

# Mark Scheme (Results)

Summer 2012

GCSE English Literature 1  
(5ET1H01)  
Understanding Prose  
Higher Tier

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Summer 2012

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Section A: Literary Heritage

*Animal Farm*

|                 |   |  |
|-----------------|---|--|
| Question Number |   |  |
| 1(a)            |   |  |
|                 | (8 marks)   |  |
|                 | Indicative content  |  |
|                 | <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• Napoleon is dishonest, organised and plans ahead. He instructs Whymper, within 24 hrs of his 'decree' to purchase booklets on brewing and distilling. Within a week, a small paddock is ploughed up and seeded with barley</li> <li>• Napoleon cannot be trusted. When the Commandment is changed, it is changed by one of Napoleon's pigs, and this is likely to be the result of Napoleon's dishonesty in the first place</li> <li>• Napoleon shows leadership skills. He pronounces a 'solemn decree' that the drinking of alcohol will be punished by death. This statement appears to support the fifth commandment as well as present Napoleon as a dependable and serious leader who will enforce the commandments, if necessary</li> <li>• Napoleon is in control of the farm and a leader to be feared. When there is a loud crash in the big barn and immediately, Napoleon's dogs surround the suspect. They make a ring around Squealer and 'escort him' to the farmhouse where Napoleon lives. He is intent on exploiting the animals on the farm.</li> </ul> <p>Reward any other valid points.</p> |  |
| Band            | Mark  | AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.   |
| 0               | 0   | No rewardable material.  |
| 1               | 1-3   | <ul style="list-style-type: none"> <li>• 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 |   |  |
| 1(b)            |   |  |
|                 | (10 marks)  |  |
|                 | Indicative content  |  |
|                 | <p>Responses may include:</p> <ul style="list-style-type: none"> <li>Orwell's choice of words and phrases are crafted for effect and are used to present an unequal relationship between the pigs and the other animals in the extract. The extract opens with Napoleon's 'solemn decree' thus emphasising that as a leader he is making decisions for all the animals: 'the drinking of alcohol was to be punished by death'</li> <li>this law structured in the first paragraph is immediately juxtaposed, in the second paragraph, by the descriptions of Napoleon's recovery...as he recovers from a hangover, the reader learns that he begins to make plans, in secrecy, to brew his own alcohol</li> <li>it is Whymper who is sent by Napoleon to purchase some booklets on brewing and distilling; Napoleon is clearly trying to keep his intentions of drinking, a secret from the other animals. This clearly demonstrates that there is one rule for the pigs and another for the rest of the animals</li> <li>false information is deliberately put about the farm in order to convince the animals ahead of the seeding of barley: 'pasture was exhausted'. Phrases like 'gave orders', 'it was learned' 'given out' suggests animals are not part of the decision making. The drinking by the pigs is a secret and the knowledge of this secret could mean danger for any animal who spoke out, hence Benjamin, who understands the commandments are being changed: 'would say nothing'.</li> </ul> <p>Reward any other valid points.</p> |  |
| Band            | Mark  | AO2: Explain how language, structure and form contribute to writer's presentation of ideas, themes and settings.   |
| 0               | 0   | No rewardable material.  |
| 1               | 1-2   | <ul style="list-style-type: none"> <li>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> <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 |  |   |
|-----------------|--|---|
| 1(c)            |  |   |
|                 | (10 marks)   |   |
|                 | Indicative content   |   |
|                 | <p>Candidates will select from a range of material from the extract - these may include:</p> <ul style="list-style-type: none"> <li>• at the start of the extract, Napoleon pronounces 'a solemn decree: 'the drinking of alcohol was to be punished by death'. Such words appear to be the language that would be used by someone who is trustworthy and disciplined; this couldn't be further from the truth. These words are quickly contrasted with Napoleon's activity within the next few days when he sets up a brewery</li> <li>• the reader is made aware that Napoleon is dishonest when he states that the ground, set aside as a grazing ground, was to be ploughed up and barley sown. Napoleon is intent</li> <li>• Napoleon takes advantage of most animals on the farm, knowing that 'hardly anyone was able to understand' the activity on the farm. The behaviour of the dogs towards Squealer shows that he has committed a corrupt crime; they 'made a ring' around him and 'escorted him' to the farmhouse</li> <li>• Orwell deliberately uses one animal to represent the majority who think that they had 'remembered wrong' the Fifth Commandment: 'Actually the Commandment read: 'No animal shall drink alcohol to excess.''. The use of italics is deliberate; Orwell demonstrates the dishonesty that is taking place in this manner. The pigs are altering the laws to suit themselves and the animals, despite seeing Squealer laying by a ladder and paintbrush, fail to understand what he has done, instead believing that their leaders are honest.</li> </ul> <p>Reward any other valid points.</p> |   |
| Band            | Mark   | AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.  |
| 0               | 0  | No rewardable material.   |
| 1               | 1-2  | <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 |   |  |
|-----------------|---|--|
| 1(d)            |   |  |
|                 | (12 marks)  |  |
|                 | Indicative content  |  |
|                 | <p>Candidates may draw on any relevant part of the novel outside the extract provided that the focus is on the significance of dishonesty and that statements made are supported with a quotation or reference from the text (A01) and reference is made to the writer's craft: Orwell's presentation of this theme (A02). Responses may include:</p> <ul style="list-style-type: none"> <li>• dishonesty is an important theme from the outset, Orwell's novel seems to be a story about triumph over cruel and dishonest humans and the unity of animals so that life is fair and harmonious; nothing could be further from the truth. Orwell has deliberately written this story to have a particular effect on the reader; characters and events mirror those of the Russian Revolution. For example, the windmill's walls collapse because the walls are not thick enough to withstand the violent gale</li> <li>• Orwell's detached style throughout gives the reader a similar distance from the story; the reader is aware that the pigs have become dishonest, even if the rest of the animals haven't</li> <li>• the repetition of phrases about the weather being harsh and that 'they worked like slaves' leaves the reader in no doubt that the pigs are dishonest and that they are exploiting the other animals for their own gain</li> <li>• the character of Napoleon, who is representative of a dishonest leader, uses Snowball as a scapegoat, passing the blame from himself onto someone else and concealing the truth from the other animals. Orwell has crafted the character of Napoleon as a clear example of power at its worst, his animals are starving; despite what the animals think, they are not free.</li> </ul> <p>Reward any other valid points.</p> |  |
| Band            | Mark  |  |
| 0               | 0   | No rewardable material.  |
| 1               | 1-2   | <ul style="list-style-type: none"> <li>• Mostly uses relevant examples from the text to demonstrate knowledge about theme/character.</li> <li>• Generally sound understanding of linguistic, grammatical, structural and presentational features of language.</li> </ul> |

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|---|-----|--|
|   |     | <ul style="list-style-type: none"><li>• Generally sound selection of textual detail to support interpretation.</li></ul>   |
| 2 | 3-5 | <ul style="list-style-type: none"><li>• Consistently uses relevant examples from the text to demonstrate knowledge about theme/character.</li><li>• Clear understanding of linguistic, grammatical, structural and presentational features of language.</li><li>• Sound selection of textual detail to support interpretation.</li></ul> |

|   |       |  |
|---|-------|--|
| 3 | 6-7   | <ul style="list-style-type: none"> <li>• Sustained use of relevant examples 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>      |
| 4 | 8-10  | <ul style="list-style-type: none"> <li>• Assured use of relevant examples 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>        |
| 5 | 11-12 | <ul style="list-style-type: none"> <li>• Perceptive use of relevant examples 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)            |   |  |
|                 | (8 marks)   |  |
|                 | Indicative content  |  |
|                 | <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• Utterson is sympathetic and friendly. He is surprised by Poole’s unusual visit yet makes him welcome, offering him a drink of wine: ‘now, take your time’. He is attentive to Poole’s needs and shows concern for Jekyll</li> <li>• Utterson is an intelligent and observant character. He can tell that there is something wrong with Poole from the look on his face and by the behaviours he is exhibiting: ‘I see there is something seriously amiss’. Utterson listens and reflects on what has and has not been said by Poole, Poole’s anxious state and the possible reasons behind this. He ‘observed with wonder the greatness of relief’ when he agreed to return with Poole to Jekyll’s laboratory</li> <li>• Utterson is trustworthy. He trusts Poole’s version of events. Utterson accepts what he has heard and quickly sets out to help Poole: ‘Utterson’s only answer was to rise and get his hat and great coat’</li> <li>• Utterson is alarmed and concerned. Poole’s version of events, cause him to worry for his friend Jekyll; he was shocked at Poole’s suggestion of ‘foul play’.</li> </ul> <p>Reward any other valid points.</p> |  |
| Band            | Mark  | AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.   |
| 0               | 0   | No rewardable material.  |
| 1               | 1-3   | <ul style="list-style-type: none"> <li>• 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)            |  |  |
|                 | (10 marks)   |  |
|                 | Indicative content   |  |
|                 | <p><b>Responses may include:</b></p> <ul style="list-style-type: none"> <li>the description of Poole's visit is immediately presented by Stevenson/narrator as one that is unusual as Utterson is 'surprised' by his visit. The reader is not privy to any description of Poole's face or expression: 'The man's appearance amply bore out his words'. The reader knows it is one of anxiety because of Utterson's remarks: 'what ails you?'. Stevenson narrator tells of Poole's 'terror', too frightened to even drink the wine provided by Utterson. The language used creates tension and interest for the reader</li> <li>Poole knows 'the doctor' well, referring to Jekyll: 'the doctor's ways'. He recounts to Utterson that Jekyll 'shuts himself up' and that this is causing him to worry, more than usual, to the extent that he states: 'I wish I may die if I like it'</li> <li>the reader is certain that there is some mystery to discover. When Poole is asked by Utterson, what he is afraid of, Poole avoids giving any answer 'doggedly disregarding the question'; later he keeps his eyes 'directed to the corner of the floor'. The reader can only guess that what Poole is afraid of must be something too awful to share: 'foul play' and must be seen by Utterson: 'see for yourself'</li> <li>Poole states that he is 'afraid' and has felt like this 'for a week'. The reader however does not learn the reason for his fear. Poole is obviously in a state of anxiety because he has been concerned for several days and in the end he felt the need to seek help from Utterson: 'I can bear it no more'.</li> </ul> <p>Reward any other valid points.</p> |  |
| <b>Band</b>     | <b>Mark</b>  | <b>AO2: Explain how language, structure and form contribute to writer's presentation of ideas, themes and settings.</b>  |
| 0               | 0  | No rewardable material.  |
| 1               | 1-2  | <ul style="list-style-type: none"> <li>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> <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 |  |   |
|-----------------|--|---|
| 2(c)            |  |   |
|                 | (10 marks)   |   |
|                 | Indicative content   |   |
|                 | <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• Stevenson first presents fear in this extract through the character of Poole who arrives to Utterson's residence, clearly alarmed by what he has experienced back at Jekyll's laboratory. Stevenson does not describe Poole's appearance to the reader; the reader only learns of Poole's feelings. Utterson feels the need to provide him with a drink as there is obviously 'something wrong'</li> <li>• Poole states that he is afraid. This short phrase will have the desired effect on the reader, especially because Poole also speaks of dying. Such words create some mystery and suspense for the reader; the reader must read on to find out why Poole is in such a state: 'he had not once looked the lawyer in the face'</li> <li>• Poole has been 'afraid for about a week'. Stevenson states that Poole: 'announced his terror', such language is deliberately used to heighten the mood and evoke fear in the reader. The reader can only predict what has taken place back at the laboratory</li> <li>• the repetition of the words: 'foul play' ignites Utterson's own fear, he rises, irritated. By the end of the extract, Utterson leaves with Poole and the reader is still left with many unanswered questions, wondering what can be so frightening.</li> </ul> <p>Reward any other valid points.</p> |   |
| Band            | Mark   | AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.  |
| 0               | 0  | No rewardable material.   |
| 1               | 1-2  | <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 |            |
|-----------------|------------|
| 2(d)            |            |
|                 | (12 marks) |

|                    |
|--------------------|
| Indicative content |
|--------------------|

Candidates may draw on any relevant part of the novel outside the extract provided that the focus is on the significance of fear and that statements made are supported with a quotation or reference from the text (A01) and reference is made to the writer's craft: Stevenson's presentation of this theme (A02). Responses may include:

- the novel presents many chapters and events that lend themselves to this theme. Stevenson presents a central character, a respectable citizen and doctor who experiments with the concept of the dual nature of man: evil v good. Jekyll transforms into Hyde and for those who witness this, such as Lanyon, it evokes such terror that he eventually dies from the frightful event: 'shaken to its roots'
- Jekyll himself fears the behaviours presented by Hyde; he is aware of the terrible crimes Hyde has committed. Despite this, he succumbs to further temptation and this brings about his downfall. Other characters, namely Utterson and Poole, are in constant fear of the inexplicable, the truth only discovered at the end of the novel. The nature of evil within one's personality and the horror it can bring about cannot be suggested without the writer's creation of fear
- Stevenson cleverly presents the character of Hyde and his appearance through the reaction and descriptions of those who have seen him. The loathsome and unflattering descriptions are most effective and even evoke fear in the reader; 'there is something wrong with his appearance, something displeasing, and something downright detestable'. Hyde's behaviour, such as when he is seen trampling the little girl or when he is observed murdering Carew, again evoke fear from the on-lookers who are abhorred by his crude and cold behaviour. London lives in fear as the discovery of the 'mangled' politician is found and a cold-blooded murderer remains not captured
- fear is significant throughout the many examples in this text because it serves to add to the atmosphere. The setting itself is dark and fearful, deliberately crafted by Stevenson as eerie, threatening and unsettling; buildings are introduced in the first chapter as 'sinister'.

Reward any other valid points.

| Band | Mark | <p>A01: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</p> <p>A02: Explain how language, structure and form contribute to writer's presentation of ideas, themes and settings.</p> |
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|------|------|---|

|   |       |  |
|---|-------|--|
| 0 | 0     | No rewardable material.  |
| 1 | 1-2   | <ul style="list-style-type: none"> <li>• Mostly uses relevant examples from the text to demonstrate knowledge about theme/character.</li> <li>• Generally sound understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Generally sound selection of textual detail to support interpretation.</li> </ul> |
| 2 | 3-5   | <ul style="list-style-type: none"> <li>• Consistently uses relevant examples from the text to demonstrate knowledge about theme/character.</li> <li>• Clear understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Sound selection of textual detail to support interpretation.</li> </ul>               |
| 3 | 6-7   | <ul style="list-style-type: none"> <li>• Sustained use of relevant examples 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>          |
| 4 | 8-10  | <ul style="list-style-type: none"> <li>• Assured use of relevant examples 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>            |
| 5 | 11-12 | <ul style="list-style-type: none"> <li>• Perceptive use of relevant examples 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)            |  |  |
|                 | (8 marks)  |  |
|                 | Indicative content   |  |
|                 | <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• Watson is dependent on Holmes to show him the truth. Although he shows to be observant, and examines the features for a while, it is only because of Holmes that the truth is revealed to Watson. Watson is therefore portrayed by Doyle as inferior in comparison with Holmes</li> <li>• when the truth 'dawns' on him he is shocked and surprised; he cries in 'amazement'. When Watson states that it might be Stapleton's own portrait, the reader realises that Watson took quite a while to realise what was more obvious to Holmes. However, Watson is an intelligent man; he quickly summarises Stapleton's purpose: 'With designs upon the succession'</li> <li>• Watson trusts Holmes in every way; he does not question Holmes, nor does he contemplate that there must be another explanation, that Holmes could be wrong. This demonstrates how long Watson has worked with Holmes and the trust he places in him</li> <li>• Watson is an agreeable character. He does not mind being disturbed in the night for his friend and colleague, Holmes. He clearly knows Holmes would not disturb him without good reason. Watson, as narrator towards the end of this extract, relates Holmes' laughter as one that 'boded ill to somebody'. This in itself reveals to the reader how well Watson knows Holmes.</li> </ul> <p>Reward any other valid points.</p> |  |
| Band            | Mark   | AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.   |
| 0               | 0  | No rewardable material.  |
| 1               | 1-3  | <ul style="list-style-type: none"> <li>• 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 |   |  |
| 3(b)            |   |  |
|                 | (10 marks)  |  |
|                 | Indicative content  |  |
|                 | <p><b>Responses may include:</b></p> <ul style="list-style-type: none"> <li>the character of Holmes is presented as one who is focused in his purpose to solve the mystery in the story. He has obviously not slept, remaining awake, and pondering on the truth behind the portrait. When the truth is revealed to him, he cannot wait until the following day to share his findings with Watson, he is impatient and probably excited; he had his 'bedroom candle in hand' when he sought Watson</li> <li>Holmes is a leader in the partnership investigating the mystery behind the hound of the Baskervilles. Holmes reveals the truth to Watson: 'the picture has supplied us with one of the missing links': a truth that was likely to otherwise remain undiscovered</li> <li>Holmes states that his 'eyes have been trained to examine faces'; he is observant and intelligent. Patiently he illuminates details of the portrait to help Watson see what he has discovered; this then reveals to Watson what did not seem obvious at first</li> <li>Holmes is an excitable character; he is clearly elated, he repeats the phrase 'we have him' twice. Holmes then uses a simile, deliberately linked to Stapleton's pastime, to indicate the event that will now follow on from this discovery: 'before tomorrow night he will be fluttering in our net as helpless as one of his own butterflies'. This simile enables the reader to visualise the capture of Stapleton. Watson points out that Holmes' laughter 'always boded ill to somebody'; the word 'always' eludes the reader to believe that the Stapleton will certainly not get away with his crimes and that Holmes will be successful</li> </ul> <p><b>Reward any other valid points.</b></p> |  |
| <b>Band</b>     | <b>Mark</b>   | <b>AO2: Explain how language, structure and form contribute to writer's presentation of ideas, themes and settings.</b>  |
| 0               | 0   | No rewardable material.  |
| 1               | 1-2   | <ul style="list-style-type: none"> <li>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> <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>                            |

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| 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> |
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| 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> |
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| Question Number |   |   |
| 3(c)            |   |   |
|                 | (10 marks)  |   |
|                 | Indicative content  |   |
|                 | <p>Responses may include:</p> <ul style="list-style-type: none"> <li>the character of Holmes is the one who attempts to lead his colleague, Watson, into discovering the truth. He does this by leading him back to a room where a portrait hangs. Holmes is presented by Doyle as having his 'bedroom candle in his hand' indicating to the reader that he has been pondering on this matter in his bedroom, when everyone else had gone to sleep. Clearly the truth 'dawned' on Holmes and he felt the need to reveal his findings as soon as he had discovered the truth out; he could not wait until morning</li> <li>the truth is not revealed by Holmes himself; he wishes Watson to discover the truth himself. Equally the reader is in the same position as Watson; when Watson realises that there is a resemblance between the portrait and Stapleton, so does the reader. The pace is deliberate to build suspense; therefore the effect is greater on the reader</li> <li>the discovery of the truth does not reveal itself easily to Watson. Doyle deliberately does so to show the contrast between the abilities of these two men: 'There is something about Sir Henry about the jaw'</li> <li>when the truth becomes apparent to Watson, the sentences shorten and the uses of exclamation marks portray the importance of this revelation: 'But wait an instant'. A mystery has been solved: 'Good heavens!'. Doyle's language presents the discovery in a manner that the reader could imagine the moment in time when Watson sees the face of Stapleton which: 'had sprung from the canvas.'</li> </ul> <p>Reward any other valid points.</p> |   |
| Band            | Mark  | AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.  |
| 0               | 0   | No rewardable material.   |
| 1               | 1-2   | <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>                   |

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| 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> |
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| Question Number |            |
| 3(d)            |            |
|                 | (12 marks) |

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| Indicative content |  |
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Candidates may draw on any relevant part of the novel outside the extract provided that the focus is on how the truth is discovered in another part of the text and that statements made are supported with a quotation or reference from the text (A01) and reference is made to the writer’s craft: Doyle’s presentation of this theme (A02).

Responses may include:

- many passages reveal a truth of some sort; it is after all a mystery/detective novel. The truth is revealed at a pace that will keep the reader interested and ‘on the edge of their seats’. The truth is also, for the larger part of the novel, revealed by Watson who is for most of the novel, the narrator. Hence, as he discovers one truth or another, so do we
- the story opens with the folk tale of the Baskerville curse, presented on eighteenth century parchment. The reproduction of the curse, both in the novel and in Mortimer’s reading, serves to start the story off with a mystery. Doyle’s red herrings often reveal untruths which throw the reader, deliberately, off the right trail, such as the convicted murderer
- despite Mortimer’s belief that there is a mysterious curse on the Baskerville family, it is later revealed that there are no supernatural occurrences. Holmes later reveals that the hound was kept half-starved and painted with phosphorus powder so that it appeared luminous. Holmes personifies the intellectual’s faith in logic, and on examining facts to find the answers
- it is in the final and fifteenth chapter: *A Retrospection*, that Holmes, now back in London, reveals to Henry and Mortimer the full details of the case. Doyle crafts long and detailed sentences that allow Holmes to explain the Stapleton’s family ties and Stapleton’s relationship with his South American wife. It was in Devonshire where he had heard of his stake in the large inheritance; having made friends with Sir Charles, Roger heard of the myth of the hound and of Charles’ bad heart. The relationship with Laura Lyons is also explained as well as the reasons behind the disappearance of Sir Henry’s boots. Doyle presents Holmes as a superior character, elevating him above all others in his presence. The truth sets Sir Henry free but nursing a broken heart. The language used creates sympathy for Sir Charles.

Reward any other valid points.

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| Band | Mark | <p>A01: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</p> <p>A02: Explain how language, structure and form contribute to writer’s presentation of ideas, themes and settings.</p> |
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| 0 | 0     | No rewardable material.  |
| 1 | 1-2   | <ul style="list-style-type: none"> <li>• Mostly uses relevant examples from the text to demonstrate knowledge about theme/character.</li> <li>• Generally sound understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Generally sound selection of textual detail to support interpretation.</li> </ul> |
| 2 | 3-5   | <ul style="list-style-type: none"> <li>• Consistently uses relevant examples from the text to demonstrate knowledge about theme/character.</li> <li>• Clear understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Sound selection of textual detail to support interpretation.</li> </ul>               |
| 3 | 6-7   | <ul style="list-style-type: none"> <li>• Sustained use of relevant examples 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>          |
| 4 | 8-10  | <ul style="list-style-type: none"> <li>• Assured use of relevant examples 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>            |
| 5 | 11-12 | <ul style="list-style-type: none"> <li>• Perceptive use of relevant examples 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*

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| Question Number |  |  |
| 4(a)            |  |  |
|                 | (8 marks)  |  |
|                 | Indicative content   |  |
|                 | <p><b>Responses may include:</b></p> <ul style="list-style-type: none"> <li>the character of Johnny is painted in a positive light in this extract. This is mostly because it is Felicia's recollection and the memory is narrated from her perspective, which is biased. The reader may suspect that Johnny may be using her because his 'chat-up lines' seem fictitious and superficial: 'I'm glad you weren't the bride, Felicia'. Their first date ends up in a field; he is too forward and seems to take advantage of Felicia's innocence</li> <li>Johnny seems interested in Felicia; his actions at the start of the extract indicate that he wants a relationship with her. Johnny is polite when he invites her out; he seems to be looking forward to spending time with her: 'it would be great if you came'</li> <li>during their Friday date at the disco, Johnny showed to be an attentive and loving partner, not 'dancing with anyone else'. The attention he has paid her has a great effect on Felicia for she thinks she loves him</li> <li>Johnny is a confident character, he makes all the first moves: 'took her hand', he puts 'his arms around her', he 'kisses her' and later leads her somewhere where they can be alone. Johnny is daring and unafraid that his actions will be met with rejection; he seems more experienced than Felicia at dating and courting.</li> </ul> <p>Reward any other valid points.</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>               |
| 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> |

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| Question Number |  |  |
| 4(b)            |  |  |
|                 | (10 marks)   |  |
|                 | Indicative content   |  |
|                 | <p><b>Responses may include:</b></p> <ul style="list-style-type: none"> <li>Trevor's choice of language presents Felicia as a naive and trusting character. Whatever Johnny says and does, it is recounted in a positive light; Felicia can only see the good in him</li> <li>Trevor shows snippets of conversations between Felicia, Carmel and Connie Jo in order to present Felicia's innocence as she is shown to listen to her friends' comments and advice as she is clearly inexperienced at dating</li> <li>when Felicia states that she has not kissed a boy before, the reader realises how inexperienced she is and suspects that this may be the first boyfriend she has ever had. When Felicia states that after the first date she wanted to 'tell him she loved him', the reader realises that it didn't take much attention from Johnny to make her feel special and loved</li> <li>the character of Felicia is shown to be trusting because she does not question Johnny's intentions, neither does she refute them. Felicia is presented as a girl who is enjoying the attention of the opposite sex; she is shown to be easily led. Trevor crafts Felicia's memory as something that is special to Felicia, a comfort when times are difficult. Yet Trevor ensures that the reader can see through Felicia's memory and into Johnny's mind. Words in inverted commas recall exactly what was said at the time; this suggests the importance of these events to Felicia.</li> </ul> <p><b>Reward any other valid points.</b></p> |  |
| <b>Band</b>     | <b>Mark</b>  | <b>AO2: Explain how language, structure and form contribute to writer's presentation of ideas, themes and settings.</b>  |
| 0               | 0  | No rewardable material.  |
| 1               | 1-2  | <ul style="list-style-type: none"> <li>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> <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</li> </ul>  |

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|  |  | <p>presentational features of language.</p> <ul style="list-style-type: none"> <li>• Perceptive use of relevant examples from the extract.</li> </ul> |
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| Question Number |  |   |
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| 4(c)            |  |   |
|                 | (10 marks)   |   |
|                 | Indicative content   |   |
|                 | <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• relationships are significant in the extract because these are the basis for the decisions that Felicia makes. Trevor relates the past and Felicia's hopes for love; these thoughts are a comfort to Felicia whilst she sleeps at night and dreams of the man she loves, in reality, when Felicia is awake she is alone</li> <li>• Felicia dreams of better and happier times; her courtship with Johnny; how they met. Felicia remembers these moments in detail, what Johnny did, what he said and what he smelt like. Trevor's language indicates that they became intimate without directly saying this: 'in just the same moment, as if they are one person'</li> <li>• Felicia's hopes for love are momentarily dashed when her recollections take the form of a nightmare, again recollecting a moment in the past when her father speaks of his political frustrations and then of her friends' questions about Johnny</li> <li>• the language in Felicia's recollection shows much detail: Felicia remembers the chronological order of events, the time and setting. The way the information is divided by commas, like a list, imitates Felicia's train of thoughts. Her relationships with her family, lover and friends are presented in sentences that are long, like a moment in a dream that you want to remember and prolong.</li> </ul> <p>Reward any other valid points.</p> |   |
| Band            | Mark   | AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.  |
| 0               | 0  | No rewardable material.   |
| 1               | 1-2  | <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</li> </ul>                    |

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| Question Number |   |  |
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| 4(d)            |   |  |
|                 | (12 marks)  |  |
|                 | Indicative content  |  |
|                 | <p>Candidates may draw on any relevant part of the novel outside the extract provided that the focus is on relationships and that statements made are supported with a quotation or reference from the text (A01) and reference is made to the writer's craft: Trevor's presentation of this theme (A02).</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• many passages present the significant relationships in Felicia's present and past life. When the reader learns of Felicia's pregnancy, it soon becomes apparent what she hopes for. She clearly loves Johnny and hopes that when she finds him she will be re-united with him and tell him the news: he is to become a father</li> <li>• the character of Felicia is often presented as wandering from one place to another; she does not give up hope, she is in love. Hilditch appears to come to Felicia's rescue at the right time, when she needs him most. Hilditch presents himself as a man who can be trusted and so their relationship slowly develops, mostly out of need. Hilditch pretends that he is someone who wants to help Felicia fulfil her hope to be re-united with the man she loves</li> <li>• after stealing her money, he offers Felicia cups of tea, meals and a bed for the night. Felicia's hopes for a loving conclusion fade as she is unable to find Johnny. Hilditch dashes these hopes and counts on Felicia's dependence: she has no money to return home.</li> <li>• Felicia's trusting nature parallels her inexperience in relationships. Trevor ensures that this combined with the absence of a mother, results in a misguided Felicia forming relationships with the wrong people.</li> </ul> <p>Reward any other valid points.</p> |  |
| Band            | Mark  |  |
|                 |   | <p>A01: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</p> <p>A02: Explain how language, structure and form contribute to writer's presentation of ideas, themes and settings.</p>  |
| 0               | 0   | No rewardable material.  |
| 1               | 1-2   | <ul style="list-style-type: none"> <li>• Mostly uses relevant examples from the text to demonstrate knowledge about theme/character.</li> <li>• Generally sound understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Generally sound selection of textual detail to support interpretation.</li> </ul> |
| 2               | 3-5   | <ul style="list-style-type: none"> <li>• Consistently uses relevant examples from the text to demonstrate knowledge about theme/character.</li> <li>• Clear understanding of linguistic, grammatical, structural and presentational features of language.</li> </ul>   |

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|   |       | <ul style="list-style-type: none"> <li>• Sound selection of textual detail to support interpretation.</li> </ul>   |
| 3 | 6-7   | <ul style="list-style-type: none"> <li>• Sustained use of relevant examples 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>      |
| 4 | 8-10  | <ul style="list-style-type: none"> <li>• Assured use of relevant examples 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>        |
| 5 | 11-12 | <ul style="list-style-type: none"> <li>• Perceptive use of relevant examples 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*

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| Question Number |  |  |
| 5(a)            |  |  |
|                 | (8 marks)  |  |
|                 | Indicative content   |  |
|                 | <p>Responses may include:</p> <ul style="list-style-type: none"> <li>Elizabeth is unafraid to share her feelings with Darcy; she speaks of her lack of 'manners' towards Darcy. She honestly examines her own character and past behaviour: 'bordering on the uncivil'. This is successfully shared in that it draws Darcy into admitting some of his own flaws</li> <li>Elizabeth is self-assured and intelligent; she speaks with eloquence and is able to state her opinions without becoming rude. Elizabeth is seen to be playful when she asks Darcy about his opinion: 'did you admire me for my impertinence?' She is an equal in the reader's eyes to Darcy, unafraid to challenge and discuss any matter</li> <li>Elizabeth is insightful; although she has not often spoken with Darcy, she speaks as though she has known him a long time: 'The fact is, that you were sick of civility, of deference, of officious attention.' Elizabeth's insight is testament to her powers of observation; she is extremely confident and direct with what she proposes about Darcy: 'You were disgusted with the women...'</li> <li>through the character of Elizabeth, Austen is clearly presenting the importance of a good, moral character over social class: 'I roused and interested you, because I was so unlike <i>them</i>'. Elizabeth is very self-aware of what attracts a man like Darcy to her as well as what is likely to not interest him in a woman. Despite the confidence displayed, she demonstrates that she is also a shy and at times introvert character when she states that she too felt too embarrassed to encourage his affections: 'But I was embarrassed'.</li> </ul> <p>Reward any other valid points.</p> |  |
| Band            | Mark   | AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.   |
| 0               | 0  | No rewardable material.  |
| 1               | 1-3  | <ul style="list-style-type: none"> <li>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> |

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| Question Number |  |  |
| 5(b)            |  |  |
|                 | (10 marks)   |  |
|                 | Indicative content   |  |
|                 | <p><b>Responses may include:</b></p> <ul style="list-style-type: none"> <li>the reader sees the past character of Darcy through Elizabeth's examination and recollection of him; he is exposed as having been a prejudiced character in that he 'withstood' Elizabeth's 'beauty' and that he was clearly affected at the time by her 'uncivil manners'</li> <li>Darcy is defensive of Elizabeth's opinion of herself; when Elizabeth states about herself, that he was attracted to her because she was impertinent. Darcy would rather believe that it was 'the liveliness' of her 'mind', instead of impertinence that attracted him. Darcy sees Elizabeth in a positive light; he is in love with her</li> <li>Darcy is presented by Elizabeth as a man who dislikes 'civility' in women, women who gave him 'officious attention'. He is also shown to have a vulnerable side, like Elizabeth: 'But I was embarrassed'. In this light, the reader sees him as an equal to Elizabeth. Austen has created the character of Darcy as one that had some flaws in order to allow him to change and grow to this stage in the novel. He is shown to be apologetic for his past behaviour, he states that Elizabeth 'exaggerates' his good qualities, obviously feeling bad that he behaved so poorly</li> <li>Austen crafts a moment in this extract when Darcy is shown to be inquisitive and impatient as he asks Elizabeth several questions, one after the other, demonstrating less self-control than Elizabeth. The questions reveal his innermost thoughts and concerns, his interest in her has grown enormously.</li> </ul> <p>Reward any other valid points.</p> |  |
| <b>Band</b>     | <b>Mark</b>  | <b>AO2: Explain how language, structure and form contribute to writer's presentation of ideas, themes and settings.</b>  |
| 0               | 0  | No rewardable material.  |
| 1               | 1-2  | <ul style="list-style-type: none"> <li>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> <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>                               |

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| 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> |
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| Question Number |  |   |
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| 5(c)            |  |   |
|                 | (10 marks)   |   |
|                 | Indicative content   |   |
|                 | <p><b>Responses may include:</b></p> <ul style="list-style-type: none"> <li>• the loving relationship presented by Austen, between Elizabeth and Darcy, is one that is comfortable and settled at this point in the novel, mostly because Elizabeth and Darcy have a greater understanding of one another and because they have reconciled their differences</li> <li>• the language that presents their exchanges of regret for their past behaviour is sincere and honest. These exchanges help them to understand one another; it is also an indicator, to the reader, that they are in love and care what each other thinks and feels. Darcy admits he was thoughtless and unhelpful with Elizabeth's sister Jane and Elizabeth that she has the potential to hurt him: 'give you pain'</li> <li>• the vocabulary chosen by Austen for each character demonstrate to the reader that they are intelligent. At times their exchanges are flirtatious, they tease one another. Elizabeth and Darcy are presented by Austen as an eloquent pair who are thoughtful, mature and much wiser than before; they have changed for the better: 'but nobody thinks of <i>that</i> when they fall in love'. The use of italic font suggests the tone of Elizabeth's voice and this suggests some regret</li> <li>• Elizabeth and Darcy have a mutual respect for one another; neither is offended by what the other has to say. Elizabeth's insight and analysis of how other women behave towards Darcy and her belief that he dislikes such behaviours demonstrate that they both have a similar dislike for superficial courtships and that in one another, they have found their match, one that is: 'so unlike <i>them</i>'.</li> </ul> <p><b>Reward any other valid points.</b></p> |   |
| Band            | Mark   | AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.  |
| 0               | 0  | No rewardable material.   |
| 1               | 1-2  | <ul style="list-style-type: none"> <li>• 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>                  |

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|---|------|---|
| 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 |   |   |
|-----------------|---|---|
| 5(d)            |   |   |
|                 | (12 marks)  |   |
|                 | Indicative content  |   |
|                 | <p>Candidates may draw on any relevant part of the novel outside the extract provided that the focus is on the significance of Elizabeth and Darcy's love and that statements made are supported with a quotation or reference from the text (A01) and reference is made to the writer's craft: Austen's presentation of this theme (A02).</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• Austen significant theme of love is presented in the relationships between the characters in the text. Elizabeth and Darcy's love is one that grows and fluctuates in the course of the novel until it reaches maturity and a peaceful conclusion</li> <li>• Darcy's first declaration of love for Elizabeth is a perfect illustration of how 'love' could have functioned in this novel: 'You must allow me to tell you how ardently I admire and love you (despite your awful family and your socially inferior position).' Understandably, she rejects his first proposal. Elizabeth is concerned with what Wickham has told her about Darcy; in addition, she is troubled by the idea that Darcy may have interfered with Jane and Bingley's relationship. However, his arrogance dwindles over time, due to his love for Elizabeth</li> <li>• much like Elizabeth and Darcy, Jane and Bingley, who also fall in love, are shown to overcome numerous obstacles, beginning with the tensions caused by the Darcy's personal dislike for the Bennet's and Bingley's 'weak' nature</li> <li>• Austen shows how love triumphs above all when Lady Catherine de Bourgh can do nothing to manipulate either of the lovers into breaking off their engagement. Neither her anxieties about social connections, nor the desire for better social connections, are allowed by Austen to interfere with the crafting of this courtship. Elizabeth and Darcy's engagement, one of a mutual and tender love, seems to imply that Austen views love as something independent of any social forces. The candidate may make reference to relationships that were primarily formed through attraction rather than love: Mr and Mrs Bennet; Lydia and Wickham.</li> </ul> <p>Reward any other valid points.</p> |   |
| Band            | Mark  | <p>A01: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</p> <p>A02: Explain how language, structure and form contribute to writer's presentation of ideas, themes and settings.</p> |
| 0               | 0   | No rewardable material.   |

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|---|-------|--|
| 1 | 1-2   | <ul style="list-style-type: none"> <li>• Mostly uses relevant examples from the text to demonstrate knowledge about theme/character.</li> <li>• Generally sound understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Generally sound selection of textual detail to support interpretation.</li> </ul> |
| 2 | 3-5   | <ul style="list-style-type: none"> <li>• Consistently uses relevant examples from the text to demonstrate knowledge about theme/character.</li> <li>• Clear understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Sound selection of textual detail to support interpretation.</li> </ul>               |
| 3 | 6-7   | <ul style="list-style-type: none"> <li>• Sustained use of relevant examples 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>          |
| 4 | 8-10  | <ul style="list-style-type: none"> <li>• Assured use of relevant examples 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>            |
| 5 | 11-12 | <ul style="list-style-type: none"> <li>• Perceptive use of relevant examples 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*

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

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| Question Number |   |  |
| 6(b)            |   |  |
|                 | (10 marks)  |  |
|                 | Indicative content  |  |
|                 | <p>Responses may include:</p> <ul style="list-style-type: none"> <li>Dickens's deliberate detail in this extract is described by Pip the adult, as seen through Pip's eyes of a child. This is crafted effectively for the reader, for example, the description of the hurt he feels is described in great detail, clearly outlining the effect that Estella had on Pip during that first meeting</li> <li>words and phrases have been crafted for effect; the simile is intended to show how unworthy Pip felt about himself, his manners, and his physical appearance. Pip felt no better than an animal: 'as if I were a dog in disgrace'</li> <li>Dickens creates great pity for the character when he crafts a list of words that demonstrate exactly how his character felt at the time: 'humiliated, spurned, hurt, offended, angry, sorry'. The reader can pause after each feeling/word and sympathise with the volatile emotions that he feels all at once: clearly Pip has been greatly affected by Estella. This is significant as these emotions are the driving force behind his ambition to become a gentleman</li> <li>the character of Pip is shown to have low self-esteem: 'a place to hide my face in'. He feels 'bitter' because he dislikes himself; 'a hard twist at my hair'. The words 'cried' and 'leaned' are repeated so that the reader is left in no doubt of the physical and mental effect Estella has had on him. Despite this, he shows that he can grow as a character when he holds his tears back; 'had the power'. This enables the character to grow and change from this point in the novel.</li> </ul> <p>Reward any other valid points.</p> |  |
| Band            | Mark  | AO2: Explain how language, structure and form contribute to writer's presentation of ideas, themes and settings.   |
| 0               | 0   | No rewardable material.  |
| 1               | 1-2   | <ul style="list-style-type: none"> <li>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> <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>                            |

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| 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 use of text by writer to achieve effect.</li><li>• Perceptive understanding of linguistic, grammatical, structural and presentational features of language.</li><li>• Perceptive use of relevant examples.</li></ul>   |

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| Question Number |   |   |
| 6(c)            |   |   |
|                 | (10 marks)  |   |
|                 | Indicative content  |   |
|                 | <p>Responses may include:</p> <ul style="list-style-type: none"> <li>injustice is explored in this extract in several ways. It is mostly presented through the character of Pip and through Pip's eyes, the eyes of a child that recollects painful memories as if it were only yesterday. The detail, narrated by the older Pip, demonstrates how vivid this memory is, therefore it is significant</li> <li>the character of Pip is treated unfairly. As an adult, Pip shows to understand how 'in the little world in which children have their existence' an 'injustice', regardless of class: 'whosoever brings them up', can have an everlasting effect as it is 'so finely perceived and so finely felt'. He seems to blame his sister's upbringing for making him so 'sensitive'. Pip is 'troubled' greatly by his 'coarse hands and common boots'. That he is judged on his physical appearance and social class is unfair in Pip's eyes as well as Dickens who shows the effect that this unjust attitude can have on a young boy's self-esteem: 'vulgar appendages'</li> <li>Estella's unfair attitude and behaviour causes Pip to question his own family and he behaves unfairly himself, by not just castigating himself but by feeling angry with Joe for teaching him to call 'Jacks, which ought to become knaves'</li> <li>it is unfair that Pip feels so 'bitter' about an incident where he was bullied as a child and by a child, not much older than himself. Dickens shows the effect of this injustice as one that lasts. Pip cries on the way home, pulls his own hair hard, showing a dislike for himself and his social class. It is this injustice that drives Pip to seek a better life and become a gentleman.</li> </ul> <p>Reward any other valid points.</p> |   |
| Band            | Mark  | AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.  |
| 0               | 0   | No rewardable material.   |
| 1               | 1-2   | <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>                   |

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| 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> |
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| Question Number |            |
| 6(d)            |            |
|                 | (12 marks) |

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| Indicative content |  |
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| <p>Candidates may draw on any relevant part of the novel outside the extract provided that the focus is on injustice and that statements made are supported with a quotation or reference from the text (A01) and reference is made to the writer's craft: Dickens's presentation of this theme (A02).</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• Dickens introduces the characters of Pip and Magwitch in the graveyard. Magwitch, then a convict treats Pip unjustly by terrifying him as a young child. Magwitch turns him upside down and frightens him into stealing. This unfairness is later corrected when Magwitch becomes Pip's benefactor and enables him to be educated and achieve his goals</li> <li>• Pip's home life is miserable; he is treated unfairly by his older sister who is constantly shouting at him and often beats him. As Pip pursues his ambition to become a gentleman, his relationships at home become onerous for Pip who feels shame and discomfort. He treats Jo unfairly and rejects him when he visits him in London. This injustice is later corrected by Pip as he changes and apologises for his past actions</li> <li>• it is at Satis House that Pip met Miss Havisham and Estella. Pip's admiration of Miss Havisham, wishing her to have been his benefactor rather than Magwitch, later changes to hatred when he learns of her purpose in having adopted Estella to unjustly seek revenge on men. It is probably Miss Havisham who is responsible for the greatest injustice in the novel. Eventually Miss Havisham's dress catches fire and she dies, she shows some remorse for her actions</li> <li>• it is then that there is some change in the relationship between Pip and Estella; the past is behind them and Estella is aware that she has been a pawn all of her life: she is regretful of her unjust past actions towards Pip.</li> </ul> <p>Reward any other valid points.</p> |  |
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| Band | Mark | <p>A01: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</p> <p>A02: Explain how language, structure and form contribute to writer's presentation of ideas, themes and settings.</p> |
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| 0 | 0 | No rewardable material. |
|---|---|-------------------------|

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| 1 | 1-2 | <ul style="list-style-type: none"> <li>• Mostly uses relevant examples from the text to demonstrate knowledge about theme/character.</li> <li>• Generally sound understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Generally sound selection of textual detail to support interpretation.</li> </ul> |
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| 2 | 3-5   | <ul style="list-style-type: none"> <li>• Consistently uses relevant examples from the text to demonstrate knowledge about theme/character.</li> <li>• Clear understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Sound selection of textual detail to support interpretation.</li> </ul>           |
| 3 | 6-7   | <ul style="list-style-type: none"> <li>• Sustained use of relevant examples 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>      |
| 4 | 8-10  | <ul style="list-style-type: none"> <li>• Assured use of relevant examples 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>        |
| 5 | 11-12 | <ul style="list-style-type: none"> <li>• Perceptive use of relevant examples 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               |  |   |
|                 | (40 marks)   |   |
|                 | Indicative content   |   |
|                 | <p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).<br/> <b>(AO1) Responses may include:</b></p> <ul style="list-style-type: none"> <li>Anita is Meena’s total opposite; she is popular, blonde and beautiful. She has a gang of friends whom she controls and mistreats in order to get what she wants: ‘the undisputed cock of our yard’</li> <li>Anita wears clothes that are too small for her and hangs around with people who are often younger than her; this ensures Anita has the upper hand in any relationship. Anita plays her friends off against one another. She is shown to have a violent side when she kills her dog by hitting him over the head with a stone</li> <li>because of her mother’s affairs, Anita often confuses love with sex and uses this as a way to gain affection from people. She thinks Dave loves her because he wants to ‘shag the arse off her’.</li> </ul> <p><b>(AO4) References to context may include:</b></p> <ul style="list-style-type: none"> <li>Anita’s home life cannot be compared with Meena’s: her dysfunctional family provide little love and security for her. Anita’s family is poor and her parents neglect their children</li> <li>to Meena, Anita appears to have a better life, when in reality Anita’s home life is a sham. Anita is quite insecure and isolated in that she hasn’t really anybody to turn to. Her mother and father have violent quarrels and her mother has affairs</li> <li>Anita’s racist comments and her friendship with Sam Lowbridge, in the knowledge of his racist behaviour when he attacks the bank manager, awaken Meena into realising that Anita is not her friend. When Anita is invited to Meena’s house, she is rude about what has been cooked; she is caught stealing from their household.</li> </ul> <p>Reward any other valid points for either AO.</p> |   |
| Band            | Mark   | AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.  |
| 0               | 0  | No rewardable material.   |
| 1               | 1-4  | <ul style="list-style-type: none"> <li>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> |
| 2               | 5-7  | <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>   |
| 3               | 8-10   | <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>                                    |

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| 4 | 11-13 | <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>               |
| 5 | 14-16 | <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</p>   |

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|  |  | punctuation devices. Spelling is consistently accurate. |
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| Question Number |  |   |
|-----------------|--|---|
| 8               |  |   |
|                 | <b>(40 marks)</b>  |   |
|                 | Indicative content   |   |
|                 | <p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(A01) Responses may include:</p> <ul style="list-style-type: none"> <li>Syal presents the reader with a British Asian family that is different to other members of the community in that it is relatively the only Punjabi family in Tollington with the exception of Harinder Singh and the 'witch' Mireille</li> <li>the plot is centred on Meena's relationship with Anita and the changes that occur following a summer when Meena becomes acutely aware of the society she lives amongst and the racial tension that resides amongst the white community</li> <li>Meena is aware from the start of the novel that she is in the minority when it comes to her appearance. She is embarrassed and desperate to fit in: 'I wanted to shed my body like a snake slithering out of its skin and emerge reborn, pink and unrecognisable'. Meena tries her best to fit in and befriend Anita, who is the first white friend to be invited into Meena's household.</li> </ul> <p>(A04) References to context may include:</p> <ul style="list-style-type: none"> <li>incidents of racism, such as when she is in the car with her mother, awaken Meena to the unfair prejudice that exists within their own community. Even the name of Anita's dog strikes at the heart of the ignorance and insensitivity surrounding other cultures living in the West Midlands. Sam Lowbridge's racist behaviour shocks Meena and the lack of support from Anita hurts her deeply as the 'rose-tinted' spectacles vanish and Meena realises that her parents were right all along. The family move as a result of this racism and because they feel vulnerable and isolated</li> <li>at the village fete the reader becomes aware just how much Meena is affected by racism; she states that she felt like she had 'been punched in the stomach. Meena and her father feel isolated in their own community: 'the whole crowd had turned into one huge eyeball which swivelled slowly between me and papa'</li> <li>it is ironic that, at a time of obvious racism against Indian immigrants, India becomes a source of inspiration for spirituality, music and fashion.</li> </ul> <p>Reward any other valid points for either AO.</p> |   |
| Band            | Mark   | AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.  |
| 0               | 0  | No rewardable material.   |
| 1               | 1-4  | <ul style="list-style-type: none"> <li>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> |

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| 2 | 5-7   | <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>                     |
| 3 | 8-10  | <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>              |
| 4 | 11-13 | <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>               |
| 5 | 14-16 | <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  | AO4: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.  |
|------|-------|---|
| 0    | 0     | No rewardable material.   |
| 1    | 1-5   | <ul style="list-style-type: none"> <li>• 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</li> </ul>  |

|  |  |   |
|--|--|---|
|  |  | <p>understanding.</p> <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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*Balzac and the Little Chinese Seamstress*

| Question Number |   |   |
|-----------------|---|---|
| 9               |   |   |
|                 | (40 marks)  |   |
|                 | Indicative content  |   |
|                 | <p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(A01) Responses may include:</p> <ul style="list-style-type: none"> <li>the life of the Seamstress is less unpleasant than that of the boys or even the men that lived and worked on Phoenix Mountain. The Little Chinese Seamstress, the daughter of a tailor, has the ability to read; she has been taught by her father</li> <li>when Luo and the Narrator first meet the Little Chinese Seamstress, they are both enchanted and attracted to her: 'small, tanned, translucent, veined with blue, with toe nails that gleamed'. The Little Chinese Seamstress and Luo share a love for reading; when the Little Chinese Seamstress is asked if she can read, she immediately becomes defensive: 'you needn't think I am a fool'</li> <li>the Narrator, in turn, spends many hours watching from afar; it is not until Luo's absence that the Narrator becomes closer to the Little Chinese Seamstress. She turns to the Narrator for help when she discovers she's pregnant; he trades his beloved Balzac to help the Little Seamstress and secure the help of a doctor.</li> </ul> <p>(A04) References to context may include:</p> <ul style="list-style-type: none"> <li>the Cultural Revolution 1966-1969, with the unsympathetic, insecure experiences, brings Luo and the Narrator to Phoenix Mountain. Together they influence the Seamstress so that she is eventually transformed. The Seamstress leaves Phoenix Mountain for a better life, leaving two shocked and heart-broken men behind</li> <li>the communist regime was harsh and cruel and the re-education programme is often mocked by the boys, as it fails to re-educate them in any way. It is the boys, their reading and Balzac that proves to re-educate someone, the Little Chinese Seamstress in the end</li> <li>Western Literature helps the Little Chinese Seamstress. In the final paragraph of the text, the Little Chinese Seamstress refers to Balzac stating that she had learned from him: 'that a woman's beauty is a treasure beyond price'.</li> </ul> <p>Reward any other valid points for either AO.</p> |   |
| Band            | Mark  | AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.  |
| 0               | 0   | No rewardable material.   |
| 1               | 1-4   | <ul style="list-style-type: none"> <li>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> |
| 2               | 5-7   | <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>   |
| 3               | 8-10  | <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</li> </ul>  |

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|   |       | of theme/ideas.   |
| 4 | 11-13 | <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>               |
| 5 | 14-16 | <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  | AO4: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.  |
|------|-------|---|
| 0    | 0     | No rewardable material.   |
| 1    | 1-5   | <ul style="list-style-type: none"> <li>• 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</p>   |

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|  |  | punctuation devices. Spelling is consistently accurate. |
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| Question Number |   |
| 10              |   |
|                 | (40 marks)  |
|                 | Indicative content  |
|                 | <p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(A01) Responses may include:</p> <ul style="list-style-type: none"> <li>• Luo is first to attempt to impress the Little Chinese Seamstress by making a bet that the two have something in common. The Little Chinese Seamstress loses the bet and she must then fix/lengthen his trousers for free. The Little Chinese Seamstress is curious and attracted to Luo; the Narrator describes her in detail and does so very often so that the reader is shown the love, he too, feels for her</li> <li>• Luo and the Little Chinese Seamstress spend many hours together, often sharing their love for Literature and swimming in a pool where Luo would throw a key in the water for her to fetch. The reader learns that the Seamstress did this often, but by choice, because she wanted to please Luo</li> <li>• Luo leaves the mountain to visit his parents; he trusts the Narrator to take care of her. From then on, the relationship between the couple changes, she terminates her pregnancy and prepares to leave him behind. The love between childhood friends. Luo and the Narrator, is powerful enough to prevent the Narrator from taking advantage of the Little Chinese Seamstress.</li> </ul> <p>(A04) References to context may include:</p> <ul style="list-style-type: none"> <li>• Chairman Mao is feared and often makes their lives even more difficult to cope with, the boys are often threatened and live in appalling conditions with little to eat and few possessions. It is the introduction of the Little Chinese Seamstress that brings some joy and distraction into their lives. They both fall in love for her and indeed support and care for her at different points in the novel</li> <li>• the Cultural Revolution in the story did nothing to change both of these boys for the better; they simply suffered from one day to another. Luo and the Narrator's lives became bearable because of their love interest in the Seamstress</li> <li>• Luo's exposure of Western Literature with the Little Chinese Seamstress resulted in her transformation. Their courtship involved many hours and days where Luo told stories and read to the Seamstress who was changing before Luo's eyes. Luo fell in love with her; so much so, that he did not notice the change, for when she leaves, without saying goodbye, he is both shocked and hurt.</li> </ul> <p>Reward any other valid points for either AO.</p> |

| Band | Mark | AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.  |
|------|------|---|
| 0    | 0    | No rewardable material.   |
| 1    | 1-4  | <ul style="list-style-type: none"> <li>• 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> |

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|---|-------|---|
| 2 | 5-7   | <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>                     |
| 3 | 8-10  | <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>              |
| 4 | 11-13 | <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>               |
| 5 | 14-16 | <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  | AO4: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.  |
|------|-------|---|
| 0    | 0     | No rewardable material.   |
| 1    | 1-5   | <ul style="list-style-type: none"> <li>• 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</li> </ul>  |

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|--|--|---|
|  |  | <p>understanding.</p> <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  |            |
|   | (40 marks) |
| 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) Responses may include:</b></p> <ul style="list-style-type: none"> <li>• Francis meets Nicole at the Wreck Centre; he is so shy that he can only watch from afar as he finds himself tongue-tied. Eventually they become close friends and the possibility of a relationship seems imminent when one night Nicole is attacked by Larry LaSalle at the Wreck Centre</li> <li>• Nicole blames Francis for her attack; in the following days, Francis watches for Nicole outside her house. Nicole rejects Francis, and Francis considers suicide, but feels that he can't do this while soldiers are being heroes elsewhere. As a result he alters his birth certificate and enlists in the army, wanting to die</li> <li>• Nicole is visited by Francis following his return from the war and in her final year of training in Albany. Nicole apologises for blaming Francis; Nicole tells him to be a writer. It is clear that their relationship will not resume, and Francis leaves. Nicole's words of forgiveness relieve Francis from his burden of so much guilt.</li> </ul> <p><b>(AO4) References to context may include:</b></p> <ul style="list-style-type: none"> <li>• Cormier presents the reader with the enormous impact that WW2 had on soldiers such as Francis. This is comparable to the enormous impact LaSalle had on Nicole's life. Living life as a recluse, Nicole chooses to avoid any situation that will bring back painful memories</li> <li>• the community is a close-knit and a supposedly supportive network where Nicole once trusted Larry LaSalle. Her innocence as a teenager is stripped from her and she is left mentally scarred. The community remains unaware of her secrets; there appears little or no support for people like Nicole</li> <li>• 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 medal's 'value'.</li> </ul> <p><b>Reward any other valid points for either AO.</b></p> |            |

| Band | Mark | AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.  |
|------|------|---|
| 0    | 0    | No rewardable material.   |
| 1    | 1-4  | <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> |
| 2    | 5-7  | <ul style="list-style-type: none"> <li>• Sound responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show sound understanding of theme/ideas.</li> </ul>   |

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|---|-------|---|
| 3 | 8-10  | <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>              |
| 4 | 11-13 | <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>               |
| 5 | 14-16 | <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  | AO4: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.  |
|------|-------|---|
| 0    | 0     | No rewardable material.   |
| 1    | 1-5   | <ul style="list-style-type: none"> <li>• 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>   |

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|  |  | <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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|-----------------|--|
| Question Number |  |
| 12              |  |
|                 | (40 marks)   |
|                 | Indicative content   |
|                 | <p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(A01) Responses may include:</p> <ul style="list-style-type: none"> <li>at the age of 12, Francis Cassavant meets Nicole Renard and he falls in love. Their Wreck Centre leader, Larry LaSalle brings out the best in Francis who was once a shy recluse as well as taking the time to teach Nicole to dance</li> <li>LaSalle uses his influence on Nicole, before betraying and attacking her. It is at this point in the novel that the relationship between Francis and Nicole changes; she feels betrayed by Francis for leaving her alone with LaSalle</li> <li>Francis feels betrayed because of the injustice and this guilt is the driving force behind his need for revenge. Francis carries a gun in his backpack and often refers to it because he wants revenge on LaSalle for his betrayal as a trusted leader.</li> </ul> <p>(A04) References to context may include:</p> <ul style="list-style-type: none"> <li>LaSalle is a high profile member of the community; he oversees the transformation of the Wreck Centre and has the ability to transform others. LaSalle's betrayal contrasts everything that the community believe about him</li> <li>as a Frenchtown hero, LaSalle receives the Silver Star following his stint as a soldier during WW2; LaSalle betrays himself and his country when he manipulates Nicole so that he could take advantage of her</li> <li>in Chapter 14, Francis says he 'had always wanted to be a hero' but 'had been a fake all along'; to Francis the word 'hero' is just a 'word that hangs in the air'. Francis feels he is betraying his own community by being hailed a hero; he cannot allow others to see him in the same light or be compared to LaSalle.</li> </ul> <p>Reward any other valid points for either AO.</p> |

| Band | Mark  | AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.  |
|------|-------|---|
| 0    | 0     | No rewardable material.   |
| 1    | 1-4   | <ul style="list-style-type: none"> <li>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> |
| 2    | 5-7   | <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>   |
| 3    | 8-10  | <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>                                    |
| 4    | 11-13 | <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</li> </ul>   |

|   |       |   |
|---|-------|---|
|   |       | of theme/ideas.   |
| 5 | 14-16 | <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  | AO4: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.  |
|------|-------|---|
| 0    | 0     | No rewardable material.   |
| 1    | 1-5   | <ul style="list-style-type: none"> <li>• 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>   |

*Of Mice and Men*

| Question Number  |            |
|--|------------|
| 13   |            |
|  | (40 marks) |
| Indicative content   |            |
| <p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(AO1) Responses may include:</p> <ul style="list-style-type: none"> <li>• Curley is a thoughtless husband; his wife states he is unkind towards her. Their relationship is not a loving one; it is a marriage of convenience. He is disrespectful in the way he tells the men the reason why he wears a glove full of Vaseline on one hand</li> <li>• Curley makes his wife feel insignificant; he clearly has little quality time for her, choosing to spend Saturday night with the men on the ranch at the local whorehouse instead of paying attention to his wife</li> <li>• when Lennie kills Curley's wife, Curley sees this as his opportunity for revenge. This, in turn, causes George to make the decision to kill Lennie mercifully.</li> </ul> <p>(AO4) References to context may include:</p> <ul style="list-style-type: none"> <li>• Curley's character is different to other characters in the text; he is the son of the owner of the ranch and because of this he is more independent and secure. He is married, known only as Curley's wife, indicating that his wife is a possession, thus belonging to her husband: she only married him to escape her mother</li> <li>• Curley refuses to let his wife talk to anyone on the ranch, isolating her from everyone and setting the stage for trouble. Curley's wife is dependent on her husband and has no social status apart from that in relation to her husband, she is not significant enough to be given a name</li> <li>• Curley's wife spends most of the time pretending that she is looking for Curley and this creates tension amongst the men. When Curley confronts Slim and Carlson in the barn, he is unprepared by the wall of hatred against him as the men stand together against his bullying behaviour.</li> </ul> <p>Reward any other valid points for either AO.</p> |            |

| Band | Mark | AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.  |
|------|------|---|
| 0    | 0    | No rewardable material.   |
| 1    | 1-4  | <ul style="list-style-type: none"> <li>• 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> |
| 2    | 5-7  | <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>   |
| 3    | 8-10 | <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</li> </ul>  |

|   |       |   |
|---|-------|---|
|   |       | of theme/ideas.   |
| 4 | 11-13 | <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>               |
| 5 | 14-16 | <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</p>   |

|  |  |   |
|--|--|---|
|  |  | punctuation devices. Spelling is consistently accurate. |
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| Question Number   |            |
|---|------------|
| 14  |            |
|   | (40 marks) |
| Indicative content  |            |
| <p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(A01) Responses may include:</p> <ul style="list-style-type: none"> <li>many characters have a dream of some sort but the main focus is on the dream belonging to George and Lennie, even Candy and maybe Crooks, who dream of a better and fairer life, ultimately representing the 'American Dream', become enchanted by the descriptions of the dream and what it represents, freedom</li> <li>the shifting nature of work as an itinerant ranch hand means George and Lennie have no stability, home, possessions or families. Dreams support these characters through their most difficult and lonely times; as itinerant workers they are frustrated by the lack of security, long working hours and the lack of job security. Dreams offer them some hope of better things to come</li> <li>George and Lennie have a dream of owning their own place; when Candy joins the dream, it seems as though, for a short while, the dream might be realised.</li> </ul> <p>(A04) References to context may include:</p> <ul style="list-style-type: none"> <li>Lennie accidentally mentions the dream in Crooks' presence. Crooks knows that owning a piece of land is everybody's favourite dream, 'Seems like ever' guy got land in his head'. Even the cynical Crooks momentarily hopes to join Lennie and Candy on their ranch</li> <li>despite George and Lennie's best efforts to realise these dreams, they remain unfulfilled. The death of Curley's wife ends any hope of the key dream in the story ever coming true. George shoots Lennie whilst recalling their dream</li> <li>the many unfulfilled dreams, stemming from the 'American Dream', give hope for all those whose goal is to own their own piece of land and therefore gain independence. George demonstrates his frustration as one of those men who for one reason or another cannot fulfil it; he feels anger and disillusionment.</li> </ul> <p>Reward any other valid point for either AO.</p> |            |

| Band | Mark | AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.  |
|------|------|---|
| 0    | 0    | No rewardable material.   |
| 1    | 1-4  | <ul style="list-style-type: none"> <li>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> |
| 2    | 5-7  | <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>   |
| 3    | 8-10 | <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</li> </ul>  |

|   |       |   |
|---|-------|---|
|   |       | of theme/ideas.   |
| 4 | 11-13 | <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>               |
| 5 | 14-16 | <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  | AO4: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times   |
|------|-------|---|
| 0    | 0     | No rewardable material.   |
| 1    | 1-5   | <ul style="list-style-type: none"> <li>• 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</p>   |

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|--|--|---|
|  |  | punctuation devices. Spelling is consistently accurate. |
|--|--|---|

*Rani and Sukh*

|                 |   |
|-----------------|---|
| Question Number |   |
| 15              |   |
|                 | (40 marks)  |
|                 | Indicative content  |
|                 | <p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(A01) Responses may include:</p> <ul style="list-style-type: none"> <li>• Divinder (Divy) Sandhu is Rani's older brother; with the approval of their father, Divy controls many aspects of his sister's life. Divy often speaks disrespectfully to Rani; he disapproves of her friends, especially Nat</li> <li>• Divy's role is much like the 'villain' in any given text; his constant need to upset others and his aggressive nature parallels the role played by Tybalt in Shakespeare's play <i>Romeo and Juliet</i></li> <li>• Divy's relationship with his father is close; his father allows him to beat and lock up Rani when the relationship between Sukh and Rani is discovered. Divy and his father are responsible for Sukh's tragic death. Divy has learned to hate Sukh's family from his father, ignited and encouraged.</li> </ul> <p>(A04) References to context may include:</p> <ul style="list-style-type: none"> <li>• in Punjab, during the 1960s, Billah Bains and Kulwant Sandhu were family members of best friends Mohinder Sandhu (Rani's father) and Resham Bains (Sukh's father). They quarrel over their interest in Billah, who becomes pregnant and tragically dies by taking her life. The hatred between these two teenagers is carried into adulthood and passed on, in Mohinder's case, onto his son, Divy</li> <li>• Rai presents a picture of a son living between two cultures. Divy's mother who is steeped in tradition, watches Bollywood films. When Divy's father wants to talk about things that he does not want Rani to hear, he speaks in Punjabi</li> <li>• Divy's father delegates jobs to his son, preferring to dismiss the women in the family. Divy has privileges that elevate him above the women in the family unit; Divy learns this from his father: (to Rani): 'you go and make the dinner with your mother. This is for us men to sort out'. There is a clear conflict between Western and Eastern culture.</li> </ul> <p>Reward any other valid points for either AO.</p> |

| Band | Mark | AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.  |
|------|------|---|
| 0    | 0    | No rewardable material.   |
| 1    | 1-4  | <ul style="list-style-type: none"> <li>• 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> |
| 2    | 5-7  | <ul style="list-style-type: none"> <li>• Sound responses to text supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail show sound understanding of theme/ideas.</li> </ul>   |

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|---|-------|---|
| 3 | 8-10  | <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>              |
| 4 | 11-13 | <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>               |
| 5 | 14-16 | <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  | AO4: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.  |
|------|-------|---|
| 0    | 0     | No rewardable material.   |
| 1    | 1-5   | <ul style="list-style-type: none"> <li>• 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> </ul>  |

|  |   |
|--|---|
|  | <ul style="list-style-type: none"> <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> |
|--|---|

| Question Number    |   |
|--------------------|---|
| 16                 |   |
|                    | (40 marks)  |
| Indicative content |   |
|                    | <p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(A01) Responses may include:</p> <ul style="list-style-type: none"> <li>Rai's tragedy is the result of a long standing feud between two families that were once on amicable terms. Their hatred and rivalry terminates a beautiful romance between two innocent teenagers, one a Sandhu and one a Bains</li> <li>thirty years earlier, in Punjab, during the 1960s, Billah Bains and Kulwant Sandhu were family members of best friends Mohinder Sandhu (Rani's father) and Resham Bains (Sukh's father). These best friends quarrel over their interest in Billah, who becomes pregnant and tragically dies by taking her life. The hatred between these two families is carried into adulthood and is passed on</li> <li>New York and two years later, the reader is presented with Rani and Sukh's son who, accompanied by Natalie and Parvy, celebrate the second anniversary of Sukh's death. Rani raises their son without the support of family members; there is a clear divide between attitudes, beliefs and generations.</li> </ul> <p>(A04) References to context may include:</p> <ul style="list-style-type: none"> <li>the traditional family background that belongs to the older generation in this text very much interferes with the younger generation. For Rani, this occurs on a daily basis; she is always looking over her shoulder; as a woman, Rani has to lie in order to go out, something her brothers would not be prevented from doing</li> <li>Rani's brothers, Gurdip, Raj and Divy, all live on the same street as their parents; Gurdip and Divy follow Rani at different points in the text. Parvy, Sukh's sister, resisted the control of her parents because she did not want to adhere to the role expected from her parents</li> <li>Rai presents the reader with a patriarchal society that exists within multi-racial urban life in Leicester, and, in the 21<sup>st</sup> century. The father runs the family business with his sons whilst the women concern themselves with the household and the children: a clear divide between Eastern and Western culture.</li> </ul> <p>Reward any other valid points for either AO.</p> |

| Band | Mark | AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.  |
|------|------|---|
| 0    | 0    | No rewardable material.   |
| 1    | 1-4  | <ul style="list-style-type: none"> <li>Mostly sound responses to text mostly supported by textual reference which is often appropriate.</li> <li>Selection and evaluation of textual detail show generally sound</li> </ul> |

|   |       |   |
|---|-------|---|
|   |       | understanding of theme/ideas.   |
| 2 | 5-7   | <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>                     |
| 3 | 8-10  | <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>              |
| 4 | 11-13 | <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>               |
| 5 | 14-16 | <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  | AO4: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.  |
|------|-------|---|
| 0    | 0     | No rewardable material.   |
| 1    | 1-5   | <ul style="list-style-type: none"> <li>• 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>                                       |

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| 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> |

*Riding the Black Cockatoo*

| Question Number   |            |
|---|------------|
| 17  |            |
|   | (40 marks) |
| Indicative content  |            |
| <p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(A01) Responses may include:</p> <ul style="list-style-type: none"> <li>• John Danalis' interest in Aboriginal culture follows a course at the University on Indigenous writing. Married with two daughters and training to be a teacher, a profession he later abandons, Danalis reveals that his family once kept an Aboriginal skull, named 'Mary' on their mantelpiece</li> <li>• the change in John's future centres on the theme of reconciliation, and in particular in restoring Aboriginal pride and relations. In the past, and in their ignorance, John's family and John behaved disrespectfully. John's change, changes his family; history enriches John's father, who was once the collector of such 'artefacts' like <i>Mary</i></li> <li>• Danalis' enlightenment has an enormous effect on him; he grows as a person but in doing so becomes trapped between his own culture and that of his newly acquainted friends. The knowledge and understanding of his own past stereotyped thinking, affects him enormously. Danalis becomes aware of the bleak reality between black and white Australians.</li> </ul> <p>(A04) References to context may include:</p> <ul style="list-style-type: none"> <li>• Danalis fondly recalls childhood memories of his favourite television programme, <i>Skippy the Kangaroo</i> and the star of the episodes, the black native Australian: 'Tara'. He remembers worrying about him when an episode left him on a cliffhanger, worrying about the survival of this much-loved character</li> <li>• Danalis also recalls the negative images he was exposed to when he would hear 'beating native war drums' in Tarzan movies. He'd later have nightmares of 'cannibal cooking pots'. 'black was black' and even in a 'suit or a doctor's gown', John was warned that 'a spear chucker lurked just below the surface'</li> <li>• Danalis was ignorant in the past of the suffering endured once white settlers arrived in Australia. In Chp. 7 the reader learns of 'The Stolen Generation' when up to 30% of indigenous children were removed from their families: 'an orchestrated program of cultural and spiritual genocide'.</li> </ul> <p>Reward any other valid points for either AO.</p> |            |

| Band | Mark | AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.  |
|------|------|---|
| 0    | 0    | No rewardable material.   |
| 1    | 1-4  | <ul style="list-style-type: none"> <li>• 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> |

|   |       |   |
|---|-------|---|
| 2 | 5-7   | <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>                     |
| 3 | 8-10  | <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>              |
| 4 | 11-13 | <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>               |
| 5 | 14-16 | <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  | AO4: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.  |
|------|-------|---|
| 0    | 0     | No rewardable material.   |
| 1    | 1-5   | <ul style="list-style-type: none"> <li>• 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> </ul>  |

|  |   |
|--|---|
|  | <ul style="list-style-type: none"> <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> |
|--|---|

| Question Number |   |
|-----------------|---|
| 18              |   |
|                 | <b>(40 marks)</b>   |
|                 | Indicative content  |
|                 | <p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p><b>(AO1) Responses may include:</b></p> <ul style="list-style-type: none"> <li>Although Danalis enrolls on an educational course in Indigenous Writing at Brisbane University, it is his experiences along his journey that serve to educate him. John is training to become a teacher, a career that he later abandons. His father is a vet, an educated man but clearly ignorant; he too is affected by what he learns</li> <li>ignorant of many facts and beliefs, Danalis and his parents come to understand the significance of returning Mary home to the Wamba Wamba tribe, to be buried with ancestors on Swan Hill, N.S.Wales</li> <li>Danalís' Aboriginal Australian friends, like Craig, a lecturer at Brisbane University and Uncle Bob Weatherall, an expert in the re-patriation business, Fiona who works in publishing and many more, are all well-educated; this is a surprise to John who has been brainwashed with negative images and low expectations.</li> </ul> <p><b>(AO4) References to context may include:</b></p> <ul style="list-style-type: none"> <li>the reader learns of the horrific truth, at a pace that mirrors John's experiences; events described both inform and shock the reader. The effect is powerful: topics such as land rights and the physical and mental cruelty imposed on the Aborigines are more than just thought-provoking, they are an education</li> <li>in Chapter 7 the reader learns of 'The Stolen Generation' when up to 30% of indigenous children were removed from their families, 'an orchestrated program of cultural and spiritual genocide.'</li> <li>John's journey is an education in itself; the handover ceremony allows both his parents and himself to gain a true picture and understanding of the Aboriginal culture; he realised he knew nothing about the Aborigines' culture, traditions and beliefs; for example, he didn't understand the significance of the image of an Aborigine on the two-dollar coin, an object he carries everyday in his pocket.</li> </ul> <p>Reward any other valid points for either AO.</p> |

| Band | Mark | AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.  |
|------|------|---|
| 0    | 0    | No rewardable material.   |
| 1    | 1-4  | <ul style="list-style-type: none"> <li>Mostly sound responses to text mostly supported by textual reference which is often appropriate.</li> <li>Selection and evaluation of textual detail show generally sound</li> </ul> |

|   |       |   |
|---|-------|---|
|   |       | understanding of theme/ideas.   |
| 2 | 5-7   | <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>                     |
| 3 | 8-10  | <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>              |
| 4 | 11-13 | <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>               |
| 5 | 14-16 | <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  | AO4: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.  |
|------|-------|---|
| 0    | 0     | No rewardable material.   |
| 1    | 1-5   | <ul style="list-style-type: none"> <li>• 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> |
|---|-------|--|

*To Kill a Mockingbird*

| Question Number  |            |
|--|------------|
| 19   |            |
|  | (40 marks) |
| 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) Responses may include:</b></p> <ul style="list-style-type: none"> <li>• Harper Lee’s character of Scout Finch is the narrator of this novel. Events are described, and the events surrounding them, through the eyes/perspective of this narrator. The reader is reliant on her version of events</li> <li>• Scout is a very unusual girl, both in her own qualities and in her social position. She is intelligent; she can read before beginning school and confident, she fights boys without showing any fear. Scout also shows herself to be a kind and thoughtful person, always acting with the best intentions</li> <li>• the development of Scout’s character can be traced throughout this novel. Scout learns that though humanity has a great capacity for evil. Scout also learns it also has a great capacity for good, sympathy and understanding. Though she is still a child at the end of the book, Scout’s perspective on life develops from that of an innocent child into that of a near grown-up.</li> </ul> <p><b>(AO4) References to context may include:</b></p> <ul style="list-style-type: none"> <li>• Scout is the way she is because of the way Atticus has raised her. He has nurtured her mind, conscience, and individuality without bogging her down in fussy social hypocrisies and notions of propriety</li> <li>• Tom Robinson’s trial has a profound effect on Scout; the reader realises just how much the trial exposes Scout to the black and white divide within Maycomb community</li> <li>• Scout has a combative streak and a basic faith in the goodness of the people in her community. As the novel progresses, this faith is tested by the hatred and prejudice that emerges during Tom Robinson’s trial.</li> </ul> <p><b>Reward any other valid points for either AO.</b></p> |            |

| Band | Mark | AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.  |
|------|------|---|
| 0    | 0    | No rewardable material.   |
| 1    | 1-4  | <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> |
| 2    | 5-7  | <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>   |
| 3    | 8-10 | <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</li> </ul>  |

|   |       |   |
|---|-------|---|
|   |       | of theme/ideas.   |
| 4 | 11-13 | <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>               |
| 5 | 14-16 | <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  | AO4: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.  |
|------|-------|---|
| 0    | 0     | No rewardable material.   |
| 1    | 1-5   | <ul style="list-style-type: none"> <li>• 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</p>   |

|  |   |
|--|---|
|  | punctuation devices. Spelling is consistently accurate. |
|--|---|

| Question Number    |  |
|--------------------|--|
| 20                 |  |
|                    | (40 marks)   |
| Indicative content |  |
|                    | <p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(A01) Responses may include:</p> <ul style="list-style-type: none"> <li>• Tom Robinson’s trial and the tragedy that follows the verdict, demonstrates to the reader the difficulties faced by the black citizens of Maycomb. Atticus defends Tom Robinson and Scout believes he will be set free. Scout and Jem often find themselves seeking answers and explanations to the racist events that are difficult for children to understand</li> <li>• Atticus successfully reveals the injustice of their society that confines blacks to the ‘coloured balcony’ and allows the word of an ignorant man like Bob Ewell to prevail without question over the word of a man who happens to be black. It is fitting that the children end up sitting in the ‘coloured section’ of the courthouse, just as it is fitting that Miss Maudie refuses to attend the trial</li> <li>• Bob Ewell even taunts Helen Robinson with racist language, even after her husband’s death; it is a white man, Link Deas, who comes to her defence, having ‘made a job’ for Helen even though ‘he didn’t need her’ who ensures her safety and security to and from work.</li> </ul> <p>(A04) References to context may include:</p> <ul style="list-style-type: none"> <li>• the Robinson trial represents the unfairness and racism in places such as Maycomb during the 1930s. The character of Atticus, a white lawyer, gives the reader some hope that justice might be done and that times might be changing; he takes the case as a matter of conscience, despite the prejudice around him and despite the threats made to both his children and himself</li> <li>• Atticus refers to Maycomb County’s ‘disease’ when discussing racialism. Their instinctive conviction is that ‘all negroes lie’ and ‘cannot be trusted around our women’. Since he knows they think like this, he also knows in advance that the jury will find Tom Robinson guilty, regardless of the evidence presented before them</li> <li>• the black community are deprived of educational opportunities, very few are literate; job prospects are limited. Black people are treated like second class citizens and derogatory terms are used when referring to or addressing them.</li> </ul> <p>Reward any other valid points for either AO.</p> |

| Band | Mark | AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.  |
|------|------|---|
| 0    | 0    | No rewardable material.   |
| 1    | 1-4  | <ul style="list-style-type: none"> <li>• 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> |

|   |       |   |
|---|-------|---|
| 2 | 5-7   | <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>                     |
| 3 | 8-10  | <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>              |
| 4 | 11-13 | <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>               |
| 5 | 14-16 | <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  | AO4: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.  |
|------|-------|---|
| 0    | 0     | No rewardable material.   |
| 1    | 1-5   | <ul style="list-style-type: none"> <li>• 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> <li>•</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> </ul>  |

|  |  |   |
|--|--|---|
|  |  | <ul style="list-style-type: none"><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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