="list-style-type: none"> <li>• Sustained reference to how the writer achieves effects.</li> <li>• Thorough understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Sustained use of relevant examples from the extract.</li> </ul>
4	7-8	<ul style="list-style-type: none"> <li>• Pertinent reference to how the writer achieves effects.</li> <li>• Assured understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Assured use of relevant examples from the extract.</li> </ul>
5	9-10	<ul style="list-style-type: none"> <li>• Convincing reference to how the writer achieves effects.</li> <li>• Perceptive understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Perceptive use of relevant examples from the extract.</li> </ul>

Question Number	
3(c)	
	<b>(10 marks)</b>
	Indicative content
	<p><b>Candidates will select from a range of material from the extract – these may include:</b></p> <ul style="list-style-type: none"> <li>• Conan Doyle establishes an atmospheric setting on the moor. He describes through Watson, the character of Miss Stapleton, emerging from this setting, as a ‘strange apparition upon a lonely moorland path’. It is suggested that Miss Stapleton does not quite fit in with the setting and that maybe there is more to her than is revealed at this point in time</li> <li>• mystery is created by the way Miss Stapleton’s behaviour is described; ‘she quickened her pace’; ‘she tapped the ground impatiently with her foot’. The reader wonders why she is behaving in the manner she does. She behaves anxiously: ‘Go back!’; ‘Go straight back’; ‘instantly’; ‘get away...at all costs!’ The tone and use of repetition as well as the use of exclamation marks are effective and help the reader visualise the event</li> <li>• mystery is also created by the way Miss Stapleton is described by Watson, a clear contrast to his earlier descriptions of her: ‘her eyes were on her brother’; ‘her eyes blazed at me’; ‘low eager voice’; ‘curious lisp’</li> <li>• a mystery surrounds Stapleton, for it becomes clear that Miss Stapleton does not want him to know of her warnings: ‘Hush, my brother is coming!’. Stapleton’s tone is not ‘cordial’ and his eyes ‘glanced incessantly’, so the reader wonders if he has heard any of her warnings and whether Miss Stapleton is afraid of her brother</li> <li>• the reader never finds out in this extract why Miss Stapleton asks Watson to leave at once; the mystery remains, for now, unanswered. This mystery creates suspense; Conan Doyle has deliberately brought this to the story for a purpose, so that the reader wants to read on and find out the reasons behind Miss Stapleton’s warnings. The mystery heightens when it becomes apparent that she was trying to warn Sir Henry Baskerville.</li> </ul>

Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Mostly sound reference to extract mostly supported by relevant textual reference.</li> <li>• Explanation of significance of theme in the extract shows generally sound understanding.</li> </ul>
2	3-4	<ul style="list-style-type: none"> <li>• Sound reference to extract supported by relevant textual reference.</li> <li>• Explanation of significance of theme in the extract shows sound understanding.</li> </ul>
3	5-6	<ul style="list-style-type: none"> <li>• Sustained reference to extract supported by relevant textual reference.</li> <li>• Explanation of significance of theme in the extract shows thorough understanding.</li> </ul>
4	7-8	<ul style="list-style-type: none"> <li>• Pertinent reference to extract supported by relevant textual reference.</li> <li>• Explanation of significance of theme in the extract shows assured understanding.</li> </ul>
5	9-10	<ul style="list-style-type: none"> <li>• Convincing reference to extract supported by sustained relevant textual reference.</li> <li>• Explanation of significance of theme in the extract shows perceptive understanding.</li> </ul>

Question Number	
3(d)	
	<b>(12 marks)</b>
	Indicative content
	<p><b>Candidates will select material from ONE other part of the novel outside the extract.</b></p> <p><b>Candidates will make reference to the use of language, structure and form in presenting the theme.</b></p> <ul style="list-style-type: none"> <li>• Candidates may refer to many different chapters in the text that are crafted by Conan Doyle effectively to create mystery. Holmes and Watson begin to investigate a curse, which allegedly hangs over the house of the Baskervilles. The superstition behind the murderous hound creates plenty of mystery as the reader wonders if it is real and whether it is waiting to attack Sir Henry Baskerville</li> <li>• In the first pages of the novel, the reader is exposed to Holmes' superior powers of observation when he discusses the mysterious owner of a walking stick left earlier by an unknown visitor, James Mortimer</li> <li>• On other occasions, mysteries surround events such as the missing boot, the letter that has been cut out from <i>The Times</i>, and the reasons why Mrs Barrymore was crying and later denied this, the events surrounding</li> </ul>

		<p>the convict, Selden. The reader is left intrigued, waiting for the answers</p> <ul style="list-style-type: none"> <li>• In Chapter 13, <i>Fixing the Nets</i>, Holmes observes a portrait of Hugo Baskerville with a likeness to Stapleton; the mystery is soon solved when Stapleton is revealed to be his descendant</li> <li>• In Chapter 15, <i>A Retrospection</i>, Holmes shares how he solved, as expected, the mystery behind the hound. The mystery behind the Stapleton's relationship is revealed and the superstition behind the hound of the Baskervilles quashed.</li> <li>• Conan Doyle establishes this classic mystery by involving several predictable elements: the mysterious and atmospheric setting of the moor; a mysterious death; a small circle of people who may be suspects or siding the culprit; and an investigating detective with extraordinary reasoning powers. Clues accumulate, and are revealed to the reader through the narrator, Watson.</li> </ul>
<b>Band</b>	<b>Mark</b>	<p><b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations</b></p> <p><b>AO2: Explain how language, structure and form contribute to a writers' presentation of ideas, themes and settings.</b></p>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Mostly uses a relevant example from the text to demonstrate knowledge about theme/character.</li> <li>• Generally sound understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Generally sound selection of textual detail to support interpretation.</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Consistently uses a relevant example from the text to demonstrate knowledge about theme/character.</li> <li>• Clear understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Sound selection of textual detail to support interpretation.</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Sustained use of a relevant example from the text to demonstrate knowledge about theme/character.</li> <li>• Thorough understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Thorough selection of textual detail to support interpretation.</li> </ul>
<b>4</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Assured use of a relevant example from the text to demonstrate knowledge about theme/character.</li> <li>• Assured understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Pertinent selection of textual detail to support interpretation.</li> </ul>
<b>5</b>	<b>11-12</b>	<ul style="list-style-type: none"> <li>• Perceptive use of a relevant example from the text to demonstrate knowledge about theme/character.</li> <li>• Perceptive understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Convincing selection of textual detail to support interpretation.</li> </ul>

*Felicia's Journey*

Question Number		
4(a)		
	<b>(8 marks)</b>	
	Indicative content	
	<p><b>Responses may include:</b></p> <ul style="list-style-type: none"> <li>• Trevor presents Hilditch in this extract as someone who is anxious and saddened, at the point of committing another murder. The reader gains an insight into his thinking and planning, as well as the reasons behind his murders. The reader feels some sympathy for him as it comes across that he is regretful that his time with Felicia has come to an end</li> <li>• Hilditch is troubled that Felicia has become suspicious of his actions: he didn't 'want to accept it', this gives the reader the impression that he was enjoying Felicia's company and that he is sad she now has to 'leave him'. He desires to talk in the dark, he is distressed at the thought of losing Felicia; his breathing is hoarse, his mouth is 'blubbery'</li> <li>• despite what Felicia says, Hilditch speaks as though he is not listening to her. He ignores her pleas and continues to talk about what they are going to do next. Hilditch speaks illogically of the other girls whom he has helped, his victims: 'I was the world to them', and asks for her understanding: 'You appreciate what I'm saying to you?'</li> <li>• Hilditch tries to be kind towards Felicia, offering her some re-assurance: 'No one's blaming you, dear'. He places his hand on hers and states 'everything is ruined' implying that the present situation cannot be fixed in anyway</li> <li>• Hilditch tries to trick Felicia into believing he is going to help her get home: 'I have money to give you for the journey'. Hilditch has waited for the night to come: 'the night is what he chooses, and the car'</li> <li>• Hilditch seems unaware that Felicia is just 'playing along'; he begins to make preparations, moving downstairs in darkness. Already predicted; he has removed the key from her bedroom door.</li> </ul> <p><b>NB Not all of the above points will need to be made in view of the limited time available. Any material outside the key events is not rewarded.</b></p>	
<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of the character.</li> <li>• Uses relevant evidence from the extract to demonstrate knowledge about the character.</li> </ul>

2	4-5	<ul style="list-style-type: none"> <li>• Thorough understanding of the character.</li> <li>• Uses a good range of evidence from the extract to demonstrate knowledge about the character.</li> </ul>
3	6-8	<ul style="list-style-type: none"> <li>• Perceptive understanding of the character.</li> <li>• Uses a variety of discriminating evidence from the extract to demonstrate knowledge about the character.</li> </ul>

Question Number		
4(b)		
		<b>(10 marks)</b>
		Indicative content
		<p><b>Candidates will select from a range of material from the extract – these may include:</b></p> <ul style="list-style-type: none"> <li>• Trevor presents fear in the extract from the moment Felicia realises that Hilditch has been lying to her all this time. The reader feels fear in the knowledge that she is in danger. Past events are recalled deliberately to remind the reader of Hilditch’s pre-meditation and manipulative behaviour. Felicia feels nervous and begins to panic; the repetition of Felicia’s nervousness and fear makes the reader feel great sympathy for her. Felicia begins to plead with Hilditch, apologise to him and try to negotiate her release; all three fall on deaf ears</li> <li>• the events in the extract take place, as expected, in the dark; Felicia tries to put on the light but is requested to not do so. When Hilditch opens the door, Felicia realises that the entire house is in darkness, deliberately done to hide the events that should lead to murder that Hilditch is planning</li> <li>• the reader senses Felicia’s fear by Hilditch’s physical closeness; he touches her by placing a hand on one of hers; he breathes ‘hoarse’ and his ‘sweat on the side of his face’ touches her . Felicia’s pleas to ‘leave me alone’ show how frightened and vulnerable she is feeling sat so closely to him in the dark</li> <li>• Felicia feels even more terrified when he speaks of the past girls he has tried to help: ‘I was the world to them’. Hilditch refers to them in the past tense: ‘they said they were going and I asked them why’. Felicia suddenly realises that ‘the girls are dead’. The dark is personified and described as ‘oppressive with their deaths, cloying, threatening to turn odorous’</li> <li>• Felicia is ‘petrified’, so much so that she cannot move: ‘more frightened than she has ever been’; she knows that ‘he has waited for night to come’ and that ‘the dark is what he chooses and the car’; the reader can only guess what he is planning to do to Felicia.</li> </ul>
<b>Band</b>	<b>Mark</b>	<b>AO2: Explain how language, structure and form contribute to a writer’s presentation of ideas, themes and settings.</b>
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Generally sound reference to how the writer achieves effects.</li> <li>• Generally sound understanding of linguistic, grammatical,</li> </ul>

		<p>structural and presentational features of language.</p> <ul style="list-style-type: none"> <li>• Examples from the extract are generally sound and mostly relevant.</li> </ul>
<b>2</b>	<b>3-4</b>	<ul style="list-style-type: none"> <li>• Sound reference to how the writer achieves effects.</li> <li>• Clear understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples from the extract are sound and mostly relevant.</li> </ul>
<b>3</b>	<b>5-6</b>	<ul style="list-style-type: none"> <li>• Sustained reference to how the writer achieves effects.</li> <li>• Thorough understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Sustained use of relevant examples from the extract.</li> </ul>
<b>4</b>	<b>7-8</b>	<ul style="list-style-type: none"> <li>• Pertinent reference to how the writer achieves effects.</li> <li>• Assured understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Assured use of relevant examples from the extract.</li> </ul>
<b>5</b>	<b>9-10</b>	<ul style="list-style-type: none"> <li>• Convincing reference to how the writer achieves effects.</li> <li>• Perceptive understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Perceptive use of relevant examples from the extract.</li> </ul>

Question Number		
4(c)		
	<b>(10 marks)</b>	
	Indicative content	
	<p><b>Candidates will select from a range of material from the extract – these may include:</b></p> <ul style="list-style-type: none"> <li>Trevor presents the relationship between Felicia and Hilditch as one that has unexpectedly changed; Felicia has suddenly come to a realisation that she is in mortal danger: 'without having to think, she knows he never had a wife'. Felicia recalls events from the past and the pieces, like a puzzle, come together: 'the nervousness she felt at the bus station'; 'she was nervous' when his wife was not in the back of his car. Despite her anxiousness at the time, she chose to ignore her fears and placed her trust in Hilditch</li> <li>Hilditch is aware that Felicia's trust in him has changed. Felicia is apologetic; she is careful not to provoke Hilditch and repeats her apology to him, hoping it will make a difference of some sort: 'I'm sorry if I upset you'. Felicia is unsure what to do, mostly because she doesn't understand what Hilditch is saying and why he is saying it: 'I don't understand what you're saying to me'.</li> <li>Hilditch is in turmoil and his mental conflict is evident at this point in the extract. Felicia relies on her 'senses' to inform her of what is going on around her; she can see very little in the dark, she 'gropes'; she listens to his heavy footsteps descending, she 'senses' his 'blubbery mouth'</li> <li>Their relationship is no longer comfortable and secure. Felicia becomes desperate to escape: 'leave me alone please'; she pleads with him, then tries to convince him to allow her to leave: 'I'll go away. I won't bother you'. Later, when Hilditch has left the room, Felicia is so frightened and shocked that she finds herself 'unable to move'</li> <li>Felicia is perceptive; she understands without Hilditch's confession, where the girls are and what has happened to them: 'She knows the girls are dead'. Felicia is deeply affected by the realisation that Hilditch wants to also kill her; she knows she should not go with him in the car, that she will also be killed. Felicia agrees to dress herself and is pretending to do what he asks of her when all the while she is looking for an escape.</li> </ul>	
<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>Mostly sound reference to extract mostly supported by relevant textual reference.</li> <li>Explanation of significance of theme in the extract shows generally sound understanding.</li> </ul>
<b>2</b>	<b>3-4</b>	<ul style="list-style-type: none"> <li>Sound reference to extract supported by relevant textual reference.</li> </ul>

		<ul style="list-style-type: none"> <li>Explanation of significance of theme in the extract shows sound understanding.</li> </ul>
3	5-6	<ul style="list-style-type: none"> <li>Sustained reference to extract supported by relevant textual reference.</li> <li>Explanation of significance of theme in the extract shows thorough understanding.</li> </ul>
4	7-8	<ul style="list-style-type: none"> <li>Pertinent reference to extract supported by relevant textual reference.</li> <li>Explanation of significance of theme in the extract shows assured understanding.</li> </ul>
5	9-10	<ul style="list-style-type: none"> <li>Convincing reference to extract supported by sustained relevant textual reference.</li> <li>Explanation of significance of theme in the extract shows perceptive understanding.</li> </ul>

Question Number	
4(d)	
	<b>(12 marks)</b>
	Indicative content
	<p><b>Candidates will select material from ONE other part of the novel outside the extract.</b></p> <p><b>Candidates will make reference to the use of language, structure and form in presenting the theme.</b></p> <ul style="list-style-type: none"> <li>Candidates may refer to many different chapters in the text that are crafted by Trevor effectively in order to present the growing and unusual relationship between Felicia and Hilditch. Felicia and Hilditch's relationship is presented at a slow pace, so that the reader can see 'how/why' Felicia is 'taken in' by Hilditch.</li> <li>Felicia sees Hilditch as a respectable, married man, he is a father-figure yet Felicia, despite her naivety, is still careful when approached by him. When Hilditch first offers her help, she politely declines. Hilditch pre-meditates and manipulates events to ensure that he is there, at the right time, in the right place.</li> <li>Felicia's trust in Hilditch grows and their 'friendship' develops because Felicia is in need of shelter; she is totally unaware of his past actions and his intentions. Trevor shows the character of Felicia at her lowest point when she depends on Hilditch to find 'her man'; she is later persuaded to terminate her pregnancy.</li> <li>Trevor crafts the character of Hilditch, on the outside, as someone who appears to be Felicia's 'answer to her prayers'. Hilditch drives a normal car, not flashy, he says the right things, he listens, he advises and finally he lives in a home that has been filled with items that make his outwardly appearance seem the opposite of what he inwardly is, a calculating murderer. Felicia is totally unaware that he has taken her money and that often he sent her on a 'wild-goose' chase. In fact, Hilditch easily traces Johnny but does not tell Felicia. Hilditch desires Felicia and only decides to kill her when she expresses a need to return to Ireland.</li> </ul>

		<ul style="list-style-type: none"> <li>• Later in the text, Felicia is seen to grow, enlightened by the brutality of Hilditch's plans and the realisation that Johnny never loved her, she spends her days on the streets, feeling safer and stronger than she ever did. In contrast, Hilditch is at a loss without Felicia; he searches for her in vain, craving for some sort of contact with her; eventually he takes his own life.</li> <li>• Felicia's impact on Hilditch, her innocence and decency affects Hilditch in a manner that none of the other girls did. Unusually, by the end of the novel, the reader may feel some sympathy for Hilditch who needed Felicia more than she needed him.</li> </ul>
<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations</b> <b>AO2: Explain how language, structure and form contribute to a writer's presentation of ideas, themes and settings.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Mostly uses a relevant example from the text to demonstrate knowledge about theme/character.</li> <li>• Generally sound understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Generally sound selection of textual detail to support interpretation.</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Consistently uses a relevant example from the text to demonstrate knowledge about theme/character.</li> <li>• Clear understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Sound selection of textual detail to support interpretation.</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Sustained use of a relevant example from the text to demonstrate knowledge about theme/character.</li> <li>• Thorough understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Thorough selection of textual detail to support interpretation.</li> </ul>
<b>4</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Assured use of a relevant example from the text to demonstrate knowledge about theme/character.</li> <li>• Assured understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Pertinent selection of textual detail to support interpretation.</li> </ul>
<b>5</b>	<b>11-12</b>	<ul style="list-style-type: none"> <li>• Perceptive use of a relevant example from the text to demonstrate knowledge about theme/character.</li> <li>• Perceptive understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Convincing selection of textual detail to support interpretation.</li> </ul>

*Pride and Prejudice*

Question Number		
5(a)		
	<b>(8 marks)</b>	
	Indicative content	
	<p><b>Responses may include:</b></p> <ul style="list-style-type: none"> <li>• Austen presents the character of Jane in the extract as someone who is patient and has self-control. Jane waits until she can be 'alone' with her sister 'to discuss privately the events that occurred between herself, Jane, and Bingley</li> <li>• Jane is shown to be a thoughtful and caring character. She is clearly close to her sister and is able to trust and confide in Elizabeth, knowing their conversation will be secure</li> <li>• it is obviously important to Jane that her younger sister, Elizabeth, shares her approval of Bingley: 'I give you leave to like him'. This shows that Jane is a trusting character</li> <li>• Jane knows her sister Elizabeth very well; she recognises their differences. The reader learns from Elizabeth that Jane is a kind and unsuspecting person who sees the good in everyone: '...all the world are good and agreeable in your eyes', whereas Elizabeth was initially 'cautious in her praise of Bingley'.</li> <li>• Jane is an observant and intelligent character; she has watched Bingley and come to the conclusion that Bingley has all the necessary qualities to make her happy. Jane discusses his appearance and mannerisms with her sister. Jane's reference to his 'good-breeding' suggests to the reader the importance of social manners and how much they are valued</li> <li>• Austen's character of Jane appears to be looking for a particular stereotype and ideal partner to marry. Together with her sister Elizabeth she concludes that Bingley's 'character is complete', demonstrating that she is willing to commit to marriage when he proposes</li> <li>• Jane is shown to be less confident than her sister Elizabeth; Jane recalls her surprise at being asked to dance twice by Bingley. Elizabeth points out to Jane that 'compliments always take you by surprise and me never; demonstrating that Jane seems unaware of her beauty.</li> </ul>	
<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of the character.</li> <li>• Candidate consistently uses relevant examples from the text to demonstrate knowledge about the character.</li> <li>• Selection of textual detail evident and appropriate.</li> </ul>
<b>2</b>	<b>4-5</b>	<ul style="list-style-type: none"> <li>• Thorough understanding of the character.</li> <li>• Candidate uses a good range of examples from the text to demonstrate knowledge about the character.</li> </ul>

		<ul style="list-style-type: none"> <li>• Selection of textual detail evident and consistently appropriate.</li> </ul>
3	6-8	<ul style="list-style-type: none"> <li>• Perceptive understanding of the character.</li> <li>• Candidate uses a variety of discriminating examples from the text to demonstrate knowledge about the character.</li> <li>• Selection of textual detail consistently appropriate and discriminating.</li> </ul>

Question Number		
5(b)		
	(10 marks)	
	Indicative content	
	<p><b>Candidates will select from a range of material from the extract – these may include:</b></p> <ul style="list-style-type: none"> <li>• Austen’s character of Bingley is crafted to appear as someone who is likeable in the same way as Jane. In this extract, Bingley has made a good impression on the Bennet sisters; they speak ‘alone’. Elizabeth, who was originally ‘cautious’ about Bingley, now ‘expressed to her sister how very much she admired him’; the change in Elizabeth signifies the measure of Bingley’s success. The word ‘admired’ suggests that Elizabeth looks up to him, that he has qualities worthy of her admiration</li> <li>• Bingley’s attributes are discussed; Elizabeth does not contradict her sister, the reader is invited to trust their complementary description of his characteristics: ‘sensible, good-humoured, lively and I never saw such happy manners!’ The use of exclamation marks indicates to the reader the effect Bingley has had on Jane: ‘perfect good-breeding!’</li> <li>• Bingley’s attributes lend the reader to think of him as someone who is pleasant to spend time with, entertaining, and one who pays attention to his guests; the word ‘perfect’ summarises all of his great qualities, the reader is left in no doubt that Bingley is a likeable character. Jane’s reference to his ‘good-breeding’ suggests that Bingley is an educated and wealthy bachelor</li> <li>• Bingley is a more likeable character than his sister: ‘their manners are not equal to his’. Miss Bingley is to live with her brother; this indicates that he is a brother who is caring and responsible as well as that he is financially able to support other members of his family.</li> </ul>	
<b>Band</b>	<b>Mark</b>	<b>A02: Explain how language, structure and form contribute to a writer’s presentation of ideas, themes and settings.</b>
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Generally sound reference to how the writer achieves effects.</li> <li>• Generally sound understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples from the extract are generally sound and mostly relevant.</li> </ul>
2	3-4	<ul style="list-style-type: none"> <li>• Sound reference to how the writer achieves effects.</li> <li>• Clear understanding of linguistic, grammatical, structural and presentational features of language.</li> </ul>

		<ul style="list-style-type: none"> <li>• Examples from the extract are sound and mostly relevant.</li> </ul>
3	5-6	<ul style="list-style-type: none"> <li>• Sustained reference to how the writer achieves effects.</li> <li>• Thorough understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Sustained use of relevant examples from the extract.</li> </ul>
4	7-8	<ul style="list-style-type: none"> <li>• Pertinent reference to how the writer achieves effects.</li> <li>• Assured understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Assured use of relevant examples from the extract.</li> </ul>
5	9-10	<ul style="list-style-type: none"> <li>• Convincing reference to how the writer achieves effects.</li> <li>• Perceptive understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Perceptive use of relevant examples from the extract.</li> </ul>

Question Number	
5(c)	
	<b>(10 marks)</b>
	Indicative content
	<p><b>Candidates will select from a range of material from the extract – these may include:</b></p> <ul style="list-style-type: none"> <li>• Jane and Elizabeth meet privately: ‘alone’; they do not discuss Jane’s potential marriage/suitor in public; that would be ill-mannered. Their behaviour and discussion is polite, demonstrating their good breeding and manners and mutual respect for one another. The descriptions of Jane, in particular, demonstrate to the reader how inoffensive and ‘agreeable’ she is with everyone. In contrast the Bingley sisters have not made the same impression as their brother: ‘their manners are not equal to his’. Austen presents a character, through Miss Bingley, who supposedly has better ‘breeding’ than the Bennet sisters, yet whose manners are clearly poor</li> <li>• Elizabeth initially exerts self-control on the subject of Bingley; she is described as being ‘cautious’. Elizabeth is thoughtful not to judge before she learns more of Bingley; following the ball, she is filled with admiration</li> <li>• Bingley’s treatment of Jane shows him to be well-mannered, expected from his good-breeding: ‘gallantry’. He is therefore an educated suitor; he meets the expectations of the Bennet sisters: ‘he is just what a young man ought to be’. This statement in itself lends the reader some insight into the expectations of suitable bachelors of his class/breeding; the fact that ‘he is also handsome’ is a bonus!</li> <li>• the manner in which Bingley’s character is referred to, demonstrates the importance of good-breeding; the sisters’ clinical assessment, presented by Austen is representative of the period; he has: ‘perfect good-breeding’. The word ‘breeding’ sounds like an experimental term but highlights the importance given to an individual’s reputation/family background and class</li> <li>• Jane is ‘flattered’ because he had asked her to dance twice. It is obvious that the onus to dance and court was on the male counterpart and that</li> </ul>

	the female should feel thankful for having been chosen from the many available women in the room. It would be ill-mannered and a sign of ill-breeding to do otherwise.
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<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Mostly sound reference to extract mostly supported by relevant textual reference.</li> <li>• Explanation of significance of theme in the extract shows generally sound understanding.</li> </ul>
<b>2</b>	<b>3-4</b>	<ul style="list-style-type: none"> <li>• Sound reference to extract supported by relevant textual reference.</li> <li>• Explanation of significance of theme in the extract shows sound understanding.</li> </ul>
<b>3</b>	<b>5-6</b>	<ul style="list-style-type: none"> <li>• Sustained reference to extract supported by relevant textual reference.</li> <li>• Explanation of significance of theme in the extract shows thorough understanding.</li> </ul>
<b>4</b>	<b>7-8</b>	<ul style="list-style-type: none"> <li>• Pertinent reference to extract supported by relevant textual reference.</li> <li>• Explanation of significance of theme in the extract shows assured understanding.</li> </ul>
<b>5</b>	<b>9-10</b>	<ul style="list-style-type: none"> <li>• Convincing reference to extract supported by sustained relevant textual reference.</li> <li>• Explanation of significance of theme in the extract shows perceptive understanding.</li> </ul>

Question Number	
5(d)	
	<b>(12 marks)</b>
	Indicative content
	<p><b>Candidates will select material from ONE other part of the novel outside the extract.</b>  <b>Candidates will make reference to the use of language, structure and form in presenting the theme.</b></p> <ul style="list-style-type: none"> <li>• Candidates may refer to many different chapters in the text that are crafted by Austen effectively in order to present the theme of good breeding in <b>one other</b> part of the novel. In <i>Pride and Prejudice</i>, good breeding pretty much goes hand in hand with social rank and behaviour. The theme of good breeding is present throughout the entire novel and is the underlying motif of the story.</li> <li>• Austen, through her crafting, has found the means of showing and preserving how the upper classes lived in such an era. In doing so, she cleverly manages to criticise how and why people married in those times, how the upper classes related to everyone else and how these values shaped their society.</li> <li>• In Chapter 23, Sir William is criticised for his comments about Mr. Collins: ‘Good Lord! Sir William, how can you tell such a story? Do not you know that Mr. Collins wants to marry Lizzy?’ Yet the narrator of the story tells that ‘Sir William’s good-breeding carried him through it all; and though he begged leave to be positive as to the truth of his information, he listened to all their impertinence with the most forbearing courtesy.’. Good breeding is a means of ‘getting away with poor manners’; this is especially presented by Austen in her characters of Mr. Collins and Lady Catherine de Bourgh.</li> <li>• Mr. Collins is determined to marry one of the Bennet girls ‘as a favour to them’. The reader is shocked when he advises, in a letter, Mr. Bennet to forgive Lydia and Wickham ‘as a Christian, but never to admit them in your sight, or allow their names to be mentioned in your hearing’.</li> <li>• Mrs. Bennet’s lack of manners suggests her breeding is inferior to other characters in the text; this is why it is suggested that Bingley is marrying beneath him. Austen introduces this character as a woman who is tactless and lacking the composure expected of her class: ‘...uncertain temper. When she was discontented, she fancied herself nervous. The business of her life was to get her daughter married; its solace was visiting and news.’.</li> <li>• Mr. Collins speaks of Lady Catherine de Bourgh in such a favourable light that the reader is surprised by her character when she is introduced. She is clearly well-bred; a Rt. Hon. widowed to a knight, daughter of an Earl, a higher nobleman...hence the title ‘Lady’. Despite such good breeding Darcy, in Chapter 31, feels very embarrassed by his aunt: ‘ Mr. Darcy looked a little ashamed of his aunt’s ill-breeding, and made no answer.’ He has become acutely aware of his aunt’s determination to stop a budding relationship between himself and Elizabeth. Elizabeth refers to Lady Catherine’s ‘dignified impertinence’.</li> </ul>

<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations</b> <b>AO2: Explain how language, structure and form contribute to a writer's presentation of ideas, themes and settings.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Mostly uses a relevant example from the text to demonstrate knowledge about theme/character.</li> <li>• Generally sound understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Generally sound selection of textual detail to support interpretation.</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Consistently uses a relevant example from the text to demonstrate knowledge about theme/character.</li> <li>• Clear understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Sound selection of textual detail to support interpretation.</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Sustained use of a relevant example from the text to demonstrate knowledge about theme/character.</li> <li>• Thorough understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Thorough selection of textual detail to support interpretation.</li> </ul>
<b>4</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Assured use of a relevant example from the text to demonstrate knowledge about theme/character.</li> <li>• Assured understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Pertinent selection of textual detail to support interpretation.</li> </ul>
<b>5</b>	<b>11-12</b>	<ul style="list-style-type: none"> <li>• Perceptive use of a relevant example from the text to demonstrate knowledge about theme/character.</li> <li>• Perceptive understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Convincing selection of textual detail to support interpretation.</li> </ul>

## Great Expectations

Question Number		
6(a)		
	<b>(8 marks)</b>	
	Indicative content	
	<p><b>Responses may include:</b></p> <ul style="list-style-type: none"> <li>Dickens presents the character of Pip who is petrified because a terrifying stranger appears suddenly and begins to yell at him, threatening to cut his throat. Pip is a young, innocent boy; the convict's threats and assaults would have shocked him enormously: 'seized me by the chin'; 'turned me upside down'. Pip sits on the tombstone trembling whilst the convict eats his bread</li> <li>Pip 'pleads in terror' with the convict to not cut his throat, obviously believing that he was going to do so. Pip is obedient and does whatever is asked of him, he does not consider running away or standing up for himself</li> <li>when the convict states he might eat him he expresses 'earnestly' his hope that he wouldn't whilst holding 'tighter to the tombstone', an indication that he feels worried and insecure. Pip is feeling so anxious that he is afraid to allow himself to cry: 'keep myself from crying'; this is probably because at the start of the extract, Magwitch yelled at him when he was crying</li> <li>Pip is intelligent and observant; he describes the convict in detail, he notes when he was turned upside down, Magwitch's speed and strength. Pip is also self-aware of his own physical attributes: 'undersized, for my years, and not strong'. He knows he is unable to defend himself</li> </ul>	
Band	Mark	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations</b>
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>Generally sound or sound understanding of the character.</li> <li>Candidate consistently uses relevant examples from the text to demonstrate knowledge about the character.</li> <li>Selection of textual detail evident and appropriate.</li> </ul>
2	4-5	<ul style="list-style-type: none"> <li>Thorough understanding of the character.</li> <li>Candidate uses a good range of examples from the text to demonstrate knowledge about the character.</li> <li>Selection of textual detail evident and consistently appropriate.</li> </ul>
3	6-8	<ul style="list-style-type: none"> <li>Perceptive understanding of the character.</li> <li>Candidate uses a variety of discriminating examples from the text to demonstrate knowledge about the character.</li> <li>Selection of textual detail consistently appropriate and discriminating.</li> </ul>

Question Number		
6(b)		
	<b>(10 marks)</b>	
Indicative content		
<p><b>Candidates will select from a range of material from the extract – these may include:</b></p> <ul style="list-style-type: none"> <li>• Dickens presents the character of Magwitch in the extract as one who emerges from marshes, he has the marks of landscape all over his body: 'soaked in water'; 'smothered in mud'; 'lamed by stones'; 'cut by flints'; 'stung by nettles'; 'torn by briars'. Verbs are used to describe the dreadful state he is in: 'limped'; 'shivered'; 'glared'; 'growled'</li> <li>• Magwitch is a hideous and horrifying stranger who terrifies and threatens an innocent, young boy amongst the graves.</li> <li>• Magwitch is a large and a 'fearful' man, an escaped convict who has irons on his legs and is very hungry: 'ate the bread ravenously'. Magwitch is thoughtless; he terrifies Pip with a comment that indicates, if Pip were fat enough, he might eat him!</li> <li>• Magwitch is inconsiderate; he frightens Pip with what he says to him; his voice is described as: 'terrible'. Magwitch threatens Pip: 'Keep still, you little devil, or I'll cut your throat'. Magwitch is fast and strong petrifies Pip with his behaviour: 'seized him by the chin' then turned him upside down. Magwitch is nervous.</li> </ul>		
<b>Band</b>	<b>Mark</b>	<b>AO2: Explain how language, structure and form contribute to a writer's presentation of ideas, themes and settings.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Generally sound reference to how the writer achieves effects.</li> <li>• Generally sound understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples from the extract are generally sound and mostly relevant.</li> </ul>
<b>2</b>	<b>3-4</b>	<ul style="list-style-type: none"> <li>• Sound reference to how the writer achieves effects.</li> <li>• Clear understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples from the extract are sound and mostly relevant.</li> </ul>
<b>3</b>	<b>5-6</b>	<ul style="list-style-type: none"> <li>• Sustained reference to how the writer achieves effects.</li> <li>• Thorough understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Sustained use of relevant examples from the extract.</li> </ul>

4	7-8	<ul style="list-style-type: none"> <li>• Pertinent reference to how the writer achieves effects.</li> <li>• Assured understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Assured use of relevant examples from the extract.</li> </ul>
5	9-10	<ul style="list-style-type: none"> <li>• Convincing reference to how the writer achieves effects.</li> <li>• Perceptive understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Perceptive use of relevant examples from the extract.</li> </ul>

Question Number		
6(c)		
	<b>(10 marks)</b>	
	Indicative content	
	<p><b>Candidates will select from a range of material from the extract – these may include:</b></p> <ul style="list-style-type: none"> <li>• Dickens wishes the reader in this extract to sympathise with Pip, and so allows the viewer into Pip's imagination and thoughts. The setting of a lonely boy on his own in the immense marshland contributes to Pip's vulnerability; the tension felt by Pip is successfully translated to the reader.</li> <li>• The gloomy and sinister setting of the graveyard and vocabulary that appeals to the reader's imagination: '...soaked in water...mud...stones...flints...stung by nettles and torn by briars' creates some tension in this extract. References to death and tombstones amongst this setting highlight a time where disease and death were common. It was ordinary to lose family to illness. We are told by Pip, that his mother, father, and five brothers are buried in this graveyard.</li> <li>• The story is narrated by Pip and so the reader gains a perspective that is a child's. This in itself creates most of the tension in the extract, because Pip shares (first person narrative) with the reader his horror during this most horrific event: 'cried a terrible voice'.</li> <li>• The language and dialogue exchanged between Dickens's characters of Pip and Magwitch creates tension and fear because of the aggression of Magwitch and the helplessness presented in the terrified young Pip: 'Keep still you little devil, or I'll cut your throat!' .</li> <li>• Magwitch is presented as a horrific man, growling, dressed in rags, and with his leg in chains; he springs out from behind the gravestones and seizes Pip. Pip is naive and innocent; he is so scared that he fears Magwitch might eat him!: '...earnestly expressed my hope that he wouldn't'.</li> </ul>	
<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Mostly sound reference to extract mostly supported by relevant textual reference.</li> <li>• Explanation of significance of theme in the extract shows generally sound understanding.</li> </ul>
<b>2</b>	<b>3-4</b>	<ul style="list-style-type: none"> <li>• Sound reference to extract supported by relevant textual reference.</li> <li>• Explanation of significance of theme in the extract shows sound understanding.</li> </ul>
<b>3</b>	<b>5-6</b>	<ul style="list-style-type: none"> <li>• Sustained reference to extract supported by relevant textual reference.</li> <li>• Explanation of significance of theme in the extract shows thorough understanding.</li> </ul>

4	7-8	<ul style="list-style-type: none"> <li>• Pertinent reference to extract supported by relevant textual reference.</li> <li>• Explanation of significance of theme in the extract shows assured understanding.</li> </ul>
5	9-10	<ul style="list-style-type: none"> <li>• Convincing reference to extract supported by sustained relevant textual reference.</li> <li>• Explanation of significance of theme in the extract shows perceptive understanding.</li> </ul>

Question Number	
6(d)	
	<b>(12 marks)</b>
	Indicative content
	<p><b>Candidates will select material from ONE other part of the novel outside the extract.</b></p> <p><b>Candidates will make reference to the use of language, structure and form in presenting the theme.</b></p> <ul style="list-style-type: none"> <li>• Candidates may refer to many different chapters in the text that are crafted by Dickens effectively in order to present the theme of tension. Tension is often caused by characters who often 'appear' good, such as Miss Havisham or Mr. Jaggers (facades) and other characters who appear less likeable but in fact they are changed in the course of the novel, characters like Magwitch and Estella.</li> <li>• Dickens uses tension to create additional interest in the story and its characters. The character of Miss Havisham is introduced to Pip early on in the text; her appearance and wedding room, and the language (the use of darkness, isolation, frozen time) all create tension. Pip feels tense; the reader feels sympathy for Pip.</li> <li>• In Chapter 5 tension is created because Pip has stolen a file and a pork pie for the convict; terrified by his aunt's reaction when discovered and sure that the policemen have come to arrest him, Pip suffers until the convicts are discovered. It is a surprise for both Pip and the reader when the convict protects Pip by claiming to have stolen the food and file himself. The convict is taken away to a prison ship and out of Pip's life, so Pip believes, forever.</li> <li>• In Chapter 10 and later in 14 and 16, tension is created because the mere mention of a convict is an unwelcome reminder of the events with Magwitch in the graveyard. A stranger in a pub appears with the stolen file. It is an unpleasant reminder as he is an escaped convict from and is blamed for the attack on Mrs. Joe. Because of Pip's powerful moral sense, he is racked with guilt over the incident. As he says in Chapter 16: 'It was horrible to think that I had provided the instrument, however undesignedly.'</li> <li>• When Magwitch visits Pip as an adult/gentleman, there is tension because Pip is shocked and disgusted that Magwitch is his benefactor and not Miss Havisham. Pip feels embarrassed and is unwelcoming towards his guest; this is similar to the scene when Joe visits Pip.</li> </ul>

		<ul style="list-style-type: none"> <li>Whenever Estella is present in the story, there is tension. The tension is often caused by Estella's rejection of Pip; this would not exist if Pip did not love her so ardently. Tension ceases at the point in the novel, the end, when they are reconciled and become firm friends/lovers.</li> </ul>
<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations</b> <b>AO2: Explain how language, structure and form contribute to a writer's presentation of ideas, themes and settings.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>Mostly uses a relevant example from the text to demonstrate knowledge about theme/character.</li> <li>Generally sound understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Generally sound selection of textual detail to support interpretation.</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>Consistently uses a relevant example from the text to demonstrate knowledge about theme/character.</li> <li>Clear understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Sound selection of textual detail to support interpretation.</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>Sustained use of a relevant example from the text to demonstrate knowledge about theme/character.</li> <li>Thorough understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Thorough selection of textual detail to support interpretation.</li> </ul>
<b>4</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>Assured use of a relevant example from the text to demonstrate knowledge about theme/character.</li> <li>Assured understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Pertinent selection of textual detail to support interpretation.</li> </ul>
<b>5</b>	<b>11-12</b>	<ul style="list-style-type: none"> <li>Perceptive use of a relevant example from the text to demonstrate knowledge about theme/character.</li> <li>Perceptive understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Convincing selection of textual detail to support interpretation.</li> </ul>

## Section B: Different Cultures and Traditions

### *Anita and Me*

Question Number	
*7	
	<b>(40 marks)</b>
	Indicative content
	<p><b>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4). (AO1) Candidates' responses may include:</b></p> <p>Anita has few manners; she is a thoughtless and selfish character who likes to play her friends off against one another. Anita does not really care about anyone; she certainly doesn't care for the truth. She tells Sherrie that she will get a flat with her in London and they will live together, knowing Meena wants to be chosen, by Anita as her best friend. In reality, Anita is no-one's friend; she is manipulative and controlling, often using Meena for her own amusement.</p> <p>Anita likes to take advantage of Meena's naivety and innocence; she tells her a witch wants to drink children's blood to keep her alive, Meena ponders on this information and is convinced with Anita's ridiculous story: 'it explained everything'. Anita knows Meena desperately wants to be liked by her and this makes her feel powerful and in control. Meena refers to Anita as the 'undisputed cock of our yard'. Eventually Meena realises what Anita is doing and stands up to her.</p> <p>Unlike Meena, who comes from a supportive and united family, Anita seems quite an isolated and insecure person, who has no-one to turn to. Her mother and father have violent quarrels and her mother has affairs. Because of her mother's behaviour, Anita often confuses love with sex; she thinks Dave loves her because he wants to 'shag the arse of her'. Anita's lack of manners is a result of her parent's lack of care and attention.</p> <p><b>(AO4) Candidates' references to the social/cultural context may include:</b></p> <p>Anita's attitude is much different to Meena's; Anita is from a different cultural background to Meena; little care is given to the importance of manners. Anita's mother has not taught Anita many manners; Anita is often rude and insensitive towards others.</p> <p>Meena initially didn't understand why Anita did not invite her for tea for dinner. Later in the novel, Anita has dinner at the Kumar's home. Until now, her parents have discouraged their friendship but when they learn that Anita's mother has left the family home, they feel sorry for her and invite her to eat with them, until now no white person has eaten in the Kumar's home.</p>

	Despite the Kumar's best efforts, Anita displays no manners throughout the meal. Anita dislikes the Indian food she is offered and makes no effort to disguise the fact. Anita later tries on Meena's traditional clothes then tries to smuggle them out of the house but Mrs Kumar won't let her.	
<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-4</b>	<ul style="list-style-type: none"> <li>• Mostly sound responses to text mostly supported by textual reference which is often appropriate.</li> <li>• Selection and evaluation of textual detail show generally sound understanding of theme/ideas.</li> </ul>
<b>2</b>	<b>5-7</b>	<ul style="list-style-type: none"> <li>• Sound responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show sound understanding of theme/ideas.</li> </ul>
<b>3</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Sustained responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show thorough understanding of theme/ideas.</li> </ul>
<b>4</b>	<b>11-13</b>	<ul style="list-style-type: none"> <li>• Pertinent responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show assured understanding of theme/ideas.</li> </ul>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Convincing responses to text supported by sustained relevant textual reference.</li> <li>• Selection and evaluation of textual detail show perceptive understanding of theme/ideas.</li> </ul>

<b>Band</b>	<b>Mark</b>	<b>AO4: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<ul style="list-style-type: none"> <li>• Mostly sound reference to context mostly supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows generally sound understanding.</li> </ul> <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p>
<b>2</b>	<b>6-10</b>	<ul style="list-style-type: none"> <li>• Sound reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows sound understanding.</li> </ul> <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>
<b>3</b>	<b>11-15</b>	<ul style="list-style-type: none"> <li>• Sustained reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows thorough understanding.</li> </ul> <p>Sentences are appropriately structured, with sustained control of expression and meaning with thorough control of the full range of punctuation devices. Spelling is almost always accurate, with occasional errors.</p>
<b>4</b>	<b>16-20</b>	<ul style="list-style-type: none"> <li>• Pertinent reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows assured understanding.</li> </ul> <p>*Sentences are purposefully structured, with assured control of expression and meaning with assured control of the full range of punctuation devices. Spelling is almost always accurate, with minimal errors.</p>
<b>5</b>	<b>21-24</b>	<ul style="list-style-type: none"> <li>• Convincing reference to context supported by sustained relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows perceptive understanding.</li> </ul> <p>*Sentences are convincingly structured, with sophisticated control of expression and meaning with precise control of the full range of punctuation devices. Spelling is consistently accurate.</p>

## Anita and Me

Question Number	
*8	
	<b>(40 marks)</b>
	Indicative content
	<p><b>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</b></p> <p><b>(AO1) Candidates' responses may include:</b></p> <p>The key 'friendship' in the novel is that of Meena and Anita. Meena quite childishly begins to imagine their 'penthouse flat,' in London just by Buckingham Palace, she wants Anita's attention above any other female friends. In return, Anita doesn't value Meena's friendship; she is using Meena for her own gain.</p> <p>Meena displays her dismay and jealousy of Sherrie's friendship, who appears closer to Anita than herself, 'I was blindingly jealous'. Sherrie has more in common, they dress alike, and 'they both wore miniskirts and loads of black eyeliner'. In reality, Anita is no-one's friend; she is manipulative and controlling, often using Meena for her own amusement. Meena initially believes anything Anita says, she trusts her.</p> <p>In Chapter 9, Anita insults Sally, Sally hits Anita repeatedly and they then fight. In Chapter 13, Anita hits Meena because Sam kisses Meena. Their relationships are unsteady and insecure, often involving violence.</p> <p><b>(AO4) Candidates' references to the social/cultural context may include:</b></p> <p>Anita's attitude towards friendship is much different to Meena's; Anita is from a different cultural background to Meena, this should not matter to their friendship, but it does. Initially, Meena views her friendship with Anita as something important and valuable.</p> <p>Meena initially didn't understand why Anita did not invite her for tea for dinner. Later in the novel, Anita has dinner at the Kumar's home. Until now, her parents have discouraged their friendship but when they learn that Anita's mother has left the family home, they feel sorry for her and invite her to eat with them, until now no white person has eaten in the Kumar's home.</p> <p>Towards the end of the novel Anita and Meena's friendship is changed; Meena feels very differently about Anita and the company she keeps. Different events involving Anita and her racist boyfriend Sam startle Meena into opening her eyes and seeing Anita for whom she is. Anita is not a</p>

	friend, she is someone who does not care about Meena's feelings and is inconsiderate of everyone, in every way.	
<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-4</b>	<ul style="list-style-type: none"> <li>• Mostly sound responses to text mostly supported by textual reference which is often appropriate.</li> <li>• Selection and evaluation of textual detail show generally sound understanding of theme/ideas.</li> </ul>
<b>2</b>	<b>5-7</b>	<ul style="list-style-type: none"> <li>• Sound responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show sound understanding of theme/ideas.</li> </ul>
<b>3</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Sustained responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show thorough understanding of theme/ideas.</li> </ul>
<b>4</b>	<b>11-13</b>	<ul style="list-style-type: none"> <li>• Pertinent responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show assured understanding of theme/ideas.</li> </ul>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Convincing responses to text supported by sustained relevant textual reference.</li> <li>• Selection and evaluation of textual detail show perceptive understanding of theme/ideas.</li> </ul>

<b>Band</b>	<b>Mark</b>	<b>AO4: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<ul style="list-style-type: none"> <li>• Mostly sound reference to context mostly supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows generally sound understanding.</li> </ul> <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p>
<b>2</b>	<b>6-10</b>	<ul style="list-style-type: none"> <li>• Sound reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows sound understanding.</li> </ul> <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>
<b>3</b>	<b>11-15</b>	<ul style="list-style-type: none"> <li>• Sustained reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows thorough understanding.</li> </ul> <p>*Sentences are appropriately structured, with sustained control of expression and meaning with thorough control of the full range of punctuation devices. Spelling is almost always accurate, with occasional errors.</p>
<b>4</b>	<b>16-20</b>	<ul style="list-style-type: none"> <li>• Pertinent reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows assured understanding.</li> </ul> <p>*Sentences are purposefully structured, with assured control of expression and meaning with assured control of the full range of punctuation devices. Spelling is almost always accurate, with minimal errors.</p>
<b>5</b>	<b>21-24</b>	<ul style="list-style-type: none"> <li>• Convincing reference to context supported by sustained relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows perceptive understanding.</li> </ul> <p>*Sentences are convincingly structured, with sophisticated control of expression and meaning with precise control of the full range of punctuation devices. Spelling is consistently accurate.</p>

***Balzac and the Little Chinese Seamstress***

Question Number	
*9	
	<b>(40 marks)</b>
	Indicative content
	<p><b>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</b></p> <p><b>(AO1) Candidates' responses may include:</b></p> <p>Balzac's words profoundly enrich the life of the Little Seamstress: 'He touched the head of this mountain girl with an invisible finger, and she was transformed, carried away in a dream'. Luo was desperate to change her, he succeeded, but the direction of that transformation is ironically beyond his control.</p> <p>After absorbing all the Western culture from the books, the seamstress cuts her hair short, sews a jacket with masculine details, and dons immaculate tennis shoes. The narrator thought she appeared: "unfamiliarly stylish and sensual. The lovely, unsophisticated mountain girl had vanished without a trace'.</p> <p>The two boys did not realise what the ultimate effect of her sophistication was going to be. She leaves for the city without informing the two boys. When Luo catches up with her, she simply says that she had learned on thing from Balzac: 'A woman's beauty is a treasure beyond price'. This results in the two boys burning their books.</p> <p><b>(AO4) Candidates' references to the social/cultural context may include:</b></p> <p>Set during China's Cultural Revolution, <i>Balzac and the Little Chinese Seamstress</i> tells the story of two boys, both sons of parents considered to be 'enemies of the people' by Mao's regime. Branded as 'Young Intellectuals', the friends are sent to a remote village to be re-educated by the peasants. Despite their strenuous and unpleasant labours, life in the village improves when they meet and both fall in love with the daughter of a local Tailor, known to the reader as the Little Chinese Seamstress.</p> <p>After meeting up with an old acquaintance, Four-Eyes, the boys acquire/steal a secret suitcase of forbidden books: classic 19th century novels by European authors. These have a profound effect, particularly on the Little Seamstress.</p> <p>Luo's desire to re-educate the Little Seamstress is greatly ironic, since his own experiences of re-education have been negative. Likewise, the</p>

		discovery of Western Literature is ironic in the context of re-educating her away from 'bourgeois' ideas, as it actually steers her towards them.
<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-4</b>	<ul style="list-style-type: none"> <li>• Mostly sound responses to text mostly supported by textual reference which is often appropriate.</li> <li>• Selection and evaluation of textual detail show generally sound understanding of theme/ideas.</li> </ul>
<b>2</b>	<b>5-7</b>	<ul style="list-style-type: none"> <li>• Sound responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show sound understanding of theme/ideas.</li> </ul>
<b>3</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Sustained responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show thorough understanding of theme/ideas.</li> </ul>
<b>4</b>	<b>11-13</b>	<ul style="list-style-type: none"> <li>• Pertinent responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show assured understanding of theme/ideas.</li> </ul>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Convincing responses to text supported by sustained relevant textual reference.</li> <li>• Selection and evaluation of textual detail show perceptive understanding of theme/ideas.</li> </ul>

<b>Band</b>	<b>Mark</b>	<b>AO4: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<ul style="list-style-type: none"> <li>• Mostly sound reference to context mostly supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows generally sound understanding.</li> </ul> <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p>
<b>2</b>	<b>6-10</b>	<ul style="list-style-type: none"> <li>• Sound reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows sound understanding.</li> </ul> <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>
<b>3</b>	<b>11-15</b>	<ul style="list-style-type: none"> <li>• Sustained reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows thorough understanding.</li> </ul> <p>*Sentences are appropriately structured, with sustained control of expression and meaning with thorough control of the full range of punctuation devices. Spelling is almost always accurate, with occasional errors.</p>
<b>4</b>	<b>16-20</b>	<ul style="list-style-type: none"> <li>• Pertinent reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows assured understanding.</li> </ul> <p>*Sentences are purposefully structured, with assured control of expression and meaning with assured control of the full range of punctuation devices. Spelling is almost always accurate, with minimal errors.</p>
<b>5</b>	<b>21-24</b>	<ul style="list-style-type: none"> <li>• Convincing reference to context supported by sustained relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows perceptive understanding.</li> </ul> <p>*Sentences are convincingly structured, with sophisticated control of expression and meaning with precise control of the full range of punctuation devices. Spelling is consistently accurate.</p>

**Balzac and the Little Chinese Seamstress**

Question Number	
*10	
	<b>(40 marks)</b>
	Indicative content
	<p><b>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</b></p> <p><b>(AO1) Candidates' responses may include:</b></p> <p>It is through the Narrator that the reader learns of the Seamstress' interest in books. The first words from Luo to the Seamstress are, 'Can you read?' Immediately the Seamstress is defensive and states that she is intelligent, '...you needn't think I am a fool...' Luo's response indicates that he does not believe her 'clever' enough for him.</p> <p>The relationship between the Seamstress and Luo begins shortly after their first meeting. To Luo, the Seamstress appeared 'in need of culture'; Luo wanted her to be like any city born girl, independent and cultured, and that is exactly what she becomes. She helps them steal the suitcase of Western Culture from Four-eyes. Together they read and discuss the content of the novels; Luo copies the text of a novel onto the inside of his jacket, later mesmerizing her father with the tales.</p> <p>When the Narrator cares for the Seamstress in Luo's absence, he learns of her pregnancy and agrees to help her, trading his beloved Balzac for a termination, significance in that the book is valued and exchanged, like it has monetary value, like currency.</p> <p><b>(AO4) Candidates' references to the social/cultural context may include:</b></p> <p>The Seamstress is changed by education, when Luo finds her she tells Luo that there was one lesson she learned from Balzac, that 'a woman's beauty is a treasure beyond price'. Luo may have been in love with the Seamstress but she was not with him, instead she developed a love for reading and education.</p> <p>Luo states 'With these books I shall transform the Little Seamstress.' He believes that he will refine and educate her. The transformation is important to the novel because it represented the importance of being educated; education gave the characters in this novel choice and a better chance of surviving the unreasonable regime that was imposed by Chairman Mao.</p> <p>The Cultural Revolution in the story did nothing to change both of these boys for the better; it was their exposure to the Western Literature that</p>

		helped them survive their ordeal. The discovery of the books alleviated their suffering; suddenly there was excitement and hope, in the direst of circumstances. The books made life bearable, enthused and educated those who read and listened; they were worth fighting for.
<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-4</b>	<ul style="list-style-type: none"> <li>• Mostly sound responses to text mostly supported by textual reference which is often appropriate.</li> <li>• Selection and evaluation of textual detail show generally sound understanding of theme/ideas.</li> </ul>
<b>2</b>	<b>5-7</b>	<ul style="list-style-type: none"> <li>• Sound responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show sound understanding of theme/ideas.</li> </ul>
<b>3</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Sustained responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show thorough understanding of theme/ideas.</li> </ul>
<b>4</b>	<b>11-13</b>	<ul style="list-style-type: none"> <li>• Pertinent responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show assured understanding of theme/ideas.</li> </ul>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Convincing responses to text supported by sustained relevant textual reference.</li> <li>• Selection and evaluation of textual detail show perceptive understanding of theme/ideas.</li> </ul>

<b>Band</b>	<b>Mark</b>	<b>AO4: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<ul style="list-style-type: none"> <li>• Mostly sound reference to context mostly supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows generally sound understanding.</li> </ul> <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p>
<b>2</b>	<b>6-10</b>	<ul style="list-style-type: none"> <li>• Sound reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows sound understanding.</li> </ul> <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>
<b>3</b>	<b>11-15</b>	<ul style="list-style-type: none"> <li>• Sustained reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows thorough understanding.</li> </ul> <p>*Sentences are appropriately structured, with sustained control of expression and meaning with thorough control of the full range of punctuation devices. Spelling is almost always accurate, with occasional errors.</p>
<b>4</b>	<b>16-20</b>	<ul style="list-style-type: none"> <li>• Pertinent reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows assured understanding.</li> </ul> <p>*Sentences are purposefully structured, with assured control of expression and meaning with assured control of the full range of punctuation devices. Spelling is almost always accurate, with minimal errors.</p>
<b>5</b>	<b>21-24</b>	<ul style="list-style-type: none"> <li>• Convincing reference to context supported by sustained relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows perceptive understanding.</li> </ul> <p>*Sentences are convincingly structured, with sophisticated control of expression and meaning with precise control of the full range of punctuation devices. Spelling is consistently accurate.</p>

**Heroes**

Question Number	
* 11	
	<b>(40 marks)</b>
	Indicative content
	<p><b>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</b></p> <p><b>(AO1) Candidates' responses may include:</b></p> <p>At the age of 12, Francis Cassavant meets Nicole Renard and falls in love. Their Wreck Centre leader, Larry LaSalle brings out the best in Francis who was once a shy recluse as well as taking the time to teach Nicole to dance. When LaSalle returns from WW2, Chapter 11, he uses his influence on Nicole, before attacking her. It is at this point in the novel that the relationship between Francis and Nicole changes; she blames Francis for leaving her alone with LaSalle.</p> <p>In the following days, Francis watches for Nicole outside her house. LaSalle returns to the war. Nicole rejects Francis, and Francis considers suicide, but feels that he can't do this while soldiers are being heroes elsewhere. He alters his birth certificate and enlists in the army, wanting to die.</p> <p>Francis travels to visit Nicole in her final year of training in Albany. She tells him to be a writer. It is clear that their relationship will not resume, and Francis leaves. Nicole's words of forgiveness and her apology for the things she said following the attack relieves Francis from his burden of sensing so much guilt.</p> <p><b>(AO4) Candidates' references to the social/cultural context may include:</b></p> <p>The community is a close-knit and a supposedly supportive network where Francis and Nicole once trusted Larry LaSalle. Their innocence as teenagers is stripped from them and they are both left mentally scarred. The community remains unaware of their secrets; there appears little or no support for either of them.</p> <p>When Francis and Nicole meet as adults, Nicole praises Francis for his heroism, demonstrating the importance given to those who fight for their country in the war. Despite how Francis feels, it is clear that Nicole is impressed by his Silver Star and this reflects the medals 'value'.</p> <p>Francis realises there is no hope that their relationship will resume; for Francis this is the moment when he has really lost all reason to live. Francis sits at the railway station wondering what to do. He remembers all the</p>

		soldiers he fought with and thinks that they were more worthy to be called heroes that he was. He thinks about what Nicole said to him and considers all his options for the future. He knows he has a number of options he could pursue but he lacks the enthusiasm to do so. Instead he thinks of the gun in his bag and gets up to board the next train out of Monument.
<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-4</b>	<ul style="list-style-type: none"> <li>• Mostly sound responses to text mostly supported by textual reference which is often appropriate.</li> <li>• Selection and evaluation of textual detail show generally sound understanding of theme/ideas.</li> </ul>
<b>2</b>	<b>5-7</b>	<ul style="list-style-type: none"> <li>• Sound responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show sound understanding of theme/ideas.</li> </ul>
<b>3</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Sustained responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show thorough understanding of theme/ideas.</li> </ul>
<b>4</b>	<b>11-13</b>	<ul style="list-style-type: none"> <li>• Pertinent responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show assured understanding of theme/ideas.</li> </ul>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Convincing responses to text supported by sustained relevant textual reference.</li> <li>• Selection and evaluation of textual detail show perceptive understanding of theme/ideas.</li> </ul>

<b>Band</b>	<b>Mark</b>	<b>AO4: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<ul style="list-style-type: none"> <li>• Mostly sound reference to context mostly supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows generally sound understanding.</li> </ul> <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p>
<b>2</b>	<b>6-10</b>	<ul style="list-style-type: none"> <li>• Sound reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows sound understanding.</li> </ul> <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>
<b>3</b>	<b>11-15</b>	<ul style="list-style-type: none"> <li>• Sustained reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows thorough understanding.</li> </ul> <p>*Sentences are appropriately structured, with sustained control of expression and meaning with thorough control of the full range of punctuation devices. Spelling is almost always accurate, with occasional errors.</p>
<b>4</b>	<b>16-20</b>	<ul style="list-style-type: none"> <li>• Pertinent reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows assured understanding.</li> </ul> <p>*Sentences are purposefully structured, with assured control of expression and meaning with assured control of the full range of punctuation devices. Spelling is almost always accurate, with minimal errors.</p>
<b>5</b>	<b>21-24</b>	<ul style="list-style-type: none"> <li>• Convincing reference to context supported by sustained relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows perceptive understanding.</li> </ul> <p>*Sentences are convincingly structured, with sophisticated control of expression and meaning with precise control of the full range of punctuation devices. Spelling is consistently accurate.</p>

## Heroes

Question Number	
*12	
	<b>(40 marks)</b>
	Indicative content
	<p><b>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</b></p> <p><b>(AO1) Candidates' responses may include:</b></p> <p>Larry LaSalle was once a hero in Francis' eyes; this is related in Chapter 5. The candidate may choose to comment on Chapter 7, when Francis remembers a table tennis match between himself and LaSalle at the Wreck Centre. Francis wins the championship and then beats LaSalle.</p> <p>LaSalle has managed to bring out the best in Francis who was once a shy recluse. LaSalle was a trusted leader at the Wreck Centre, despite this; LaSalle used his influence on a girl Francis liked, Nicole, before attacking her.</p> <p>Francis returns to the French Quarter, the reader learns that Francis carries a gun in his backpack and often refers to it because he wants revenge on LaSalle; he waits for him to return from the war, a 'supposed' war-hero. When he finally draws the gun on LaSalle, he shows great courage as he talks to the man he intends to kill.</p> <p><b>(AO4) Candidates' references to the social/cultural context may include:</b></p> <p>Advancing through a village with his platoon, Francis kills two German soldiers, and sees that they are young men like him; it is suggested through Francis' portrayal that war is brutal rather than heroic. The following day, he blows his face away falling on a grenade, saving the lives of his platoon, an action which wins him the Silver Star. He claims to have been trying to kill himself, not to save lives.</p> <p>Francis then returns as a war hero, an idea he rejects because Larry LaSalle is referred to as war-hero contrasting with what he did to Nicole. The comparison angers Francis who is ashamed that his injuries are due to an incident that he disassociates with heroism; in Chapter 6 Francis looks away from 'the admiration' in Arthur's eyes.</p> <p>The community reflects how society responds to heroes and reacts to those disfigured by war wounds. The Frenchtown heroes receive a rapturous reception and are welcomed home. In Chapter 14, Francis says that he 'had always wanted to be a hero' but 'had been a fake all along'. Nicole refers to</p>

		him as her 'Silver-Star hero' in Chapter 17; to Francis the word 'hero' is just a 'word that hangs in the air'.
<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-4</b>	<ul style="list-style-type: none"> <li>• Mostly sound responses to text mostly supported by textual reference which is often appropriate.</li> <li>• Selection and evaluation of textual detail show generally sound understanding of theme/ideas.</li> </ul>
<b>2</b>	<b>5-7</b>	<ul style="list-style-type: none"> <li>• Sound responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show sound understanding of theme/ideas.</li> </ul>
<b>3</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Sustained responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show thorough understanding of theme/ideas.</li> </ul>
<b>4</b>	<b>11-13</b>	<ul style="list-style-type: none"> <li>• Pertinent responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show assured understanding of theme/ideas.</li> </ul>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Convincing responses to text supported by sustained relevant textual reference.</li> <li>• Selection and evaluation of textual detail show perceptive understanding of theme/ideas.</li> </ul>

<b>Band</b>	<b>Mark</b>	<b>AO4: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<ul style="list-style-type: none"> <li>• Mostly sound reference to context mostly supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows generally sound understanding.</li> </ul> <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p>
<b>2</b>	<b>6-10</b>	<ul style="list-style-type: none"> <li>• Sound reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows sound understanding.</li> </ul> <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>
<b>3</b>	<b>11-15</b>	<ul style="list-style-type: none"> <li>• Sustained reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows thorough understanding.</li> </ul> <p>*Sentences are appropriately structured, with sustained control of expression and meaning with thorough control of the full range of punctuation devices. Spelling is almost always accurate, with occasional errors.</p>
<b>4</b>	<b>16-20</b>	<ul style="list-style-type: none"> <li>• Pertinent reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows assured understanding.</li> </ul> <p>*Sentences are purposefully structured, with assured control of expression and meaning with assured control of the full range of punctuation devices. Spelling is almost always accurate, with minimal errors.</p>
<b>5</b>	<b>21-24</b>	<ul style="list-style-type: none"> <li>• Convincing reference to context supported by sustained relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows perceptive understanding.</li> </ul> <p>*Sentences are convincingly structured, with sophisticated control of expression and meaning with precise control of the full range of punctuation devices. Spelling is consistently accurate.</p>

**Of Mice and Men**

Question Number	
*13	
	<b>(40 marks)</b>
	Indicative content
	<p><b>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</b></p> <p><b>(A01) Candidates' responses may include:</b></p> <p>The character of Crooks is one of the most important characters in the novel. Section four, in particular, focuses on his personal feelings and the impact of the treatment that Crooks has received from the other men. The reader hears and tries to understand what Lennie isn't hearing or understanding. He refers to his upbringing, his memories of his childhood and the loneliness and frustration he feels, as an adult, living on the ranch, excluded from most activities and insulted because of the colour of his skin.</p> <p>Crooks is ostracised by almost all of the white characters at the ranch and he resents this: 'If I say something, why it's just a nigger sayin' it'. Being oppressed has made him seem cruel and gruff: 'You got no right to come in my room.....You go on get outa my room. I ain't wanted in the bunkhouse and you ain't wanted in my room'.</p> <p>For a short while Crooks starts to believe he could be part of a dream where he would work and live in a fair environment; George's arrival and treatment of Crooks extinguishes any such hope. Curley's wife uses her social status as a white woman to threaten and belittle Crooks. However, Candy and Lennie unite to defend him, Crooks, for a short while, is part of something special. Only Lennie does not see the colour of Crooks' skin.</p> <p><b>(A04) Candidates' references to the social/cultural context may include:</b></p> <p>The character of Crooks is used by Steinbeck, to symbolise the marginalisation of the black community occurring at the time in which the novel is set. Crooks is also significant as he provides an insight into the reality of the American Dream and the feelings of all the ranchers: their loneliness and need for company and human interaction.</p> <p>Crooks brings into perspective the loneliness experienced by all the characters; 'A guy needs someone - to be near him. A guys goes nuts if he ain't got nobody'. He speaks of the need for company and the need for someone to care and provide security. The oppression Crooks experiences in living in a barn and not in the bunkhouse where he could play rummy as one of the group, leads him to hope, to be realised as equal.</p>

		It becomes apparent that the treatment of Crooks has made him cynical. Whenever the American Dream (i.e. the hope of all ranchers that one day they will have independence, land for themselves and be answerable to no-one) is mentioned he dismisses it. He says scornfully: "I seen hundreds of men... an' that same damn thing in their heads. An' never a god-damn one of 'em gets it'.
<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-4</b>	<ul style="list-style-type: none"> <li>• Mostly sound responses to text mostly supported by textual reference which is often appropriate.</li> <li>• Selection and evaluation of textual detail show generally sound understanding of theme/ideas.</li> </ul>
<b>2</b>	<b>5-7</b>	<ul style="list-style-type: none"> <li>• Sound responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show sound understanding of theme/ideas.</li> </ul>
<b>3</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Sustained responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show thorough understanding of theme/ideas.</li> </ul>
<b>4</b>	<b>11-13</b>	<ul style="list-style-type: none"> <li>• Pertinent responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show assured understanding of theme/ideas.</li> </ul>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Convincing responses to text supported by sustained relevant textual reference.</li> <li>• Selection and evaluation of textual detail show perceptive understanding of theme/ideas.</li> </ul>

<b>Band</b>	<b>Mark</b>	<b>AO4: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<ul style="list-style-type: none"> <li>• Mostly sound reference to context mostly supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows generally sound understanding.</li> </ul> <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p>
<b>2</b>	<b>6-10</b>	<ul style="list-style-type: none"> <li>• Sound reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows sound understanding.</li> </ul> <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>
<b>3</b>	<b>11-15</b>	<ul style="list-style-type: none"> <li>• Sustained reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows thorough understanding.</li> </ul> <p>*Sentences are appropriately structured, with sustained control of expression and meaning with thorough control of the full range of punctuation devices. Spelling is almost always accurate, with occasional errors.</p>
<b>4</b>	<b>16-20</b>	<ul style="list-style-type: none"> <li>• Pertinent reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows assured understanding.</li> </ul> <p>*Sentences are purposefully structured, with assured control of expression and meaning with assured control of the full range of punctuation devices. Spelling is almost always accurate, with minimal errors.</p>
<b>5</b>	<b>21-24</b>	<ul style="list-style-type: none"> <li>• Convincing reference to context supported by sustained relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows perceptive understanding.</li> </ul> <p>*Sentences are convincingly structured, with sophisticated control of expression and meaning with precise control of the full range of punctuation devices. Spelling is consistently accurate.</p>

***Of Mice and Men***

Question Number	
* 14	
	<b>(40 marks)</b>
	Indicative content
	<p><b>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</b></p> <p><b>(AO1) Candidates' responses may include:</b></p> <p>In this novel, friendship isn't discussed by George and Lennie; they don't talk about how they feel about each other or why they should stay together, they just stand by each other, and that's that. Despite their trials, the reader senses that these men have a friendship that, although unusual, is also unique.</p> <p>At the start of the novel, Steinbeck's memorable duo is introduced, from the on-set as a couple of friends where one is a leader and the other a follower: '...walked in single file down the path, and even in the open one stayed behind the other.' Though the men are outwardly wearing identical clothes and carrying identical gear, one still walks behind the other: George is, of course, the leader.</p> <p>Lennie's mimicry of George's actions, the innocence of Lennie's actions, indicates to the reader that Lennie admires his friend. He looks up to George, and what George does, the way a small child dotes on an older brother/father: 'Lennie, who had been watching, imitated George exactly. He pushed himself back, drew up his knees, embraced them, looked over to George to see whether he had it just right. He pulled his hat down a little more over his eyes, the way George's hat was.'</p> <p><b>(AO4) Candidates' references to the social/cultural context may include:</b></p> <p>The friendship in the context of this novel means a means of avoiding loneliness: somebody to listen, somebody to bail you out of jail, and most importantly, somebody that cares and looks out for you: 'But not us! An' why? Because... because I got you to look after me, and you got me to look after you, and that's why.'</p> <p>It's notable, too, that though George is the one who usually speaks of the dream, he's clearly worked in, the fact that both men rely on and look after each other. George is a friend to Lennie, because he is so willing to admit that his dream is dependent on the fact that he needs Lennie too: 'Guys like us, that work on ranches, are the loneliest guys in the world. They got no family. They don't belong no place... We got somebody to talk to that gives a damn about us.'</p>

	Crooks, a black stablehand, is accustomed to being alone and without friends, and first admits that it's generally miserable to have nobody. Crooks seems to have a need to show that Lennie and George's friendship can't be all that real: 'S'pose George don't come back no more, S'pose he took a powder and just ain't coming back.'	
<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-4</b>	<ul style="list-style-type: none"> <li>• Mostly sound responses to text mostly supported by textual reference which is often appropriate.</li> <li>• Selection and evaluation of textual detail show generally sound understanding of theme/ideas.</li> </ul>
<b>2</b>	<b>5-7</b>	<ul style="list-style-type: none"> <li>• Sound responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show sound understanding of theme/ideas.</li> </ul>
<b>3</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Sustained responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show thorough understanding of theme/ideas.</li> </ul>
<b>4</b>	<b>11-13</b>	<ul style="list-style-type: none"> <li>• Pertinent responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show assured understanding of theme/ideas.</li> </ul>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Convincing responses to text supported by sustained relevant textual reference.</li> <li>• Selection and evaluation of textual detail show perceptive understanding of theme/ideas.</li> </ul>

<b>Band</b>	<b>Mark</b>	<b>AO4: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<ul style="list-style-type: none"> <li>• Mostly sound reference to context mostly supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows generally sound understanding.</li> </ul> <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p>
<b>2</b>	<b>6-10</b>	<ul style="list-style-type: none"> <li>• Sound reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows sound understanding.</li> </ul> <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>
<b>3</b>	<b>11-15</b>	<ul style="list-style-type: none"> <li>• Sustained reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows thorough understanding.</li> </ul> <p>*Sentences are appropriately structured, with sustained control of expression and meaning with thorough control of the full range of punctuation devices. Spelling is almost always accurate, with occasional errors.</p>
<b>4</b>	<b>16-20</b>	<ul style="list-style-type: none"> <li>• Pertinent reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows assured understanding.</li> </ul> <p>*Sentences are purposefully structured, with assured control of expression and meaning with assured control of the full range of punctuation devices. Spelling is almost always accurate, with minimal errors.</p>
<b>5</b>	<b>21-24</b>	<ul style="list-style-type: none"> <li>• Convincing reference to context supported by sustained relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows perceptive understanding.</li> </ul> <p>*Sentences are convincingly structured, with sophisticated control of expression and meaning with precise control of the full range of punctuation devices. Spelling is consistently accurate.</p>

## **Rani and Sukh**

Question Number	
<b>* 15</b>	
	<b>(40 marks)</b>
	Indicative content
	<p><b>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</b></p> <p><b>(AO1) Candidates' responses may include:</b></p> <p>The relationship between Rani and Sukh begins following a mutual attraction between the two students who attend the same school. Rani and Sukh meet secretly, often discussing their fears, hopes and dreams; six months later Rani becomes pregnant.</p> <p>Rani and Sukh's love for one another re-ignites a bitter quarrel between the two families, their love cannot heal the rift and the hatred felt, especially by Divy brings a beautiful relationship to an abrupt end, leaving Rani a single mother, raising their son alone in New York.</p> <p>Rani's brother, Divy has the sole desire to control every aspect of Rani's life; this is unfortunately supported by her father. When Rani is discovered to have had a relationship with Sukh, she is beaten and imprisoned in her room. It is Sukh who rescues her, with the aid of their mutual friend Natalie, and together they flee to Sukh's home where she is welcomed by his parents.</p> <p><b>(AO4) Candidates' references to the social/cultural context may include:</b></p> <p>Thirty years earlier, in Punjab, during the 1960's, Billah Bains and Kulwant Sandhu, were family members of best friends, Mohinder Sandhu (Rani's father) and Resham Bains (Sukh's father). They quarrelled over their interest in Billah, who becomes pregnant. Billah tragically dies by taking her own life. The hatred between these two teenagers is carried into adulthood and is passed on, in Mohinder's case, onto his sons.</p> <p>Rani sees herself as an individual, independent of her parent's beliefs, different to them, 'Punjabi, my parent's language'. Sukh has more independence. Together they have the compatibility for a successful relationship; they are studious and ambitious, Sukh often refers to his ambition to study despite Rani's pregnancy. It is their parent's strife that prevents them from living their dreams.</p> <p>Rani often speaks to Sukh about her feelings and home life, she is isolated. Rani is allowed little freedom; she meets with Sukh at his sister's flat</p>

		because her father instructs her brothers to watch over her, later allowing Divy to lock her, and beat her up. There is a clear conflict between the freedom of Western and Eastern culture.
<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-4</b>	<ul style="list-style-type: none"> <li>• Mostly sound responses to text mostly supported by textual reference which is often appropriate.</li> <li>• Selection and evaluation of textual detail show generally sound understanding of theme/ideas.</li> </ul>
<b>2</b>	<b>5-7</b>	<ul style="list-style-type: none"> <li>• Sound responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show sound understanding of theme/ideas.</li> </ul>
<b>3</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Sustained responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show thorough understanding of theme/ideas.</li> </ul>
<b>4</b>	<b>11-13</b>	<ul style="list-style-type: none"> <li>• Pertinent responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show assured understanding of theme/ideas.</li> </ul>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Convincing responses to text supported by sustained relevant textual reference.</li> <li>• Selection and evaluation of textual detail show perceptive understanding of theme/ideas.</li> </ul>

<b>Band</b>	<b>Mark</b>	<b>AO4: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<ul style="list-style-type: none"> <li>• Mostly sound reference to context mostly supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows generally sound understanding.</li> </ul> <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p>
<b>2</b>	<b>6-10</b>	<ul style="list-style-type: none"> <li>• Sound reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows sound understanding.</li> </ul> <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>
<b>3</b>	<b>11-15</b>	<ul style="list-style-type: none"> <li>• Sustained reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows thorough understanding.</li> </ul> <p>*Sentences are appropriately structured, with sustained control of expression and meaning with thorough control of the full range of punctuation devices. Spelling is almost always accurate, with occasional errors.</p>
<b>4</b>	<b>16-20</b>	<ul style="list-style-type: none"> <li>• Pertinent reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows assured understanding.</li> </ul> <p>*Sentences are purposefully structured, with assured control of expression and meaning with assured control of the full range of punctuation devices. Spelling is almost always accurate, with minimal errors.</p>
<b>5</b>	<b>21-24</b>	<ul style="list-style-type: none"> <li>• Convincing reference to context supported by sustained relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows perceptive understanding.</li> </ul> <p>*Sentences are convincingly structured, with sophisticated control of expression and meaning with precise control of the full range of punctuation devices. Spelling is consistently accurate.</p>

**Rani and Sukh**

Question Number	
*16	
	<b>(40 marks)</b>
	Indicative content
	<p><b>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</b></p> <p><b>(AO1) Candidates' responses may include:</b></p> <p>Revenge is present, everyday in the lives of these two families. Bitterness and ill feeling from the past has resulted in the hatred between the offspring of Rani and Sukh's parents and their extended families. Divy is Rani's controlling brother, he believes it is his right to meddle in other people's business, he is aggressive and plans to confront Sukh and Rani, disapproving of their feelings for one another, '...an edge of steel to his voice and fury in his eyes.'</p> <p>Divy becomes enraged when he discovers the identity of Rani's boyfriend, Sukh; he sets out to destroy Sukh, having paid Johnny £1000.00 to assist his plan for revenge. Together, they drive to speak to his father in the hope of punishing both of the young lovers and destroying their relationship forever. When Divy finds Rani, he beats her up, in the presence of their father, and then she is locked in her bedroom.</p> <p>Divy is surprised that his father does not want any violence or revenge; regretful, Rani's father is thoughtful and considering meeting with Sukh's father. Angrily, Divy leaves with Johnny, eventually finding Sukh at home, stabbing Ravinder and killing Sukh.</p> <p><b>(AO4) Candidates' references to the social/cultural context may include:</b></p> <p>The fathers of Rani and Sukh are angry with one another; Rani's father is especially irritated when he feels Sukh's father is trading unfairly. Their hatred and anger results in their offspring exacting revenge for what has been an on-going problem, one that does not, in reality, concern any of them. The women, wives to these men seem helpless in their culture to influence their husbands, often remaining silent and in the background.</p> <p>Thirty years earlier, in Punjab, during the 1960's, Billah Bains and Kulwant Sandhu, were family members of best friends, Mohinder Sandhu (Rani's father) and Resham Bains (Sukh's father). They quarrelled over their interest in Billah, who becomes pregnant. Billah tragically dies by taking her own life. The hatred between these two teenagers is carried into adulthood and is passed on, in Mohinder's case, onto his sons.</p>

	The football matches are just another excuse for these two rival Punjabi families to express their dislike for one another. Fights are common place and threats, a daily occurrence. Although Rani and Sukh disapprove of this conflict, they are still dragged into their families need to exact revenge. Because of this, Rani and Sukh's relationship is brought to an abrupt end.	
<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-4</b>	<ul style="list-style-type: none"> <li>• Mostly sound responses to text mostly supported by textual reference which is often appropriate.</li> <li>• Selection and evaluation of textual detail show generally sound understanding of theme/ideas.</li> </ul>
<b>2</b>	<b>5-7</b>	<ul style="list-style-type: none"> <li>• Sound responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show sound understanding of theme/ideas.</li> </ul>
<b>3</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Sustained responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show thorough understanding of theme/ideas.</li> </ul>
<b>4</b>	<b>11-13</b>	<ul style="list-style-type: none"> <li>• Pertinent responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show assured understanding of theme/ideas.</li> </ul>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Convincing responses to text supported by sustained relevant textual reference.</li> <li>• Selection and evaluation of textual detail show perceptive understanding of theme/ideas.</li> </ul>

<b>Band</b>	<b>Mark</b>	<b>AO4: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<ul style="list-style-type: none"> <li>• Mostly sound reference to context mostly supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows generally sound understanding.</li> </ul> <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p>
<b>2</b>	<b>6-10</b>	<ul style="list-style-type: none"> <li>• Sound reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows sound understanding.</li> </ul> <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>
<b>3</b>	<b>11-15</b>	<ul style="list-style-type: none"> <li>• Sustained reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows thorough understanding.</li> </ul> <p>*Sentences are appropriately structured, with sustained control of expression and meaning with thorough control of the full range of punctuation devices. Spelling is almost always accurate, with occasional errors.</p>
<b>4</b>	<b>16-20</b>	<ul style="list-style-type: none"> <li>• Pertinent reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows assured understanding.</li> </ul> <p>*Sentences are purposefully structured, with assured control of expression and meaning with assured control of the full range of punctuation devices. Spelling is almost always accurate, with minimal errors.</p>
<b>5</b>	<b>21-24</b>	<ul style="list-style-type: none"> <li>• Convincing reference to context supported by sustained relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows perceptive understanding.</li> </ul> <p>*Sentences are convincingly structured, with sophisticated control of expression and meaning with precise control of the full range of punctuation devices. Spelling is consistently accurate.</p>

***Riding the Black Cockatoo***

Question Number	
*17	
	<b>(40 marks)</b>
	Indicative content
	<p><b>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</b></p> <p><b>(AO1) Candidates' responses may include:</b></p> <p>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, both surprises and irritates his bemused father, who at first does not understand his son's purpose.</p> <p>As a child, Danalis hero-worshipped his father; there are many references that tell the reader of his admiration for his very own 'Indian Jones' who collected many artefacts over the decades. 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.'</p> <p>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'. Danalis senior agrees reluctantly to help his son trace 'Mary's' ancestry.</p> <p><b>(AO4) Candidates' references to the social/cultural context may include:</b></p> <p>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.</p> <p>The reader learns about Danalis senior through Danalis' own honest portrayal. History enriches Danalis' father's past ignorance who seemed resentful, unsupportive and uninterested at the beginning of his son's journey. Danalis senior changes from an unapproachable, 'treading carefully' parent to one who is 'too emotional to speak, 'crying in his handkerchief'. The ceremony in Chapter 12 presents Danalis senior as one who has grown and changed, having gained an understanding and insight into the significance of restoring Aboriginal pride, culture and relations.</p>

		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'. Gary offers to buy him a beer and Pete, whose son happens to play for his father's favourite football team, looks forward to meeting him soon. At the ceremony, 'brave' Danalis senior who had 'nervous hands' had 'faced the music'.
<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-4</b>	<ul style="list-style-type: none"> <li>• Mostly sound responses to text mostly supported by textual reference which is often appropriate.</li> <li>• Selection and evaluation of textual detail show generally sound understanding of theme/ideas.</li> </ul>
<b>2</b>	<b>5-7</b>	<ul style="list-style-type: none"> <li>• Sound responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show sound understanding of theme/ideas.</li> </ul>
<b>3</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Sustained responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show thorough understanding of theme/ideas.</li> </ul>
<b>4</b>	<b>11-13</b>	<ul style="list-style-type: none"> <li>• Pertinent responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show assured understanding of theme/ideas.</li> </ul>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Convincing responses to text supported by sustained relevant textual reference.</li> <li>• Selection and evaluation of textual detail show perceptive understanding of theme/ideas.</li> </ul>

<b>Band</b>	<b>Mark</b>	<b>AO4: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<ul style="list-style-type: none"> <li>• Mostly sound reference to context mostly supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows generally sound understanding.</li> </ul> <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p>
<b>2</b>	<b>6-10</b>	<ul style="list-style-type: none"> <li>• Sound reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows sound understanding.</li> </ul> <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>
<b>3</b>	<b>11-15</b>	<ul style="list-style-type: none"> <li>• Sustained reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows thorough understanding.</li> </ul> <p>*Sentences are appropriately structured, with sustained control of expression and meaning with thorough control of the full range of punctuation devices. Spelling is almost always accurate, with occasional errors.</p>
<b>4</b>	<b>16-20</b>	<ul style="list-style-type: none"> <li>• Pertinent reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows assured understanding.</li> </ul> <p>*Sentences are purposefully structured, with assured control of expression and meaning with assured control of the full range of punctuation devices. Spelling is almost always accurate, with minimal errors.</p>
<b>5</b>	<b>21-24</b>	<ul style="list-style-type: none"> <li>• Convincing reference to context supported by sustained relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows perceptive understanding.</li> </ul> <p>*Sentences are convincingly structured, with sophisticated control of expression and meaning with precise control of the full range of punctuation devices. Spelling is consistently accurate.</p>

***Riding the Black Cockatoo***

Question Number	
* 18	
	<b>(40 marks)</b>
	Indicative content
	<p><b>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</b></p> <p><b>(AO1) Candidates' responses may include:</b></p> <p>John Danalis, a university student in Brisbane, Queensland and the central character, starts a mysterious journey as he tries to come to grips with a strange object kept in his family home. After years and years of lacquering, Danalis embarks on a journey to find out where the Aboriginal skull, 'Mary' came from and why his father kept it in the family home.</p> <p>Danalis senior, a veterinary who collected eclectic ephemera, was given the skull by his brother. The skull was found in the state of Victoria, where Aboriginal burial sites were being bulldozed for building projects. Surprisingly the skull belonged to a male Aborigine who died of syphilis.</p> <p>Danalis is 40 and looking for something more in his life; he joins an Indigenous writing course whilst at Brisbane University, training to become a teacher. When he speaks of the skull to the group, he is astounded at their horrified reaction; he receives the same reaction from Aboriginal Australians he meets along the way. Despite this, the skull is a means of bringing about some reconciliation and this is welcomed.</p> <p><b>(AO4) Candidates' references to the social/cultural context may include:</b></p> <p>Danalis is determined to return 'Mary' home to the Wamba Wamba tribe, to be buried with ancestors on Swan Hill, N. S. Wales. Danalis was looking for something more in life; the more he discovered, the sadder he felt; Danalis realised how ignorant he was. He realises the disturbance of bodily remains is deeply offensive to the Aborigines, 'it's as though death is almost a living thing'.</p> <p>Danalis learns that his parents, as with many of Australia's older citizens, display traits, beliefs and attitudes that reinforce entrenched stereotypes of Aboriginal people. Lazing under trees all day, barely clothed, unsociable with white Australians; the lack of respect for indigenous people's customs and beliefs are several topics that Danalis covers whilst intertwining his story of the search for the origin of the skull.</p> <p>The discovery of 'Mary' exposes the reader to the horrific truth, at a pace</p>

		that mirrors Danalis' discovery of one unfair event after another, often involving incidents of racism: the physical and mental cruelty imposed on Aborigines. In Chapter 7 the reader learns of 'The Stolen Generation'; 30% of indigenous children were removed from their families, 'an orchestrated program of cultural and spiritual genocide.'
<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-4</b>	<ul style="list-style-type: none"> <li>• Mostly sound responses to text mostly supported by textual reference which is often appropriate.</li> <li>• Selection and evaluation of textual detail show generally sound understanding of theme/ideas.</li> </ul>
<b>2</b>	<b>5-7</b>	<ul style="list-style-type: none"> <li>• Sound responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show sound understanding of theme/ideas.</li> </ul>
<b>3</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Sustained responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show thorough understanding of theme/ideas.</li> </ul>
<b>4</b>	<b>11-13</b>	<ul style="list-style-type: none"> <li>• Pertinent responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show assured understanding of theme/ideas.</li> </ul>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Convincing responses to text supported by sustained relevant textual reference.</li> <li>• Selection and evaluation of textual detail show perceptive understanding of theme/ideas.</li> </ul>

<b>Band</b>	<b>Mark</b>	<b>AO4: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times</b>
<b>0</b>	<b>0</b>	No rewardable material
<b>1</b>	<b>1-5</b>	<ul style="list-style-type: none"> <li>• Mostly sound reference to context mostly supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows generally sound understanding.</li> </ul> <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p>
<b>2</b>	<b>6-10</b>	<ul style="list-style-type: none"> <li>• Sound reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows sound understanding.</li> </ul> <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>
<b>3</b>	<b>11-15</b>	<ul style="list-style-type: none"> <li>• Sustained reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows thorough understanding.</li> </ul> <p>*Sentences are appropriately structured, with sustained control of expression and meaning with thorough control of the full range of punctuation devices. Spelling is almost always accurate, with occasional errors.</p>
<b>4</b>	<b>16-20</b>	<ul style="list-style-type: none"> <li>• Pertinent reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows assured understanding.</li> </ul> <p>*Sentences are purposefully structured, with assured control of expression and meaning with assured control of the full range of punctuation devices. Spelling is almost always accurate, with minimal errors.</p>
<b>5</b>	<b>21-24</b>	<ul style="list-style-type: none"> <li>• Convincing reference to context supported by sustained relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows perceptive understanding.</li> </ul> <p>*Sentences are convincingly structured, with sophisticated control of expression and meaning with precise control of the full range of punctuation devices. Spelling is consistently accurate.</p>

***To Kill a Mockingbird***

Question Number	
*19	
	<b>(40 marks)</b>
	Indicative content
	<p><b>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</b></p> <p><b>(AO1) Candidates' responses may include:</b></p> <p>Atticus is a white lawyer who defends Tom Robinson; he has strong values; he explains that his conscience compels him to take the case even though he has no hope of winning. Atticus is brave and unafraid of the possible consequences. His goodness is appreciated by the black community who leave many gifts outside his home, following Tom Robinson's trial.</p> <p>Atticus speaks to his children in a way so that they can understand, respond and ask questions, his words are carefully chosen, he speaks with honesty. For example Atticus teaches Jem the reasons behind Mrs Dubose's state of health; he shows to be considerate and wants his son to behave in a more considerate way. Atticus is also thoughtful in that he doesn't push Scout to accompany her brother.</p> <p>The children look up to him, admire and respect him, feeling safe and secure around him. When Scout hears her father referred to in a derogatory manner: 'nigger lover', Scout asks her father for an explanation to the term, he shows self-control in the way he reacts and shows wisdom in his response: 'it's just one of those terms that means nothing'.</p> <p><b>(AO4) Candidates' references to the social/cultural context may include:</b></p> <p>Atticus is an important character in the novel, he is honest and committed to his children and the Maycomb community; he is a source of moral and cultural values. Atticus represents the good in humanity; he is rational and expresses a reasonable viewpoint in a prejudiced society. He deals justly with all and offers philosophy and wisdom showing there are different ways of tackling situations, non-violent.</p> <p>Atticus is brave and willing to stand up for what he believes, he is not a man that is easily intimidated. Scout is initially unaware of the strength of feeling regarding the Tom Robinson trial. The trial exposes the black and white divide within Maycomb community.</p> <p>Atticus tries to explain to Scout how most white Maycomb citizens think, in order to prepare her for the trial's verdict. In Chapter 20 he tells her that</p>

		the instinctive conviction is that 'all Negroes lie and that all Negroes are basically immoral beings and that all Negro men are not to be trusted around our women'.
<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-4</b>	<ul style="list-style-type: none"> <li>• Mostly sound responses to text mostly supported by textual reference which is often appropriate.</li> <li>• Selection and evaluation of textual detail show generally sound understanding of theme/ideas.</li> </ul>
<b>2</b>	<b>5-7</b>	<ul style="list-style-type: none"> <li>• Sound responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show sound understanding of theme/ideas.</li> </ul>
<b>3</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Sustained responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show thorough understanding of theme/ideas.</li> </ul>
<b>4</b>	<b>11-13</b>	<ul style="list-style-type: none"> <li>• Pertinent responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show assured understanding of theme/ideas.</li> </ul>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Convincing responses to text supported by sustained relevant textual reference.</li> <li>• Selection and evaluation of textual detail show perceptive understanding of theme/ideas.</li> </ul>

<b>Band</b>	<b>Mark</b>	<b>AO4: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<ul style="list-style-type: none"> <li>• Mostly sound reference to context mostly supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows generally sound understanding.</li> </ul> <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p>
<b>2</b>	<b>6-10</b>	<ul style="list-style-type: none"> <li>• Sound reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows sound understanding.</li> </ul> <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>
<b>3</b>	<b>11-15</b>	<ul style="list-style-type: none"> <li>• Sustained reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows thorough understanding.</li> </ul> <p>*Sentences are appropriately structured, with sustained control of expression and meaning with thorough control of the full range of punctuation devices. Spelling is almost always accurate, with occasional errors.</p>
<b>4</b>	<b>16-20</b>	<ul style="list-style-type: none"> <li>• Pertinent reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows assured understanding.</li> </ul> <p>*Sentences are purposefully structured, with assured control of expression and meaning with assured control of the full range of punctuation devices. Spelling is almost always accurate, with minimal errors.</p>
<b>5</b>	<b>21-24</b>	<ul style="list-style-type: none"> <li>• Convincing reference to context supported by sustained relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows perceptive understanding.</li> </ul> <p>*Sentences are convincingly structured, with sophisticated control of expression and meaning with precise control of the full range of punctuation devices. Spelling is consistently accurate.</p>

## *To Kill a Mockingbird*

Question Number	
*20	
	<b>(40 marks)</b>
	Indicative content
	<p><b>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</b></p> <p><b>(AO1) Candidates' responses may include:</b></p> <p>Scout is the narrator of the story and the daughter of the lawyer, Atticus. They live in Maycomb County with Scout's brother, Jem and Aunt. At the beginning of the book, she doesn't know much about the prejudice of Southern America. It is through Scout's eyes that the reader learns of the events that occur in Maycomb County.</p> <p>Tom Robinson had one arm, was a decent man, and never raped Mayella Ewell, which would have been sufficient proof to set any other man free. Since Tom Robinson was a black man, and since the town was prejudiced against him, the jury ignored all the evidence and convicted Tom.</p> <p>Mob mentality is truly alive amongst the people of Maycomb County. It is evident that a variety of citizens are caught in one specific mind set. The mob mentality of the town allowed the residents to believe that Tom Robinson was guilty, despite Atticus' excellent defense of Robinson in court. The town's mentality would never allow them to set a black man free, so they were prejudiced against Tom Robinson from the start.</p> <p><b>(AO4) Candidates' references to the social/cultural context may include:</b></p> <p>Harper Lee presents a novel that is a realistic depiction of the best and worst of small Southern towns in that era. Characters are closely connected; Scout states that 'Atticus was related by blood or marriage to nearly every family in town'. People are more interested in the doings of others in the town because this is a source of entertainment.</p> <p>Scout says everyone in the town was slow-moving because there was nowhere in particular to go; there isn't even a 'picture show', church was Macomb's 'principal recreation'. The trial represents the unfairness and prejudice in places such as Maycomb during the 1930's. Every character in Maycomb knows of the trial, whatever anyone does becomes everyone's business.</p> <p>Characters like Boo Radley are misunderstood and subject to rumour, because of this he becomes the town recluse and the object of a lot of scrutiny and gossip. He is a main curiosity for the town's children, especially</p>

		Jem and Scout, because of the mystery surrounding him. Boo is actually a kind and caring man. He attempts to please the children by leaving them gifts, mending Jem's torn pants, and wrapping Scout in a blanket on the night of the fire.
<b>Band</b>	<b>Mark</b>	<b>AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-4</b>	<ul style="list-style-type: none"> <li>• Mostly sound responses to text mostly supported by textual reference which is often appropriate.</li> <li>• Selection and evaluation of textual detail show generally sound understanding of theme/ideas.</li> </ul>
<b>2</b>	<b>5-7</b>	<ul style="list-style-type: none"> <li>• Sound responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show sound understanding of theme/ideas.</li> </ul>
<b>3</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Sustained responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show thorough understanding of theme/ideas.</li> </ul>
<b>4</b>	<b>11-13</b>	<ul style="list-style-type: none"> <li>• Pertinent responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show assured understanding of theme/ideas.</li> </ul>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Convincing responses to text supported by sustained relevant textual reference.</li> <li>• Selection and evaluation of textual detail show perceptive understanding of theme/ideas.</li> </ul>

Band	Mark	<b>AO4: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times</b>
0	0	No rewardable material
1	1-5	<ul style="list-style-type: none"> <li>• Mostly sound reference to context mostly supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows generally sound understanding.</li> </ul> <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p>
2	6-10	<ul style="list-style-type: none"> <li>• Sound reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows sound understanding.</li> </ul> <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>
3	11-15	<ul style="list-style-type: none"> <li>• Sustained reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows thorough understanding.</li> </ul> <p>*Sentences are appropriately structured, with sustained control of expression and meaning with thorough control of the full range of punctuation devices. Spelling is almost always accurate, with occasional errors.</p>
4	16-20	<ul style="list-style-type: none"> <li>• Pertinent reference to context supported by relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows assured understanding.</li> </ul> <p>*Sentences are purposefully structured, with assured control of expression and meaning with assured control of the full range of punctuation devices. Spelling is almost always accurate, with minimal errors.</p>
5	21-24	<ul style="list-style-type: none"> <li>• Convincing reference to context supported by sustained relevant textual reference.</li> <li>• Explanation of importance of theme/idea shows perceptive understanding.</li> </ul> <p>*Sentences are convincingly structured, with sophisticated control of expression and meaning with precise control of the full range of punctuation devices. Spelling is consistently accurate.</p>

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