

**Edexcel GCSE**

# **English Literature**

**Unit 1: Understanding Prose**

**Foundation Tier**

Sample Assessment Material

**Time: 1 hour 45 minutes**

Paper Reference

**5ET1F/01**

**Questions and Extract Booklet**

**Do not return this booklet with the Answer Booklet**  
**Clean copies of set texts may be used**

*Turn over* ►

**S41909A**

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**PEARSON**

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**Answer ONE question from Section A and ONE question from Section B.**

**The extracts for use with Section A are in this question paper.**

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**Answer ONE question**

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**SECTION B: DIFFERENT CULTURES AND TRADITIONS** **Page**

**Answer ONE question**

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## SECTION A: LITERARY HERITAGE

Use this extract to answer Question 1.

### *Animal Farm*

#### Extract taken from Chapter 5

Afterwards Squealer was sent round the farm to explain the new arrangement to the others.

'Comrades,' he said, 'I trust that every animal here appreciates the sacrifice that Comrade Napoleon has made in taking this extra labour upon himself. Do not imagine, comrades, that leadership is a pleasure! On the contrary, it is a deep and heavy responsibility. No one believes more firmly than Comrade Napoleon that all animals are equal. He would be only too happy to let you make your decisions for yourselves. But sometimes you might make the wrong decisions, comrades, and then where should we be? Suppose you had decided to follow Snowball, with his moonshine of windmills – Snowball, who, as we now know, was no better than a criminal?

'He fought bravely at the Battle of the Cowshed,' said somebody.

'Bravery is not enough,' said Squealer. 'Loyalty and obedience are more important. And as to the Battle of the Cowshed, I believe the time will come when we shall find that Snowball's part in it was much exaggerated. Discipline, comrades, iron discipline! That is the watchword for today. One false step, and our enemies would be upon us. Surely, comrades, you do not want Jones back?

Once again this argument was unanswerable. Certainly the animals did not want Jones back; if the holding of debates on Sunday mornings was liable to bring him back, then the debates must stop. Boxer, who had now had time to think things over, voiced the general feeling by saying: 'If Comrade Napoleon says it, it must be right.' And from then on he adopted the maxim, 'Napoleon is always right,' in addition to his private motto of 'I will work harder.'

## ***Animal Farm***

**Spelling, punctuation and grammar will be assessed in part (d).**

**1** Answer all parts of the question.

(a) Outline the key events **from** when the milk disappeared **up to** this extract. (10)

(b) Explain how the writer presents the theme of trust in the extract.  
Use examples of the writer's language from the extract. (10)

(c) From this extract, what do you learn about the character of Squealer?  
Use **evidence** from the extract to support your answer. (8)

(d) In this extract, Boxer works hard and trusts the leaders. Explain how Boxer is treated by the leaders in **one other** part of the novel.  
Use examples of the writer's language to support your answer. (12)

**(Total for spelling, punctuation and grammar = 3 marks)**

**(Total for Question 1 = 43 marks)**

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## SECTION A: LITERARY HERITAGE

Use this extract to answer Question 2.

### *Dr Jekyll and Mr Hyde*

#### Extract taken from Chapter 2

From that time forward, Mr Utterson began to haunt the door in the bystreet of shops. In the morning before office hours, at noon when business was plenty and time scarce, at night under the face of the fogged city moon, by all lights and at all hours of solitude or concourse, the lawyer was to be found on his chosen post.

'If he be Mr Hyde,' he had thought, 'I shall be Mr Seek.'

And at last his patience was rewarded. It was a fine dry night; frost in the air; the streets as clean as a ballroom floor; the lamps, unshaken by any wind, drawing a regular pattern of light and shadow. By ten o'clock, when the shops were closed, the bystreet was very solitary and, in spite of the low growl of London from all round, very silent. Small sounds carried far; domestic sounds out of the houses were clearly audible on either side of the roadway; and the rumour of the approach of any passenger preceded him by a long time. Mr Utterson had been some minutes at his post, when he was aware of an odd, light footstep drawing near. In the course of his nightly patrols, he had long grown accustomed to the quaint effect with which the footfalls of a single person, while he is still a great way off, suddenly spring out distinct from the vast hum and clatter of the city. Yet his attention had never before been so sharply and decisively arrested; and it was with a strong, superstitious prevision of success that he withdrew into the entry of the court.

The steps drew swiftly nearer, and swelled out suddenly louder as they turned the end of the street. The lawyer, looking forth from the entry, could soon see what manner of man he had to deal with. He was small and very plainly dressed, and the look of him, even at that distance, went somehow strongly against the watcher's inclination. But he made straight for the door, crossing the roadway to save time; and as he came, he drew a key from his pocket like one approaching home.

Mr Utterson stepped out and touched him on the shoulder as he passed. 'Mr Hyde, I think?'

*Dr Jekyll and Mr Hyde*

Spelling, punctuation and grammar will be assessed in part (d).

2 Answer all parts of the question.

(a) Outline the key events that **lead up to** this extract. (10)

(b) Explain how the writer presents suspense in the extract.  
Use examples of the writer's language from the extract. (10)

(c) From this extract, what do you learn about the character of Utterson?  
Use **evidence** from the extract to support your answer. (8)

(d) In this extract, Utterson meets Mr Hyde. Explain how Mr Hyde is described in **one other** part of the novel.  
Use examples of the writer's language to support your answer. (12)

**(Total for spelling, punctuation and grammar = 3 marks)**

**(Total for Question 2 = 43 marks)**

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## SECTION A: LITERARY HERITAGE

Use this extract to answer Question 3.

### *The Hound of the Baskervilles*

#### Extract taken from Chapter 7

'It's a wonderful place, the moor,' said he, looking round over the undulating downs, long green rollers, with crests of jagged granite foaming up into fantastic surges. 'You never tire of the moor. You cannot think of the wonderful secrets which it contains. It is so vast, and so barren, and so mysterious.'

'You know it well, then?'

'I have only been here two years. The residents would call me a new-comer. We came shortly after Sir Charles settled. But my tastes led me to explore every part of the country round, and I should think that there are few men who know it better than I do.'

'Is it hard to know?'

'Very hard. You see, for example, this great plain to the north here, with the queer hills breaking out of it. Do you observe anything remarkable about that?'

'It would be a rare place for a gallop.'

'You would naturally think so, and the thought has cost folk their lives before now. You notice those bright green spots scattered thickly over it?'

'Yes, they seem more fertile than the rest.'

Stapleton laughed. 'That is the great Grimpen Mire,' said he. 'A false step yonder means death to man or beast. Only yesterday I saw one of the moor ponies wander into it. He never came out. I saw his head for quite a long time craning out of the boghole, but it sucked him down at last. Even in dry seasons it is a danger to cross it, but after these autumn rains it is an awful place. And yet I can find my way to the very heart of it and return alive. By George, there is another of those miserable ponies!'

Something brown was rolling and tossing among the green sedges. Then a long, agonised, writhing neck shot upwards and a dreadful cry echoed over the moor. It turned me cold with horror, but my companion's nerves seemed stronger than mine.



***The Hound of the Baskervilles***

**Spelling, punctuation and grammar will be assessed in part (d).**

**3** Answer all parts of the question.

(a) Outline the key events that **follow on** from this extract **up to** the end of Chapter 11.

(10)

(b) Explain how the writer presents the moor in the extract.

Use examples of the writer's language from the extract.

(10)

(c) From this extract, what do you learn about the character of Stapleton?

Use **evidence** from the extract to support your answer.

(8)

(d) Describe how Stapleton is presented in **one other** part of the novel.

Use examples of the writer's language to support your answer.

(12)

**(Total for spelling, punctuation and grammar = 3 marks)**

**(Total for Question 3 = 43 marks)**

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## SECTION A: LITERARY HERITAGE

Use this extract to answer Question 4.

### *Felicia's Journey*

#### Extract taken from Chapter 6

At five past four, leaving the catering department early, Mr Hilditch drives to the bus station and finds a place in a car park from which he can observe the arrival bays. He is confident she'll come back; as soon as she draws a blank she'll return in order to pursue her search in another direction. That stands to reason, but of course it doesn't preclude the chance that he might have missed her. She might easily have decided that it was all no good after an hour or two of making enquiries. All day he has been jittery on that count; at lunchtime he was in two minds about driving over to Marshring Crescent and hanging about there in the car for a while in case she returned. He drove by Number 19 just now, but naturally you can tell nothing from the outside of a house.

Alert to the buses that come and go, Mr Hilditch presses coins into the pay meter in the car park and waits for a ticket to emerge. Shoppers, laden with their purchases, pass slowly by, young women shouting in frustration at their children, men dour and cross looking. There is so much of that, Mr Hilditch considers as he makes his way back to his car, so much violence in the world, so much prickliness. *Keep your Distance!* a sticker rudely orders on the back window of a car. *Surfers Do It Standing Up!* another informs. *I Want Madonna!* a T-shirt message asserts. Mr Hilditch finds it all unattractive.

A bus draws in and Mr Hilditch watches the passengers stepping off it: schoolchildren, an elderly couple, road repairers with their snap boxes and empty flasks in grimy canvas satchels. A long haired man whom Mr Hilditch often sees on the streets is travelling about in search of work, he guesses. Factory workers, men and women, come in a bunch. The Irish girl is not among them.

Hunched in a doorway, he thinks about her. Where looks are concerned, she's not in the same league as Beth, but then very few girls are.

***Felicia's Journey***

**Spelling, punctuation and grammar will be assessed in part (d).**

**4** Answer all parts of the question.

(a) Outline the key events **from** when Hilditch sees Felicia for the first time **up to** this extract. (10)

(b) Explain how the writer presents Mr Hilditch's actions in this extract.  
Use examples of the writer's language from the extract. (10)

(c) From this extract, what do you learn about the character of Hilditch?  
Use **evidence** from the extract to support your answer. (8)

(d) Explain how Hilditch persuades Felicia to stay with him in **one other** part of the novel.  
Use examples of the writer's language to support your answer. (12)

**(Total for spelling, punctuation and grammar = 3 marks)**

**(Total for Question 4 = 43 marks)**

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## SECTION A: LITERARY HERITAGE

Use this extract to answer Question 5.

### *Pride and Prejudice*

#### Extract taken from Chapter 17

Elizabeth's impatience to acquaint Jane with what had happened could no longer be overcome; and at length, resolving to suppress every particular in which her sister was concerned, and preparing her to be surprised, she related to her the next morning the chief of the scene between Mr Darcy and herself.

Miss Bennet's astonishment was soon lessened by the strong sisterly partiality which made any admiration of Elizabeth appear perfectly natural; and all surprise was shortly lost in other feelings. She was sorry that Mr Darcy should have delivered his sentiments in a manner so little suited to recommend them; but still more was she grieved for the unhappiness which her sister's refusal must have given him.

"His being so sure of succeeding was wrong," said she, "and certainly ought not to have appeared; but consider how much it must increase his disappointment!"

"Indeed," replied Elizabeth, "I am heartily sorry for him; but he has other feelings, which will probably soon drive away his regard for me. You do not blame me, however, for refusing him?"

"Blame you! Oh, no."

"But you blame me for having spoken so warmly of Wickham?"

"No – I do not know that you were wrong in saying what you did."

"But you *will* know it, when I have told you what happened the very next day."

She then spoke of the letter, repeating the whole of its contents as far as they concerned George Wickham. What a stroke was this for poor Jane! who would willingly have gone through the world without believing that so much wickedness existed in the whole race of mankind, as was here collected in one individual. Nor was Darcy's vindication, though grateful to her feelings, capable of consoling her for such discovery. Most earnestly did she labour to prove the probability of error, and seek to clear one without involving the other.

"This will not do," said Elizabeth; "you never will be able to make both of them good for anything. Take your choice, but you must be satisfied with only one. There is but such a quantity of merit between them; just enough to make one good sort of man; and of late it has been shifting about pretty much. For my part, I am inclined to believe it all Mr Darcy's; but you shall do as you chuse."

It was some time, however, before a smile could be extorted from Jane.

"I do not know when I have been more shocked," said she. "Wickham so very bad! It is almost past belief. And poor Mr Darcy! Dear Lizzy, only consider what he must have suffered."

***Pride and Prejudice***

**Spelling, punctuation and grammar will be assessed in part (d).**

**5** Answer all parts of the question.

(a) Outline the key events **from** this extract **up to** when Lydia and Wickham are found unmarried.

(10)

(b) Explain how the writer presents the attitudes of Elizabeth and Jane to men and marriage in the extract.

Use examples of the writer's language from the extract.

(10)

(c) From this extract, what do you learn about the character of Elizabeth?

Use **evidence** from the extract to support your answer.

(8)

(d) Explain Elizabeth's attitudes to men as shown in **one other** part of the novel.

Use examples of the writer's language to support your answer.

(12)

**(Total for spelling, punctuation and grammar = 3 marks)**

**(Total for Question 5 = 43 marks)**

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## SECTION A: LITERARY HERITAGE

Use this extract to answer Question 6.

### *Great Expectations*

#### Extract taken from Chapter 26

Being far too ill to remain in the common prison, he was removed, after the first day or so, into the infirmary. This gave me opportunities of being with him that I could not otherwise have had. And but for his illness he would have been put in irons, for he was regarded as a determined prison-breaker, and I know not what else.

Although I saw him every day, it was for only a short time; hence, the regularly recurring spaces of our separation were long enough to record on his face any slight changes that occurred in his physical state. I do not recollect that I once saw any change in it for the better; he wasted, and became slowly weaker and worse, day by day, from the day when the prison door closed upon him.

The kind of submission or resignation that he showed, was that of a man who was tired out. I sometimes derived an impression, from his manner or from a whispered word or two which escaped him, that he pondered over the question whether he might have been a better man under better circumstances. But, he never justified himself by a hint tending that way, or tried to bend the past out of its eternal shape.

It happened on two or three occasions in my presence, that his desperate reputation was alluded to by one or other of the people in attendance on him. A smile crossed his face then, he turned his eyes on me with a trustful look, as if he were confident that I had seen some small redeeming touch in him, even so long ago as when I was a little child. As to all the rest, he was humble and contrite, and I never knew him complain.

When the Sessions came round, Mr. Jagers caused an application to be made for the postponement of his trial until the following Sessions. It was obviously made with the assurance that he could not live so long, and was refused. The trial came on at once, and when he was put to the bar, he was seated in a chair. No objection was made to my getting close to the dock, on the outside of it, and holding the hand that he stretched forth to me.

**Great Expectations**

**Spelling, punctuation and grammar will be assessed in part (d).**

**6** Answer all parts of the question.

(a) Outline the key events that **lead up to** this extract **from** the beginning of Volume 3. (10)

(b) Explain how the writer presents the relationship between Pip and Magwitch in this extract.

Use examples of the writer's language from the extract. (10)

(c) From this extract, what do you learn about the character of Magwitch?

Use **evidence** from the extract to support your answer. (8)

(d) Explain Pip's attitude to Magwitch in **one other** part of the novel.

Use examples of the writer's language to support your answer. (12)

**(Total for spelling, punctuation and grammar = 3 marks)**

**(Total for Question 6 = 43 marks)**

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**TOTAL FOR SECTION A = 43 MARKS**

## SECTION B: DIFFERENT CULTURES AND TRADITIONS

There are two questions on each text. Answer ONE question from this section.

Spelling, punctuation and grammar will be assessed in your answer.

### *Anita and Me*

#### EITHER

**\*7** Explain the importance of Meena's relationship with Anita in the novel.

In your answer you **must** consider:

- the importance of their different family backgrounds
- their way of life in Tollington
- their cultural differences.

You may include other ideas of your own.

Use **evidence** to support your answer.

(40)

**(Total for spelling, punctuation and grammar = 6 marks)**

**(Total for Question 7 = 46 marks)**

#### OR

**\*8** How is growing up presented through the character of Meena?

In your answer you **must** consider:

- Meena's home and family life
- what Meena learns from her relationship with Anita
- how Meena grows up by the end of the novel.

You may include other ideas of your own.

Use **evidence** to support your answer.

(40)

**(Total for spelling, punctuation and grammar = 6 marks)**

**(Total for Question 8 = 46 marks)**

---



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

**EITHER**

**\*9** Describe the importance of the Little Seamstress in the novel.

In your answer you **must** consider:

- her relationship with the Narrator and Luo
- her different cultural experiences and beliefs
- how she changes in the novel.

You may include other ideas of your own.

Use **evidence** to support your answer.

(40)

**(Total for spelling, punctuation and grammar = 6 marks)**

**(Total for Question 9 = 46 marks)**

**OR**

**\*10** In what ways is the friendship between Luo and the Narrator important to the novel?

In your answer you **must** consider:

- the reasons why Luo and the Narrator are on Phoenix mountain
- the words and actions of Luo and the Narrator
- the friendship Luo and the Narrator have with the Little Seamstress.

You may include other ideas of your own.

Use **evidence** to support your answer.

(40)

**(Total for spelling, punctuation and grammar = 6 marks)**

**(Total for Question 10 = 46 marks)**

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## SECTION B: DIFFERENT CULTURES AND TRADITIONS

### *Heroes*

#### **EITHER**

**\*11** Explain why the Wreck Centre is important in the novel.

In your answer you **must** consider:

- the importance of Larry LaSalle to the youth community
- the impact of Larry LaSalle on Nicole and on Francis
- the role of the Wreck Centre in the lives of the teenagers.

You may include other ideas of your own.

Use **evidence** to support your answer.

(40)

**(Total for spelling, punctuation and grammar = 6 marks)**

**(Total for Question 11 = 46 marks)**

#### **OR**

**\*12** How is heroism presented throughout the novel?

In your answer you **must** consider:

- the reasons why Larry LaSalle is hero-worshipped
- Nicole's courage and ability to look at her own actions
- War heroes.

You may include other ideas of your own.

Use **evidence** to support your answer.

(40)

**(Total for spelling, punctuation and grammar = 6 marks)**

**(Total for Question 12 = 46 marks)**

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***Of Mice and Men***

**EITHER**

**\*13** Explain the importance of George and Lennie's friendship in the novel.

In your answer you **must** consider:

- how George and Lennie became friends
- why George and Lennie are together
- their dream to own their own land.

You may include other ideas of your own.

Use **evidence** to support your answer.

(40)

**(Total for spelling, punctuation and grammar = 6 marks)**

**(Total for Question 13 = 46 marks)**

**OR**

**\*14** Why are anger and violence common themes in the novel?

In your answer you **must** consider:

- the reasons why individual characters are angry
- incidents of violence in the novel
- how characters survive their difficult lives.

You may include other ideas of your own.

Use **evidence** to support your answer.

(40)

**(Total for spelling, punctuation and grammar = 6 marks)**

**(Total for Question 14 = 46 marks)**

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## SECTION B: DIFFERENT CULTURES AND TRADITIONS

### *Rani and Sukh*

#### EITHER

**\*15** Explain the importance of Rani's relationship with her brothers in the novel.

In your answer you **must** consider:

- how much they wish to control her
- Divy's need for revenge
- cultural attitudes concerning how Rani is expected to behave.

You may include other ideas of your own.

Use **evidence** to support your answer.

(40)

**(Total for spelling, punctuation and grammar = 6 marks)**

**(Total for Question 15 = 46 marks)**

#### OR

**\*16** Explain why Rani and Sukh's relationship ends in tragedy.

In your answer you **must** consider:

- the story of Rani's aunt and Sukh's uncle
- Divy's need for revenge
- cultural attitudes towards their relationship.

You may include other ideas of your own.

Use **evidence** to support your answer.

(40)

**(Total for spelling, punctuation and grammar = 6 marks)**

**(Total for Question 16 = 46 marks)**

---

## ***Riding the Black Cockatoo***

### **EITHER**

**\*17** Explain the importance of John's journey in this text.

In your answer you **must** consider:

- the importance of the people he meets
- the importance of aboriginal culture
- how John feels at the end of his journey.

You may include other ideas of your own.

Use **evidence** to support your answer.

(40)

**(Total for spelling, punctuation and grammar = 6 marks)**

**(Total for Question 17 = 46 marks)**

### **OR**

**\*18** What does John learn about himself from the experiences he describes in *Riding the Black Cockatoo*?

In your answer you **must** consider:

- the decisions he makes at the beginning of the text
- the effects of key experiences on him
- the ways he tries to adjust to life after the ceremony.

You may include other ideas of your own.

Use **evidence** to support your answer.

(40)

**(Total for spelling, punctuation and grammar = 6 marks)**

**(Total for Question 18 = 46 marks)**

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## ***To Kill a Mockingbird***

### **EITHER**

**\*19** Explain how the Tom Robinson case affects the whole community in *To Kill a Mockingbird*.

In your answer you **must** consider:

- 1930 Maycomb society
- attitudes and racial prejudice
- important events linked with the Tom Robinson case.

You may include other ideas of your own.

Use **evidence** to support your answer.

(40)

**(Total for spelling, punctuation and grammar = 6 marks)**

**(Total for Question 19 = 46 marks)**

### **OR**

**\*20** How is honesty and goodness presented through the character of Atticus?

In your answer you **must** consider:

- the words and actions of Atticus during the trial of Tom Robinson
- how other characters in the novel repay Atticus for his goodness
- Atticus' honesty with his children, Jem and Scout.

You may include other ideas of your own.

Use **evidence** to support your answer.

(40)

**(Total for spelling, punctuation and grammar = 6 marks)**

**(Total for Question 20 = 46 marks)**

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**TOTAL FOR SECTION B = 46 MARKS**

**TOTAL FOR PAPER = 89 MARKS**

Write your name here

Surname

Other names

Centre Number

Candidate Number

**Edexcel GCSE**

# English Literature

## Unit 1: Understanding Prose

**Foundation Tier**

Sample Assessment Material

**Time: 1 hour 45 minutes**

Paper Reference

**5ET1F/01**

**You must have:**

Questions and Extracts Booklet (enclosed)  
Clean copies of set texts may be used.

Total Marks

### Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- You must answer **two** questions. Answer **one** question from Section A and **one** question from Section B.
- Answer the questions in the spaces provided  
– *there may be more space than you need.*

### Information

- The total mark for this paper is 89.
- The marks for **each** question are shown in brackets  
– *use this as a guide as to how much time to spend on each question.*
- Questions labelled with an **asterisk** (\*) are ones where the quality of your written communication will be assessed  
– *you should take particular care on these questions with your spelling, punctuation and grammar, as well as the clarity of expression.*

### Advice

- Read each question carefully before you start to answer it.
- Keep an eye on the time.
- Check your answers if you have time at the end.

Turn over ►

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**PEARSON**









Mark Scheme

Sample Assessment Material

GCSE English Literature  
(5ET1F/01)

Unit 1: Understanding Prose

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Sample Assessment Material

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## General Marking Guidance

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

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

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

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

## Spelling, Punctuation and Grammar Marking Guidance

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

## Mark Scheme

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

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

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

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

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

### Assessment Objectives

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

<b>A01:</b> Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
<b>A02:</b> Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings
<b>A04:</b> Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times

Section A: Literary Heritage

*Animal Farm*

Question Number		
1(a)	Outline the key events from when the milk disappeared up to this extract.	
	<b>(10 marks)</b>	
	Indicative content	
	<p><b>Key events from each chapter may include:</b></p> <ul style="list-style-type: none"> <li>• The animals are taught to read and write by Snowball.</li> <li>• Napoleon takes the puppies away to bring them up himself.</li> <li>• Squealer tells the animals that the pigs have taken the apples and milk for everyone’s benefit.</li> <li>• The animals try to spread their revolutionary ideas of Animal Farm across the countryside.</li> <li>• Jones attempts to recapture Animal Farm.</li> <li>• Snowball leads the animals to victory in the Battle of the Cowshed.</li> <li>• Mollie vanishes and it is rumoured that she is serving Pilkington.</li> <li>• The conflict between Napoleon and Snowball increases.</li> <li>• Snowball suggests buying a windmill and the debate brings the farm’s divisions out into the open.</li> <li>• Snowball is chased by Napoleon’s dogs and is never seen again.</li> </ul> <p><b>NB: This list is indicative only. Candidates are not required to list all of the above key events. Reward any valid key events.</b></p> <p><b>Any material outside the defined section is not rewarded.</b></p>	
<b>Band</b>	<b>Mark</b>	<b>AO1: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations</b>
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Basic understanding of appropriate key events.</li> <li>• Basic selection of appropriate key events.</li> <li>• Basic sense of the chronology of appropriate key events.</li> </ul>
2	3-4	<ul style="list-style-type: none"> <li>• Limited understanding of appropriate key events.</li> <li>• Limited selection of appropriate key events.</li> <li>• Limited sense of the chronology of appropriate key events.</li> </ul>
3	5-6	<ul style="list-style-type: none"> <li>• Some understanding of appropriate key events.</li> <li>• Some selection of appropriate key events.</li> <li>• Some sense of the chronology of appropriate key events.</li> </ul>
4	7-8	<ul style="list-style-type: none"> <li>• Generally sound understanding of appropriate key events.</li> <li>• Generally sound selection of appropriate key events.</li> <li>• Generally sound sense of the chronology of appropriate key events.</li> </ul>
5	9-10	<ul style="list-style-type: none"> <li>• Sound understanding of appropriate key events.</li> <li>• Sound selection of appropriate key events.</li> <li>• Sound sense of the chronology of appropriate key events.</li> </ul>



Question Number		
1(b)	Explain how the writer presents the theme of trust in the extract. Use examples of the writer's language from the extract.	
		<b>(10 marks)</b>
	Indicative content	
	<p><b>Responses may include:</b></p> <ul style="list-style-type: none"> <li>• Squealer, speaking of Napoleon, makes a speech on the subject of trust and faith in Napoleon.</li> <li>• The writer uses direct speech to emphasise the direct appeal of the theme of trust.</li> <li>• He appeals to the sympathy of the animal by describing Napoleon's sacrifice, implying that Napoleon is suffering.</li> <li>• He addresses the animals as 'Comrades', appealing to them as equals, to gain their trust.</li> <li>• He uses rhetorical questions to explain why Napoleon needs to lead, thus attempting to get the animals to trust Napoleon.</li> <li>• The writer, however, emphasises the doubts of the animals by using a separate paragraph for a defence of Snowball.</li> <li>• The writer uses an exclamation mark to emphasise 'iron discipline'. This shows irony in a speech in which Squealer is promoting Napoleon's sacrifices.</li> <li>• Squealer threatens the animals by referring to their enemies. This scares them into believing and trusting Napoleon.</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 writers' presentation of ideas, themes and settings</b>
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Basic reference to how the writer achieves effects.</li> <li>• Basic understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples from the extract are not appropriate, or the candidate may refer to only one relevant example.</li> </ul>
2	3-4	<ul style="list-style-type: none"> <li>• Limited reference to how the writer achieves effects.</li> <li>• Limited understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples from the extract are of limited appropriateness.</li> </ul>
3	5-6	<ul style="list-style-type: none"> <li>• Some reference to how the writer achieves effects.</li> <li>• Occasional understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples from the extract are occasionally relevant.</li> </ul>
4	7-8	<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>

5	9-10	<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>
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Question Number		
1(c)	From this extract, what do you learn about the character of Squealer? Use <b>evidence</b> from the extract to support your answer.	
	<b>(8 marks)</b>	
Indicative content		
<p><b>Responses may include:</b></p> <ul style="list-style-type: none"> <li>• Squealer explains new arrangements to the other animals.</li> <li>• Squealer is trusted by Napoleon, which shows he is with the pigs.</li> <li>• Squealer addresses other animals as ‘comrades’, so he appears to be trustworthy and friendly.</li> <li>• Squealer speaks of leadership as ‘extra labour’ and, in doing so, promotes Napoleon by creating an image of Napoleon making a ‘sacrifice’.</li> <li>• Squealer is as corrupt and dishonest as Napoleon.</li> <li>• Squealer speaks of responsibility as a burden.</li> <li>• He is deceitful, because he misleads the animals by reminding them that they are all equal but he is acting in their interest, because they ‘might make the wrong decisions’. They must trust Napoleon, or the alternative is to have Jones back.</li> <li>• Squealer feels no guilt about lying and misleading the animals in order to profit from them so that he can carry on exploiting the animals on the farm.</li> </ul> <p><b>Reward any other valid points.</b></p>		
Band	Mark	A01: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> <li>• Basic or limited understanding of the character.</li> <li>• Uses unclear and/or limited evidence from the extract to demonstrate knowledge about the character.</li> </ul>
2	4-5	<ul style="list-style-type: none"> <li>• Occasional understanding of the character will be evident.</li> <li>• Uses mostly-relevant evidence from the extract to demonstrate knowledge about the character.</li> </ul>
3	6-8	<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>

Question Number		
1(d)	<p>In this extract, Boxer works hard and trusts the leaders. Explain how Boxer is treated by the leaders in <b>one other</b> part of the novel. Use examples of the writer's language to support your answer.</p> <p style="text-align: right;"><b>(12 marks + 3 marks SPaG)</b></p>	
	Indicative content	
	<p>Candidates may draw on any relevant part of the novel outside the extract, as long as the focus is on the character of Boxer and 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 character (A02). Responses may include:</p> <ul style="list-style-type: none"> <li>• Boxer is trusting of his leaders. He does not question their actions, but simply accepts and believes that their decisions are made with the best intentions: 'Napoleon is always right'. Much of the success of the harvest depends on Boxer's strength. It is only his strength that saves him against the dogs in Chapter 7.</li> <li>• His loyalty and dedication is ignored by the pigs, who use him for their own self interest. The pigs take advantage of his lack of intelligence and understanding. He is vulnerable to their exploitation. Boxer is self sacrificing, until he sees the windmill rebuilt, which brings about his death.</li> </ul> <p>Reward any other valid points.</p>	
Band	Mark	A01: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations  A02: Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Basic examples from the text to demonstrate knowledge of theme/character.</li> <li>• Basic understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Basic selection of textual detail to support interpretation.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>• Limited examples from the text to demonstrate knowledge about theme/character.</li> <li>• Limited understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Limited selection of textual detail to support interpretation.</li> </ul>
3	6-7	<ul style="list-style-type: none"> <li>• Some use of relevant examples from the text, which occasionally demonstrate knowledge about theme/character.</li> <li>• Occasional understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Some selection of textual detail to support interpretation.</li> </ul>
4	8-10	<ul style="list-style-type: none"> <li>• Mostly uses relevant examples from the text to demonstrate knowledge about theme/character.</li> <li>• Generally sound understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Generally sound selection of textual detail to support interpretation.</li> </ul>

5	11-12	<ul style="list-style-type: none"> <li>Consistently uses relevant examples from the text to demonstrate knowledge about theme/character.</li> <li>Clear understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Sound selection of textual detail to support interpretation.</li> </ul>
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Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> <li>Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.</li> </ul>
1	1	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> <li>Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.</li> </ul>
2	2	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> <li>Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.</li> </ul>
3	3	<p><i>High performance</i></p> <ul style="list-style-type: none"> <li>Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.</li> </ul>

*Dr Jekyll and Mr Hyde*

Question Number		
2(a)	Outline the key events that lead up to this extract.	
	<b>(10 marks)</b>	
	Indicative content	
	<p><b>Key events from each chapter may include:</b></p> <ul style="list-style-type: none"> <li>• The reader is introduced to the character/narrator of Utterson and his friend Enfield.</li> <li>• Whilst out walking they come across a sombre building and a grimy door, and Enfield tells a story.</li> <li>• A strange man, Hyde, used a key to the grimy door after colliding with a young girl.</li> <li>• He knocked her to the ground, trampled on her and carried on walking.</li> <li>• He was stopped by Enfield and a doctor was fetched.</li> <li>• Hyde was made to pay compensation.</li> <li>• He produced cash and a cheque signed by Dr Jekyll.</li> <li>• Enfield concluded that Hyde must be blackmailing Dr Jekyll.</li> <li>• Utterson examines Dr Jekyll's will and discovers his possessions have been left to Hyde.</li> <li>• Utterson speaks to Dr Lanyon and decides to look for Hyde and see him for himself.</li> </ul> <p><b>NB: This list is indicative only. Candidates are not required to list all of the above key events. Reward any valid key events.</b></p> <p><b>Any material outside the defined section is not rewarded.</b></p>	
Band	Mark	AO1: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Basic understanding of appropriate key events.</li> <li>• Basic selection of appropriate key events.</li> <li>• Basic sense of the chronology of appropriate key events.</li> </ul>
2	3-4	<ul style="list-style-type: none"> <li>• Limited understanding of appropriate key events.</li> <li>• Limited selection of appropriate key events.</li> <li>• Limited sense of the chronology of appropriate key events.</li> </ul>
3	5-6	<ul style="list-style-type: none"> <li>• Some understanding of appropriate key events.</li> <li>• Some selection of appropriate key events.</li> <li>• Some sense of the chronology of appropriate key events.</li> </ul>
4	7-8	<ul style="list-style-type: none"> <li>• Generally sound understanding of appropriate key events.</li> <li>• Generally sound selection of appropriate key events.</li> <li>• Generally sound sense of the chronology of appropriate key events.</li> </ul>
5	9-10	<ul style="list-style-type: none"> <li>• Sound understanding of appropriate key events.</li> <li>• Sound selection of appropriate key events.</li> <li>• Sound sense of the chronology of appropriate key events.</li> </ul>

Question Number		
2(b)	Explain how the writer presents suspense in the extract. Use examples of the writer's language from the extract.	
	<b>(10 marks)</b>	
Indicative content		
<p><b>Responses may include:</b></p> <ul style="list-style-type: none"> <li>• Utterson haunts the door, suggesting the other-worldliness of the scene.</li> <li>• The description of the fogged city moon suggests other-worldliness.</li> <li>• References to hearing footsteps on London streets lead up to the appearance of Mr Hyde, linking him with the London setting - 'swelled out suddenly louder'.</li> <li>• A range of sounds is described, including the 'low growl of London', which suggests an air of menace contributing to the suspense of the scene.</li> <li>• There is a contrast between the hum of the city and Utterson's isolation.</li> <li>• The use of magnification as the footsteps 'swell' when they turn the corner adds to the anticipation of the meeting.</li> <li>• The writer uses alliteration, 'strong, superstitious' to show how Utterson feels about meeting Hyde. This description links to the earlier use of 'haunt'.</li> <li>• The writer describes the 'hum and clatter of the city', the 'low growl of London' and the 'domestic sounds' that have a 'quaint effect'.</li> </ul> <p><b>Reward any other valid points.</b></p>		
Band	Mark	A02: Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Basic reference to how the writer achieves effects.</li> <li>• Basic understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples from the extract are not appropriate, or the candidate may refer to only one relevant example.</li> </ul>
2	3-4	<ul style="list-style-type: none"> <li>• Limited reference to how the writer achieves effects.</li> <li>• Limited understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples from the extract are of limited appropriateness.</li> </ul>
3	5-6	<ul style="list-style-type: none"> <li>• Some reference to how the writer achieves effects.</li> <li>• Occasional understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples from the extract are occasionally relevant.</li> </ul>
4	7-8	<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>
5	9-10	<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>

Question Number		
2(c)	From this extract, what do you learn about the character of Utterson? Use <b>evidence</b> from the extract to support your answer.	
	<b>(8 marks)</b>	
Indicative content		
<p><b>Responses may include:</b></p> <ul style="list-style-type: none"> <li>• Utterson is determined, waiting for Hyde to return to the doorway. The word ‘haunt’ has been used to show that he does not go away.</li> <li>• Utterson has a sense of humour: ‘If he be Mr Hyde’... ‘I shall be Mr Seek.’</li> <li>• Utterson is attentive and observant, noticing the sounds of footsteps and domestic sounds from houses, including Hyde’s ‘light footstep’.</li> <li>• Some reference to Utterson’s ‘patience’.</li> <li>• Utterson is very direct when he approaches Hyde: ‘Mr Hyde, I think?’</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>• Basic or limited understanding of the character.</li> <li>• Uses unclear and/or limited evidence from the extract to demonstrate knowledge about the character.</li> </ul>
2	4-5	<ul style="list-style-type: none"> <li>• Occasional understanding of the character will be evident.</li> <li>• Uses mostly-relevant evidence from the extract to demonstrate knowledge about the character.</li> </ul>
3	6-8	<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>



Question Number		
2(d)	<p>In this extract, Utterson meets Mr Hyde. Explain how Mr Hyde is described in one other part of the novel. Use examples of the writer's language to support your answer.</p> <p style="text-align: right;"><b>(12 marks + 3 marks SPaG)</b></p>	
	Indicative content	
	<p>Candidates may draw on any relevant part of the novel outside the extract, as long as the focus is on the character of Mr Hyde and 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 character (A02). <b>Responses may include:</b> Candidates may refer to the passage in Henry Jekyll's full statement on the Case (page 61).</p> <ul style="list-style-type: none"> <li>• When Jekyll's eye falls upon his hand, it is 'lean, corded, knuckly, of a dusky pallor'. It is the hand of Edward Hyde.</li> <li>• Jekyll describes the 'alteration' in his stature on account of the transformation.</li> <li>• Jekyll describes how Hyde is slowly becoming incorporated into him.</li> <li>• Jekyll describes Hyde as having a 'son's indifference' to him.</li> <li>• Jekyll describes the 'comparative youth, light step, leaping pulses and secret pleasures' of Mr Hyde when debating the merits of his own persona and Hyde's.</li> </ul> <p><b>Reward any other valid points.</b></p>	
<b>Band</b>	<b>Mark</b>	<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 writers' presentation of ideas, themes and settings</p>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Basic examples from the text to demonstrate knowledge of theme/character.</li> <li>• Basic understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Basic selection of textual detail to support interpretation.</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Limited examples from the text to demonstrate knowledge about theme/character.</li> <li>• Limited understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Limited selection of textual detail to support interpretation.</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Some use of relevant examples from the text, which occasionally demonstrate knowledge about theme/character.</li> <li>• Occasional understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Some selection of textual detail to support interpretation.</li> </ul>
<b>4</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Mostly uses relevant examples from the text to demonstrate knowledge about theme/character.</li> <li>• Generally sound understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Generally sound selection of textual detail to support interpretation.</li> </ul>

5	11-12	<ul style="list-style-type: none"> <li>Consistently uses relevant examples from the text to demonstrate knowledge about theme/character.</li> <li>Clear understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Sound selection of textual detail to support interpretation.</li> </ul>
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Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> <li>Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.</li> </ul>
1	1	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> <li>Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.</li> </ul>
2	2	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> <li>Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.</li> </ul>
3	3	<p><i>High performance</i></p> <ul style="list-style-type: none"> <li>Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.</li> </ul>

*The Hound of the Baskervilles*

Question Number		
3(a)	Outline the key events that <b>follow on</b> from this extract <b>up to</b> the end of Chapter 11.	
	<b>(10 marks)</b>	
	Indicative content	
	<p><b>Key events from each chapter may include:</b></p> <ul style="list-style-type: none"> <li>• Watson meets Stapleton’s sister Beryl who, thinking him to be Henry Baskerville, warns him to return to London.</li> <li>• Watson writes to Holmes and speaks favourably of the Stapletons and how they socialise daily with Sir Henry Baskerville.</li> <li>• Sir Henry and Miss Stapleton appear close, to the annoyance of Stapleton.</li> <li>• Watson meets Mr Frankland of Lafter Hall and reports that there has been no sighting of the convict. Barrymore is acting mysteriously late at night.</li> <li>• Watson follows Sir Henry, who secretly meets Miss Stapleton. She warns him yet again. As he proposes to her, Stapleton angrily appears, taking her away.</li> <li>• Stapleton later apologises and secures an agreement from Sir Henry to wait for three months in order for him to become accustomed to their relationship.</li> <li>• Sir Henry and Watson discover the true identity of Selden, Mrs Barrymore’s brother.</li> <li>• Sir Henry promises safe passage for Selden to South America. Watson learns of Sir Charles’s meeting with Miss Laura Lyons. Frankland’s daughter, who married without permission, is later abandoned by her husband. Watson interrogates Miss Lyons.</li> <li>• A stranger has been seen on the moor. Watson later discovers a hut and a note that reveals he is being observed. He waits for the stranger but when he appears he has a familiar voice.</li> </ul> <p><b>NB: This list is indicative only. Candidates are not required to list all of the above key events. Reward any valid key events.</b>  <b>Any material outside the defined section is not rewarded.</b></p>	
<b>Band</b>	<b>Mark</b>	<b>AO1: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Basic understanding of appropriate key events.</li> <li>• Basic selection of appropriate key events.</li> <li>• Basic sense of the chronology of appropriate key events.</li> </ul>
<b>2</b>	<b>3-4</b>	<ul style="list-style-type: none"> <li>• Limited understanding of appropriate key events.</li> <li>• Limited selection of appropriate key events.</li> <li>• Limited sense of the chronology of appropriate key events.</li> </ul>
<b>3</b>	<b>5-6</b>	<ul style="list-style-type: none"> <li>• Some understanding of appropriate key events.</li> <li>• Some selection of appropriate key events.</li> <li>• Some sense of the chronology of appropriate key events.</li> </ul>
<b>4</b>	<b>7-8</b>	<ul style="list-style-type: none"> <li>• Generally sound understanding of appropriate key events.</li> <li>• Generally sound selection of appropriate key events.</li> <li>• Generally sound sense of the chronology of appropriate key events.</li> </ul>

5	9-10	<ul style="list-style-type: none"><li>• Sound understanding of appropriate key events.</li><li>• Sound selection of appropriate key events.</li><li>• Sound sense of the chronology of appropriate key events.</li></ul>
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Question Number		
3(b)	<p>Explain how the writer presents the moor in the extract. Use examples of the writer's language from the extract.</p>	
	<b>(10 marks)</b>	
	Indicative content	
	<p><b>Responses may include:</b></p> <ul style="list-style-type: none"> <li>• 'barren', 'vast', 'mysterious'</li> <li>• unusual features - 'bright green spots', 'queer hills'</li> <li>• dangerous - animals die</li> <li>• unnatural - 'a long, agonised, writhing neck shot upwards'</li> <li>• frightening - 'a dreadful cry echoed over the moor'</li> <li>• mysterious - 'Something brown was rolling and tossing...', 'the wonderful secrets which it contains'.</li> </ul> <p><b>Reward any other valid points.</b></p>	
<b>Band</b>	<b>Mark</b>	<b>A02: Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings</b>
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Basic reference to how the writer achieves effects.</li> <li>• Basic understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples from the extract are not appropriate, or the candidate may refer to only one relevant example.</li> </ul>
2	3-4	<ul style="list-style-type: none"> <li>• Limited reference to how the writer achieves effects.</li> <li>• Limited understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples from the extract are of limited appropriateness.</li> </ul>
3	5-6	<ul style="list-style-type: none"> <li>• Some reference to how the writer achieves effects.</li> <li>• Occasional understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples from the extract are occasionally relevant.</li> </ul>
4	7-8	<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>
5	9-10	<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>

Question Number		
3(c)	From this extract, what do you learn about the character of Stapleton? Use <b>evidence</b> from the extract to support your answer.	
	<b>(8 marks)</b>	
	Indicative content	
	<p><b>Responses may include:</b> Stapleton is:</p> <ul style="list-style-type: none"> <li>• polite - introducing Watson to the moor</li> <li>• an enthusiast - ‘You never tire of the moor. You cannot think of the wonderful secrets which it contains’</li> <li>• new to the area but already very familiar with it</li> <li>• enjoying the wonders of the moor - ‘It is so vast, and so barren, and so mysterious’ - talking about all its features</li> <li>• brave - he crosses the moor even though it is dangerous</li> <li>• slightly odd - laughing about the moor and almost enjoying the death of the pony, having spent some time watching it - ‘I saw his head for quite a long time craning out of the boghole’.</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>• Basic or limited understanding of the character.</li> <li>• Uses unclear and/or limited evidence from the extract to demonstrate knowledge about the character.</li> </ul>
2	4-5	<ul style="list-style-type: none"> <li>• Occasional understanding of the character will be evident.</li> <li>• Uses mostly-relevant evidence from the extract to demonstrate knowledge about the character.</li> </ul>
3	6-8	<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>

Question Number		
3(d)	Describe how Stapleton is presented in <b>one other</b> part of the novel. Use examples of the writer's language to support your answer.	
	<b>(12 marks + 3 marks SPaG)</b>	
	Indicative content	
	<p>Candidates may draw on any relevant part of the novel outside the extract, as long as the focus is on Stapleton and 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 character (A02).</p> <p>Responses may include:</p> <ul style="list-style-type: none"> <li>• Candidates may refer to the passage later on in Chapter 7 where Watson meets Stapleton and his sister.</li> <li>• Miss Stapleton's warning to Watson increases the reader's apprehension concerning Stapleton.</li> <li>• Merripit house is described as 'mean and melancholy' - adding to the apprehension in the scene.</li> <li>• Stapleton describes his work as a school master, which suggests his former status and his class.</li> <li>• Stapleton's interest in nature is increased by the sinister descriptions on the moor. Stapleton is made to seem sinister.</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 writers' presentation of ideas, themes and settings</p>
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Basic examples from the text to demonstrate knowledge of theme/character.</li> <li>• Basic understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Basic selection of textual detail to support interpretation.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>• Limited examples from the text to demonstrate knowledge about theme/character.</li> <li>• Limited understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Limited selection of textual detail to support interpretation.</li> </ul>
3	6-7	<ul style="list-style-type: none"> <li>• Some use of relevant examples from the text, which occasionally demonstrate knowledge about theme/character.</li> <li>• Occasional understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Some selection of textual detail to support interpretation.</li> </ul>

4	8-10	<ul style="list-style-type: none"> <li>• Mostly uses relevant examples from the text to demonstrate knowledge about theme/character.</li> <li>• Generally sound understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Generally sound selection of textual detail to support interpretation.</li> </ul>
5	11-12	<ul style="list-style-type: none"> <li>• 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>

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



*Felicia's Journey*

Question Number		
4(a)	Outline the key events from when Hilditch sees Felicia for the first time up to this extract.	
	<b>(10 marks)</b>	
	Indicative content	
	<p><b>Key events from each chapter may include:</b></p> <ul style="list-style-type: none"> <li>• Felicia asks Hilditch for directions to the lawnmower factory, where she hopes to find Johnny.</li> <li>• Felicia recalls how she first met Johnny, 17, when she was a bridesmaid at her brother's wedding.</li> <li>• Felicia's search is futile. Hilditch visits the estate and calls her from his car.</li> <li>• Felicia tells Hilditch of her search and how she will try another place the following day.</li> <li>• Hilditch follows her to the B&amp;B she is staying in. He makes a note of the address.</li> <li>• Felicia recalls the memorabilia of the 1916 P.O. firing execution; her father is a Republican.</li> <li>• On her first date with Johnny, Felicia wanted to tell him she loved him; she had never been kissed.</li> <li>• Felicia has another futile search. She thinks of Johnny's mother.</li> <li>• Johnny told Felicia his mother would disapprove of their relationship, because she had been betrayed in love.</li> <li>• Johnny went without giving her an address. She goes to a police station for help.</li> <li>• Felicia is helped by the officers and is told that the lawnmower factory does not exist.</li> </ul> <p><b>NB: This list is indicative only. Candidates are not required to list all of the above key events. Reward any valid key events.</b></p> <p><b>Any material outside the defined section is not rewarded.</b></p>	
<b>Band</b>	<b>Mark</b>	<b>AO1: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Basic understanding of appropriate key events.</li> <li>• Basic selection of appropriate key events.</li> <li>• Basic sense of the chronology of appropriate key events.</li> </ul>
<b>2</b>	<b>3-4</b>	<ul style="list-style-type: none"> <li>• Limited understanding of appropriate key events.</li> <li>• Limited selection of appropriate key events.</li> <li>• Limited sense of the chronology of appropriate key events.</li> </ul>
<b>3</b>	<b>5-6</b>	<ul style="list-style-type: none"> <li>• Some understanding of appropriate key events.</li> <li>• Some selection of appropriate key events.</li> <li>• Some sense of the chronology of appropriate key events.</li> </ul>
<b>4</b>	<b>7-8</b>	<ul style="list-style-type: none"> <li>• Generally sound understanding of appropriate key events.</li> <li>• Generally sound selection of appropriate key events.</li> <li>• Generally sound sense of the chronology of appropriate key events.</li> </ul>

5	9-10	<ul style="list-style-type: none"><li>• Sound understanding of appropriate key events.</li><li>• Sound selection of appropriate key events.</li><li>• Sound sense of the chronology of appropriate key events.</li></ul>
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Question Number		
4(b)	<p>Explain how the writer presents Mr Hilditch's actions in this extract. Use examples of the writer's language from the extract.</p>	
	<b>(10 marks)</b>	
	Indicative content	
	<p><b>Responses may include:</b></p> <ul style="list-style-type: none"> <li>• The actions are described in the present tense, suggesting the immediacy of the reactions.</li> <li>• Hilditch finds a place to park and he recalls the past events of the day. Those events are described in the past tense.</li> <li>• Hilditch is alert to the buses as he presses coins into the meter- the language suggests he is constantly aware of others.</li> <li>• The language is detailed and precise, suggesting the quality of Hilditch's observations and the specificity of his actions.</li> <li>• The writer uses exclamation marks to emphasise the abrasiveness of the car stickers.</li> <li>• The use of italics helps the car sticker slogans to stand out in the text.</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 writers' presentation of ideas, themes and settings</b>
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Basic reference to how the writer achieves effects.</li> <li>• Basic understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples from the extract are not appropriate, or the candidate may refer to only one relevant example.</li> </ul>
2	3-4	<ul style="list-style-type: none"> <li>• Limited reference to how the writer achieves effects.</li> <li>• Limited understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples from the extract are of limited appropriateness.</li> </ul>
3	5-6	<ul style="list-style-type: none"> <li>• Some reference to how the writer achieves effects.</li> <li>• Occasional understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples from the extract are occasionally relevant.</li> </ul>
4	7-8	<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>
5	9-10	<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>

Question Number		
4(c)	From this extract, what do you learn about the character of Hilditch? Use <b>evidence</b> from this extract to support your answer.	
	<b>(8 marks)</b>	
	Indicative content	
	<p><b>Responses may include:</b></p> <ul style="list-style-type: none"> <li>• Hilditch is following Felicia in the hope of speaking to her. He is ‘confident she’ll come back’ but earlier on in the day he was ‘jittery’ in case she had returned earlier, before he had the chance to wait for her at the bus depot.</li> <li>• Hilditch is judgemental of others.</li> <li>• He does not tolerate or excuse violence, giving the reader the impression that he is a decent, considerate man.</li> <li>• Hilditch is an observant and perceptive person. He watches people and considers their actions, noting every small detail.</li> <li>• Hilditch thinks of Beth and compares Felicia with her. She is not ‘in the same league’. The reader gains an impression of Hilditch that he has known young women in trouble or needing help before.</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>• Basic or limited understanding of the character.</li> <li>• Uses unclear and/or limited evidence from the extract to demonstrate knowledge about the character.</li> </ul>
2	4-5	<ul style="list-style-type: none"> <li>• Occasional understanding of the character will be evident.</li> <li>• Uses mostly-relevant evidence from the extract to demonstrate knowledge about the character.</li> </ul>
3	6-8	<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>

Question Number		
4(d)	<p>Explain how Hilditch persuades Felicia to stay with him in <b>one other</b> part of the novel. Use examples of the writer's language to support your answer.</p> <p style="text-align: right;"><b>(12 marks + 3 marks SpaG)</b></p>	
	Indicative content	
	<p>Candidates may draw on any relevant part of the novel outside the extract, as long as the focus is on how Hilditch persuades Felicia to stay with him and 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><b>Responses may include:</b></p> <ul style="list-style-type: none"> <li>• Hilditch schemes and carefully persuades Felicia to stay at his, what appears to be, comfortable, warm and secure home. Hilditch has done this before, when Felicia approached him for directions. He is confident and knows what to do.</li> <li>• Hilditch appears greatly concerned for Felicia. He speaks gently to her and he offers her just what she needs, at times when she needs him most. Felicia states he is a kind man. Hilditch is clever and knows when to leave her alone.</li> <li>• He talks about his non-existent wife Ada in order to gain Felicia's confidence and trust. When Felicia learns that his wife has died, she feels guilty that she did not spend time with him when he was upset as his wife lay ill in hospital. He is a convincing character.</li> </ul> <p><b>Reward any other valid points.</b></p>	
<b>Band</b>	<b>Mark</b>	<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 writers' presentation of ideas, themes and settings</p>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Basic examples from the text to demonstrate knowledge of theme/character.</li> <li>• Basic understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Basic selection of textual detail to support interpretation.</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Limited examples from the text to demonstrate knowledge about theme/character.</li> <li>• Limited understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Limited selection of textual detail to support interpretation.</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Some use of relevant examples from the text, which occasionally demonstrate knowledge about theme/character.</li> <li>• Occasional understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Some selection of textual detail to support interpretation.</li> </ul>

4	8-10	<ul style="list-style-type: none"> <li>• Mostly uses relevant examples from the text to demonstrate knowledge about theme/character.</li> <li>• Generally sound understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Generally sound selection of textual detail to support interpretation.</li> </ul>
5	11-12	<ul style="list-style-type: none"> <li>• 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>

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

*Pride and Prejudice*

Question Number		
5(a)	Outline the key events from this extract up to when Lydia and Wickham are found unmarried.	
	<b>(10 marks)</b>	
Indicative content		
<p><b>Key events from each chapter may include:</b></p> <ul style="list-style-type: none"> <li>• Elizabeth and Jane decide not to dishonour Wickham.</li> <li>• Lydia is invited to Brighton and Elizabeth advises her father not to let her go.</li> <li>• Elizabeth meets Wickham and she conveys her dislike for Darcy.</li> <li>• Elizabeth visits Derbyshire and, with the Gardiners, resolves to visit Pemberley.</li> <li>• At Pemberley, Darcy appears and is polite and friendly to Elizabeth.</li> <li>• Darcy invites Mr Gardiner to fish and Elizabeth to meet his sister.</li> <li>• Miss Darcy and Bingley visit Elizabeth and the Gardiners, and are invited to Pemberley.</li> <li>• At Pemberley, Miss Bingley attempts to ridicule Elizabeth, which annoys Darcy.</li> <li>• Lydia runs away with Wickham.</li> <li>• Elizabeth learns that Wickham left Meryton with many debts outstanding.</li> </ul> <p><b>NB: This list is indicative only. Candidates are not required to list all of the above key events. Reward any valid key events.</b></p> <p><b>Any material outside the defined section is not rewarded.</b></p>		
<b>Band</b>	<b>Mark</b>	<b>AO1: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations</b>
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Basic understanding of appropriate key events.</li> <li>• Basic selection of appropriate key events.</li> <li>• Basic sense of the chronology of appropriate key events.</li> </ul>
2	3-4	<ul style="list-style-type: none"> <li>• Limited understanding of appropriate key events.</li> <li>• Limited selection of appropriate key events.</li> <li>• Limited sense of the chronology of appropriate key events.</li> </ul>
3	5-6	<ul style="list-style-type: none"> <li>• Some understanding of appropriate key events.</li> <li>• Some selection of appropriate key events.</li> <li>• Some sense of the chronology of appropriate key events.</li> </ul>
4	7-8	<ul style="list-style-type: none"> <li>• Generally sound understanding of appropriate key events.</li> <li>• Generally sound selection of appropriate key events.</li> <li>• Generally sound sense of the chronology of appropriate key events.</li> </ul>
5	9-10	<ul style="list-style-type: none"> <li>• Sound understanding of appropriate key events.</li> <li>• Sound selection of appropriate key events.</li> <li>• Sound sense of the chronology of appropriate key events.</li> </ul>

Question Number		
5(b)	Explain how the writer presents the attitudes of Elizabeth and Jane to men and marriage in the extract. Use examples of the writer's language from the extract.	
	<b>(10 marks)</b>	
Indicative content		
	<p><b>Responses may include:</b></p> <ul style="list-style-type: none"> <li>Elizabeth's impatience to tell Jane what has happened, suggests the importance to Elizabeth and Jane of secure relationships with men, especially in the social context in which they live (the family misfortunes)</li> <li>The fundamental nature of marriage in society is further emphasised by Elizabeth's pity (feeling 'sorry') for Darcy at her rejection of his proposal. The pity suggests that her feelings towards him may change - again evidence of the centrality of marriage</li> <li>Elizabeth has discovered (from the letter) that Darcy's true nature is very different from that which she had once believed to be true</li> <li>Jane's opinion about Wickham as an ideal marriage prospect and respectable officer is changed by the revelation from the letter</li> <li>Elizabeth advises Jane to choose her suitor - suggesting she has the power to make this choice (using humour)</li> <li>Use of structure by the writer eg conversation, punctuation to emphasise emotions, and italics to denote emphasis in speech.</li> <li>Jane gives her views about Wickham and Darcy - lost sympathy for Wickham and more sympathy for Darcy and what he has suffered.</li> </ul> <p><b>Reward any other valid points.</b></p>	
Band	Mark	A02: Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>Basic reference to how the writer achieves effects.</li> <li>Basic understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Examples from the extract are not appropriate, or the candidate may refer to only one relevant example.</li> </ul>
2	3-4	<ul style="list-style-type: none"> <li>Limited reference to how the writer achieves effects.</li> <li>Limited understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Examples from the extract are of limited appropriateness.</li> </ul>
3	5-6	<ul style="list-style-type: none"> <li>Some reference to how the writer achieves effects.</li> <li>Occasional understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Examples from the extract are occasionally relevant.</li> </ul>
4	7-8	<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>



5	9-10	<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>
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Question Number		
5(c)	From this extract, what do you learn about the character of Elizabeth? Use <b>evidence</b> from the extract to support your answer.	
	<b>(8 marks)</b>	
	Indicative content	
	<p><b>Responses may include:</b></p> <ul style="list-style-type: none"> <li>• The reader sees Elizabeth’s impatience and eagerness to tell Jane what she has learned.</li> <li>• Elizabeth is affected by Jane’s concern for Darcy’s feelings, since he has been refused by Elizabeth.</li> <li>• Elizabeth is sorry to have offended Darcy, but is more concerned to make sure that her sister is not upset with her and does not blame her for having spoken well of Wickham. Elizabeth is a responsible and thoughtful person.</li> <li>• Elizabeth tells Jane about the contents of the letter, including points concerning Wickham (she does not mention Darcy’s comments about Jane). She knows Jane to be a person who thinks well of everyone and is more trusting than she is herself.</li> <li>• Elizabeth is reminded by Jane that Darcy must have ‘suffered’, which makes Elizabeth recall her actions.</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>• Basic or limited understanding of the character.</li> <li>• Uses unclear and/or limited evidence from the extract to demonstrate knowledge about the character.</li> </ul>
2	4-5	<ul style="list-style-type: none"> <li>• Occasional understanding of the character will be evident.</li> <li>• Uses mostly-relevant evidence from the extract to demonstrate knowledge about the character.</li> </ul>
3	6-8	<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>

Question Number		
5(d)	<p>Explain Elizabeth’s attitudes to men as shown in <b>one other</b> part of the novel. Use examples of the writer’s language to support your answer.</p>	
	<b>(12 marks + 3 marks SPaG)</b>	
	Indicative content	
	<p>Candidates may draw on any relevant part of the novel outside the extract, as long as the focus is on Elizabeth’s attitudes to men and 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).  <b>Responses may include:</b>  Candidates may select any area of the novel which reveals Elizabeth’s attitude to men.</p> <ul style="list-style-type: none"> <li>• One example is in Chapter 9, when she challenges Mr Bingley and later Mr Darcy, which suggests that she does not feel at a disadvantage in their company.</li> <li>• Elizabeth feels free to criticise Darcy, on the perceived importance of quickness, suggesting that it leads to imperfection of performance.</li> <li>• Elizabeth criticises Darcy on the regard he holds for friendship and affection. She alludes to his coldness, implying that she thinks he would benefit from being a warmer character. This suggests her confidence and her view of the male role in society.</li> </ul> <p>Other possibilities are:</p> <ul style="list-style-type: none"> <li>• Elizabeth’s views on Wickham as expressed elsewhere</li> <li>• Elizabeth and Mr Collins (reasons for rejecting his advances)</li> <li>• Elizabeth and her father (his lack of guidance to Lydia)</li> <li>• Elizabeth and Bingley.</li> </ul> <p><b>Reward any other valid points.</b></p>	
<b>Band</b>	<b>Mark</b>	<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 writers’ presentation of ideas, themes and settings</p>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Basic examples from the text to demonstrate knowledge of theme/character.</li> <li>• Basic understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Basic selection of textual detail to support interpretation.</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Limited examples from the text to demonstrate knowledge about theme/character.</li> <li>• Limited understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Limited selection of textual detail to support interpretation.</li> </ul>

3	6-7	<ul style="list-style-type: none"> <li>Some use of relevant examples from the text, which occasionally demonstrate knowledge about theme/character.</li> <li>Occasional understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Some selection of textual detail to support interpretation.</li> </ul>
4	8-10	<ul style="list-style-type: none"> <li>Mostly uses relevant examples from the text to demonstrate knowledge about theme/character.</li> <li>Generally sound understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Generally sound selection of textual detail to support interpretation.</li> </ul>
5	11-12	<ul style="list-style-type: none"> <li>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>

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

**Great Expectations**

Question Number		
6(a)	Outline the key events that <b>lead up to this extract from the beginning of Volume 3.</b>	
	<b>(10 marks)</b>	
Indicative content		
<p><b>Key events from each chapter may include:</b></p> <ul style="list-style-type: none"> <li>• Someone else is seen at the same time as Magwitch.</li> <li>• Magwitch talks to Pip about making him a gentleman.</li> <li>• Jaggers warns Pip to be cautious.</li> <li>• Herbert advises Pip to get Magwitch out of England.</li> <li>• Magwitch tells them his story about Compeyson.</li> <li>• Pip visits Miss Havisham and Estella to ask them to help Herbert and to tell Estella he loves her and that she should not marry Drummle.</li> <li>• On his return to London, Pip is warned not to go home by Wemmick.</li> <li>• Pip learns of Estella’s heritage and saves Miss Havisham from a fire.</li> <li>• Pip is kidnapped by Orlick and rescued.</li> <li>• The attempt to get Magwitch out of the country fails and he is arrested.</li> <li>• Pip decides to stay near Magwitch and look after him.</li> </ul> <p><b>NB: This list is indicative only. Candidates are not required to list all of the above key events. Reward any valid key events.</b></p> <p><b>Any material outside the defined section is not rewarded.</b></p>		
<b>Band</b>	<b>Mark</b>	<b>A01: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations</b>
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Basic understanding of appropriate key events.</li> <li>• Basic selection of appropriate key events.</li> <li>• Basic sense of the chronology of appropriate key events.</li> </ul>
2	3-4	<ul style="list-style-type: none"> <li>• Limited understanding of appropriate key events.</li> <li>• Limited selection of appropriate key events.</li> <li>• Limited sense of the chronology of appropriate key events.</li> </ul>
3	5-6	<ul style="list-style-type: none"> <li>• Some understanding of appropriate key events.</li> <li>• Some selection of appropriate key events.</li> <li>• Some sense of the chronology of appropriate key events.</li> </ul>
4	7-8	<ul style="list-style-type: none"> <li>• Generally sound understanding of appropriate key events.</li> <li>• Generally sound selection of appropriate key events.</li> <li>• Generally sound sense of the chronology of appropriate key events.</li> </ul>
5	9-10	<ul style="list-style-type: none"> <li>• Sound understanding of appropriate key events.</li> <li>• Sound selection of appropriate key events.</li> <li>• Sound sense of the chronology of appropriate key events.</li> </ul>

Question Number		
6(b)	Explain how the writer presents the relationship between Pip and Magwitch in this extract. Use examples of the writer's language from the extract.	
	<b>(10 marks)</b>	
Indicative content		
<p><b>Responses may include:</b></p> <ul style="list-style-type: none"> <li>• Use of a first-person narrative style emphasises closeness and the fact that these are Pip's personal thoughts.</li> <li>• Pip describes increased opportunities to be with Magwitch - again showing closeness.</li> <li>• The descriptions of Magwitch show his decline eg wasted, worse, weaker - and Pip's pity.</li> <li>• Magwitch looks at Pip with a 'trustful' look, indicating his faith.</li> <li>• Pip's sympathy and admiration are emphasised when he says that he never knew Magwitch to complain.</li> <li>• Reference is made to a 'redeeming' touch, suggesting that Pip and Magwitch's relationship has not always been so close.</li> </ul> <p><b>Reward any other valid points.</b></p>		
Band	Mark	AO2: Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Basic reference to how the writer achieves effects.</li> <li>• Basic understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples from the extract are not appropriate, or the( candidate may refer to only one relevant example.</li> </ul>
2	3-4	<ul style="list-style-type: none"> <li>• Limited reference to how the writer achieves effects.</li> <li>• Limited understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples from the extract are of limited appropriateness.</li> </ul>
3	5-6	<ul style="list-style-type: none"> <li>• Some reference to how the writer achieves effects.</li> <li>• Occasional understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Examples from the extract are occasionally relevant.</li> </ul>
4	7-8	<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>
5	9-10	<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>

Question Number		
6(c)	From this extract, what do you learn about the character of Magwitch? Use <b>evidence</b> from the extract to support your answer.	
	<b>(8 marks)</b>	
	Indicative content	
	<p><b>Responses may include:</b></p> <ul style="list-style-type: none"> <li>• He is very ill - ‘wasted’, ‘weaker and worse’.</li> <li>• His health is getting worse daily; he is reacting to being in prison.</li> <li>• Magwitch has given up - ‘tired out’, ‘submission’, ‘resignation’.</li> <li>• His words are ‘whispered’, suggesting suffering.</li> <li>• He is thoughtful, wondering if he would have been a better person in ‘better circumstances’.</li> <li>• He accepts responsibility for his actions - ‘never justified himself’ and does not try to change the past. Candidates may refer to the use of the metaphor ‘to bend the past out of its eternal shape’.</li> <li>• He is grateful - trusting ‘smile’, ‘trustful’.</li> <li>• He does not ‘complain’.</li> <li>• He looks to Pip for support - ‘the hand that he stretched forth to me’.</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>• Basic or limited understanding of the character.</li> <li>• Uses unclear and/or limited evidence from the extract to demonstrate knowledge about the character.</li> </ul>
2	4-5	<ul style="list-style-type: none"> <li>• Occasional understanding of the character will be evident.</li> <li>• Uses mostly-relevant evidence from the extract to demonstrate knowledge about the character.</li> </ul>
3	6-8	<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>

Question Number		
6(d)	<p>Explain Pip's attitude to Magwitch in <b>one other</b> part of the novel. Use examples of the writer's language to support your answer.</p> <p style="text-align: right;"><b>(12 marks + 3 marks SPaG)</b></p>	
	Indicative content	
	<p>Candidates may draw on any relevant part of the novel outside the extract, as long as the focus is on Pip's attitude to Magwitch and 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>• Pip meets the convict in the graveyard. Magwitch seizes hold of him and threatens to cut his throat. He demands a file from Pip as he learns he lives with a blacksmith. Pip is frightened and worried that he will be killed.</li> <li>• Pip takes a pie for the convict, but is troubled by the experience and feels sorry for Magwitch who then takes the blame for the missing pie.</li> <li>• Pip does not know Magwitch's identity, although his earlier experiences shape his later impressions.</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 writers' presentation of ideas, themes and settings</p>
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> <li>• Basic examples from the text to demonstrate knowledge of theme/character.</li> <li>• Basic understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Basic selection of textual detail to support interpretation.</li> </ul>
2	3-5	<ul style="list-style-type: none"> <li>• Limited examples from the text to demonstrate knowledge about theme/character.</li> <li>• Limited understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Limited selection of textual detail to support interpretation.</li> </ul>
3	6-7	<ul style="list-style-type: none"> <li>• Some use of relevant examples from the text, which occasionally demonstrate knowledge about theme/character.</li> <li>• Occasional understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Some selection of textual detail to support interpretation.</li> </ul>
4	8-10	<ul style="list-style-type: none"> <li>• Mostly uses relevant examples from the text to demonstrate knowledge about theme/character.</li> <li>• Generally sound understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>• Generally sound selection of textual detail to support interpretation.</li> </ul>



5	11-12	<ul style="list-style-type: none"> <li>Consistently uses relevant examples from the text to demonstrate knowledge about theme/character.</li> <li>Clear understanding of linguistic, grammatical, structural and presentational features of language.</li> <li>Sound selection of textual detail to support interpretation.</li> </ul>
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Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> <li>Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.</li> </ul>
1	1	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> <li>Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.</li> </ul>
2	2	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> <li>Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.</li> </ul>
3	3	<p><i>High performance</i></p> <ul style="list-style-type: none"> <li>Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.</li> </ul>

**Section B: Different Cultures and Traditions**

**Anita and Me**

Question Number		
*7	<p>Explain the importance of Meena’s relationship with Anita in the novel. In your answer you <b>must</b> consider:</p> <ul style="list-style-type: none"> <li>• the importance of their different family backgrounds</li> <li>• their way of life in Tollington</li> <li>• their cultural differences.</li> </ul> <p>You may include other ideas of your own. Use <b>evidence</b> to support your answer.</p>	
	<b>(40 marks + 6 marks SPaG)</b>	
Indicative content		
	<p><b>Candidates should include critical and imaginative responses to the novel, supported by textual references (AO1) which show appreciation of the social, cultural or historical context (AO4).</b></p> <p>(AO1) Responses may include:</p> <ul style="list-style-type: none"> <li>• As an outsider, Meena admires Anita and her gang, and wants to be part of it.</li> <li>• Meena becomes influenced by Anita because she wants to belong, and she steals to prove she is a gang member.</li> <li>• Meena begins to notice the disadvantages of being in a gang, such as negative behaviour eg bullying, petty crime.</li> <li>• Meena describes herself as having ‘divided loyalties’, which leads her later to reject Anita.</li> <li>• Meena receives attention she does not get at home because of the baby.</li> </ul> <p>(AO4) References to the social/cultural context may include:</p> <ul style="list-style-type: none"> <li>• Meena’s parents want her to have advantages that they did not have in their own childhoods, eg education.</li> <li>• The prejudices of some of the neighbours, linked with Anita’s mother’s attitude.</li> <li>• Meena comes from a home where she is safe, in contrast to Anita’s home life.</li> <li>• Meena’s friendship with Anita is an act of rebellion against her parents and their culture/values.</li> <li>• Anita’s influence leads Meena to upset her family, eg the question about virginity.</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>• Basic responses to text, with limited textual reference.</li> <li>• Selection of textual detail shows basic understanding of theme/ideas.</li> </ul>
2	5-7	<ul style="list-style-type: none"> <li>• Limited responses to text, with textual reference which is sometimes appropriate.</li> <li>• Selection and evaluation of textual detail shows limited understanding of theme/ideas.</li> </ul>

3	8-10	<ul style="list-style-type: none"> <li>Some responses to text are supported by textual reference, which is occasionally appropriate.</li> <li>Selection and evaluation of textual detail shows some understanding of theme/ideas.</li> </ul>
4	11-13	<ul style="list-style-type: none"> <li>Mostly sound responses to text and mostly supported by textual reference, which is often appropriate.</li> <li>Selection and evaluation of textual detail shows generally sound understanding of theme/ideas.</li> </ul>
5	14-16	<ul style="list-style-type: none"> <li>Sound responses to text, supported by relevant textual reference.</li> <li>Selection and evaluation of textual detail shows sound 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>Reference to context is basic and unsupported.</li> <li>Explanation of the importance of theme/idea shows little understanding.</li> </ul> <p>*Sentences show basic attempt to structure and control expression and meaning, with basic control of a range of punctuation devices. Basic accuracy in spelling hinders meaning.</p>
2	6-10	<ul style="list-style-type: none"> <li>Reference to context is limited, and is seldom supported by relevant textual reference.</li> <li>Explanation of the importance of theme/idea shows limited understanding.</li> </ul> <p>*Sentences show a limited attempt to structure and control expression and meaning, with limited control of a range of punctuation devices. Limited accuracy in spelling may hinder meaning.</p>
3	11-15	<ul style="list-style-type: none"> <li>Some reference to context, occasionally supported by relevant textual reference.</li> <li>Explanation of the importance of theme/idea in the extract shows occasional understanding.</li> </ul> <p>*Sentences show some attempt to structure and control expression and meaning, with some control of a range of punctuation devices. Spelling sometimes accurate with meaning hindered on occasion.</p>
4	16-20	<ul style="list-style-type: none"> <li>Mostly sound reference to context, mostly supported by relevant textual reference.</li> <li>Explanation of the importance of theme/idea shows generally sound understanding.</li> </ul> <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning and with generally sound control of a range of punctuation devices. Spelling is mostly accurate and any errors do not hinder meaning.</p>

5	21-24	<ul style="list-style-type: none"> <li>• Sound reference to context, supported by relevant textual reference.</li> <li>• Explanation of the importance of theme/idea shows sound understanding.</li> </ul> <p>*Sentences are clearly structured, with sound control of expression and meaning and with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>
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Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> <li>• Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.</li> </ul>
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> <li>• Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.</li> </ul>
2	3-4	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> <li>• Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.</li> </ul>
3	5-6	<p><i>High performance</i></p> <ul style="list-style-type: none"> <li>• Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.</li> </ul>

Question Number		
*8	<p>How is growing up presented through the character of Meena?            In your answer you <b>must</b> consider:</p> <ul style="list-style-type: none"> <li>• Meena’s home and family life</li> <li>• what Meena learns from her relationship with Anita</li> <li>• how Meena grows up by the end of the novel.</li> </ul> <p>You may include other ideas of your own.            Use <b>evidence</b> to support your answer.</p>	
	<b>(40 marks + 6 marks SPaG)</b>	
Indicative content		
<p><b>Candidates should include critical and imaginative responses to the novel, supported by textual references (AO1) which show appreciation of the social, cultural or historical context (AO4).</b>            (AO1) Responses may include:</p> <ul style="list-style-type: none"> <li>• A comment on Meena’s relationship with her parents.</li> <li>• How Meena is drawn into Anita’s gang.</li> <li>• What makes Meena join in with some of the behaviours of Anita’s gang, even though she is uncomfortable eg the need to belong.</li> <li>• Those aspects of Meena’s experiences which make her more mature by the end of the novel, such as the friendship with Robert.</li> </ul> <p>(AO4) References to the social/cultural context may include:</p> <ul style="list-style-type: none"> <li>• Some comments about Meena’s family and their view about how to behave.</li> <li>• How Meena rebels against her cultural background when she joins Anita’s gang.</li> <li>• How the racist attack affects Meena.</li> <li>• How she finds her own identity as she begins to mature.</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>• Basic responses to text, with limited textual reference.</li> <li>• Selection of textual detail shows basic understanding of theme/ideas.</li> </ul>
2	5-7	<ul style="list-style-type: none"> <li>• Limited responses to text, with textual reference which is sometimes appropriate.</li> <li>• Selection and evaluation of textual detail shows limited understanding of theme/ideas.</li> </ul>
3	8-10	<ul style="list-style-type: none"> <li>• Some responses to text are supported by textual reference, which is occasionally appropriate.</li> <li>• Selection and evaluation of textual detail shows some understanding of theme/ideas.</li> </ul>
4	11-13	<ul style="list-style-type: none"> <li>• Mostly sound responses to text and mostly supported by textual reference, which is often appropriate.</li> <li>• Selection and evaluation of textual detail shows generally sound understanding of theme/ideas.</li> </ul>

<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Sound responses to text, supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail shows sound understanding of theme/ideas.</li> </ul>
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<b>Band</b>	<b>Mark</b>	<b>AO4: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<ul style="list-style-type: none"> <li>• Reference to context is basic and unsupported.</li> <li>• Explanation of the importance of theme/idea shows little understanding.</li> </ul> <p>*Sentences show basic attempt to structure and control expression and meaning, with basic control of a range of punctuation devices. Basic accuracy in spelling hinders meaning.</p>
<b>2</b>	<b>6-10</b>	<ul style="list-style-type: none"> <li>• Reference to context is limited, and is seldom supported by relevant textual reference.</li> <li>• Explanation of the importance of theme/idea shows limited understanding.</li> </ul> <p>*Sentences show a limited attempt to structure and control expression and meaning, with limited control of a range of punctuation devices. Limited accuracy in spelling may hinder meaning.</p>
<b>3</b>	<b>11-15</b>	<ul style="list-style-type: none"> <li>• Some reference to context, occasionally supported by relevant textual reference.</li> <li>• Explanation of the importance of theme/idea in the extract shows occasional understanding.</li> </ul> <p>*Sentences show some attempt to structure and control expression and meaning, with some control of a range of punctuation devices. Spelling sometimes accurate with meaning hindered on occasion.</p>
<b>4</b>	<b>16-20</b>	<ul style="list-style-type: none"> <li>• Mostly sound reference to context, mostly supported by relevant textual reference.</li> <li>• Explanation of the importance of theme/idea shows generally sound understanding.</li> </ul> <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning and with generally sound control of a range of punctuation devices. Spelling is mostly accurate and any errors do not hinder meaning.</p>

Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> <li>Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.</li> </ul>
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> <li>Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.</li> </ul>
2	3-4	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> <li>Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.</li> </ul>
3	5-6	<p><i>High performance</i></p> <ul style="list-style-type: none"> <li>Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.</li> </ul>

**Balzac and the Little Chinese Seamstress**

Question Number		
*9	<p>Describe the importance of the Little Seamstress in the novel.            In your answer you <b>must</b> consider:</p> <ul style="list-style-type: none"> <li>• her relationship with the Narrator and Luo</li> <li>• her different cultural experiences and beliefs</li> <li>• how she changes in the novel</li> </ul> <p>You may include other ideas of your own.            Use <b>evidence</b> to support your answer.</p>	
	<b>(40 marks + 6 marks SPaG)</b>	
	Indicative content	
	<p>Candidates should include critical and imaginative responses to the novel, supported by textual references (AO1) which show appreciation of the social, cultural or historical context (AO4).            (AO1) Responses may include:</p> <ul style="list-style-type: none"> <li>• Her influence on Luo.</li> <li>• How Luo believes that he can ‘transform’ her.</li> <li>• How they both fall in love with the Little Seamstress.</li> <li>• The effect on their friendship.</li> <li>• How she helps them.</li> </ul> <p>(AO4) References to the social/cultural context may include:</p> <ul style="list-style-type: none"> <li>• The contrast between her culture and their experiences before the re-education programme.</li> <li>• Her lack of education.</li> <li>• Her reaction to pregnancy, because of how her father would behave.</li> <li>• Her decision to seek out a different life.</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>• Basic responses to text, with limited textual reference.</li> <li>• Selection of textual detail shows basic understanding of theme/ideas.</li> </ul>
2	5-7	<ul style="list-style-type: none"> <li>• Limited responses to text, with textual reference which is sometimes appropriate.</li> <li>• Selection and evaluation of textual detail shows limited understanding of theme/ideas.</li> </ul>
3	8-10	<ul style="list-style-type: none"> <li>• Some responses to text are supported by textual reference, which is occasionally appropriate.</li> <li>• Selection and evaluation of textual detail shows some understanding of theme/ideas.</li> </ul>
4	11-13	<ul style="list-style-type: none"> <li>• Mostly sound responses to text and mostly supported by textual reference, which is often appropriate.</li> <li>• Selection and evaluation of textual detail shows generally sound understanding of theme/ideas.</li> </ul>



<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Sound responses to text, supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail shows sound understanding of theme/ideas.</li> </ul>
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<b>Band</b>	<b>Mark</b>	<b>AO4: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<ul style="list-style-type: none"> <li>• Reference to context is basic and unsupported.</li> <li>• Explanation of the importance of theme/idea shows little understanding.</li> </ul> <p>*Sentences show basic attempt to structure and control expression and meaning, with basic control of a range of punctuation devices. Basic accuracy in spelling hinders meaning.</p>
<b>2</b>	<b>6-10</b>	<ul style="list-style-type: none"> <li>• Reference to context is limited, and is seldom supported by relevant textual reference.</li> <li>• Explanation of the importance of theme/idea shows limited understanding.</li> </ul> <p>*Sentences show a limited attempt to structure and control expression and meaning, with limited control of a range of punctuation devices. Limited accuracy in spelling may hinder meaning.</p>
<b>3</b>	<b>11-15</b>	<ul style="list-style-type: none"> <li>• Some reference to context, occasionally supported by relevant textual reference.</li> <li>• Explanation of the importance of theme/idea in the extract shows occasional understanding.</li> </ul> <p>*Sentences show some attempt to structure and control expression and meaning, with some control of a range of punctuation devices. Spelling sometimes accurate with meaning hindered on occasion.</p>
<b>4</b>	<b>16-20</b>	<ul style="list-style-type: none"> <li>• Mostly sound reference to context, mostly supported by relevant textual reference.</li> <li>• Explanation of the importance of theme/idea shows generally sound understanding.</li> </ul> <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning and with generally sound control of a range of punctuation devices. Spelling is mostly accurate and any errors do not hinder meaning.</p>
<b>5</b>	<b>21-24</b>	<ul style="list-style-type: none"> <li>• Sound reference to context, supported by relevant textual reference.</li> <li>• Explanation of the importance of theme/idea shows sound understanding.</li> </ul> <p>*Sentences are clearly structured, with sound control of expression and meaning and with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> <li>Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.</li> </ul>
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> <li>Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.</li> </ul>
2	3-4	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> <li>Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.</li> </ul>
3	5-6	<p><i>High performance</i></p> <ul style="list-style-type: none"> <li>Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.</li> </ul>

Question Number		
*10	<p>In what ways is the friendship between Luo and the Narrator important to the novel? In your answer you <b>must</b> consider:</p> <ul style="list-style-type: none"> <li>• the reasons why Luo and the Narrator are on Phoenix mountain</li> <li>• the words and actions of Luo and the Narrator</li> <li>• the friendship Luo and the Narrator have with the Little Seamstress.</li> </ul> <p>You may include other ideas of your own. Use <b>evidence</b> to support your answer.</p>	
<b>(40 marks + 6 marks SPaG)</b>		
Indicative content		
<p><b>Candidates should include critical and imaginative responses to the novel, supported by textual references (AO1) which show appreciation of the social, cultural or historical context (AO4).</b></p> <p>(AO1) Responses may include:</p> <ul style="list-style-type: none"> <li>• How they support each other through their experiences in the re-education programme.</li> <li>• The importance of the discovery of the books.</li> <li>• Their different reactions to the Little Seamstress.</li> <li>• The lives they have had to leave behind and what they have in common (fathers from the medical profession).</li> </ul> <p>(AO4) References to the social/cultural context may include:</p> <ul style="list-style-type: none"> <li>• An explanation of the importance of the cultural revolution in the story.</li> <li>• An awareness of their fear as well as excitement when finding Western literature.</li> <li>• How they manage to convince the man that the violin music is from Chairman Mao, not Mozart.</li> <li>• A consideration of how they have to hide anything from Western culture/previous lives that would cause trouble, so they can survive.</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>• Basic responses to text, with limited textual reference.</li> <li>• Selection of textual detail shows basic understanding of theme/ideas.</li> </ul>
2	5-7	<ul style="list-style-type: none"> <li>• Limited responses to text, with textual reference which is sometimes appropriate.</li> <li>• Selection and evaluation of textual detail shows limited understanding of theme/ideas.</li> </ul>
3	8-10	<ul style="list-style-type: none"> <li>• Some responses to text are supported by textual reference, which is occasionally appropriate.</li> <li>• Selection and evaluation of textual detail shows some understanding of theme/ideas.</li> </ul>

4	11-13	<ul style="list-style-type: none"> <li>• Mostly sound responses to text and mostly supported by textual reference, which is often appropriate.</li> <li>• Selection and evaluation of textual detail shows generally sound understanding of theme/ideas.</li> </ul>
5	14-16	<ul style="list-style-type: none"> <li>• Sound responses to text, supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail shows sound 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>• Reference to context is basic and unsupported.</li> <li>• Explanation of the importance of theme/idea shows little understanding.</li> </ul> <p>*Sentences show basic attempt to structure and control expression and meaning, with basic control of a range of punctuation devices. Basic accuracy in spelling hinders meaning.</p>
2	6-10	<ul style="list-style-type: none"> <li>• Reference to context is limited, and is seldom supported by relevant textual reference.</li> <li>• Explanation of the importance of theme/idea shows limited understanding.</li> </ul> <p>*Sentences show a limited attempt to structure and control expression and meaning, with limited control of a range of punctuation devices. Limited accuracy in spelling may hinder meaning.</p>
3	11-15	<ul style="list-style-type: none"> <li>• Some reference to context, occasionally supported by relevant textual reference.</li> <li>• Explanation of the importance of theme/idea in the extract shows occasional understanding.</li> </ul> <p>*Sentences show some attempt to structure and control expression and meaning, with some control of a range of punctuation devices. Spelling sometimes accurate with meaning hindered on occasion.</p>
4	16-20	<ul style="list-style-type: none"> <li>• Mostly sound reference to context, mostly supported by relevant textual reference.</li> <li>• Explanation of the importance of theme/idea shows generally sound understanding.</li> </ul> <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning and with generally sound control of a range of punctuation devices. Spelling is mostly accurate and any errors do not hinder meaning.</p>

5	21-24	<ul style="list-style-type: none"> <li>• Sound reference to context, supported by relevant textual reference.</li> <li>• Explanation of the importance of theme/idea shows sound understanding.</li> </ul> <p>*Sentences are clearly structured, with sound control of expression and meaning and with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>
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Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> <li>• Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.</li> </ul>
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> <li>• Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.</li> </ul>
2	3-4	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> <li>• Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.</li> </ul>
3	5-6	<p><i>High performance</i></p> <ul style="list-style-type: none"> <li>• Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.</li> </ul>

## Heroes

Question Number		
*11	<p>Explain why the Wreck Centre is important in the novel. In your answer you <b>must</b> consider:</p> <ul style="list-style-type: none"> <li>the importance of Larry LaSalle to the youth community</li> <li>the impact of Larry LaSalle on Nicole and on Francis</li> <li>the role of the Wreck Centre in the lives of the teenagers.</li> </ul> <p>You may include other ideas of your own. Use <b>evidence</b> to support your answer.</p>	
	<b>(40 marks + 6 marks SPaG)</b>	
	Indicative content	
	<p><b>Candidates should include critical and imaginative responses to the novel, supported by textual references (AO1) which show appreciation of the social, cultural or historical context (AO4).</b></p> <p>(AO1) Responses may include:</p> <ul style="list-style-type: none"> <li>Comments about Francis’s loneliness drawing him to the Wreck Centre.</li> <li>How Larry LaSalle makes the young people feel good about themselves.</li> <li>That the Wreck Centre is where Nicole is attacked and she blames Francis.</li> <li>A comment about how Francis’s feelings of guilt lead him to enlist and that he is later wounded.</li> <li>Francis’s need for revenge.</li> </ul> <p>(AO4) References to the social/cultural context may include:</p> <ul style="list-style-type: none"> <li>The impact of the Second World War on the lives of the characters - giving Francis a means to escape what happened at the Wreck Centre.</li> <li>Where Nicole was studying and how formal education was - routines, uniforms.</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>Basic responses to text, with limited textual reference.</li> <li>Selection of textual detail shows basic understanding of theme/ideas.</li> </ul>
2	5-7	<ul style="list-style-type: none"> <li>Limited responses to text, with textual reference which is sometimes appropriate.</li> <li>Selection and evaluation of textual detail shows limited understanding of theme/ideas.</li> </ul>
3	8-10	<ul style="list-style-type: none"> <li>Some responses to text are supported by textual reference, which is occasionally appropriate.</li> <li>Selection and evaluation of textual detail shows some understanding of theme/ideas.</li> </ul>
4	11-13	<ul style="list-style-type: none"> <li>Mostly sound responses to text and mostly supported by textual reference, which is often appropriate.</li> <li>Selection and evaluation of textual detail shows generally sound understanding of theme/ideas.</li> </ul>

<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Sound responses to text, supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail shows sound understanding of theme/ideas.</li> </ul>
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<b>Band</b>	<b>Mark</b>	<b>AO4: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<ul style="list-style-type: none"> <li>• Reference to context is basic and unsupported.</li> <li>• Explanation of the importance of theme/idea shows little understanding.</li> </ul> <p>*Sentences show basic attempt to structure and control expression and meaning, with basic control of a range of punctuation devices. Basic accuracy in spelling hinders meaning.</p>
<b>2</b>	<b>6-10</b>	<ul style="list-style-type: none"> <li>• Reference to context is limited, and is seldom supported by relevant textual reference.</li> <li>• Explanation of the importance of theme/idea shows limited understanding.</li> </ul> <p>*Sentences show a limited attempt to structure and control expression and meaning, with limited control of a range of punctuation devices. Limited accuracy in spelling may hinder meaning.</p>
<b>3</b>	<b>11-15</b>	<ul style="list-style-type: none"> <li>• Some reference to context, occasionally supported by relevant textual reference.</li> <li>• Explanation of the importance of theme/idea in the extract shows occasional understanding.</li> </ul> <p>*Sentences show some attempt to structure and control expression and meaning, with some control of a range of punctuation devices. Spelling sometimes accurate with meaning hindered on occasion.</p>
<b>4</b>	<b>16-20</b>	<ul style="list-style-type: none"> <li>• Mostly sound reference to context, mostly supported by relevant textual reference.</li> <li>• Explanation of the importance of theme/idea shows generally sound understanding.</li> </ul> <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning and with generally sound control of a range of punctuation devices. Spelling is mostly accurate and any errors do not hinder meaning.</p>
<b>5</b>	<b>21-24</b>	<ul style="list-style-type: none"> <li>• Sound reference to context, supported by relevant textual reference.</li> <li>• Explanation of the importance of theme/idea shows sound understanding.</li> </ul> <p>*Sentences are clearly structured, with sound control of expression and meaning and with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> <li>Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.</li> </ul>
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> <li>Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.</li> </ul>
2	3-4	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> <li>Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.</li> </ul>
3	5-6	<p><i>High performance</i></p> <ul style="list-style-type: none"> <li>Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.</li> </ul>



Question Number		
*12	<p>How is heroism presented throughout the novel?          In your answer you <b>must</b> consider:</p> <ul style="list-style-type: none"> <li>• the reasons why Larry LaSalle is hero-worshipped</li> <li>• Nicole’s courage and ability to look at her own actions</li> <li>• War heroes</li> </ul> <p>You may include other ideas of your own.          Use <b>evidence</b> to support your answer.</p>	
	<b>(40 marks + 6 marks SPaG)</b>	
	Indicative content	
	<p><b>Candidates should include critical and imaginative responses to the novel, supported by textual references (AO1) which show appreciation of the social, cultural or historical context (AO4).</b></p> <p>(AO1) Responses may include:</p> <ul style="list-style-type: none"> <li>• Larry LaSalle and his influence on the young people at the Wreck Centre.</li> <li>• How Nicole is able to say sorry to Francis, understanding that he is not to blame.</li> <li>• Why Francis rejects the idea that he is a hero.</li> </ul> <p>(AO4) References to the social/cultural context may include:</p> <ul style="list-style-type: none"> <li>• Contrasting Larry LaSalle as a war hero with what he did to Nicole.</li> <li>• How society responds to heroes and reacts to those disfigured by war wounds.</li> <li>• Any other relevant comment about the context of the Second World War.</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>• Basic responses to text, with limited textual reference.</li> <li>• Selection of textual detail shows basic understanding of theme/ideas.</li> </ul>
2	5-7	<ul style="list-style-type: none"> <li>• Limited responses to text, with textual reference which is sometimes appropriate.</li> <li>• Selection and evaluation of textual detail shows limited understanding of theme/ideas.</li> </ul>
3	8-10	<ul style="list-style-type: none"> <li>• Some responses to text are supported by textual reference, which is occasionally appropriate.</li> <li>• Selection and evaluation of textual detail shows some understanding of theme/ideas.</li> </ul>
4	11-13	<ul style="list-style-type: none"> <li>• Mostly sound responses to text and mostly supported by textual reference, which is often appropriate.</li> <li>• Selection and evaluation of textual detail shows generally sound understanding of theme/ideas.</li> </ul>
5	14-16	<ul style="list-style-type: none"> <li>• Sound responses to text, supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail shows sound understanding of theme/ideas.</li> </ul>

<b>Band</b>	<b>Mark</b>	<b>AO4: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<ul style="list-style-type: none"> <li>• Reference to context is basic and unsupported.</li> <li>• Explanation of the importance of theme/idea shows little understanding.</li> </ul> <p>*Sentences show basic attempt to structure and control expression and meaning, with basic control of a range of punctuation devices. Basic accuracy in spelling hinders meaning.</p>
<b>2</b>	<b>6-10</b>	<ul style="list-style-type: none"> <li>• Reference to context is limited, and is seldom supported by relevant textual reference.</li> <li>• Explanation of the importance of theme/idea shows limited understanding.</li> </ul> <p>*Sentences show a limited attempt to structure and control expression and meaning, with limited control of a range of punctuation devices. Limited accuracy in spelling may hinder meaning.</p>
<b>3</b>	<b>11-15</b>	<ul style="list-style-type: none"> <li>• Some reference to context, occasionally supported by relevant textual reference.</li> <li>• Explanation of the importance of theme/idea in the extract shows occasional understanding.</li> </ul> <p>*Sentences show some attempt to structure and control expression and meaning, with some control of a range of punctuation devices. Spelling sometimes accurate with meaning hindered on occasion.</p>
<b>4</b>	<b>16-20</b>	<ul style="list-style-type: none"> <li>• Mostly sound reference to context, mostly supported by relevant textual reference.</li> <li>• Explanation of the importance of theme/idea shows generally sound understanding.</li> </ul> <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning and with generally sound control of a range of punctuation devices. Spelling is mostly accurate and any errors do not hinder meaning.</p>
<b>5</b>	<b>21-24</b>	<ul style="list-style-type: none"> <li>• Sound reference to context, supported by relevant textual reference.</li> <li>• Explanation of the importance of theme/idea shows sound understanding.</li> </ul> <p>*Sentences are clearly structured, with sound control of expression and meaning and with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> <li>Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.</li> </ul>
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> <li>Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.</li> </ul>
2	3-4	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> <li>Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.</li> </ul>
3	5-6	<p><i>High performance</i></p> <ul style="list-style-type: none"> <li>Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.</li> </ul>

*Of Mice and Men*

Question Number		
*13	<p>Explain the importance of George and Lennie’s friendship in the novel. In your answer you <b>must</b> consider:</p> <ul style="list-style-type: none"> <li>• how George and Lennie became friends</li> <li>• why George and Lennie are together</li> <li>• their dream to own their own land</li> </ul> <p>You may include other ideas of your own. Use <b>evidence</b> to support your answer.</p>	
	<b>(40 marks + 6 marks SPaG)</b>	
	Indicative content	
	<p>Candidates should include critical and imaginative responses to the novel, supported by textual references (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>• How George looked after Lennie when his Aunt died.</li> <li>• An explanation that the friends continue to stay together because George looks out for Lennie and they are companions for each other.</li> <li>• Their shared earnings might lead to them fulfilling their dream.</li> </ul> <p>(AO4) References to the social/cultural context may include:</p> <ul style="list-style-type: none"> <li>• Some reference to their dream to own their own land.</li> <li>• An understanding that this dream is also known as ‘the American Dream’.</li> <li>• An appreciation that George and Lennie are itinerant workers/an understanding of 1930s America.</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>• Basic responses to text, with limited textual reference.</li> <li>• Selection of textual detail shows basic understanding of theme/ideas.</li> </ul>
2	5-7	<ul style="list-style-type: none"> <li>• Limited responses to text, with textual reference which is sometimes appropriate.</li> <li>• Selection and evaluation of textual detail shows limited understanding of theme/ideas.</li> </ul>
3	8-10	<ul style="list-style-type: none"> <li>• Some responses to text are supported by textual reference, which is occasionally appropriate.</li> <li>• Selection and evaluation of textual detail shows some understanding of theme/ideas.</li> </ul>
4	11-13	<ul style="list-style-type: none"> <li>• Mostly sound responses to text and mostly supported by textual reference, which is often appropriate.</li> <li>• Selection and evaluation of textual detail shows generally sound understanding of theme/ideas.</li> </ul>
5	14-16	<ul style="list-style-type: none"> <li>• Sound responses to text, supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail shows sound 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>• Reference to context is basic and unsupported.</li> <li>• Explanation of the importance of theme/idea shows little understanding.</li> </ul> <p>*Sentences show basic attempt to structure and control expression and meaning, with basic control of a range of punctuation devices. Basic accuracy in spelling hinders meaning.</p>
2	6-10	<ul style="list-style-type: none"> <li>• Reference to context is limited, and is seldom supported by relevant textual reference.</li> <li>• Explanation of the importance of theme/idea shows limited understanding.</li> </ul> <p>*Sentences show a limited attempt to structure and control expression and meaning, with limited control of a range of punctuation devices. Limited accuracy in spelling may hinder meaning.</p>
3	11-15	<ul style="list-style-type: none"> <li>• Some reference to context, occasionally supported by relevant textual reference.</li> <li>• Explanation of the importance of theme/idea in the extract shows occasional understanding.</li> </ul> <p>*Sentences show some attempt to structure and control expression and meaning, with some control of a range of punctuation devices. Spelling sometimes accurate with meaning hindered on occasion.</p>
4	16-20	<ul style="list-style-type: none"> <li>• Mostly sound reference to context, mostly supported by relevant textual reference.</li> <li>• Explanation of the importance of theme/idea shows generally sound understanding.</li> </ul> <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning and with generally sound control of a range of punctuation devices. Spelling is mostly accurate and any errors do not hinder meaning.</p>
5	21-24	<ul style="list-style-type: none"> <li>• Sound reference to context, supported by relevant textual reference.</li> <li>• Explanation of the importance of theme/idea shows sound understanding.</li> </ul> <p>*Sentences are clearly structured, with sound control of expression and meaning and with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> <li>Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.</li> </ul>
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> <li>Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.</li> </ul>
2	3-4	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> <li>Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.</li> </ul>
3	5-6	<p><i>High performance</i></p> <ul style="list-style-type: none"> <li>Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.</li> </ul>

Question Number		
*14	<p>Why are anger and violence common themes in the novel?            In your answer you <b>must</b> consider:</p> <ul style="list-style-type: none"> <li>• the reasons why individual characters are angry</li> <li>• incidents of violence in the novel</li> <li>• how characters survive their difficult lives.</li> </ul> <p>You may include other ideas of your own.            Use <b>evidence</b> to support your answer.</p>	
	<b>(40 marks + 6 marks SPaG)</b>	
	Indicative content	
	<p><b>Candidates should include critical and imaginative responses to the novel, supported by textual references (AO1) which show appreciation of the social, cultural or historical context (AO4).</b></p> <p>(AO1) Responses may include:</p> <ul style="list-style-type: none"> <li>• An explanation of why itinerant workers are frustrated by the lack of security and a permanent base.</li> <li>• A consideration of how Crooks feels when threatened/taunted.</li> <li>• Curly’s wife’s unhappy marriage.</li> <li>• A consideration that Curly is angry because he is insecure.</li> </ul> <p>(AO4) References to the social/cultural context may include:</p> <ul style="list-style-type: none"> <li>• The contribution of the unsettled lives of itinerant workers to feelings of anger/unrest.</li> <li>• A comment about the ‘American Dream’, showing an understanding of the Dream and why those who cannot fulfil it are angry/disillusioned.</li> <li>• An appreciation of life in 1930s America.</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>• Basic responses to text, with limited textual reference.</li> <li>• Selection of textual detail shows basic understanding of theme/ideas.</li> </ul>
2	5-7	<ul style="list-style-type: none"> <li>• Limited responses to text, with textual reference which is sometimes appropriate.</li> <li>• Selection and evaluation of textual detail shows limited understanding of theme/ideas.</li> </ul>
3	8-10	<ul style="list-style-type: none"> <li>• Some responses to text are supported by textual reference, which is occasionally appropriate.</li> <li>• Selection and evaluation of textual detail shows some understanding of theme/ideas.</li> </ul>
4	11-13	<ul style="list-style-type: none"> <li>• Mostly sound responses to text and mostly supported by textual reference, which is often appropriate.</li> <li>• Selection and evaluation of textual detail shows generally sound understanding of theme/ideas.</li> </ul>

<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Sound responses to text, supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail shows sound understanding of theme/ideas.</li> </ul>
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<b>Band</b>	<b>Mark</b>	<b>AO4: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<ul style="list-style-type: none"> <li>• Reference to context is basic and unsupported.</li> <li>• Explanation of the importance of theme/idea shows little understanding.</li> </ul> <p>*Sentences show basic attempt to structure and control expression and meaning, with basic control of a range of punctuation devices. Basic accuracy in spelling hinders meaning.</p>
<b>2</b>	<b>6-10</b>	<ul style="list-style-type: none"> <li>• Reference to context is limited, and is seldom supported by relevant textual reference.</li> <li>• Explanation of the importance of theme/idea shows limited understanding.</li> </ul> <p>*Sentences show a limited attempt to structure and control expression and meaning, with limited control of a range of punctuation devices. Limited accuracy in spelling may hinder meaning.</p>
<b>3</b>	<b>11-15</b>	<ul style="list-style-type: none"> <li>• Some reference to context, occasionally supported by relevant textual reference.</li> <li>• Explanation of the importance of theme/idea in the extract shows occasional understanding.</li> </ul> <p>*Sentences show some attempt to structure and control expression and meaning, with some control of a range of punctuation devices. Spelling sometimes accurate with meaning hindered on occasion.</p>
<b>4</b>	<b>16-20</b>	<ul style="list-style-type: none"> <li>• Mostly sound reference to context, mostly supported by relevant textual reference.</li> <li>• Explanation of the importance of theme/idea shows generally sound understanding.</li> </ul> <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning and with generally sound control of a range of punctuation devices. Spelling is mostly accurate and any errors do not hinder meaning.</p>
<b>5</b>	<b>21-24</b>	<ul style="list-style-type: none"> <li>• Sound reference to context, supported by relevant textual reference.</li> <li>• Explanation of the importance of theme/idea shows sound understanding.</li> </ul> <p>*Sentences are clearly structured, with sound control of expression and meaning and with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>



Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> <li>Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.</li> </ul>
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> <li>Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.</li> </ul>
2	3-4	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> <li>Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.</li> </ul>
3	5-6	<p><i>High performance</i></p> <ul style="list-style-type: none"> <li>Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.</li> </ul>

**Rani and Sukh**

Question Number		
*15	<p>Explain the importance of Rani’s relationship with her brothers in the novel. In your answer you <b>must</b> consider:</p> <ul style="list-style-type: none"> <li>• how much they wish to control her</li> <li>• Divy’s need for revenge</li> <li>• cultural attitudes concerning how Rani is expected to behave</li> </ul> <p>You may include other ideas of your own. Use <b>evidence</b> to support your answer.</p>	
	<b>(40 marks + 6 marks SPaG)</b>	
	Indicative content	
	<p><b>Candidates should include critical and imaginative responses to the novel, supported by textual references (AO1) which show appreciation of the social, cultural or historical context (AO4).</b></p> <p>(AO1) Responses may include:</p> <ul style="list-style-type: none"> <li>• A comment on Rani’s conflict with her brothers and how this builds up throughout the novel.</li> <li>• How her brothers discover her relationship with Sukh and the tragedy that follows.</li> <li>• How her brothers seize the opportunity to imprison her in her own home.</li> <li>• The disapproval of her choice of friends.</li> </ul> <p>(AO4) References to the social/cultural context may include:</p> <ul style="list-style-type: none"> <li>• Divy’s belief that she should have no freedom and be married as soon as possible.</li> <li>• The conflict between the freedom of Western culture and the traditional expectations of how Rani should behave.</li> <li>• The belief that Rani should not have the same freedoms as males.</li> <li>• Her brothers’ desire to control every aspect of Rani’s life - a view endorsed by her father.</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>• Basic responses to text, with limited textual reference.</li> <li>• Selection of textual detail shows basic understanding of theme/ideas.</li> </ul>
2	5-7	<ul style="list-style-type: none"> <li>• Limited responses to text, with textual reference which is sometimes appropriate.</li> <li>• Selection and evaluation of textual detail shows limited understanding of theme/ideas.</li> </ul>
3	8-10	<ul style="list-style-type: none"> <li>• Some responses to text are supported by textual reference, which is occasionally appropriate.</li> <li>• Selection and evaluation of textual detail shows some understanding of theme/ideas.</li> </ul>
4	11-13	<ul style="list-style-type: none"> <li>• Mostly sound responses to text and mostly supported by textual reference, which is often appropriate.</li> <li>• Selection and evaluation of textual detail shows generally sound understanding of theme/ideas.</li> </ul>

5	14-16	<ul style="list-style-type: none"> <li>• Sound responses to text, supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail shows sound understanding of theme/ideas.</li> </ul>
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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>• Reference to context is basic and unsupported.</li> <li>• Explanation of the importance of theme/idea shows little understanding.</li> </ul> <p>*Sentences show basic attempt to structure and control expression and meaning, with basic control of a range of punctuation devices. Basic accuracy in spelling hinders meaning.</p>
2	6-10	<ul style="list-style-type: none"> <li>• Reference to context is limited, and is seldom supported by relevant textual reference.</li> <li>• Explanation of the importance of theme/idea shows limited understanding.</li> </ul> <p>*Sentences show a limited attempt to structure and control expression and meaning, with limited control of a range of punctuation devices. Limited accuracy in spelling may hinder meaning.</p>
3	11-15	<ul style="list-style-type: none"> <li>• Some reference to context, occasionally supported by relevant textual reference.</li> <li>• Explanation of the importance of theme/idea in the extract shows occasional understanding.</li> </ul> <p>*Sentences show some attempt to structure and control expression and meaning, with some control of a range of punctuation devices. Spelling sometimes accurate with meaning hindered on occasion.</p>
4	16-20	<ul style="list-style-type: none"> <li>• Mostly sound reference to context, mostly supported by relevant textual reference.</li> <li>• Explanation of the importance of theme/idea shows generally sound understanding.</li> </ul> <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning and with generally sound control of a range of punctuation devices. Spelling is mostly accurate and any errors do not hinder meaning.</p>
5	21-24	<ul style="list-style-type: none"> <li>• Sound reference to context, supported by relevant textual reference.</li> <li>• Explanation of the importance of theme/idea shows sound understanding.</li> </ul> <p>*Sentences are clearly structured, with sound control of expression and meaning and with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> <li>Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.</li> </ul>
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> <li>Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.</li> </ul>
2	3-4	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> <li>Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.</li> </ul>
3	5-6	<p><i>High performance</i></p> <ul style="list-style-type: none"> <li>Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.</li> </ul>

Question Number		
*16	<p>Explain why Rani and Sukh’s relationship ends in tragedy. In your answer you <b>must</b> consider:</p> <ul style="list-style-type: none"> <li>the story of Rani’s aunt and Sukh’s uncle</li> <li>Divy’s need for revenge</li> <li>cultural attitudes towards their relationship.</li> </ul> <p>You may include other ideas of your own. Use <b>evidence</b> to support your answer.</p>	
	<b>(40 marks + 6 marks SPaG)</b>	
	Indicative content	
	<p><b>Candidates should include critical and imaginative responses to the novel, supported by textual references (AO1) which show appreciation of the social, cultural or historical context (AO4).</b></p> <p>(AO1) Responses may include:</p> <ul style="list-style-type: none"> <li>A comment about Rani’s brother and his inability to let go of family history.</li> <li>A description of the story of the aunt and uncle.</li> <li>Divy’s violent tendencies and need for revenge.</li> <li>Divy’s need to control Rani.</li> </ul> <p>(AO4) References to the social/cultural context may include:</p> <ul style="list-style-type: none"> <li>The issue of history repeating itself.</li> <li>Divy holding onto a traditional culture.</li> <li>Rani’s traditional family background.</li> <li>contrast between Rani’s life and the freedom of her school friends, which contributes to Divy’s anger.</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>Basic responses to text, with limited textual reference.</li> <li>Selection of textual detail shows basic understanding of theme/ideas.</li> </ul>
2	5-7	<ul style="list-style-type: none"> <li>Limited responses to text, with textual reference which is sometimes appropriate.</li> <li>Selection and evaluation of textual detail shows limited understanding of theme/ideas.</li> </ul>
3	8-10	<ul style="list-style-type: none"> <li>Some responses to text are supported by textual reference, which is occasionally appropriate.</li> <li>Selection and evaluation of textual detail shows some understanding of theme/ideas.</li> </ul>
4	11-13	<ul style="list-style-type: none"> <li>Mostly sound responses to text and mostly supported by textual reference, which is often appropriate.</li> <li>Selection and evaluation of textual detail shows generally sound understanding of theme/ideas.</li> </ul>
5	14-16	<ul style="list-style-type: none"> <li>Sound responses to text, supported by relevant textual reference.</li> <li>Selection and evaluation of textual detail shows sound understanding of theme/ideas.</li> </ul>

<b>Band</b>	<b>Mark</b>	<b>AO4: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-5</b>	<ul style="list-style-type: none"> <li>Reference to context is basic and unsupported.</li> <li>Explanation of the importance of theme/idea shows little understanding.</li> </ul> <p>*Sentences show basic attempt to structure and control expression and meaning, with basic control of a range of punctuation devices. Basic accuracy in spelling hinders meaning.</p>
<b>2</b>	<b>6-10</b>	<ul style="list-style-type: none"> <li>Reference to context is limited, and is seldom supported by relevant textual reference.</li> <li>Explanation of the importance of theme/idea shows limited understanding.</li> </ul> <p>*Sentences show a limited attempt to structure and control expression and meaning, with limited control of a range of punctuation devices. Limited accuracy in spelling may hinder meaning.</p>
<b>3</b>	<b>11-15</b>	<ul style="list-style-type: none"> <li>Some reference to context, occasionally supported by relevant textual reference.</li> <li>Explanation of the importance of theme/idea in the extract shows occasional understanding.</li> </ul> <p>*Sentences show some attempt to structure and control expression and meaning, with some control of a range of punctuation devices. Spelling sometimes accurate with meaning hindered on occasion.</p>
<b>4</b>	<b>16-20</b>	<ul style="list-style-type: none"> <li>Mostly sound reference to context, mostly supported by relevant textual reference.</li> <li>Explanation of the importance of theme/idea shows generally sound understanding.</li> </ul> <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning and with generally sound control of a range of punctuation devices. Spelling is mostly accurate and any errors do not hinder meaning.</p>
<b>5</b>	<b>21-24</b>	<ul style="list-style-type: none"> <li>Sound reference to context, supported by relevant textual reference.</li> <li>Explanation of the importance of theme/idea shows sound understanding.</li> </ul> <p>*Sentences are clearly structured, with sound control of expression and meaning and with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> <li>Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.</li> </ul>
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> <li>Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.</li> </ul>
2	3-4	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> <li>Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.</li> </ul>
3	5-6	<p><i>High performance</i></p> <ul style="list-style-type: none"> <li>Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.</li> </ul>

## Riding the Black Cockatoo

Question Number		
*17	<p>Explain the importance of John’s journey in this text. In your answer you <b>must</b> consider:</p> <ul style="list-style-type: none"> <li>the importance of the people he meets</li> <li>the importance of aboriginal culture</li> <li>how John feels at the end of his journey.</li> </ul> <p>You may include other ideas of your own. Use <b>evidence</b> to support your answer.</p>	
	<b>(40 marks + 6 marks SPaG)</b>	
	Indicative content	
	<p>Candidates should include critical and imaginative responses to the novel, supported by textual references (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>Comments about the influence of others who John meets on his journey.</li> <li>John’s respect for ‘Mary’s’ remains.</li> <li>John’s sense of belonging as he completes his journey.</li> <li>How the journey affects John as a person.</li> </ul> <p>(AO4) References to the social/cultural context may include:</p> <ul style="list-style-type: none"> <li>A clear understanding of the cultural context of the text.</li> <li>John’s growing understanding and appreciation of aboriginal culture.</li> <li>How John reacts to others’ points of view.</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>Basic responses to text, with limited textual reference.</li> <li>Selection of textual detail shows basic understanding of theme/ideas.</li> </ul>
2	5-7	<ul style="list-style-type: none"> <li>Limited responses to text, with textual reference which is sometimes appropriate.</li> <li>Selection and evaluation of textual detail shows limited understanding of theme/ideas.</li> </ul>
3	8-10	<ul style="list-style-type: none"> <li>Some responses to text are supported by textual reference, which is occasionally appropriate.</li> <li>Selection and evaluation of textual detail shows some understanding of theme/ideas.</li> </ul>
4	11-13	<ul style="list-style-type: none"> <li>Mostly sound responses to text and mostly supported by textual reference, which is often appropriate.</li> <li>Selection and evaluation of textual detail shows generally sound understanding of theme/ideas.</li> </ul>
5	14-16	<ul style="list-style-type: none"> <li>Sound responses to text, supported by relevant textual reference.</li> <li>Selection and evaluation of textual detail shows sound 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>• Reference to context is basic and unsupported.</li> <li>• Explanation of the importance of theme/idea shows little understanding.</li> </ul> <p>*Sentences show basic attempt to structure and control expression and meaning, with basic control of a range of punctuation devices. Basic accuracy in spelling hinders meaning.</p>
2	6-10	<ul style="list-style-type: none"> <li>• Reference to context is limited, and is seldom supported by relevant textual reference.</li> <li>• Explanation of the importance of theme/idea shows limited understanding.</li> </ul> <p>*Sentences show a limited attempt to structure and control expression and meaning, with limited control of a range of punctuation devices. Limited accuracy in spelling may hinder meaning.</p>
3	11-15	<ul style="list-style-type: none"> <li>• Some reference to context, occasionally supported by relevant textual reference.</li> <li>• Explanation of the importance of theme/idea in the extract shows occasional understanding.</li> </ul> <p>*Sentences show some attempt to structure and control expression and meaning, with some control of a range of punctuation devices. Spelling sometimes accurate with meaning hindered on occasion.</p>
4	16-20	<ul style="list-style-type: none"> <li>• Mostly sound reference to context, mostly supported by relevant textual reference.</li> <li>• Explanation of the importance of theme/idea shows generally sound understanding.</li> </ul> <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning and with generally sound control of a range of punctuation devices. Spelling is mostly accurate and any errors do not hinder meaning.</p>
5	21-24	<ul style="list-style-type: none"> <li>• Sound reference to context, supported by relevant textual reference.</li> <li>• Explanation of the importance of theme/idea shows sound understanding.</li> </ul> <p>*Sentences are clearly structured, with sound control of expression and meaning and with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> <li>Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.</li> </ul>
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> <li>Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.</li> </ul>
2	3-4	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> <li>Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.</li> </ul>
3	5-6	<p><i>High performance</i></p> <ul style="list-style-type: none"> <li>Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.</li> </ul>

Question Number		
*18	<p>What does John learn about himself from the experiences he describes in <i>Riding the Black Cockatoo</i>?</p> <p>In your answer you <b>must</b> consider:</p> <ul style="list-style-type: none"> <li>the decisions he makes at the beginning of the text</li> <li>the effects of key experiences on him</li> <li>the ways he tries to adjust to life after the ceremony.</li> </ul> <p>You may include other ideas of your own. Use <b>evidence</b> to support your answer.</p>	
	<b>(40 marks + 6 marks SPaG)</b>	
	Indicative content	
	<p>Candidates should include critical and imaginative responses to the novel, supported by textual references (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>That John is clearly looking for something more from life at the beginning of the text.</li> <li>The different people who John meets, and their views.</li> <li>That John has a stronger sense of belonging at the end of his story.</li> <li>John learns to think more before he interacts with others.</li> </ul> <p>(AO4) References to the social/cultural context may include:</p> <ul style="list-style-type: none"> <li>A description of ‘Mary’ and the reactions of the people he meets.</li> <li>an understanding of aboriginal culture.</li> <li>That John grows in understanding of an aboriginal person’s view of this world and their beliefs about another world.</li> <li>That John rejects modern medicine after he absorbs aboriginal culture.</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>Basic responses to text, with limited textual reference.</li> <li>Selection of textual detail shows basic understanding of theme/ideas.</li> </ul>
2	5-7	<ul style="list-style-type: none"> <li>Limited responses to text, with textual reference which is sometimes appropriate.</li> <li>Selection and evaluation of textual detail shows limited understanding of theme/ideas.</li> </ul>
3	8-10	<ul style="list-style-type: none"> <li>Some responses to text are supported by textual reference, which is occasionally appropriate.</li> <li>Selection and evaluation of textual detail shows some understanding of theme/ideas.</li> </ul>
4	11-13	<ul style="list-style-type: none"> <li>Mostly sound responses to text and mostly supported by textual reference, which is often appropriate.</li> <li>Selection and evaluation of textual detail shows generally sound understanding of theme/ideas.</li> </ul>

5	14-16	<ul style="list-style-type: none"> <li>• Sound responses to text, supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail shows sound understanding of theme/ideas.</li> </ul>
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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>• Reference to context is basic and unsupported.</li> <li>• Explanation of the importance of theme/idea shows little understanding.</li> </ul> <p>*Sentences show basic attempt to structure and control expression and meaning, with basic control of a range of punctuation devices. Basic accuracy in spelling hinders meaning.</p>
2	6-10	<ul style="list-style-type: none"> <li>• Reference to context is limited, and is seldom supported by relevant textual reference.</li> <li>• Explanation of the importance of theme/idea shows limited understanding.</li> </ul> <p>*Sentences show a limited attempt to structure and control expression and meaning, with limited control of a range of punctuation devices. Limited accuracy in spelling may hinder meaning.</p>
3	11-15	<ul style="list-style-type: none"> <li>• Some reference to context, occasionally supported by relevant textual reference.</li> <li>• Explanation of the importance of theme/idea in the extract shows occasional understanding.</li> </ul> <p>*Sentences show some attempt to structure and control expression and meaning, with some control of a range of punctuation devices. Spelling sometimes accurate with meaning hindered on occasion.</p>
4	16-20	<ul style="list-style-type: none"> <li>• Mostly sound reference to context, mostly supported by relevant textual reference.</li> <li>• Explanation of the importance of theme/idea shows generally sound understanding.</li> </ul> <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning and with generally sound control of a range of punctuation devices. Spelling is mostly accurate and any errors do not hinder meaning.</p>
5	21-24	<ul style="list-style-type: none"> <li>• Sound reference to context, supported by relevant textual reference.</li> <li>• Explanation of the importance of theme/idea shows sound understanding.</li> </ul> <p>*Sentences are clearly structured, with sound control of expression and meaning and with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> <li>Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.</li> </ul>
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> <li>Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.</li> </ul>
2	3-4	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> <li>Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.</li> </ul>
3	5-6	<p><i>High performance</i></p> <ul style="list-style-type: none"> <li>Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.</li> </ul>

*To Kill a Mockingbird*

Question Number		
*19	<p>Explain how the Tom Robinson case affects the whole community in <i>To Kill a Mockingbird</i>.            In your answer you <b>must</b> consider:</p> <ul style="list-style-type: none"> <li>• 1930 Maycomb society</li> <li>• attitudes and racial prejudice</li> <li>• important events linked with the Tom Robinson case.</li> </ul> <p>You may include other ideas of your own.            Use <b>evidence</b> to support your answer.</p>	
<b>(40 marks + 6 marks SPaG)</b>		
Indicative content		
<p><b>Candidates should include critical and imaginative responses to the novel, supported by textual references (AO1) which show appreciation of the social, cultural or historical context (AO4).</b>            (AO1) Responses may include:</p> <ul style="list-style-type: none"> <li>• Different examples of the impact of the case on the community.</li> <li>• The missionary circle.</li> <li>• The fixed views in the community about how people should/do behave.</li> <li>• The lynch mob.</li> <li>• The gratitude to Atticus, even after he loses the case.</li> <li>• How other characters, including family members, oppose the decision of Atticus to take the case.</li> </ul> <p>(AO4) References to the social/cultural context may include:</p> <ul style="list-style-type: none"> <li>• An understanding of the Ku Klux Klan.</li> <li>• Racial and social prejudice in the community.</li> <li>• The rise of Nazi Germany and how the reader makes connections but the teacher does not.</li> <li>• An understanding of the attitudes of that time - social and historical context.</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>• Basic responses to text, with limited textual reference.</li> <li>• Selection of textual detail shows basic understanding of theme/ideas.</li> </ul>
2	5-7	<ul style="list-style-type: none"> <li>• Limited responses to text, with textual reference which is sometimes appropriate.</li> <li>• Selection and evaluation of textual detail shows limited understanding of theme/ideas.</li> </ul>
3	8-10	<ul style="list-style-type: none"> <li>• Some responses to text are supported by textual reference, which is occasionally appropriate.</li> <li>• Selection and evaluation of textual detail shows some understanding of theme/ideas.</li> </ul>

4	11-13	<ul style="list-style-type: none"> <li>• Mostly sound responses to text and mostly supported by textual reference, which is often appropriate.</li> <li>• Selection and evaluation of textual detail shows generally sound understanding of theme/ideas.</li> </ul>
5	14-16	<ul style="list-style-type: none"> <li>• Sound responses to text, supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail shows sound 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>• Reference to context is basic and unsupported.</li> <li>• Explanation of the importance of theme/idea shows little understanding.</li> </ul> <p>*Sentences show basic attempt to structure and control expression and meaning, with basic control of a range of punctuation devices. Basic accuracy in spelling hinders meaning.</p>
2	6-10	<ul style="list-style-type: none"> <li>• Reference to context is limited, and is seldom supported by relevant textual reference.</li> <li>• Explanation of the importance of theme/idea shows limited understanding.</li> </ul> <p>*Sentences show a limited attempt to structure and control expression and meaning, with limited control of a range of punctuation devices. Limited accuracy in spelling may hinder meaning.</p>
3	11-15	<ul style="list-style-type: none"> <li>• Some reference to context, occasionally supported by relevant textual reference.</li> <li>• Explanation of the importance of theme/idea in the extract shows occasional understanding.</li> </ul> <p>*Sentences show some attempt to structure and control expression and meaning, with some control of a range of punctuation devices. Spelling sometimes accurate with meaning hindered on occasion.</p>
4	16-20	<ul style="list-style-type: none"> <li>• Mostly sound reference to context, mostly supported by relevant textual reference.</li> <li>• Explanation of the importance of theme/idea shows generally sound understanding.</li> </ul> <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning and with generally sound control of a range of punctuation devices. Spelling is mostly accurate and any errors do not hinder meaning.</p>

5	21-24	<ul style="list-style-type: none"> <li>• Sound reference to context, supported by relevant textual reference.</li> <li>• Explanation of the importance of theme/idea shows sound understanding.</li> </ul> <p>*Sentences are clearly structured, with sound control of expression and meaning and with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>
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Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> <li>• Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.</li> </ul>
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> <li>• Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.</li> </ul>
2	3-4	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> <li>• Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.</li> </ul>
3	5-6	<p><i>High performance</i></p> <ul style="list-style-type: none"> <li>• Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.</li> </ul>



Question Number		
*20	<p>How is honesty and goodness presented through the character of Atticus?  In your answer you <b>must</b> consider:</p> <ul style="list-style-type: none"> <li>• the words and actions of Atticus during the trial of Tom Robinson</li> <li>• how other characters in the novel repay Atticus for his goodness</li> <li>• Atticus' honesty with his children, Jem and Scout.</li> </ul> <p>You may include other ideas of your own.  Use <b>evidence</b> to support your answer.</p> <p style="text-align: right;"><b>(40 marks + 6 marks SPaG)</b></p>	
Indicative content		
<p><b>Candidates should include critical and imaginative responses to the novel, supported by textual references (AO1) which show appreciation of the social, cultural or historical context (AO4).</b></p> <p>(AO1) Responses may include:</p> <ul style="list-style-type: none"> <li>• Atticus as a source of moral and cultural values.</li> <li>• How Atticus speaks to his children/reacts to them - he answers with honesty, however awkward the question.</li> <li>• How Atticus behaves at the trial.</li> <li>• How Atticus responds to extreme pressure eg the lynch mob.</li> <li>• His sense of duty to Helen Robinson.</li> <li>• His appreciation of different types of courage eg Mrs Dubose.</li> </ul> <p>(AO4) References to the social/cultural context may include:</p> <ul style="list-style-type: none"> <li>• That Atticus takes the case as a matter of conscience, even though he has no hope of winning. Candidates should show understanding of the entrenched attitudes at this time.</li> <li>• Atticus is a contrast to the racism and prejudice around him.</li> <li>• His goodness is appreciated by the black community, who leave many gifts outside his home following Tom Robinson's trial.</li> <li>• Atticus' courage when faced with lynch mob.</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>• Basic responses to text, with limited textual reference.</li> <li>• Selection of textual detail shows basic understanding of theme/ideas.</li> </ul>
2	5-7	<ul style="list-style-type: none"> <li>• Limited responses to text, with textual reference which is sometimes appropriate.</li> <li>• Selection and evaluation of textual detail shows limited understanding of theme/ideas.</li> </ul>
3	8-10	<ul style="list-style-type: none"> <li>• Some responses to text are supported by textual reference, which is occasionally appropriate.</li> <li>• Selection and evaluation of textual detail shows some understanding of theme/ideas.</li> </ul>

4	11-13	<ul style="list-style-type: none"> <li>• Mostly sound responses to text and mostly supported by textual reference, which is often appropriate.</li> <li>• Selection and evaluation of textual detail shows generally sound understanding of theme/ideas.</li> </ul>
5	14-16	<ul style="list-style-type: none"> <li>• Sound responses to text, supported by relevant textual reference.</li> <li>• Selection and evaluation of textual detail shows sound 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>• Reference to context is basic and unsupported.</li> <li>• Explanation of the importance of theme/idea shows little understanding.</li> </ul> <p>*Sentences show basic attempt to structure and control expression and meaning, with basic control of a range of punctuation devices. Basic accuracy in spelling hinders meaning.</p>
2	6-10	<ul style="list-style-type: none"> <li>• Reference to context is limited, and is seldom supported by relevant textual reference.</li> <li>• Explanation of the importance of theme/idea shows limited understanding.</li> </ul> <p>*Sentences show a limited attempt to structure and control expression and meaning, with limited control of a range of punctuation devices. Limited accuracy in spelling may hinder meaning.</p>
3	11-15	<ul style="list-style-type: none"> <li>• Some reference to context, occasionally supported by relevant textual reference.</li> <li>• Explanation of the importance of theme/idea in the extract shows occasional understanding.</li> </ul> <p>*Sentences show some attempt to structure and control expression and meaning, with some control of a range of punctuation devices. Spelling sometimes accurate with meaning hindered on occasion.</p>
4	16-20	<ul style="list-style-type: none"> <li>• Mostly sound reference to context, mostly supported by relevant textual reference.</li> <li>• Explanation of the importance of theme/idea shows generally sound understanding.</li> </ul> <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning and with generally sound control of a range of punctuation devices. Spelling is mostly accurate and any errors do not hinder meaning.</p>

5	21-24	<ul style="list-style-type: none"> <li>• Sound reference to context, supported by relevant textual reference.</li> <li>• Explanation of the importance of theme/idea shows sound understanding.</li> </ul> <p>*Sentences are clearly structured, with sound control of expression and meaning and with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>
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Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> <li>• Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.</li> </ul>
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> <li>• Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.</li> </ul>
2	3-4	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> <li>• Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.</li> </ul>
3	5-6	<p><i>High performance</i></p> <ul style="list-style-type: none"> <li>• Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.</li> </ul>

