

Edexcel GCSE

English Literature

Unit 1: Understanding Prose

Foundation Tier

Additional Sample Assessment Material

Paper Reference

Time: 1 hour 45 minutes

5ET1F/01

Questions and Extract Booklet

**Clean copies of your set texts may be taken into the examination.
Do not return this booklet with your Answer Booklet.**

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**You must answer TWO questions.
Answer ONE question from Section A and ONE question from Section B.**

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

Section A: Literary Heritage	Page
Animal Farm	04
Dr Jekyll and Mr Hyde	06
The Hound of the Baskervilles	08
Felicia's Journey	10
Pride and Prejudice	12
Great Expectations	14
Section B: Different Cultures and Traditions	Page
Anita and Me	16
Balzac and the Little Chinese Seamstress	17
Heroes	18
Of Mice and Men	19
Rani and Sukh	20
Riding the Black Cockatoo	21
To Kill a Mockingbird	22

SECTION A: LITERARY HERITAGE

Answer ONE question from this section.

Use this extract to answer Question 1.

Animal Farm

Extract taken from Chapter 5.

By the time he had finished speaking, there was no doubt as to which way the vote would go. But just at this moment Napoleon stood up and, casting a peculiar side-long look at Snowball, uttered a high-pitched whimper of a kind no one had ever heard him utter before.

At this there was a terrible baying sound outside, and nine enormous dogs wearing brass-studded collars came bounding into the barn. They dashed straight for Snowball, who only sprang from his place just in time to escape their snapping jaws. In a moment he was out of the door and they were after him. Too amazed and frightened to speak, all the animals crowded through the door to watch the chase. Snowball was racing across the long pasture that led to the road. He was running as only a pig can run, but the dogs were close on his heels. Suddenly he slipped and it seemed certain that they had him. Then he was up again, running faster than ever, then the dogs were gaining on him again. One of them all but closed his jaws on Snowball's tail, but Snowball whisked it free just in time. Then he put on an extra spurt and, with a few inches to spare, slipped through a hole in the hedge and was seen no more.

Silent and terrified, the animals crept back into the barn. In a moment the dogs came bounding back. At first no one had been able to imagine where these creatures came from, but the problem was soon solved: they were the puppies whom Napoleon had taken away from their mothers and reared privately. Though not yet full-grown, they were huge dogs, and as fierce-looking as wolves. They kept close to Napoleon. It was noticed that they wagged their tails to him in the same way as the other dogs had been used to do to Mr. Jones.

Napoleon, with the dogs following him, now mounted on to the raised portion of the floor where Major had previously stood to deliver his speech.

Animal Farm

1 Answer all parts of the question.

(a) Outline the key events that **follow on** from the extract **up to** the end of Chapter 8 when the Fifth Commandment, about drinking alcohol, has been altered. (10)

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

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

(d) Explain how Napoleon is presented in **one other** part of the novel.
Use examples of the writer's language to support your answer. (12)

(Total for Question 1 = 40 marks)

Use this extract to answer Question 2.

Dr Jekyll and Mr Hyde

Extract taken from 'Dr Jekyll was Quite at Ease'

The large handsome face of Dr Jekyll grew pale to the very lips, and there came a blackness about his eyes. 'I do not care to hear more,' said he. 'This is a matter I thought we had agreed to drop.'

'What I heard was abominable,' said Utterson.

'It can make no change. You do not understand my position,' returned the doctor, with a certain incoherency of manner. 'I am painfully situated, Utterson; my position is a very strange – a very strange one. It is one of those affairs that cannot be mended by talking.'

'Jekyll,' said Utterson, 'you know me: I am a man to be trusted. Make a clean breast of this in confidence; and I make no doubt I can get you out of it.'

'My good Utterson,' said the doctor, 'this is very good of you, this is downright good of you, and I cannot find words to thank you in. I believe you fully; I would trust you before any man alive, ay, before myself, if I could make the choice; but indeed it isn't what you fancy; it is not so bad as that; and just to put your good heart at rest, I will tell you one thing: the moment I choose, I can be rid of Mr Hyde. I give you my hand upon that; and I thank you again and again; and I will just add one little word, Utterson, that I'm sure you'll take in good part: this is a private matter, and I beg of you to let it sleep.'

Utterson reflected a little looking in the fire.

'I have no doubt you are perfectly right,' he said at last, getting to his feet.

'Well, but since we have touched upon this business, and for the last time I hope,' continued the doctor, 'there is one point I should like you to understand. I have really a very great interest in poor Hyde. I know you have seen him; he told me so; and I fear he was rude. But I do sincerely take a great, a very great interest in that young man.'

Dr Jekyll and Mr Hyde

2 Answer all parts of the question.

(a) Outline the key events that **follow on** from the extract **up to** Lanyon's death in the chapter 'Remarkable Incident of Doctor Lanyon'.

(10)

(b) Explain how the writer presents the friendship between Jekyll and Utterson in the extract.

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

(10)

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

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

(8)

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

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

(12)

(Total for Question 2 = 40 marks)

Use this extract to answer Question 3.

The Hound of the Baskervilles

Extract taken from Chapter 12.

That cold, incisive, ironical voice could belong to but one man in all the world.

'Holmes!' I cried – 'Holmes!'

'Come out,' said he, 'and please be careful with the revolver.'

I stooped under the rude lintel, and there he sat upon a stone outside, his grey eyes dancing with amusement as they fell upon my astonished features. He was thin and worn, but clear and alert, his keen face bronzed by the sun and roughened by the wind. In his tweed suit and cloth cap he looked like any other tourist upon the moor, and he had contrived, with that cat-like love of personal cleanliness which was one of his characteristics, that his chin should be as smooth and his linen as perfect as if he were in Baker Street.

'I was never more glad to see anyone in my life,' said I, as I wrung him by the hand.

'Or more astonished, eh?'

'Well, I must confess to it.'

'The surprise was not all on one side, I assure you. I had no idea that you found my occasional retreat, still less that you were inside it, until I was within twenty paces of the door.'

'My footprint, I presume?'

'No, Watson; I fear that I could not undertake to recognize your footprint amid all the footprints of the world. If you seriously desire to deceive me you must change your tobacconist; for when I see the stub of a cigarette marked Bradley, Oxford Street, I know that my friend Watson is in the neighbourhood. You will see it there beside the path. You threw it down, no doubt, at that supreme moment when you charged into the empty hut.'

'Exactly.'

'I thought as much – and knowing your admirable tenacity, I was convinced that you were sitting in ambush, a weapon within reach, waiting for the tenant to return. So you actually thought that I was the criminal?'

The Hound of the Baskervilles

3 Answer all parts of the question.

(a) Outline the key events that **follow on from** the extract **up to** when the hound is shot at the end of Chapter 14. (10)

(b) Explain how the writer presents the relationship between Holmes and Watson in the extract.

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

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

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

(d) Describe how the relationship between Holmes and Watson is presented in **one other** part of the novel.

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

(Total for Question 3 = 40 marks)

Use this extract to answer Question 4.

Felicia's Journey

Extract taken from Chapter 3.

'You didn't have any luck?' a voice says, and Felicia turns to find the fat man she asked directions of smiling at her from a car that is keeping pace with her, close to the edge of the pavement. The car comes to a halt when she stops herself, a small green vehicle with an old-fashioned humped back, so modest you'd hardly think the man would fit in it. He's wearing a hat now; his features are shadowy in the gloom of the car's interior.

She shakes her head. She understands what he says more easily than she understood the others: having to try so hard on the estate added to her tiredness.

'No, it's not there.' A man wrote down the name of another town for her, she says, and takes the car salesman's brochure from a pocket of her coat. He nods over it, commenting that the man may be right about that town. It's the town where Thompson Castings is: he'd thought of Thompson's himself five minutes after she'd gone. But she won't get a bus in that direction tonight.

'I'll stay here so.'

'You have somewhere?'

'I'm just going to look for a place.'

Just before he spoke to her she'd decided to make inquiries about inexpensive lodgings. During the day she passed a bus station: they would know there, she'd thought, and was about to ask someone on the street to direct her when the car drew in beside her.

'Marshring,' the fat man says. 'That's where a lot of the accommodation is.'

She asks him where Marshring is and he says:

'Straight ahead, second on the right. Left at the bottom, that's Marshring. There's the Crescent and the Avenue. Ten minutes' walk.'

When she thanks him he nods and smiles. His glasses glint from the shadows as he turns his head away while still winding up the window.

'Thanks again.'

Felicia's Journey

4 Answer all parts of the question.

(a) Outline the key events **leading up to** the extract.

(10)

(b) Explain how the writer presents the threat to Felicia from the 'fat man' (Mr Hilditch) in the extract.

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

(10)

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

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

(8)

(d) Explain how the threats to Felicia are presented in **one other** part of the novel.

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

(12)

(Total for Question 4 = 40 marks)

Use this extract to answer Question 5.

Pride and Prejudice

Extract taken from Chapter 11.

"Certainly," replied Elizabeth — "there are such people, but I hope I am not one of *them*. I hope I never ridicule what is wise or good. Follies and nonsense, whims and inconsistencies *do* divert me, I own, and I laugh at them whenever I can. —But these, I suppose, are precisely what you are without."

"Perhaps that is not possible for anyone. But it has been the study of my life to avoid those weaknesses which often expose a strong understanding to ridicule."

"Such as vanity and pride."

"Yes, vanity is a weakness indeed. But pride —where there is a real superiority of mind, pride will be always under good regulation."

Elizabeth turned away to hide a smile.

"Your examination of Mr. Darcy is over, I presume," said Miss Bingley; — "and pray what is the result?"

"I am perfectly convinced by it that Mr. Darcy has no defect. He owns it himself without disguise."

"No" —said Darcy, "I have made no such pretension. I have faults enough, but they are not, I hope, of understanding. My temper I dare not vouch for. —It is I believe too little yielding —certainly too little for the convenience of the world. I cannot forget the follies and vices of others so soon as I ought, nor their offences against myself. My feelings are not puffed about with every attempt to move them. My temper would perhaps be called resentful. —My good opinion once lost is lost for ever."

"*That* is a failing indeed!" —cried Elizabeth. "Implacable resentment is a shade in a character. But you have chosen your fault well. —I really cannot *laugh* at it. You are safe from me."

"There is, I believe, in every disposition a tendency to some particular evil, a natural defect, which not even the best education can overcome."

"And *your* defect is a propensity to hate every body."

"And *yours*," he replied with a smile, "is wilfully to misunderstand them."

Pride and Prejudice

5 Answer all parts of the question.

(a) Outline the key events **from** when Jane receives the invitation to Netherfield from Caroline Bingley in Chapter 7 **up to** the extract. (10)

(b) Explain how the writer presents the conflict between Elizabeth and Darcy in the extract.
Use examples of the writer's language from the extract. (10)

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

(d) Explain how the writer presents conflict between characters in **one other** part of the novel.
Use examples of the writer's language to support your answer. (12)

(Total for Question 5 = 40 marks)

Use this extract to answer Question 6.

Great Expectations

Extract taken from Chapter 8.

“What do you play, boy?” asked Estella of myself, with the greatest disdain.

“Nothing but beggar my neighbour, miss.”

“Beggar him,” said Miss Havisham to Estella. So we sat down to cards.

It was then I began to understand that everything in the room had stopped, like the watch and the clock, a long time ago. I noticed that Miss Havisham put down the jewel exactly on the spot from which she had taken it up. As Estella dealt the cards, I glanced at the dressing-table again, and saw that the shoe upon it, once white, now yellow, had never been worn. I glanced down at the foot from which the shoe was absent, and saw that the silk stocking on it, once white, now yellow, had been trodden ragged. Without this arrest of everything, this standing still of all the pale decayed objects, not even the withered bridal dress on the collapsed form could have looked so like grave-clothes, or the long veil so like a shroud.

So she sat, corpse-like, as we played at cards; the frillings and trimmings on her bridal dress, looking like earthy paper. I knew nothing then, of the discoveries that are occasionally made of bodies buried in ancient times, which fall to powder in the moment of being distinctly seen; but, I have often thought since, that she must have looked as if the admission of the natural light of day would have struck her to dust.

“He calls the knaves, Jacks, this boy!” said Estella with disdain, before our first game was out. “And what coarse hands he has. And what thick boots!”

I had never thought of being ashamed of my hands before; but I began to consider them a very indifferent pair. Her contempt was so strong, that it became infectious, and I caught it.

She won the game, and I dealt. I misdealt, as was only natural, when I knew she was lying in wait for me to do wrong; and she denounced me for a stupid, clumsy labouring-boy.

Great Expectations

6 Answer all parts of the question.

(a) Outline the key events **from** the start of Chapter 5 when the soldiers arrive **up to** the extract. (10)

(b) Explain how the writer creates an impression of decay in the extract.
Use examples of the writer's language from the extract. (10)

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

(d) Explain the importance of Estella's relationship with Pip in **one other** part of the novel.
Use examples of the writer's language to support your answer. (12)

(Total for Question 6 = 40 marks)

TOTAL FOR SECTION A = 40 MARKS

SECTION B: DIFFERENT CULTURES AND TRADITIONS

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

Anita and Me

EITHER

7 Why does Meena change during the novel?

In your answer, you **must** consider:

- Meena's admiration for Anita
- the prejudice Meena experiences in Tollington
- Meena's understanding of her own culture and traditions.

You may include other ideas of your own.

Use **evidence** to support your answer.

(Total for Question 7 = 40 marks)

OR

8 How is family life presented in the novel?

In your answer, you **must** consider:

- Meena's life at home and her relationship with her parents
- Anita's life at home and her relationship with her mother
- the cultural differences between the two families.

You may include other ideas of your own.

Use **evidence** to support your answer.

(Total for Question 8 = 40 marks)

Balzac and the Little Chinese Seamstress

EITHER

9 Explain the importance of the Narrator's attitudes in the novel.

In your answer, you **must** consider:

- the Narrator's attitude to Luo
- the Narrator's attitude to the Little Chinese Seamstress
- the Narrator's attitude to life on Phoenix Mountain.

You may include other ideas of your own.

Use **evidence** to support your answer.

(Total for Question 9 = 40 marks)

OR

10 How do Luo and the Narrator cope with difficulties in the novel?

In your answer, you **must** consider:

- the difficulties Luo and the Narrator face
- how Luo and the Narrator cope with their love for the Little Chinese Seamstress
- how Luo and the Narrator cope with life on Phoenix Mountain.

You may include other ideas of your own.

Use **evidence** to support your answer.

(Total for Question 10 = 40 marks)

Heroes

EITHER

11 Why does the reader feel sympathy for Francis in the novel?

In your answer, you **must** consider:

- the relationship between Francis and Nicole
- his return to Frenchtown after the war
- how the war has affected him physically and mentally.

You may include other ideas of your own.

Use **evidence** to support your answer.

(Total for Question 11 = 40 marks)

OR

12 How does the writer present anger within the novel?

In your answer, you **must** consider:

- the reasons Francis feels angry towards Larry LaSalle
- how the war has affected Francis
- how Francis deals with his anger on returning to Frenchtown.

You may include other ideas of your own.

Use **evidence** to support your answer.

(Total for Question 12 = 40 marks)

Of Mice and Men

EITHER

13 Explain the importance of Curley's wife in the novel.

In your answer, you **must** consider:

- the relationship between Curley's wife and Curley
- how the men describe and treat Curley's wife
- the hopes and dreams of Curley's wife.

You may include other ideas of your own.

Use **evidence** to support your answer.

(Total for Question 13 = 40 marks)

OR

14 Why is loneliness important in the novel?

In your answer, you **must** consider:

- characters who are lonely
- what causes them to feel lonely
- how they try to cope with loneliness.

You may include other ideas of your own.

Use **evidence** to support your answer.

(Total for Question 14 = 40 marks)

Rani and Sukh

EITHER

15 Why is Rani's relationship with her parents important?

In your answer, you **must** consider:

- what the reader learns about Rani's relationship with her parents
- how Rani's parents expect her to behave
- how Rani is affected by her parents' beliefs.

You may include other ideas of your own.

Use **evidence** to support your answer.

(Total for Question 15 = 40 marks)

OR

16 How is love is presented in the novel?

In your answer, you **must** consider:

- the love between Rani's aunt and Sukh's uncle
- the love between Rani and Sukh
- attitudes towards the relationship between Rani and Sukh.

You may include other ideas of your own.

Use **evidence** to support your answer.

(Total for Question 16 = 40 marks)

Riding the Black Cockatoo

EITHER

17 Why does John change in the course of his story?

In your answer, you **must** consider:

- why John begins to change
- what he learns about Aboriginal culture
- how he is changed by his experiences.

You may include other ideas of your own.

Use **evidence** to support your answer.

(Total for Question 17 = 40 marks)

OR

18 How is racial prejudice presented in the text?

In your answer, you **must** consider:

- reactions to the Aboriginal skull
- the events in the story that show racial prejudice
- how racial prejudice changes John.

You may include other ideas of your own.

Use **evidence** to support your answer.

(Total for Question 18 = 40 marks)

To Kill a Mockingbird

EITHER

19 What is the role of Mayella Ewell in the novel?

In your answer, you **must** consider:

- the events involving Mayella Ewell
- what these events tell the reader about the Ewell family
- the trial of Tom Robinson.

You may include other ideas of your own.

Use **evidence** to support your answer.

(Total for Question 19 = 40 marks)

OR

20 How is Scout's family life presented in the novel?

In your answer, you **must** consider:

- the words and actions of the family members
- the importance of the Finch family in Maycomb
- attitudes towards the Finch family.

You may include other ideas of your own.

Use **evidence** to support your answer.

(Total for Question 20 = 40 marks)

TOTAL FOR SECTION B = 40 MARKS
TOTAL FOR PAPER = 80 MARKS

Write your name here

Surname

Other names

Centre Number

Candidate Number

Edexcel GCSE

English Literature

Unit 1: Understanding Prose

Foundation Tier

Additional Sample Assessment Material

Time: 1 hour 45 minutes

Paper Reference

5ET1F/01

You must have:

Questions and Extracts Booklet (enclosed)

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 80.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*

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.

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SECTION A: LITERARY HERITAGE

You must answer ONE question from SECTION A.

Indicate which question you are answering by marking a cross . If you change your mind, put a line through the box and then indicate your new question with a cross .

Chosen Question Number:

Question 1

Question 2

Question 3

Question 4

Question 5

Question 6

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Handwriting practice area with 25 horizontal dotted lines.

TOTAL FOR SECTION A = 40 MARKS

SECTION B: DIFFERENT CULTURES AND TRADITIONS

You must answer ONE question from SECTION B.

Indicate which question you are answering by marking a cross . If you change your mind, put a line through the box and then indicate your new question with a cross .

Chosen Question Number:	Question 7	<input type="checkbox"/>	Question 8	<input type="checkbox"/>
	Question 9	<input type="checkbox"/>	Question 10	<input type="checkbox"/>
	Question 11	<input type="checkbox"/>	Question 12	<input type="checkbox"/>
	Question 13	<input type="checkbox"/>	Question 14	<input type="checkbox"/>
	Question 15	<input type="checkbox"/>	Question 16	<input type="checkbox"/>
	Question 17	<input type="checkbox"/>	Question 18	<input type="checkbox"/>
	Question 19	<input type="checkbox"/>	Question 20	<input type="checkbox"/>

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TOTAL FOR SECTION B = 40 MARKS
TOTAL FOR PAPER = 80 MARKS

Mark Scheme

Additional Sample Assessment Material

GCSE 2010

GCSE English Literature (5ET1F/01)

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.

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 of what an answer should contain.

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

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

Assessment Objectives

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

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

Section A: Literary Heritage

Animal Farm

Question Number		
1(a)	Outline the key events that follow on from the extract up to the end of Chapter 8 when the Fifth Commandment, about drinking alcohol, has been altered.	
	(10 marks)	
	Indicative content	
	<p>Key events from each chapter may include:</p> <p>Chapter 5:</p> <ul style="list-style-type: none"> • Napoleon takes control of the decision making on the farm. • Napoleon tells the animals that they need to start rebuilding the windmill. <p>Chapter 6:</p> <ul style="list-style-type: none"> • The animals have their food rationed • Napoleon announces that they will start to trade with the other farms and Mr. Whymper comes to the farm every Monday to help Napoleon with this • The fourth commandment is changed to allow the pigs to sleep in the beds in the farmhouse • The bad weather causes the Windmill to fall down. • Napoleon blames this on Snowball and pronounces a death sentence on him. <p>Chapter 7:</p> <ul style="list-style-type: none"> • The hens rebel because their eggs are being sold. Napoleon takes away their rations and nine of them die. • Napoleon spreads rumours about Snowball being an enemy all along. • Some animals admit to obeying Snowball and are executed. • 'Beasts of England' is replaced with 'Animal Farm'. <p>Chapter 8:</p> <ul style="list-style-type: none"> • The Sixth Commandment is altered • Napoleon becomes more powerful • Napoleon starts to sell timber to Frederick only to discover that the money is a forgery. Napoleon pronounces a death sentence on him • The windmill is blown up by the humans during the Battle of the Windmill; the animals are victorious • The fifth commandment is altered. <p>NB: This list is indicative only. Candidates are not required to list all of the above key events. Reward any valid key events.</p> <p>Any material outside the defined section is not rewarded.</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"> • Selection of appropriate key events is basic • Chronology of key events is rarely accurate
2	3-4	<ul style="list-style-type: none"> • Selection of appropriate key events is limited • Chronology of key events has limited accuracy
3	5-6	<ul style="list-style-type: none"> • Selection of appropriate key events is occasionally sound • Chronology of key events is occasionally accurate
4	7-8	<ul style="list-style-type: none"> • Selection of appropriate key events is generally sound • Chronology of key events is mostly accurate

5	9-10	<ul style="list-style-type: none">• Selection of appropriate key events is sound• Chronology of key events is fully accurate
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Question Number		
1(b)	Explain how the writer presents fear in the extract. Use examples of the writer's language from the extract.	
	(10 marks)	
Indicative content		
	<p>Responses may include:</p> <ul style="list-style-type: none"> • Fear presented through the descriptions of Napoleon who makes the animals 'silent and terrified' • Descriptions of the dogs - 'fierce' 'enormous' and 'huge' with their 'brass studded collars'. This demonstrates aggression and highlights how the pigs now resemble the worst aspects of man • Fear is conveyed through sound/lack of sound - 'high-pitched whimper', 'baying', 'silent' • The description of the attack on Snowball is frightening as we think the dogs might catch him - 'he slipped and it seemed certain they had him' and describes the 'snapping jaws' of the dogs. This left the animals 'too amazed and frightened to speak' and they 'crept' back into the barn • Napoleon now rules by fear. He has the dogs by his side and stands on the platform 'where Major had previously stood'. <p>Reward any other valid points.</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"> • Basic reference to how the writer achieves effects. • Basic understanding of linguistic, grammatical, structural and presentational features of language. • Examples from the extract are not appropriate or candidate may refer to only one relevant example.
2	3-4	<ul style="list-style-type: none"> • Limited reference to how the writer achieves effects. • Limited understanding of linguistic, grammatical, structural and presentational features of language. • Examples from the extract are of limited appropriateness
3	5-6	<ul style="list-style-type: none"> • Some reference to how the writer achieves effects. • Occasional understanding of linguistic, grammatical, structural and presentational features of language. • Examples from the extract are occasionally relevant.
4	7-8	<ul style="list-style-type: none"> • Generally sound reference to how the writer achieves effects. • Generally sound understanding of linguistic, grammatical, structural and presentational features of language. • Examples from the extract are generally sound and mostly relevant.
5	9-10	<ul style="list-style-type: none"> • Sound reference to how the writer achieves effects. • Clear understanding of linguistic, grammatical, structural and presentational features of language. • Examples from the extract are sound and mostly relevant.

Question Number		
1(c)	From the extract, what do you learn about the character of Napoleon? Use evidence from the extract to support your answer.	
	(8 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> • Napoleon is organised and plans ahead The dogs have been prepared and are waiting for his signal He prepares to address the animals after the attack on Snowball, when animals are so shocked they are unlikely to argue. • Napoleon is intelligent He makes it clear without words what will happen if his authority is questioned He creates his own fierce and terrifying army. • Napoleon shows leadership skills He mounts the portion of the floor where Major once stood to deliver his speech He leaves the animals in no doubt of who is in charge now. He has trained the dogs from puppies and turned them into his own guard dogs who obey his every command <p>Reward any other valid points.</p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic or limited understanding of the character. • Uses unclear and/or limited evidence from the extract to demonstrate knowledge about the character.
2	4-5	<ul style="list-style-type: none"> • Occasional understanding of the character will be evident. • Uses mostly relevant evidence from the extract to demonstrate knowledge about the character.
3	6-8	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Uses relevant evidence from the extract to demonstrate knowledge about the character.

Question Number		
1(d)	Explain how Napoleon is presented in one other part of the novel. Use examples of the writer's language to support your answer.	
	(12 marks)	
Indicative content		
<p>Candidates may draw on any relevant part of the novel outside the extract provided that the focus is on the character of Napoleon and that statements made are supported with a quotation or reference from the text (A01) and reference is made to the writer's craft: Orwell's presentation of this character (A02). Responses may include:</p> <ul style="list-style-type: none"> • Many passages present Napoleon as the driving force behind the Revolution. Orwell shows the character of Napoleon as possessing leadership qualities; he is portrayed as intelligent: a teacher of 'Animalism'. • In Chapter Two there is much conflict between Snowball and Napoleon because decisions are increasingly imposed on the animals. Orwell's language presents this conflict with words and phrases that demonstrate Napoleon's deliberate disruption to the harmony of the farm. Napoleon's language is shown to clearly dismiss Snowball's work; he concentrates on building up his own power. • The farmers' attitude towards Animal Farm improves when they realise Napoleon's treatment of the animals is worse than their own. Napoleon sends Squealer to explain the theft of the apples and the milk, done so for the 'well-being of the pig' in order to stay strong and prevent Jones from returning. • In Chapter Five, Orwell shows Napoleon's disagreements with Snowball to increase and become more serious. The words used by Napoleon show him to disagree with him; he is shown to be a brutal and uncivilised character: their differences are brought out into the open. Napoleon cleverly waited quietly on the sidelines in order to seem inferior to Snowball. Napoleon took the puppies away to be privately educated so that he could orchestrate the take-over. Later Napoleon arranges for Boxer to be sent to the knacker's yard. <p>Reward any other valid points.</p>		
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations 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"> • Basic examples from the text to demonstrate knowledge of theme/character. • Basic understanding of linguistic, grammatical, structural and presentational features of language. • Basic selection of textual detail to support interpretation.
2	3-5	<ul style="list-style-type: none"> • Limited examples from the text to demonstrate knowledge about theme/character. • Limited understanding of linguistic, grammatical, structural and presentational features of language. • Limited selection of textual detail to support interpretation

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

Dr Jekyll and Mr Hyde

Question Number		
2(a)	Outline the key events that follow on from the extract up to Lanyon's death in the chapter 'Remarkable Incident of Doctor Lanyon'.	
	(10 marks)	
	Indicative content	
	<p>Key events from each chapter may include:</p> <p>The Carew Murder Case</p> <ul style="list-style-type: none"> • London is shocked by the vicious murder of Sir Danvers Carew • A maidservant described seeing Hyde beat and trample Carew to death • Hyde leaves behind a piece of a broken walking stick used to beat Carew and a letter addressed to Mr Utterson. • Utterson recognises the stick as one he gave as a gift to his friend Jekyll and takes the police to Hyde's house • Hyde has fled and the police discover burnt papers and the other part of the walking stick. <p>Incident of the Letter</p> <ul style="list-style-type: none"> • Utterson visits Jekyll who shows him a letter from Hyde saying he has gone for good • Utterson's clerk notices that the handwriting on the letter from Hyde and an invitation from Jekyll is very similar and Utterson assumes that Jekyll has forged the letter for Hyde. <p>Remarkable Incident of Doctor Lanyon</p> <ul style="list-style-type: none"> • Utterson is concerned about Jekyll becoming withdrawn and visits Dr Lanyon. Lanyon is unwell and talks about how he about to die and wants nothing to do with Jekyll • Utterson writes to Jekyll asking about Lanyon. Jekyll replies that he is better off without his friends • Utterson is suspicious • Dr Lanyon takes to his bed and dies a fortnight later. <p>NB: This list is indicative only. Candidates are not required to list all of the above key events. Reward any valid key events.</p> <p>Any material outside the defined section is not rewarded.</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"> • Selection of appropriate key events is basic • Chronology of key events is rarely accurate
2	3-4	<ul style="list-style-type: none"> • Selection of appropriate key events is limited • Chronology of key events has limited accuracy
3	5-6	<ul style="list-style-type: none"> • Selection of appropriate key events is occasionally sound • Chronology of key events is occasionally accurate
4	7-8	<ul style="list-style-type: none"> • Selection of appropriate key events is generally sound • Chronology of key events is mostly accurate
5	9-10	<ul style="list-style-type: none"> • Selection of appropriate key events is sound • Chronology of key events is fully accurate

Question Number		
2(b)	Explain how the writer presents the friendship between Jekyll and Utterson in the extract. Use examples of the writer's language from the extract.	
	(10 marks)	
Indicative content		
	<p>Responses may include:</p> <ul style="list-style-type: none"> • Utterson and Jekyll admire each other. Utterson talks about the 'large handsome face' of Jekyll and Jekyll mentions that Utterson has a 'good heart'. • Utterson is willing to do anything to help Jekyll. He tells Jekyll that if he tells him what is troubling him, 'I can get you out of it'. Jekyll is very grateful to Utterson for his offer of help and uses the words 'thank you' a number of times. He is touched by his friend's concern. • They trust each other. Jekyll tells Utterson that 'I would trust you before any man alive' and Utterson believes Jekyll when he tells him he can get rid of Hyde - 'I have no doubt you are perfectly right'. • The friendship is equal: both characters talk to each other honestly and with respect. <p>Reward any other valid points.</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"> • Basic reference to how the writer achieves effects. • Basic understanding of linguistic, grammatical, structural and presentational features of language. • Examples from the extract are not appropriate or candidate may refer to only one relevant example.
2	3-4	<ul style="list-style-type: none"> • Limited reference to how the writer achieves effects. • Limited understanding of linguistic, grammatical, structural and presentational features of language. • Examples from the extract are of limited appropriateness
3	5-6	<ul style="list-style-type: none"> • Some reference to how the writer achieves effects. • Occasional understanding of linguistic, grammatical, structural and presentational features of language. • Examples from the extract are occasionally relevant.
4	7-8	<ul style="list-style-type: none"> • Generally sound reference to how the writer achieves effects. • Generally sound understanding of linguistic, grammatical, structural and presentational features of language. • Examples from the extract are generally sound and mostly relevant.
5	9-10	<ul style="list-style-type: none"> • Sound reference to how the writer achieves effects. • Clear understanding of linguistic, grammatical, structural and presentational features of language. • Examples from the extract are sound and mostly relevant.

Question Number		
2(c)	From the extract, what do you learn about the character of Jekyll? Use evidence from the extract to support your answer	
	(8 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> • Jekyll's physical qualities He has a large 'handsome face' but this is contrasted with the fact that he is 'pale to the lips' which may show he is unwell or troubled. Within the same sentence, the reader learns too of his mental state which could be a clue to his inner nature: 'there came a blackness about his eyes'. • Jekyll is irritable and anxious When Utterson asks about Hyde, he snaps 'This is a matter I thought we had agreed to drop'; he seems angry with his long-time friend rather than grateful for his concern, demonstrating a lack of self-control. Jekyll repeats the words 'very strange' twice which leads the reader to believe that he is in serious trouble and may not be able to resolve it; the reader may feel either sympathy or suspicion at this point. • Jekyll has mood swings He is clearly afraid that Utterson may uncover what he has to hide (Hyde) His behaviour quickly switches from irritable to pleasant, 'this is downright good of you', pleading with Utterson, 'I beg of you', so that he may leave matters alone. <p>Reward any other valid points.</p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic or limited understanding of the character. • Uses unclear and/or limited evidence from the extract to demonstrate knowledge about the character.
2	4-5	<ul style="list-style-type: none"> • Occasional understanding of the character will be evident. • Uses mostly relevant evidence from the extract to demonstrate knowledge about the character.
3	6-8	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Uses relevant evidence from the extract to demonstrate knowledge about the character.

Question Number		
2(d)	Describe how friendship is presented in one other part of the novel. Use examples of the writer's language to support your answer.	
	(12 marks)	
Indicative content		
<p>Candidates may draw on any relevant part of the novel outside the extract provided that the focus is on the theme of friendship and that statements made are supported with a quotation or reference from the text (A01) and reference is made to the writer's craft: Stevenson's presentation of this theme (A02).</p> <ul style="list-style-type: none"> • Many passages present the theme of friendship. In Chapter 1 Utterson is described as a steadfast friend, even if his friends are social outcasts or associate with criminals, he does not abandon them for the sake of social convention: 'But he had an approved tolerance for others; sometimes wondering, ... last good influence in the lives of down going men.' • Stevenson's language in Chapter 3 presents this friendship from another perspective, demonstrating Jekyll's warm feelings for Utterson: 'To this rule, Dr. Jekyll was no exception; and as he now sat on the opposite side of the fire - a large, well-made, smooth-faced man of fifty, with something of a stylish cast perhaps, but every mark of capacity and kindness -you could see by his looks that he cherished for Mr. Utterson a sincere and warm affection.' • Friendship is presented in Chapter 5 when the newsboys are heard: 'crying themselves hoarse along the footways: "Special edition. Shocking murder of an M.P". That was the funeral oration of one friend and client; and he could not help a certain apprehension lest the good name of another should be sucked down in the eddy of the scandal. It was, at least, a ticklish decision that he had to make...' Utterson does not want the murder of one friend to cause the ruin of another. • Jekyll and Utterson's friendship is finally presented when Jekyll is discovered dead by his friend; Utterson is concerned with saving his friend's reputation: 'The lawyer put it in his pocket. "I would say ... is dead, we may at least save his credit'. <p>Reward any other valid points.</p>		
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations 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"> • Basic examples from the text to demonstrate knowledge of theme/character. • Basic understanding of linguistic, grammatical, structural and presentational features of language. • Basic selection of textual detail to support interpretation.
2	3-5	<ul style="list-style-type: none"> • Limited examples from the text to demonstrate knowledge about theme/character. • Limited understanding of linguistic, grammatical, structural and presentational features of language. • Limited selection of textual detail to support interpretation

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

The Hound of the Baskervilles

Question Number		
3(a)	Outline the key events that follow on from the extract up to when the hound is shot at the end of Chapter 14	
	(10 marks)	
	Indicative content	
	<p>Key events from each chapter may include:</p> <p>Chapter 12:</p> <ul style="list-style-type: none"> • Watson’s pride is hurt when he discovers that Holmes was not in London and that he had kept him in the dark • Holmes and Watson share the news that Mrs Laura Lyons and Mr Stapleton know each other well • Holmes tells Watson that Miss Stapleton is actually Stapleton’s wife and not his sister • Holmes and Watson hear a man being killed on the moor and come across what they think is the body of Sir Henry. It turns out to be Selden, the escaped convict, who was wearing the clothes Sir Henry had donated to Barrymore • Holmes and Watson come across Stapleton who is shocked to learn the victim is not Sir Henry. <p>Chapter 13:</p> <ul style="list-style-type: none"> • Holmes and Watson visit Baskerville Hall and notice that one of the portraits hanging there bears a resemblance to Stapleton • Over breakfast the next day, Holmes talks to Sir Henry about how he must behave at dinner with the Stapletons that night. He also tells him to avoid walking across the moor when he comes home • Holmes and Watson interview Mrs Lyons and tell her that Stapleton is married to Miss Stapleton. They then meet with Inspector Lestrade <p>Chapter 14:</p> <ul style="list-style-type: none"> • The three men then keep watch on Stapleton’s house and also follow Sir Henry • Sir Henry is attacked by a huge, hellish looking hound which is eventually shot by Holmes. <p>NB: This list is indicative only. Candidates are not required to list all of the above key events. Reward any valid key events.</p> <p>Any material outside the defined section is not rewarded.</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"> • Selection of appropriate key events is basic • Chronology of key events is rarely accurate
2	3-4	<ul style="list-style-type: none"> • Selection of appropriate key events is limited • Chronology of key events has limited accuracy
3	5-6	<ul style="list-style-type: none"> • Selection of appropriate key events is occasionally sound • Chronology of key events is occasionally accurate
4	7-8	<ul style="list-style-type: none"> • Selection of appropriate key events is generally sound • Chronology of key events is mostly accurate
5	9-10	<ul style="list-style-type: none"> • Selection of appropriate key events is sound • Chronology of key events is fully accurate

Question Number		
3(b)	Explain how the writer presents the relationship between Holmes and Watson in the extract. Use examples of the writer's language from the extract.	
	(10 marks)	
Indicative content		
	<p>Responses may include:</p> <ul style="list-style-type: none"> • Holmes and Watson know each other very well. The writer shows how Watson recognises Holmes instantly by his voice and Holmes knows which cigarettes Watson smokes and how he would react once he found the empty hut. • They also admire each other. The writer shows Holmes praise his friend's 'admirable tenacity' and Watson can't help but be impressed by his friend's 'cat-like love of personal cleanliness'. • Both are also amused and surprised by each other. Watson has to admit to being 'astonished' to see his friend in disguise when he was supposed to be in London. Holmes also confesses that he had 'no idea' that Watson had discovered his hideout. • Watson is warm in his description of his friend and pleased to see him - 'I wrung him by the hand' and Holmes' eyes are 'dancing with amusement' when he sees his friend. <p>Reward any other valid points.</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"> • Basic reference to how the writer achieves effects. • Basic understanding of linguistic, grammatical, structural and presentational features of language. • Examples from the extract are not appropriate or candidate may refer to only one relevant example.
2	3-4	<ul style="list-style-type: none"> • Limited reference to how the writer achieves effects. • Limited understanding of linguistic, grammatical, structural and presentational features of language. • Examples are of limited appropriateness
3	5-6	<ul style="list-style-type: none"> • Some reference to how the writer achieves effects. • Occasional understanding of linguistic, grammatical, structural and presentational features of language. • Examples from the extract are occasionally relevant.
4	7-8	<ul style="list-style-type: none"> • Generally sound reference to how the writer achieves effects. • Generally sound understanding of linguistic, grammatical, structural and presentational features of language. • Examples from the extract are generally sound and mostly relevant.
5	9-10	<ul style="list-style-type: none"> • Sound reference to how the writer achieves effects. • Clear understanding of linguistic, grammatical, structural and presentational features of language. • Examples from the extract are sound and mostly relevant.

Question Number		
3(c)	From the extract, what do you learn about the character of Holmes? Use evidence from the extract to support your answer.	
	(8 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> • Holmes' physical appearance His voice is distinctive 'that cold, incisive voice could belong to but one man in the world' . He has been on the moor for a substantial amount of time and that it has not been a comfortable experience, 'thin and worn...roughened by the wind' . He is described as 'cool and alert' making us think he is calm and in control and he sits and waits for his friend to see through his disguise • Holmes is very clever and observant He knows Watson is following him as he sees the stub of his cigarette butt 'I know that my friend Watson is in the neighbourhood' He knows that Watson will have a gun • Holmes is mischievous He has enjoyed surprising Watson and seeing his reaction to his disguise. Watson describes 'his grey eyes dancing with amusement' . • Holmes is reliable Watson was 'never more glad to see anyone' which indicates that Watson thinks Holmes will be able to take over his situation and resolve all of the issues. <p>Reward any other valid points.</p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic or limited understanding of the character. • Uses unclear and/or limited evidence from the extract to demonstrate knowledge about the character.
2	4-5	<ul style="list-style-type: none"> • Occasional understanding of the character will be evident. • Uses mostly relevant evidence from the extract to demonstrate knowledge about the character.
3	6-8	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Uses relevant evidence from the extract to demonstrate knowledge about the character.

Question Number		
3(d)	Describe how the relationship between Holmes and Watson is presented in one other part of the novel. Use examples of the writer's language to support your answer.	
	(12 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the novel outside the extract provided that the focus is on the relationship between Holmes and Watson and that statements made are supported with a quotation or reference from the text (A01) and reference is made to the writer's craft; Doyle's presentation of this theme (A02).</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • Many passages present the relationship between these two key characters in the text. Their relationship is shown by the way they speak to each other and to others and by how they work together. • Even though Holmes is the central character, he is almost absent during the central part of the story; during this part Watson takes his place. The reader can therefore presume that in time their relationship has obviously grown into a most trusted friendship: Watson has earned enough trust to be sent in Holmes' place to look after the case. Holmes instructs Watson to be his 'eyes'. • Doyle's language often presents how Holmes' ego is aided by a constant dose of adulation from Watson. Holmes regularly announces some absurd and unsubstantiated conclusion only to mock Watson by revealing the most obvious of clues. <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"> • Basic examples from the text to demonstrate knowledge of theme/character. • Basic understanding of linguistic, grammatical, structural and presentational features of language. • Basic selection of textual detail to support interpretation.
2	3-5	<ul style="list-style-type: none"> • Limited examples from the text to demonstrate knowledge about theme/character. • Limited understanding of linguistic, grammatical, structural and presentational features of language. • Limited selection of textual detail to support interpretation
3	6-7	<ul style="list-style-type: none"> • Some use of relevant examples from the text which occasionally demonstrate knowledge about theme/character. • Occasional understanding of linguistic, grammatical, structural and presentational features of language. • Some selection of textual detail to support interpretation

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

Felicia's Journey

Question Number		
4(a)	Outline the key events leading up to this extract.	
	(10 marks)	
Indicative content		
	<p>Key events from each chapter may include:</p> <p>Chapter 1:</p> <ul style="list-style-type: none"> Felicia is on a ferry travelling from Ireland to Birmingham to see a friend and she keeps being sick. Felicia used to work in a meat factory in Ireland and has run away to Birmingham, leaving a note behind for her great grandmother, father and three brothers. When she is sitting on the train to Birmingham, Felicia remembers her mother's death when she was six years old. Felicia thinks of Johnny (the friend she is visiting in Birmingham) going to work and of the last time she saw him. <p>Chapter 2:</p> <ul style="list-style-type: none"> Joseph Hilditch is described. He is a catering manager who likes sampling the food at work. He is well liked by the staff. Hilditch got rid of all the possessions in the house when his mother died and is now surrounded by portraits of strangers on his walls. Felicia asks Hilditch for directions to the lawnmower factory where she hopes to find Johnny. He tells her that lawnmowers are not made in Birmingham anymore but gives her the directions to Pritchard's Garden Requisites on the Blackbarrow Industrial Estate. <p>Chapter 3:</p> <ul style="list-style-type: none"> Felicia's search for the lawnmower factory on the industrial estate is unsuccessful As she walks back into town, tired, hungry and worrying about where to stay for the night, Felicia remembers how she first met Johnny Lysaght when she was a bridesmaid at her brother Aidan's wedding. <p>NB: This list is indicative only. Candidates are not required to list all of the above key events. Reward any valid key events.</p> <p>Any material outside the defined section is not rewarded.</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"> Selection of appropriate key events is basic Chronology of key events is rarely accurate
2	3-4	<ul style="list-style-type: none"> Selection of appropriate key events is limited Chronology of key events has limited accuracy
3	5-6	<ul style="list-style-type: none"> Selection of appropriate key events is occasionally sound Chronology of key events is occasionally accurate
4	7-8	<ul style="list-style-type: none"> Selection of appropriate key events is generally sound Chronology of key events is mostly accurate
5	9-10	<ul style="list-style-type: none"> Selection of appropriate key events is sound Chronology of key events is fully accurate

Question Number		
4(b)	Explain how the writer presents the threat to Felicia from the 'fat man' (Mr Hilditch) in the extract. Use examples of the writer's language from the extract..	
	(10 marks)	
Indicative content		
	<p>Responses may include:</p> <ul style="list-style-type: none"> The threat to Felicia is presented in the description of Mr Hilditch. He is described as 'the fat man', impersonal and unflattering, but allows the reader to picture him. When Felicia thanks Hilditch 'he nods and smiles', which makes him appear friendly and trustworthy. We see a darker purpose when the writer tells us that 'his features are shadowy'. His glasses are described as glinting 'in the shadows'. He stops Felicia seeing him or talking to him too much. He turns his head 'away while still winding up the window' The use of alliteration on the letter 'w' draws the reader to this sentence that is significant in that Hilditch is trying to appear helpful and not pushy. The description of the way he follows her is unsettling. He is 'smiling at her from a car that is keeping pace with her, close to the edge of the pavement'. It leaves the reader in no doubt that he is following her, moving at her speed. Felicia's innocence and trusting nature alarms the reader. She tells a complete stranger where she has been and where she is going. <p>Reward any other valid points.</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"> Basic reference to how the writer achieves effects. Basic understanding of linguistic, grammatical, structural and presentational features of language. Examples from the extract are not appropriate or candidate may refer to only one relevant example.
2	3-4	<ul style="list-style-type: none"> Limited reference to how the writer achieves effects. Limited understanding of linguistic, grammatical, structural and presentational features of language. Examples from the extract are of limited appropriateness
3	5-6	<ul style="list-style-type: none"> Some reference to how the writer achieves effects. Occasional understanding of linguistic, grammatical, structural and presentational features of language. Examples from the extract are occasionally relevant.
4	7-8	<ul style="list-style-type: none"> Generally sound reference to how the writer achieves effects. Generally sound understanding of linguistic, grammatical, structural and presentational features of language. Examples from the extract are generally sound and mostly relevant.
5	9-10	<ul style="list-style-type: none"> Sound reference to how the writer achieves effects. Clear understanding of linguistic, grammatical, structural and presentational features of language. Examples from the extract are sound and mostly relevant.

Question Number		
4(c)	From the extract, what do you learn about the character of Felicia? Use evidence from the extract to support your answer.	
	(8 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> • Felicia is very innocent and trusting She tells Hilditch - who is a stranger - all of her news and what she plans to do. She is not concerned that he has suddenly turned up on the estate and is moving at the same pace as her in his car. She does not see the danger in telling a stranger where she is planning to stay for the night and asks him for directions. She continues to describe Hilditch as 'the fat man' and does not ask his name. • Felicia is feeling tired and lonely She is pleased to talk to Hilditch 'she understands what he says more easily than she understood the others; having to try so hard on the estate added to her tiredness'. • Felicia is determined Despite not finding Johnny on the estate, she plans to go to the new town suggested by the car sales man She does not live in the area, but is prepared to stay overnight in Marshring and to walk there alone. <p>Reward any other valid points.</p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic or limited understanding of the character. • Uses unclear and/or limited evidence from the extract to demonstrate knowledge about the character.
2	4-5	<ul style="list-style-type: none"> • Occasional understanding of the character will be evident. • Uses mostly relevant evidence from the extract to demonstrate knowledge about the character.
3	6-8	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Uses relevant evidence from the extract to demonstrate knowledge about the character.

Question Number		
4(d)	Explain how the threats to Felicia are presented in one other part of the novel. Use examples of the writer's language to support your answer.	
	(12 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the novel outside the extract provided that the focus is on the character of Felicia and the threats she faces and that statements made are supported with a quotation or reference from the text (A01) and reference is made to the writer's craft: Trevor's presentation of these threats (A02).</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • Many passages present threats of some kind or another; these are presented by the use of language with subtle suggestions and clues that are present throughout. When the reader learns of Hilditch's home life and the contents of his home, small details suggest a possible abnormality to his behaviour for example, he possesses many framed photographs of strangers. • Felicia is delivered into the hands of Mr. Hilditch. He is crafted as an outwardly decent man, who appears to come to her rescue. The more benevolent Mr. Hilditch becomes, offering Felicia cups of tea, a meal and a bed for the night, the more is revealed of his predatory side. • Hilditch has told her very little information yet Trevor's language presents these threats with words and phrases that focus on the lack of light in the room and the sounds that Felicia hears, such as Hilditch's breathing. <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"> • Basic examples from the text to demonstrate knowledge of theme/character. • Basic understanding of linguistic, grammatical, structural and presentational features of language. • Basic selection of textual detail to support interpretation.
2	3-5	<ul style="list-style-type: none"> • Limited examples from the text to demonstrate knowledge about theme/character. • Limited understanding of linguistic, grammatical, structural and presentational features of language. • Limited selection of textual detail to support interpretation
3	6-7	<ul style="list-style-type: none"> • Some use of relevant examples from the text which occasionally demonstrate knowledge about theme/character. • Occasional understanding of linguistic, grammatical, structural and presentational features of language. • Some selection of textual detail to support interpretation
4	8-10	<ul style="list-style-type: none"> • Mostly uses relevant examples from the text to demonstrate knowledge about theme/character. • Generally sound understanding of linguistic, grammatical, structural and presentational features of language. • Generally sound selection of textual detail to support interpretation

5	11-12	<ul style="list-style-type: none">• Consistently uses relevant examples from the text to demonstrate knowledge about theme/character.• Clear understanding of linguistic, grammatical, structural and presentational features of language.• Sound selection of textual detail to support interpretation
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Pride and Prejudice

Question Number		
5(a)	Outline the key events from when Jane receives the invitation to Netherfield from Caroline Bingley in Chapter 7 up to the extract.	
	(10 marks)	
	Indicative content	
	<p>Key events from each chapter may include:</p> <p>Chapter 7:</p> <ul style="list-style-type: none"> Jane is invited to Netherfield. Mrs Bennet makes her travel by horse as it is due to rain and this will mean that Jane will have to stay overnight. The plan works, but Jane becomes ill due to being caught in the rain Elizabeth walks the three miles to Netherfield and stays there to care for her sister. <p>Chapter 8:</p> <ul style="list-style-type: none"> Miss Bingley tries to turn Mr Bingley and Mr Darcy against the Bennet sisters by talking about their backgrounds and how they are unsuitable marriage material Jane's illness becomes worse and Mr Bingley is so concerned, that he sends for Mr Jones, the doctor <p>Chapter 9:</p> <ul style="list-style-type: none"> Mrs Bennet arrives at Netherfield to visit Jane and embarrasses herself by arguing with Mr Darcy about the merits of the country over the town. <p>Chapter 10:</p> <ul style="list-style-type: none"> Miss Bingley becomes jealous of the attention that Darcy pays Elizabeth and tries to undermine the Bennet sisters. <p>Chapter 11:</p> <ul style="list-style-type: none"> After dinner, Miss Bingley and Elizabeth discuss Mr Darcy. <p>NB This list is indicative only. Candidates are not required to list all of the above key events. Reward any valid key events.</p> <p>Any material outside the defined section is not rewarded.</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"> Selection of appropriate key events is basic Chronology of key events is rarely accurate
2	3-4	<ul style="list-style-type: none"> Selection of appropriate key events is limited Chronology of key events has limited accuracy
3	5-6	<ul style="list-style-type: none"> Selection of appropriate key events is occasionally sound Chronology of key events is occasionally accurate
4	7-8	<ul style="list-style-type: none"> Selection of appropriate key events is generally sound Chronology of key events is mostly accurate
5	9-10	<ul style="list-style-type: none"> Selection of appropriate key events is sound Chronology of key events is fully accurate

Question Number		
5(b)	Explain how the writer presents the conflict between Elizabeth and Darcy in the extract. Use evidence from the extract to support your answer.	
	(10 marks)	
Indicative content		
	<p>Responses may include:</p> <ul style="list-style-type: none"> Elizabeth and Darcy's relationship is fraught at this point as Elizabeth is angry with Darcy. However, their exchanges help them to understand each other's personalities and flaws. Darcy admits he has 'faults enough' and that his 'temper would perhaps be called resentful'. He also tells Elizabeth that she is prone to 'wilfully misunderstand' people. The conflict here demonstrates their intelligence as they are eloquent and truly a match for one another. Elizabeth is amused by this rather than intimidated - she 'turned away to hide a smile' and often gains the upper hand by exposing Darcy's worst traits such as 'vanity and pride'. Elizabeth is intent on showing her displeasure to Darcy as she says 'I hope I never ridicule what is wise or good' which shows her lack of respect for Darcy. She is unafraid to express herself and tells Darcy what she thinks of him Darcy lets Elizabeth talk to him in this confident manner which indicates that he has feelings for her. He responds politely to her and responds intelligently. He admits that he has faults and makes no apology for them. <p>Reward any other valid points.</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"> Basic reference to how the writer achieves effects. Basic understanding of linguistic, grammatical, structural and presentational features of language. Examples from the extract are not appropriate or candidate may refer to only one relevant example.
2	3-4	<ul style="list-style-type: none"> Limited reference to how the writer achieves effects. Limited understanding of linguistic, grammatical, structural and presentational features of language. Examples from the extract are of limited appropriateness
3	5-6	<ul style="list-style-type: none"> Some reference to how the writer achieves effects. Occasional understanding of linguistic, grammatical, structural and presentational features of language. Examples from the extract are occasionally relevant.
4	7-8	<ul style="list-style-type: none"> Generally sound reference to how the writer achieves effects. Generally sound understanding of linguistic, grammatical, structural and presentational features of language. Examples from the extract are generally sound and mostly relevant.
5	9-10	<ul style="list-style-type: none"> Sound reference to how the writer achieves effects. Clear understanding of linguistic, grammatical, structural and presentational features of language. Examples from the extract are sound and mostly relevant.

Question Number		
5(c)	From the extract, what do you learn about the character of Darcy? Use evidence from the extract to support your answer.	
	(8 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> • Darcy is proud The reader sees Darcy as a man who is prejudiced and proud. He says that he has spent his life avoiding 'weaknesses' such as 'follies and nonsense' as they can lead to 'ridicule'. He thinks 'vanity' is a flaw but believes that 'pride will be always under good regulation' if the person's mind is superior. This demonstrates that he is quite arrogant and that he thinks a lot of himself • Darcy cares for Elizabeth and what she thinks of him When Elizabeth lists his flaws, he feels the need to defend himself and even to admit his own flaw - 'my temper, I dare not vouch for it'. He also mentions to Elizabeth that 'I cannot forget the follies and vices of others as soon as I ought, nor their offences against myself' which indicates that he has high standards and bears a grudge against others • Darcy is honest He is very honest about his faults and can look at his least attractive qualities - 'some particular evil - a natural defect' and admit that these are something 'not even the best education can overcome. <p>Reward any other valid points.</p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic or limited understanding of the character. • Uses unclear and/or limited evidence from the extract to demonstrate knowledge about the character.
2	4-5	<ul style="list-style-type: none"> • Occasional understanding of the character will be evident. • Uses mostly relevant evidence from the extract to demonstrate knowledge about the character.
3	6-8	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Uses relevant evidence from the extract to demonstrate knowledge about the character.

Question Number		
5(d)	Explain how the writer presents conflict between characters in one other part of the novel. Use examples of the writer's language to support your answer.	
	(12 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the novel outside the extract provided that the focus is on the conflict between characters and that statements made are supported with a quotation or reference from the text (A01) and reference is made to the writer's craft: Austen's presentation of this theme (A02).</p> <ul style="list-style-type: none"> • Austen shows conflict through the text's many characters. Other than the on-going conflict between Elizabeth and Darcy, there are a number of conflicts including between Mr and Mrs. Bennet: their personalities are so different and their entire marriage seems a genteel conflict. • Austen introduces the conflicting and contrasting character of Wickham into the love equation; he has a turbulent past and has clashed with Darcy more than once before. This serves as a lesson to Elizabeth who is presented as being human after all, her flaw being her ill-judgement and prejudice. • The character of Lady Catherine de Bourgh has a problem with Elizabeth because of Darcy's interest in her and her social status. • The character of Caroline Bingley competes with Elizabeth for Darcy; she is rude on many occasions. Like Lady de Bourgh this character demonstrates Austen's attitude to social class, power and wealth. <p>Reward any other valid points.</p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations 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"> • Basic examples from the text to demonstrate knowledge of theme/character. • Basic understanding of linguistic, grammatical, structural and presentational features of language. • Basic selection of textual detail to support interpretation.
2	3-5	<ul style="list-style-type: none"> • Limited examples from the text to demonstrate knowledge about theme/character. • Limited understanding of linguistic, grammatical, structural and presentational features of language. • Limited selection of textual detail to support interpretation
3	6-7	<ul style="list-style-type: none"> • Some use of relevant examples from the text which occasionally demonstrate knowledge about theme/character. • Occasional understanding of linguistic, grammatical, structural and presentational features of language. • Some selection of textual detail to support interpretation
4	8-10	<ul style="list-style-type: none"> • Mostly uses relevant examples from the text to demonstrate knowledge about theme/character. • Generally sound understanding of linguistic, grammatical, structural and presentational features of language. • Generally sound selection of textual detail to support interpretation

5	11-12	<ul style="list-style-type: none">• Consistently uses relevant examples from the text to demonstrate knowledge about theme/character.• Clear understanding of linguistic, grammatical, structural and presentational features of language.• Sound selection of textual detail to support interpretation
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Great Expectations

Question Number		
6(a)	Outline the key events from the start of Chapter 5 when the soldiers arrive up to the extract.	
	(10 marks)	
	Indicative content	
	<p>Key events from each chapter may include:</p> <p>Chapter 5:</p> <ul style="list-style-type: none"> • Pip is frightened that the soldiers who have arrived at Joe’s house are after him; instead they have come to have some handcuffs fixed in order to capture the handcuffs. • Pip goes with Joe to see the soldiers round up the convicts • Magwitch is captured whilst fighting with Compeyson, another escaped convict • Magwitch does not tell the soldiers it was Pip who gave him the food and confesses to Joe that he stole them himself. <p>Chapter 6:</p> <ul style="list-style-type: none"> • Pip and Joe return to the house and Joe wonders how the convict could have broken into the pantry. <p>Chapter 7:</p> <ul style="list-style-type: none"> • Pip is apprenticed to Joe and learns to read and write • Joe tells Pip about his own childhood and upbringing. <p>Chapter 8:</p> <ul style="list-style-type: none"> • Mr Pumblechook takes Pip to Miss Havisham’s house where he meets Estella for the first time. He thinks she is beautiful • Pip meets Miss Havisham and feels afraid as he observes her unusual surroundings. <p>NB: This list is indicative only. Candidates are not required to list all of the above key events. Reward any valid key events.</p> <p>Any material outside the defined section is not rewarded</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"> • Selection of appropriate key events is basic • Chronology of key events is rarely accurate
2	3-4	<ul style="list-style-type: none"> • Selection of appropriate key events is limited • Chronology of key events has limited accuracy
3	5-6	<ul style="list-style-type: none"> • Selection of appropriate key events is occasionally sound • Chronology of key events is occasionally accurate
4	7-8	<ul style="list-style-type: none"> • Selection of appropriate key events is generally sound • Chronology of key events is mostly accurate
5	9-10	<ul style="list-style-type: none"> • Selection of appropriate key events is sound • Chronology of key events is fully accurate

Question Number		
6(b)	Explain how the writer creates an impression of decay in the extract. Use evidence from the extract to support your answer.	
	(10 marks)	
Indicative content		
	<p>Responses may include:</p> <ul style="list-style-type: none"> Decay is conveyed in the setting. We are told that 'everything in the room had stopped, like the watch and the clock'. Miss Havisham is the point of decay. Her clothes are described in great detail. Her shoe and her silk stockings are described as 'once white, now yellow'. This description is mentioned twice to underline the colour and emphasise how the white colours have faded. Miss Havisham's silk stocking are also described as being 'trodden ragged' There is a lot of imagery of death and decay. Pip describes the 'pale decayed objects' and talks about Miss Havisham's dress as looking like 'grave-clothes' and a 'shroud'. Miss Havisham is also describes as an old relic. We are told she looks 'corpse-like' and her dress is compared to 'bodies buried in ancient times, which fall to powder in the moment of being distinctly seen...' <p>Reward any other valid points.</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"> Basic reference to how the writer achieves effects. Basic understanding of linguistic, grammatical, structural and presentational features of language. Examples from the extract are not appropriate or candidate may refer to only one relevant example.
2	3-4	<ul style="list-style-type: none"> Limited reference to how the writer achieves effects. Limited understanding of linguistic, grammatical, structural and presentational features of language. Examples from the extract are of limited appropriateness
3	5-6	<ul style="list-style-type: none"> Some reference to how the writer achieves effects. Occasional understanding of linguistic, grammatical, structural and presentational features of language. Examples from the extract are occasionally relevant.
4	7-8	<ul style="list-style-type: none"> Generally sound reference to how the writer achieves effects. Generally sound understanding of linguistic, grammatical, structural and presentational features of language. Examples from the extract are generally sound and mostly relevant.
5	9-10	<ul style="list-style-type: none"> Sound reference to how the writer achieves effects. Clear understanding of linguistic, grammatical, structural and presentational features of language. Examples from the extract are sound and mostly relevant.

Question Number		
6(c)	From the extract, what do you learn about the character of Estella? Use evidence from the extract to support your answer.	
	(8 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> • Estella is cruel She quickly points out flaws in Pip's appearance such as 'coarse hands' She also criticises Pip for the way he calls 'knaves, Jacks' • Estella is arrogant She calls Pip 'Boy' throughout the extract She is described as talking 'with the greatest disdain' and 'with contempt' She calls Pip 'a stupid, clumsy labouring boy' indicating that she thinks she is better than him She makes Pip feel inferior to her by her manner and her words • Estella obeys Miss Havisham Miss Havisham tells Estella to 'Beggar him' when Pip says he can only play 'beggar my neighbour' and she obeys her without question. <p>Reward any other valid points.</p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic or limited understanding of the character. • Uses unclear and/or limited evidence from the extract to demonstrate knowledge about the character.
2	4-5	<ul style="list-style-type: none"> • Occasional understanding of the character will be evident. • Uses mostly relevant evidence from the extract to demonstrate knowledge about the character.
3	6-8	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Uses relevant evidence from the extract to demonstrate knowledge about the character.

Question Number		
6(d)	<p>Explain the importance of Estella's relationship with Pip in one other part of the novel.</p> <p>Use examples of the writer's language to support your answer.</p>	
	(12 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the novel outside the extract provided that the focus is on the relationship between Estella and Pip and that statements made are supported with a quotation or reference from the text (A01) and reference is made to the writer's craft: Dickens's presentation of this theme (A02).</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • Many passages present the relationship between Estella and Pip. Dickens shows Estella's attitude to Pip as one that is rarely presented as positive or pleasant. As a child/teenager, she continues to taunt Pip: she slaps him on more than one occasion and makes him cry. Estella is Miss Havisham's ward/adopted daughter and is a result of what she is being taught by Miss Havisham. Estella learns to be cruel and unkind to Pip, to make him fall in love with her so that she may break his heart in order to fulfil her own desire for revenge. • Dickens's language presents this relationship with words and phrases that demonstrate Pip's affections for Estella, these never change: he is an optimist. Shortly before Estella's marriage to Bentley Drummle, Pip is seeking Estella's affections. Dickens presents Estella as one who is always honest with him in that she warns him that she 'has no heart' and can never love anyone. • The relationship between Estella and Pip is shown to change when Estella realises she has been a tool, an agent for her guardian's revenge; she is distraught. Estella is now a widow and is sorry for how she treated Pip, who still loves her. The relationship is shown to change and Estella hopes they can be friends; she is too humble to expect more. • Dickens deliberately portrayed the relationship between Estella and Pip as one that was significant because Estella was the driving force behind Pip wishing to change, hoping to become a gentleman and win the woman he loves. In the end Pip discovers Estella's true identity; she is the daughter of Magwitch, his benefactor. <p>Reward any other valid points.</p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations 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"> • Basic examples from the text to demonstrate knowledge of theme/character. • Basic understanding of linguistic, grammatical, structural and presentational features of language. • Basic selection of textual detail to support interpretation.
2	3-5	<ul style="list-style-type: none"> • Limited examples from the text to demonstrate knowledge about theme/character. • Limited understanding of linguistic, grammatical, structural and presentational features of language. • Limited selection of textual detail to support interpretation

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

Section B: Different Cultures

Anita and Me

Question Number		
7	<p>Why does Meena change during the novel? In your answer, you must consider:</p> <ul style="list-style-type: none"> • Meena’s admiration for Anita • the prejudice Meena experiences in Tollington • Meena’s understanding of her own culture and traditions. <p>You may include other ideas of your own. Use evidence to support your answer.</p>	
	(40 marks)	
	Indicative content	
	<p>(A01) Responses may include:</p> <ul style="list-style-type: none"> • 9 year old Meena is on the brink of change. She changes in the course of the novel because of what she experiences. She is a typical teenager, rebellious and embarrassed by her parents • Meena meets Anita, her total opposite; Meena desperately wants to join her gang • Meena steals and misbehaves to prove she is a gang member; she is a dreamer and competes for Anita’s attention, often not realising she is being used or laughed at. <p>(A04) References to context may include:</p> <ul style="list-style-type: none"> • Meena’s parents try to communicate the importance of their Punjabi festivities and beliefs; Meena is caught between her two cultures, British and Punjabi; eventually Meena begins to embrace her punjabi culture • When Meena meets Anita, her total opposite, Meena admires her and begins to resent her family’s demands and her culture • Incidents of racism, such as when she is in the car with her mother, awaken Meena to the unfair prejudice that exists within their own community. <p>Reward any other valid points for either AO.</p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> • Basic responses to text with limited textual reference. • Selection of textual detail shows basic understanding of theme/ideas.
2	5-7	<ul style="list-style-type: none"> • Limited responses to text with textual reference which is sometimes appropriate. • Selection and evaluation and comment on textual detail show limited understanding of theme/ideas.
3	8-10	<ul style="list-style-type: none"> • Some responses to text supported by textual reference which is occasionally appropriate. • Selection and evaluation of textual detail show some understanding of theme/ideas.
4	11-13	<ul style="list-style-type: none"> • Mostly sound responses to text mostly supported by textual reference which is often appropriate. • Selection and evaluation of textual detail show generally sound understanding of theme/ideas.

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

Anita and Me

Question Number		
8	<p>How is family life presented in the novel? In your answer you must consider:</p> <ul style="list-style-type: none"> • Meena’s life at home and her relationship with her parents • Anita’s life at home and her relationship with her mother • the cultural differences between the two families. <p>You may include other ideas of your own. Use evidence to support your answer.</p>	
	(40 marks)	
Indicative content		
	<p>(A01) Responses may include:</p> <ul style="list-style-type: none"> • Syal presents the reader with a home life that may be untraditional but all the same it is safe and ideal • Meena’s family life is one that offers love and stability, the total opposite to the family life at Anita’s • Meena does not value her family, their lifestyle and anxieties until she experiences herself first hand what Anita does not have and the effect this has had on her; she feels sorry for her. <p>(A04) References to context may include:</p> <ul style="list-style-type: none"> • Meena does not fully understand her parents and the importance of family and tradition; she rebels against her family, which is different in that it is the only Punjabi family in Tollington • Meena’s father and mother invite other family members at Christmas to celebrate Punjabi festivities. Here, Meena behaves unsociably and embarrasses her parents • When Anita is invited to Meena’s house, it is clear Anita has no social manners and this causes Meena to re-consider her family’s values. <p>Reward any other valid points for either AO.</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	1-4	<ul style="list-style-type: none"> • Basic responses to text with limited textual reference. • Selection of textual detail shows basic understanding of theme/ideas.
2	5-7	<ul style="list-style-type: none"> • Limited responses to text with textual reference which is sometimes appropriate. • Selection and evaluation and comment on textual detail show limited understanding of theme/ideas.
3	8-10	<ul style="list-style-type: none"> • Some responses to text supported by textual reference which is occasionally appropriate. • Selection and evaluation of textual detail show some understanding of theme/ideas.
4	11-13	<ul style="list-style-type: none"> • Mostly sound responses to text mostly supported by textual reference which is often appropriate. • Selection and evaluation of textual detail show generally sound understanding of theme/ideas.

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

Balzac and the Little Chinese Seamstress

Question Number		
9	<p>Explain the importance of the Narrator’s attitudes in the novel. In your answer, you must consider:</p> <ul style="list-style-type: none"> • the Narrator’s attitude to Luo • the Narrator’s attitude to the Little Chinese Seamstress • the Narrator’s attitude to life on Phoenix Mountain. <p>You may include other ideas of your own. Use evidence to support your answer.</p>	
	(40 marks)	
Indicative content		
	<p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(AO1) Responses may include:</p> <ul style="list-style-type: none"> • The Narrator has known his best friend, Luo since their childhood; their bond is strong and this is referred to often in the text, as the one of the contributing factors that helps them survive their grim life on Phoenix Mountain • The Narrator tells the story from his perspective only, like an intimate portrait of his life and the lives of others; the reader only gains an insight from his perception, reliant on his version of events. The Narrator’s opinions of events are often delivered in a subtle tongue-in-cheek manner • The Narrator’s attitude towards the Little Chinese Seamstress leaves the reader in no doubt that he is in love with her. His friendship with Luo is strong and when asked to protect her, in his absence, he readily agrees, going as far as helping her to terminate her pregnancy. <p>(AO4) References to context may include:</p> <ul style="list-style-type: none"> • The Narrator enables the reader, through his rich descriptions of events in the story, to compare and contrast his past, privileged and secure social background before the Cultural Revolution • The communist regime is harsh and cruel and the re-education programme is often mocked by the Narrator, as it fails to re-educate him in any way. The Narrator tells that the country was ‘profoundly altered’, but not for the better • The ignorance and lack of education are presented throughout the text by the Narrator: books are banned, yet treasured by those who read them. <p>Reward any other valid points for either AO.</p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> • Basic responses to text with limited textual reference. • Selection of textual detail shows basic understanding of theme/ideas.
2	5-7	<ul style="list-style-type: none"> • Limited responses to text with textual reference which is sometimes appropriate. • Selection and evaluation and comment on textual detail show limited understanding of theme/ideas.

3	8-10	<ul style="list-style-type: none"> Some responses to text supported by textual reference which is occasionally appropriate. Selection and evaluation of textual detail show some understanding of theme/ideas.
4	11-13	<ul style="list-style-type: none"> Mostly sound responses to text mostly supported by textual reference which is often appropriate. Selection and evaluation of textual detail show generally sound understanding of theme/ideas.
5	14-16	<ul style="list-style-type: none"> Sound responses to text supported by relevant textual reference. Selection and evaluation of textual detail show sound understanding of theme/ideas.

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"> Reference to context is basic and unsupported. Explanation of importance of theme/idea shows little understanding. <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"> Reference to context is limited and seldom supported by relevant textual reference. Explanation of importance of theme/idea shows limited understanding. <p>*Sentences show 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"> Some reference to context occasionally supported by relevant textual reference. Explanation of importance of theme/idea in the extract shows occasional understanding. <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"> Mostly sound reference to context mostly supported by relevant textual reference. Explanation of importance of theme/idea shows generally sound understanding. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate, any errors do not hinder meaning.</p>
5	21-24	<ul style="list-style-type: none"> Sound reference to context supported by relevant textual reference. Explanation of importance of theme/idea shows sound understanding. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

Balzac and the Little Chinese Seamstress

Question Number		
10	<p>How do Luo and the Narrator cope with difficulties in the novel? In your answer, you must consider:</p> <ul style="list-style-type: none"> the difficulties Luo and the Narrator face how Luo and the Narrator cope with their love for the Little Chinese Seamstress how Luo and the Narrator cope with life on Phoenix Mountain. <p>You may include other ideas of your own. Use evidence to support your answer.</p>	
	(40 marks)	
Indicative content		
<p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(AO1) Responses may include:</p> <ul style="list-style-type: none"> Both the Narrator and Luo suffer because of the ignorance of others; this is evident when Luo is repeatedly flogged with a peach branch; the Chinese peasants believe in the tradition that this activity will drive malaria away The leader, Chairman Mao is feared and capable of making their lives even more difficult, the boys are often threatened and live in appalling conditions with little to eat and few possessions The boys are physically and emotionally strained and this is communicated constantly, 'dispiriting', 'strained', 'depressed', 'doomed', 'dejection'. <p>(AO4) References to context may include:</p> <ul style="list-style-type: none"> The Cultural Revolution in the story did nothing to change either of these boys for the better; they simply suffered from one day to another With the knowledge that in their situation there was little chance of ever returning home, the pessimism of Luo and the Narrator is understandable It was their exposure to the Western Literature that helped them survive their ordeal. The discovery of the books alleviated their suffering; suddenly there was excitement and hope, in the direst of circumstances. <p>Reward any other valid points for either AO.</p>		
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> Basic responses to text with limited textual reference. Selection of textual detail shows basic understanding of theme/ideas.
2	5-7	<ul style="list-style-type: none"> Limited responses to text with textual reference which is sometimes appropriate. Selection and evaluation and comment on textual detail show limited understanding of theme/ideas.
3	8-10	<ul style="list-style-type: none"> Some responses to text supported by textual reference which is occasionally appropriate. Selection and evaluation of textual detail show some understanding of theme/ideas.

4	11-13	<ul style="list-style-type: none"> • Mostly sound responses to text mostly supported by textual reference which is often appropriate. • Selection and evaluation of textual detail show generally sound understanding of theme/ideas.
5	14-16	<ul style="list-style-type: none"> • Sound responses to text supported by relevant textual reference. • Selection and evaluation of textual detail show sound understanding of theme/ideas.

Band	Mark	A04: relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> • Reference to context is basic and unsupported. • Explanation of importance of theme/idea shows little understanding. <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"> • Reference to context is limited and seldom supported by relevant textual reference. • Explanation of importance of theme/idea shows limited understanding. <p>*Sentences show 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"> • Some reference to context occasionally supported by relevant textual reference. • Explanation of importance of theme/idea in the extract shows occasional understanding. <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"> • Mostly sound reference to context mostly supported by relevant textual reference. • Explanation of importance of theme/idea shows generally sound understanding. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate, any errors do not hinder meaning.</p>
5	21-24	<ul style="list-style-type: none"> • Sound reference to context supported by relevant textual reference. • Explanation of importance of theme/idea shows sound understanding. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

Heroes

Question Number		
11	<p>Why does the reader feel sympathy for Francis in the novel? In your answer, you must consider:</p> <ul style="list-style-type: none"> • the relationship between Francis and Nicole • his return to Frenchtown after the war • how the war has affected him physically and mentally. <p>You may include other ideas of your own. Use evidence to support your answer.</p>	
(40 marks)		
Indicative content		
<p>(A01) Responses may include:</p> <ul style="list-style-type: none"> • Francis has returned from fighting at war. The reader feels sympathy because of his physical and mental scars. Francis' face is badly burned, a permanent reminder of the war • Francis' descriptions of his childhood and his visits to the Wreck Centre evoke sympathy as he is lonely and lacks confidence, 'I'm rotten at everything', he has no best friend and when he meets Nicole, he can only watch from afar as he finds himself tongue-tied <p>(A04) References to context may include:</p> <ul style="list-style-type: none"> • Cormier presents the reader with the enormous impact that WW2 had on soldiers such as Francis: the reader learns of some of the events through the descriptions of his nightmares • Francis' need for revenge and the possibility that he may take either LaSalle's or his own life (Chapter 12); the effects of his experiences at war are possibly responsible for his powerful feelings • The community is a close-knit and supposedly supportive network where Francis once trusted Larry LaSalle who, for a short period of time, had a positive impact on Francis and gave him some confidence. <p>Reward any other valid points for either AO.</p>		
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> • Basic responses to text with limited textual reference. • Selection of textual detail shows basic understanding of theme/ideas.
2	5-7	<ul style="list-style-type: none"> • Limited responses to text with textual reference which is sometimes appropriate. • Selection and evaluation and comment on textual detail show limited understanding of theme/ideas.
3	8-10	<ul style="list-style-type: none"> • Some responses to text supported by textual reference which is occasionally appropriate. • Selection and evaluation of textual detail show some understanding of theme/ideas.
4	11-13	<ul style="list-style-type: none"> • Mostly sound responses to text mostly supported by textual reference which is often appropriate. • Selection and evaluation of textual detail show generally sound understanding of theme/ideas.

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

Heroes

Question Number		
12	<p>How does the writer present anger within the novel? In your answer, you must consider:</p> <ul style="list-style-type: none"> • the reasons Francis feels angry towards Larry LaSalle • how the war has affected Francis • how Francis deals with his anger on returning to Frenchtown. <p>You may include other ideas of your own. Use evidence to support your answer.</p>	
	(40 marks)	
Indicative content		
	<p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(AO1) Responses may include:</p> <ul style="list-style-type: none"> • Francis is angry because of the injustice he learned of as a young teenager when a trusted leader at the Wreck Centre. Larry LaSalle used his influence on a girl Francis liked, Nicole, before attacking her • Nicole blames Francis for not staying with her and this guilt is the driving force behind his need for revenge • Francis carries a gun in his backpack and often refers to it because he wants revenge on LaSalle; when he draws the gun on LaSalle, he shows great courage as he talks to a man he intends to kill. <p>(AO4) References to context may include:</p> <ul style="list-style-type: none"> • Francis returns as a war hero, an idea he rejects because Larry LaSalle is referred to as war hero contrasting with what he did to Nicole. The comparison angers Francis who is ashamed that his injuries are due to an incident that he does not associate with heroism • The community reflects how society responds to heroes and reacts to those disfigured by war wounds. The Frenchtown heroes receive a rapturous reception and are welcomed home • The Second World War has affected many soldiers like Francis, his turmoil and inner-conflict are reflected in his behaviour and thoughts and these cause him much anger and distress, 'the war is over and I have no face'. <p>Reward any other valid points for either AO.</p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> • Basic responses to text with limited textual reference. • Selection of textual detail shows basic understanding of theme/ideas.
2	5-7	<ul style="list-style-type: none"> • Limited responses to text with textual reference which is sometimes appropriate. • Selection and evaluation and comment on textual detail show limited understanding of theme/ideas.

3	8-10	<ul style="list-style-type: none"> Some responses to text supported by textual reference which is occasionally appropriate. Selection and evaluation of textual detail show some understanding of theme/ideas.
4	11-13	<ul style="list-style-type: none"> Mostly sound responses to text mostly supported by textual reference which is often appropriate. Selection and evaluation of textual detail show generally sound understanding of theme/ideas.
5	14-16	<ul style="list-style-type: none"> Sound responses to text supported by relevant textual reference. Selection and evaluation of textual detail show sound understanding of theme/ideas.

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"> Reference to context is basic and unsupported. Explanation of importance of theme/idea shows little understanding. <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"> Reference to context is limited and seldom supported by relevant textual reference. Explanation of importance of theme/idea shows limited understanding. <p>*Sentences show 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"> Some reference to context occasionally supported by relevant textual reference. Explanation of importance of theme/idea in the extract shows occasional understanding. <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"> Mostly sound reference to context mostly supported by relevant textual reference. Explanation of importance of theme/idea shows generally sound understanding. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate, any errors do not hinder meaning.</p>
5	21-24	<ul style="list-style-type: none"> Sound reference to context supported by relevant textual reference. Explanation of importance of theme/idea shows sound understanding. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

Of Mice and Men

Question Number		
13	<p>Explain the importance of Curley's wife in the novel. In your answer, you must consider:</p> <ul style="list-style-type: none"> • the relationship between Curley's wife and Curley • how the men describe and treat Curley's wife • the hopes and dreams of Curley's wife. <p>You may include other ideas of your own. Use evidence to support your answer.</p>	
	(40 marks)	
Indicative content		
	<p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(AO1) Responses may include:</p> <ul style="list-style-type: none"> • Curley's wife is an important character because she is the only key female character in the text, and she has no name apart from 'Curley's wife' • Curley's wife married her husband to escape her mother and on the rebound from her disappointment after the incident at the Riverside Dance Palace. • She shows her unhappiness with the other 'outcasts' in Section 4 and later shares it with Lennie in Section 5 • She spends most of the time pretending that she is looking for her husband • The only person she speaks to sincerely is Lennie • Slim shows her respect <p>(AO4) References to context may include:</p> <ul style="list-style-type: none"> • Curley's wife is lonely because she is a social outcast; she suffers from being isolated from other women, dependent on her husband • Curley's wife is no different to the men on the ranch who want to be part of 'the American Dream'. She aspires to become an actress, a Hollywood star; she confides in Lennie about her dreams • References about, or to, Curley's wife, are often offensive and vulgar; she dresses provocatively which unsettles some of the men • Curley's wife has no social status apart from that in relation to her husband, she is referred to as someone who belongs to her husband, not significant enough to be given a name. <p>Reward any other valid points for either AO.</p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> • Basic responses to text with limited textual reference. • Selection of textual detail shows basic understanding of theme/ideas.
2	5-7	<ul style="list-style-type: none"> • Limited responses to text with textual reference which is sometimes appropriate. • Selection and evaluation and comment on textual detail show limited understanding of theme/ideas.

3	8-10	<ul style="list-style-type: none"> Some responses to text supported by textual reference which is occasionally appropriate. Selection and evaluation of textual detail show some understanding of theme/ideas.
4	11-13	<ul style="list-style-type: none"> Mostly sound responses to text mostly supported by textual reference which is often appropriate. Selection and evaluation of textual detail show generally sound understanding of theme/ideas.
5	14-16	<ul style="list-style-type: none"> Sound responses to text supported by relevant textual reference. Selection and evaluation of textual detail show sound understanding of theme/ideas.

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"> Reference to context is basic and unsupported. Explanation of importance of theme/idea shows little understanding. <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"> Reference to context is limited and seldom supported by relevant textual reference. Explanation of importance of theme/idea shows limited understanding. <p>*Sentences show 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"> Some reference to context occasionally supported by relevant textual reference. Explanation of importance of theme/idea in the extract shows occasional understanding. <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"> Mostly sound reference to context mostly supported by relevant textual reference. Explanation of importance of theme/idea shows generally sound understanding. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate, any errors do not hinder meaning.</p>
5	21-24	<ul style="list-style-type: none"> Sound reference to context supported by relevant textual reference. Explanation of importance of theme/idea shows sound understanding. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

Of Mice and Men

Question Number		
14	<p>Why is loneliness important in the novel? In your answer, you must consider:</p> <ul style="list-style-type: none"> • characters who are lonely • what causes them to feel lonely • how they try to cope with loneliness. <p>You may include other ideas of your own. Use evidence to support your answer.</p>	
	(40 marks)	
Indicative content		
	<p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(AO1) Responses may include:</p> <ul style="list-style-type: none"> • Loneliness is experienced by almost every character • Feelings of loneliness cause anger and unrest; Curley's wife is the only woman on the ranch. She cannot escape her situation and her dreams are unfulfilled • When Candy's dog is shot by Carlson, Candy is lonelier than ever; disabled and old, he 'joins' George's and Lennie's dream and is filled with hope for a better life, a future that is safe and secure. His dream dies when Curley's wife dies • George and Lennie possess a friendship that is unusual and unique; they are rarely lonely, although George often complains how life would be better if he were to travel on his own. They travel everywhere together and look after one another. <p>(AO4) References to context may include:</p> <ul style="list-style-type: none"> • Crooks is lonely because he is treated as a second-class citizen because of his colour. Loneliness is also presented by means of physical isolation - Crooks, Curley's wife and Candy when men are working • Crooks is bitter about the way he is treated but it is evident in the way Curley's wife threatens him that even a 'woman' at the time has a higher social status than a black citizen • The many unfulfilled dreams, stemming from the 'American Dream', give hope for all those whose goal is to own their own piece of land/gain independence; those who cannot fulfil it are angry or disillusioned • George shoots Lennie; perhaps loneliness awaits him. <p>Reward any other valid point for either AO.</p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> • Basic responses to text with limited textual reference. • Selection of textual detail shows basic understanding of theme/ideas.
2	5-7	<ul style="list-style-type: none"> • Limited responses to text with textual reference which is sometimes appropriate. • Selection and evaluation and comment on textual detail show limited understanding of theme/ideas.

3	8-10	<ul style="list-style-type: none"> Some responses to text supported by textual reference which is occasionally appropriate. Selection and evaluation of textual detail show some understanding of theme/ideas.
4	11-13	<ul style="list-style-type: none"> Mostly sound responses to text mostly supported by textual reference which is often appropriate. Selection and evaluation of textual detail show generally sound understanding of theme/ideas.
5	14-16	<ul style="list-style-type: none"> Sound responses to text supported by relevant textual reference. Selection and evaluation of textual detail show sound understanding of theme/ideas.

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"> Reference to context is basic and unsupported. Explanation of importance of theme/idea shows little understanding. <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"> Reference to context is limited and seldom supported by relevant textual reference. Explanation of importance of theme/idea shows limited understanding. <p>*Sentences show 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"> Some reference to context occasionally supported by relevant textual reference. Explanation of importance of theme/idea in the extract shows occasional understanding. <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"> Mostly sound reference to context mostly supported by relevant textual reference. Explanation of importance of theme/idea shows generally sound understanding. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate, any errors do not hinder meaning.</p>
5	21-24	<ul style="list-style-type: none"> Sound reference to context supported by relevant textual reference. Explanation of importance of theme/idea shows sound understanding. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

Rani and Sukh

Question Number		
15	<p>Why is Rani’s relationship with her parents important? In your answer you must consider:</p> <ul style="list-style-type: none"> • what the reader learns about Rani’s relationship with her parents • how Rani’s parents expect her to behave • how Rani is affected by her parents’ beliefs. <p>You may include other ideas of your own. Use evidence to support your answer.</p>	
	(40 marks)	
Indicative content		
	<p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(AO1) Responses may include:</p> <ul style="list-style-type: none"> • Rani’s relationship with her mother and father appears more fraught with problems than Sukh’s. Her father is more understanding than her mother, his words are often more affectionate; her mother disapproves of her friends • Her father supports Rani’s brother’s desire to control every aspect of Rani’s life • When Rani is discovered to have had a relationship with Sukh, she is beaten and imprisoned in her room; Rani’s mother is absent during these events. Rani pleads with her father, knowing it would be pointless to appeal to her mother. <p>(AO4) References to context may include:</p> <ul style="list-style-type: none"> • Rani sees herself as an individual, independent of her parents’ beliefs, different from them, ‘Punjabi, my parents’ language’. When Rani’s father wants to talk about things that he does not want Rani to hear, he speaks in Punjabi • Rani’s father delegates any jobs to his sons, preferring to dismiss the women in the family, often Rani is isolated. Rani’s father believes she should not have the same privileges as the men’...you go and make the dinner with your mother. This is for us men to sort out’. Rani’s father thinks he is doing what is best, protecting his daughter • Rani is allowed little freedom; her father instructs the brothers to watch over her and later allowing them to lock her and beat her up. There is a clear conflict between Western and Eastern culture and values. <p>Reward any other valid points for either AO.</p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> • Basic responses to text with limited textual reference. • Selection of textual detail shows basic understanding of theme/ideas.
2	5-7	<ul style="list-style-type: none"> • Limited responses to text with textual reference which is sometimes appropriate. • Selection and evaluation and comment on textual detail show limited understanding of theme/ideas.

3	8-10	<ul style="list-style-type: none"> Some responses to text supported by textual reference which is occasionally appropriate. Selection and evaluation of textual detail show some understanding of theme/ideas.
4	11-13	<ul style="list-style-type: none"> Mostly sound responses to text mostly supported by textual reference which is often appropriate. Selection and evaluation of textual detail show generally sound understanding of theme/ideas.
5	14-16	<ul style="list-style-type: none"> Sound responses to text supported by relevant textual reference. Selection and evaluation of textual detail show sound understanding of theme/ideas.

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"> Reference to context is basic and unsupported. Explanation of importance of theme/idea shows little understanding. <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"> Reference to context is limited and seldom supported by relevant textual reference. Explanation of importance of theme/idea shows limited understanding. <p>*Sentences show 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"> Some reference to context occasionally supported by relevant textual reference. Explanation of importance of theme/idea in the extract shows occasional understanding. <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"> Mostly sound reference to context mostly supported by relevant textual reference. Explanation of importance of theme/idea shows generally sound understanding. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate, any errors do not hinder meaning.</p>
5	21-24	<ul style="list-style-type: none"> Sound reference to context supported by relevant textual reference. Explanation of importance of theme/idea shows sound understanding. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

Rani and Sukh

Question Number		
16	<p>How is love is presented in the novel? In your answer, you must consider:</p> <ul style="list-style-type: none"> • the love between Rani’s aunt and Sukh’s uncle • the love between Rani and Sukh • attitudes towards the relationship between Rani and Sukh. <p>You may include other ideas of your own. Use evidence to support your answer.</p>	
(40 marks)		
Indicative content		
<p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(AO1) Responses may include:</p> <ul style="list-style-type: none"> • Rai presents love as a powerful force and a beautiful romance between two innocent teenagers. Thirty years earlier, in Punjab, during the 1960s, Billah Bains and Kulwant Sandhu, were family members of best friends, Mohinder Sandhu (Rani’s father) and Resham Bains (Sukh’s father) • Best friends quarrel over their interest in Billah and Billah, who becomes pregnant, tragically dies by taking her own life. The hatred between these two teenagers is carried into adulthood and is passed on, in Mohinder’s case, to his sons • The reader is left in no doubt that Rani and Sukh’s love is genuine; this makes the brutal ending all the more tragic as Sukh dies in Rani’s arms. <p>(AO4) References to context may include:</p> <ul style="list-style-type: none"> • Unfortunately for Rani and Sukh, their parents, in particular Rani’s brother, are unable to move on from the troubles stemming from the past set in Punjab in the 1960’s • The lovers’ traditional family background interferes with their hopes and freedom on a daily basis; neither can turn to their parents: Rani, in particular, is always looking over her shoulder; her father is not as approachable as Sukh’s • When Sukh speaks to his parents about Rani’s pregnancy, they are remarkably supportive, especially his father, and for a short time there seems to be a possible happy ending to this love story. <p>Reward any other valid points for either AO.</p>		
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> • Basic responses to text with limited textual reference. • Selection of textual detail shows basic understanding of theme/ideas.
2	5-7	<ul style="list-style-type: none"> • Limited responses to text with textual reference which is sometimes appropriate. • Selection and evaluation and comment on textual detail show limited understanding of theme/ideas.

3	8-10	<ul style="list-style-type: none"> Some responses to text supported by textual reference which is occasionally appropriate. Selection and evaluation of textual detail show some understanding of theme/ideas.
4	11-13	<ul style="list-style-type: none"> Mostly sound responses to text mostly supported by textual reference which is often appropriate. Selection and evaluation of textual detail show generally sound understanding of theme/ideas.
5	14-16	<ul style="list-style-type: none"> Sound responses to text supported by relevant textual reference. Selection and evaluation of textual detail show sound understanding of theme/ideas.

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"> Reference to context is basic and unsupported. Explanation of importance of theme/idea shows little understanding. <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"> Reference to context is limited and seldom supported by relevant textual reference. Explanation of importance of theme/idea shows limited understanding. <p>*Sentences show 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"> Some reference to context occasionally supported by relevant textual reference. Explanation of importance of theme/idea in the extract shows occasional understanding. <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"> Mostly sound reference to context mostly supported by relevant textual reference. Explanation of importance of theme/idea shows generally sound understanding. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate, any errors do not hinder meaning.</p>
5	21-24	<ul style="list-style-type: none"> Sound reference to context supported by relevant textual reference. Explanation of importance of theme/idea shows sound understanding. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

Riding the Black Cockatoo

Question Number		
17	<p>Why does John change in the course of his story? In your answer, you must consider:</p> <ul style="list-style-type: none"> • Why John begins to change • What he learns about Aboriginal culture • How he is changed by his experiences. <p>You may include other ideas of your own. Use evidence to support your answer.</p>	
	(40 marks)	
Indicative content		
	<p>Candidates should include critical and imaginative responses to the text supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(A01) Responses may include:</p> <ul style="list-style-type: none"> • The change in John Danalis centres on the theme of reconciliation and in particular in restoring Aboriginal pride, culture and relations • Danalis grows to respect the skull, once thought to be female, 'Mary' which at times had doubled up as an ashtray. As his understanding grows, so does his shame and he realises how disrespectful he has been • Danalis not only changes but his family members change too. History enriches their past ignorance; the greatest change probably happens to Danalis' father who was resentful, unsupportive and uninterested at the beginning of his son's journey. <p>(A04) References to context may include:</p> <ul style="list-style-type: none"> • John Danalis' interest in Aboriginal culture follows a course at the University on Indigenous writing. Married with two daughters and training to be a teacher, Danalis reveals that his family once kept an Aboriginal skull, named 'Mary' on their mantelpiece, to the horror of onlookers in his class • ashamed but ignorant of the beliefs and suffering endured by Aborigines, Danalis embarks on a journey that changes him slowly and forever. He is influenced by all indigenous Australians whom he meets on his journey and forms close friendships with most • Danalis' appreciation of Aboriginal culture takes him on a spiritual journey where he replaces medication for spiritual healing. Danalis emerges with a greater insight and a profound sense of connection to the indigenous people. <p>Reward any other valid points for either AO.</p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> • Basic responses to text with limited textual reference. • Selection of textual detail shows basic understanding of theme/ideas.
2	5-7	<ul style="list-style-type: none"> • Limited responses to text with textual reference which is sometimes appropriate. • Selection and evaluation and comment on textual detail show limited understanding of theme/ideas.

3	8-10	<ul style="list-style-type: none"> Some responses to text supported by textual reference which is occasionally appropriate. Selection and evaluation of textual detail show some understanding of theme/ideas.
4	11-13	<ul style="list-style-type: none"> Mostly sound responses to text mostly supported by textual reference which is often appropriate. Selection and evaluation of textual detail show generally sound understanding of theme/ideas.
5	14-16	<ul style="list-style-type: none"> Sound responses to text supported by relevant textual reference. Selection and evaluation of textual detail show sound understanding of theme/ideas.

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"> Reference to context is basic and unsupported. Explanation of importance of theme/idea shows little understanding. <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"> Reference to context is limited and seldom supported by relevant textual reference. Explanation of importance of theme/idea shows limited understanding. <p>*Sentences show 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"> Some reference to context occasionally supported by relevant textual reference. Explanation of importance of theme/idea in the extract shows occasional understanding. <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"> Mostly sound reference to context mostly supported by relevant textual reference. Explanation of importance of theme/idea shows generally sound understanding. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate, any errors do not hinder meaning.</p>
5	21-24	<ul style="list-style-type: none"> Sound reference to context supported by relevant textual reference. Explanation of importance of theme/idea shows sound understanding. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

Riding the Black Cockatoo

Question Number		
18	<p>How is racial prejudice presented in the text? In your answer, you must consider:</p> <ul style="list-style-type: none"> • reactions to the Aboriginal skull • the events in the story that show racial prejudice • how racial prejudice changes John. <p>You may include other ideas of your own. Use evidence to support your answer.</p>	
	(40 marks)	
	Indicative content	
	<p>Candidates should include critical and imaginative responses to the text supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(AO1) Responses may include:</p> <ul style="list-style-type: none"> • Racism is explored sensitively by John Danalis who writes autobiographically about his experiences since joining an indigenous writing group at Brisbane University, whilst training to become a teacher • The reactions to Danalis family relic, 'Mary', a male, Aboriginal skull, are often ones of shock and horror; Danalis shares his purpose, to return 'Mary' home, to the Wamba Wamba tribe, to be buried with ancestors on Swan Hill, N.S.Wales • Danalis was clearly looking for something more in life; he had no idea what a 'can of worms' he would open. The more he discovered, the sadder he felt; Danalis realised how ignorant he was. <p>(AO4) References to context may include:</p> <ul style="list-style-type: none"> • The reader is exposed to the horrific truth, at a pace that mirrors Danalis' discovery of one racist event after another. The events described both inform and shock the reader • The effect is powerful, topics such as land rights and the physical and mental cruelty imposed on the Aborigines, are more than just thought-provoking, they are an education • Danalis shares his ignorance as a child when he fondly recalls episodes on the television of his favourite programme, Skippy the Kangaroo and a black native Australian called Tara. In Chapter 7 the reader learns of 'The Stolen Generation' when up to 30% of indigenous children were removed from their families, 'an orchestrated program of cultural and spiritual genocide.' <p>Reward any other valid points for either AO.</p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> • Basic responses to text with limited textual reference. • Selection of textual detail shows basic understanding of theme/ideas.
2	5-7	<ul style="list-style-type: none"> • Limited responses to text with textual reference which is sometimes appropriate. • Selection and evaluation and comment on textual detail show limited understanding of theme/ideas.

3	8-10	<ul style="list-style-type: none"> Some responses to text supported by textual reference which is occasionally appropriate. Selection and evaluation of textual detail show some understanding of theme/ideas.
4	11-13	<ul style="list-style-type: none"> Mostly sound responses to text mostly supported by textual reference which is often appropriate. Selection and evaluation of textual detail show generally sound understanding of theme/ideas.
5	14-16	<ul style="list-style-type: none"> Sound responses to text supported by relevant textual reference. Selection and evaluation of textual detail show sound understanding of theme/ideas.

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"> Reference to context is basic and unsupported. Explanation of importance of theme/idea shows little understanding. <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"> Reference to context is limited and seldom supported by relevant textual reference. Explanation of importance of theme/idea shows limited understanding. <p>*Sentences show 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"> Some reference to context occasionally supported by relevant textual reference. Explanation of importance of theme/idea in the extract shows occasional understanding. <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"> Mostly sound reference to context mostly supported by relevant textual reference. Explanation of importance of theme/idea shows generally sound understanding. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate, any errors do not hinder meaning.</p>
5	21-24	<ul style="list-style-type: none"> Sound reference to context supported by relevant textual reference. Explanation of importance of theme/idea shows sound understanding. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

To Kill a Mockingbird

Question Number		
19	<p>What is the role of Mayella Ewell in the novel? In your answer you must consider:</p> <ul style="list-style-type: none"> • the events involving Mayella Ewell • what these events tell the reader about the Ewell family • the trial of Tom Robinson. <p>You may include other ideas of your own. Use evidence to support your answer.</p>	
	(40 marks)	
Indicative content		
	<p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(AO1) Responses may include:</p> <ul style="list-style-type: none"> • Scout, the narrator describes Mayella Ewell and the events surrounding her. The reader is reliant on Scout's version of events. • The geraniums outside the Ewell household are Mayella's and they suggest that she aspires to higher things. Mayella appears only at Tom's trial, where she's performing the role of the poor innocent white woman attacked by the evil black man, who must be protected by chivalrous white men. • Her relationship with her father is important in understanding her character. <p>(AO4) References to context may include:</p> <ul style="list-style-type: none"> • The trial exposes the black and white divide within Maycomb community; Mayella's father beats his daughter for even considering Tom Robinson attractive, because he is black and not because, for example, he is married. • Mayella grows up in the 1930s, when economic conditions were poor: the town is 'tired' and the court house 'sagged in the square'. Harper Lee captures the decay of the once prosperous South following on from the Civil War and the economic consequences of the Great Depression. <p>Reward any other valid points for either AO.</p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> • Basic responses to text with limited textual reference. • Selection of textual detail shows basic understanding of theme/ideas.
2	5-7	<ul style="list-style-type: none"> • Limited responses to text with textual reference which is sometimes appropriate. • Selection and evaluation and comment on textual detail show limited understanding of theme/ideas.

3	8-10	<ul style="list-style-type: none"> Some responses to text supported by textual reference which is occasionally appropriate. Selection and evaluation of textual detail show some understanding of theme/ideas.
4	11-13	<ul style="list-style-type: none"> Mostly sound responses to text mostly supported by textual reference which is often appropriate. Selection and evaluation of textual detail show generally sound understanding of theme/ideas.
5	14-16	<ul style="list-style-type: none"> Sound responses to text supported by relevant textual reference. Selection and evaluation of textual detail show sound understanding of theme/ideas.

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"> Reference to context is basic and unsupported. Explanation of importance of theme/idea shows little understanding. <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"> Reference to context is limited and seldom supported by relevant textual reference. Explanation of importance of theme/idea shows limited understanding. <p>*Sentences show 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"> Some reference to context occasionally supported by relevant textual reference. Explanation of importance of theme/idea in the extract shows occasional understanding. <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"> Mostly sound reference to context mostly supported by relevant textual reference. Explanation of importance of theme/idea shows generally sound understanding. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate, any errors do not hinder meaning.</p>
5	21-24	<ul style="list-style-type: none"> Sound reference to context supported by relevant textual reference. Explanation of importance of theme/idea shows sound understanding. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

To Kill a Mockingbird

Question Number		
20	<p>How is Scout's family life presented in the novel? In your answer, you must consider:</p> <ul style="list-style-type: none"> • the words and actions of the family members • the importance of the Finch family in Maycomb • attitudes towards the Finch family. <p>You may include other ideas of your own. Use evidence to support your answer.</p>	
	(40 marks)	
Indicative content		
	<p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(AO1) Responses may include:</p> <ul style="list-style-type: none"> • The Finch family consists of a united grouping: Atticus, the father, Jem, the son, Scout, the daughter and narrator and Calpurnia, who is more than a servant, providing a substitute mother figure in the family • Despite the hopelessness in Tom Robinson's trial and the tragedy that follows the verdict, the novel remains hopeful because of the actions of the Finch family: Atticus defends Tom Robinson and Scout believes he will be set free. The family remain united in their morals and beliefs: the children depend and approach their father throughout, seeking answers and explanations to the events that are difficult for children to understand. <p>(AO4) References to context may include:</p> <ul style="list-style-type: none"> • The Robinson trial represents the unfairness and prejudice in places such as Maycomb during the 1930s. Atticus takes the case as a matter of conscience, despite the prejudice around him and despite the threats made to both his children and himself • The reaction of the black community towards Atticus' professionalism and fairness and the manner in which he conducts himself demonstrates an appreciation which is shown by leaving many gifts on the steps of his family home • Harper Lee emphasises her optimistic side through Atticus who has faith in the basic goodness of human nature. After Walter Cunningham has brought a lynch mob to attack him he comments to his children, 'Mr Cunningham is basically a good man... he has just his blind spots like the rest of us.' <p>Reward any other valid points for either AO.</p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> • Basic responses to text with limited textual reference. • Selection of textual detail shows basic understanding of theme/ideas.
2	5-7	<ul style="list-style-type: none"> • Limited responses to text with textual reference which is sometimes appropriate. • Selection and evaluation and comment on textual detail show limited understanding of theme/ideas.

3	8-10	<ul style="list-style-type: none"> Some responses to text supported by textual reference which is occasionally appropriate. Selection and evaluation of textual detail show some understanding of theme/ideas.
4	11-13	<ul style="list-style-type: none"> Mostly sound responses to text mostly supported by textual reference which is often appropriate. Selection and evaluation of textual detail show generally sound understanding of theme/ideas.
5	14-16	<ul style="list-style-type: none"> Sound responses to text supported by relevant textual reference. Selection and evaluation of textual detail show sound understanding of theme/ideas.

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"> Reference to context is basic and unsupported. Explanation of importance of theme/idea shows little understanding. <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"> Reference to context is limited and seldom supported by relevant textual reference. Explanation of importance of theme/idea shows limited understanding. <p>*Sentences show 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"> Some reference to context occasionally supported by relevant textual reference. Explanation of importance of theme/idea in the extract shows occasional understanding. <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"> Mostly sound reference to context mostly supported by relevant textual reference. Explanation of importance of theme/idea shows generally sound understanding. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate, any errors do not hinder meaning.</p>
5	21-24	<ul style="list-style-type: none"> Sound reference to context supported by relevant textual reference. Explanation of importance of theme/idea shows sound understanding. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

Edexcel GCSE

English Literature

Unit 1: Understanding Prose

Higher Tier

Additional Sample Assessment Material

Time: 1 hour 45 minutes

Paper Reference

5ET1H/01

Questions and Extracts Booklet

**Clean copies of your set texts may be taken into the examination.
Do not return this booklet with your Answer Booklet.**

Turn over ►

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**You must answer TWO questions.
Answer ONE question from Section A and ONE question from Section B.**

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

Section A: Literary Heritage	Page
Animal Farm	04
Dr Jekyll and Mr Hyde	06
The Hound of the Baskervilles	08
Felicia's Journey	10
Pride and Prejudice	12
Great Expectations	14
Section B: Different Cultures and Traditions	Page
Anita and Me	16
Balzac and the Little Chinese Seamstress	16
Heroes	17
Of Mice and Men	17
Rani and Sukh	18
Riding the Black Cockatoo	18
To Kill a Mockingbird	19

SECTION A: LITERARY HERITAGE

Answer ONE question from this section.

Use this extract to answer Question 1.

Animal Farm

Extract taken from Chapter 5.

By the time he had finished speaking, there was no doubt as to which way the vote would go. But just at this moment Napoleon stood up and, casting a peculiar side-long look at Snowball, uttered a high-pitched whimper of a kind no one had ever heard him utter before.

At this there was a terrible baying sound outside, and nine enormous dogs wearing brass-studded collars came bounding into the barn. They dashed straight for Snowball, who only sprang from his place just in time to escape their snapping jaws. In a moment he was out of the door and they were after him. Too amazed and frightened to speak, all the animals crowded through the door to watch the chase. Snowball was racing across the long pasture that led to the road. He was running as only a pig can run, but the dogs were close on his heels. Suddenly he slipped and it seemed certain that they had him. Then he was up again, running faster than ever, then the dogs were gaining on him again. One of them all but closed his jaws on Snowball's tail, but Snowball whisked it free just in time. Then he put on an extra spurt and, with a few inches to spare, slipped through a hole in the hedge and was seen no more.

Silent and terrified, the animals crept back into the barn. In a moment the dogs came bounding back. At first no one had been able to imagine where these creatures came from, but the problem was soon solved: they were the puppies whom Napoleon had taken away from their mothers and reared privately. Though not yet full-grown, they were huge dogs, and as fierce-looking as wolves. They kept close to Napoleon. It was noticed that they wagged their tails to him in the same way as the other dogs had been used to do to Mr. Jones.

Napoleon, with the dogs following him, now mounted on to the raised portion of the floor where Major had previously stood to deliver his speech.

Animal Farm

1 Answer all parts of the question.

(a) From the extract, what do you discover about the character of Napoleon?

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

(8)

(b) Comment on how language is used to create an impression of the dogs in the extract.

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

(10)

(c) Explore the significance of power in the extract.

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

(10)

(d) Explore the significance of power in **one other** part of the novel.

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

(12)

(Total for Question 1 = 40 marks)

Use this extract to answer Question 2.

Dr Jekyll and Mr Hyde

Extract taken from 'Dr Jekyll was Quite at Ease'

The large handsome face of Dr Jekyll grew pale to the very lips, and there came a blackness about his eyes. 'I do not care to hear more,' said he. 'This is a matter I thought we had agreed to drop.'

'What I heard was abominable,' said Utterson.

'It can make no change. You do not understand my position,' returned the doctor, with a certain incoherency of manner. 'I am painfully situated, Utterson; my position is a very strange – a very strange one. It is one of those affairs that cannot be mended by talking.'

'Jekyll,' said Utterson, 'you know me: I am a man to be trusted. Make a clean breast of this in confidence; and I make no doubt I can get you out of it.'

'My good Utterson,' said the doctor, 'this is very good of you, this is downright good of you, and I cannot find words to thank you in. I believe you fully; I would trust you before any man alive, ay, before myself, if I could make the choice; but indeed it isn't what you fancy; it is not so bad as that; and just to put your good heart at rest, I will tell you one thing: the moment I choose, I can be rid of Mr Hyde. I give you my hand upon that; and I thank you again and again; and I will just add one little word, Utterson, that I'm sure you'll take in good part: this is a private matter, and I beg of you to let it sleep.'

Utterson reflected a little looking in the fire.

'I have no doubt you are perfectly right,' he said at last, getting to his feet.

'Well, but since we have touched upon this business, and for the last time I hope,' continued the doctor, 'there is one point I should like you to understand. I have really a very great interest in poor Hyde. I know you have seen him; he told me so; and I fear he was rude. But I do sincerely take a great, a very great interest in that young man.'

Dr Jekyll and Mr Hyde

2 Answer all parts of the question.

(a) From the extract, what do you discover about the character of Utterson?

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

(8)

(b) Comment on the effect of the language used to present Jekyll in the extract.

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

(10)

(c) Explore the significance of tension in this extract.

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

(10)

(d) Explore the significance of tension in **one other** part of the novel.

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

(12)

(Total for Question 2 = 40 marks)

Use this extract to answer Question 3.

The Hound of the Baskervilles

Extract taken from Chapter 12.

That cold, incisive, ironical voice could belong to but one man in all the world.

'Holmes!' I cried – 'Holmes!'

'Come out,' said he, 'and please be careful with the revolver.'

I stooped under the rude lintel, and there he sat upon a stone outside, his grey eyes dancing with amusement as they fell upon my astonished features. He was thin and worn, but clear and alert, his keen face bronzed by the sun and roughened by the wind. In his tweed suit and cloth cap he looked like any other tourist upon the moor, and he had contrived, with that cat-like love of personal cleanliness which was one of his characteristics, that his chin should be as smooth and his linen as perfect as if he were in Baker Street.

'I was never more glad to see anyone in my life,' said I, as I wrung him by the hand.

'Or more astonished, eh?'

'Well, I must confess to it.'

'The surprise was not all on one side, I assure you. I had no idea that you found my occasional retreat, still less that you were inside it, until I was within twenty paces of the door.'

'My footprint, I presume?'

'No, Watson; I fear that I could not undertake to recognize your footprint amid all the footprints of the world. If you seriously desire to deceive me you must change your tobacconist; for when I see the stub of a cigarette marked Bradley, Oxford Street, I know that my friend Watson is in the neighbourhood. You will see it there beside the path. You threw it down, no doubt, at that supreme moment when you charged into the empty hut.'

'Exactly.'

'I thought as much – and knowing your admirable tenacity, I was convinced that you were sitting in ambush, a weapon within reach, waiting for the tenant to return. So you actually thought that I was the criminal?'

The Hound of the Baskervilles

3 Answer all parts of the question.

(a) From the extract, what do you discover about the character of Watson?

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

(8)

(b) Comment on the effect of the language used to describe the appearance of Holmes in the extract.

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

(10)

(c) Explore the significance of the relationship between Holmes and Watson in the extract.

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

(10)

(d) Explore the significance of the relationship between Holmes and Watson in **one other** part of the novel.

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

(12)

(Total for Question 3 = 40 marks)

Use this extract to answer Question 4.

Felicia's Journey

Extract taken from Chapter 3.

'You didn't have any luck?' a voice says, and Felicia turns to find the fat man she asked directions of smiling at her from a car that is keeping pace with her, close to the edge of the pavement. The car comes to a halt when she stops herself, a small green vehicle with an old-fashioned humped back, so modest you'd hardly think the man would fit in it. He's wearing a hat now; his features are shadowy in the gloom of the car's interior.

She shakes her head. She understands what he says more easily than she understood the others: having to try so hard on the estate added to her tiredness.

'No, it's not there.' A man wrote down the name of another town for her, she says, and takes the car salesman's brochure from a pocket of her coat. He nods over it, commenting that the man may be right about that town. It's the town where Thompson Castings is: he'd thought of Thompson's himself five minutes after she'd gone. But she won't get a bus in that direction tonight.

'I'll stay here so.'

'You have somewhere?'

'I'm just going to look for a place.'

Just before he spoke to her she'd decided to make inquiries about inexpensive lodgings. During the day she passed a bus station: they would know there, she'd thought, and was about to ask someone on the street to direct her when the car drew in beside her.

'Marshring,' the fat man says. 'That's where a lot of the accommodation is.'

She asks him where Marshring is and he says:

'Straight ahead, second on the right. Left at the bottom, that's Marshring. There's the Crescent and the Avenue. Ten minutes' walk.'

When she thanks him he nods and smiles. His glasses glint from the shadows as he turns his head away while still winding up the window.

'Thanks again.'

Felicia's Journey

4 Answer all parts of the question.

(a) From the extract, what do you discover about the character of Felicia?

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

(8)

(b) Comment on the effect of the language used to create an impression of 'the fat man' (Mr Hilditch) in the extract.

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

(10)

(c) Explore the significance of the hidden threat to Felicia in the extract.

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

(10)

(d) Explore the significance of threats to Felicia in **one other** part of the novel.

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

(12)

(Total for Question 4 = 40 marks)

Use this extract to answer Question 5.

Pride and Prejudice

Extract taken from Chapter 11.

"Certainly," replied Elizabeth – "there are such people, but I hope I am not one of *them*. I hope I never ridicule what is wise or good. Follies and nonsense, whims and inconsistencies *do* divert me, I own, and I laugh at them whenever I can. –But these, I suppose, are precisely what you are without."

"Perhaps that is not possible for anyone. But it has been the study of my life to avoid those weaknesses which often expose a strong understanding to ridicule."

"Such as vanity and pride."

"Yes, vanity is a weakness indeed. But pride –where there is a real superiority of mind, pride will be always under good regulation."

Elizabeth turned away to hide a smile.

"Your examination of Mr. Darcy is over, I presume," said Miss Bingley; –"and pray what is the result?"

"I am perfectly convinced by it that Mr. Darcy has no defect. He owns it himself without disguise."

"No" –said Darcy, "I have made no such pretension. I have faults enough, but they are not, I hope, of understanding. My temper I dare not vouch for. –It is I believe too little yielding –certainly too little for the convenience of the world. I cannot forget the follies and vices of others so soon as I ought, nor their offences against myself. My feelings are not puffed about with every attempt to move them. My temper would perhaps be called resentful. –My good opinion once lost is lost for ever."

"*That* is a failing indeed!" –cried Elizabeth. "Implacable resentment *is* a shade in a character. But you have chosen your fault well. –really cannot *laugh* at it. You are safe from me."

"There is, I believe, in every disposition a tendency to some particular evil, a natural defect, which not even the best education can overcome."

"And *your* defect is a propensity to hate every body."

"And yours," he replied with a smile, "is wilfully to misunderstand them."

Pride and Prejudice

5 Answer all parts of the question.

(a) From the extract, what do you discover about the character of Elizabeth?

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

(8)

(b) Comment on the language used to reveal Darcy's character in this extract.

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

(10)

(c) Explore the significance of conflict in the extract.

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

(10)

(d) Explore the significance of conflict between characters in **one other** part of the novel.

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

(12)

(Total for Question 5 = 40 marks)

Use this extract to answer Question 6.

Great Expectations

Extract taken from Chapter 8.

"What do you play, boy?" asked Estella of myself, with the greatest disdain.

"Nothing but beggar my neighbour, miss."

"Beggar him," said Miss Havisham to Estella. So we sat down to cards.

It was then I began to understand that everything in the room had stopped, like the watch and the clock, a long time ago. I noticed that Miss Havisham put down the jewel exactly on the spot from which she had taken it up. As Estella dealt the cards, I glanced at the dressing-table again, and saw that the shoe upon it, once white, now yellow, had never been worn. I glanced down at the foot from which the shoe was absent, and saw that the silk stocking on it, once white, now yellow, had been trodden ragged. Without this arrest of everything, this standing still of all the pale decayed objects, not even the withered bridal dress on the collapsed form could have looked so like grave-clothes, or the long veil so like a shroud.

So she sat, corpse-like, as we played at cards; the frillings and trimmings on her bridal dress, looking like earthy paper. I knew nothing then, of the discoveries that are occasionally made of bodies buried in ancient times, which fall to powder in the moment of being distinctly seen; but, I have often thought since, that she must have looked as if the admission of the natural light of day would have struck her to dust.

"He calls the knaves, Jacks, this boy!" said Estella with disdain, before our first game was out. "And what coarse hands he has. And what thick boots!"

I had never thought of being ashamed of my hands before; but I began to consider them a very indifferent pair. Her contempt was so strong, that it became infectious, and I caught it.

She won the game, and I dealt. I misdealt, as was only natural, when I knew she was lying in wait for me to do wrong; and she denounced me for a stupid, clumsy labouring-boy.

Great Expectations

6 Answer all parts of the question.

(a) From the extract, what do you discover about the character of Estella?

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

(8)

(b) Comment on the effect of the language used to show decay in the extract.

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

(10)

(c) Explore the significance of the relationship between Pip and Estella in the extract.

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

(10)

(d) Explore the significance of changing relationships in **one other** part of the novel.

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

(12)

(Total for Question 6 = 40 marks)

TOTAL FOR SECTION A = 40 MARKS

SECTION B: DIFFERENT CULTURES AND TRADITIONS

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

Anita and Me

EITHER

7 Explore the reasons why Meena changes during the novel.

You **must** consider the context of the novel.

Use **evidence** to support your answer.

(Total for Question 7 = 40 marks)

OR

8 In what ways are the differences between families significant in the novel?

You **must** consider the context of the novel.

Use **evidence** to support your answer.

(Total for Question 8 = 40 marks)

Balzac and the Little Chinese Seamstress

EITHER

9 Explore the significance of the Narrator's attitudes in the novel.

You **must** consider the context of the novel.

Use **evidence** to support your answer.

(Total for Question 9 = 40 marks)

OR

10 Why are the difficulties characters endure significant in the novel?

You **must** consider the context of the novel.

Use **evidence** to support your answer.

(Total for Question 10 = 40 marks)

Heroes

EITHER

11 What causes the reader to feel sympathy for Francis upon his return from war?

You **must** consider the context of the novel.

Use **evidence** to support your answer.

(Total for Question 11 = 40 marks)

OR

12 How do Francis's wartime experiences increase his feelings of anger?

You **must** consider the context of the novel.

Use **evidence** to support your answer.

(Total for Question 12 = 40 marks)

Of Mice and Men

EITHER

13 In what ways is the character of Curley's wife significant in the novel?

You **must** consider the context of the novel.

Use **evidence** to support your answer.

(Total for Question 13 = 40 marks)

OR

14 Explore the significance of loneliness in the novel.

You **must** consider the context of the novel.

Use **evidence** to support your answer.

(Total for Question 14 = 40 marks)

Rani and Sukh

EITHER

15 Explore the significance of Rani's relationship with her parents.

You **must** consider the context of the novel.

Use **evidence** to support your answer.

(Total for Question 15 = 40 marks)

OR

16 Why is forbidden love significant in the novel?

You **must** consider the context of the novel.

Use **evidence** to support your answer.

(Total for Question 16 = 40 marks)

Riding the Black Cockatoo

EITHER

17 In what ways does John's developing understanding of Aboriginal culture change him?

You **must** consider the context of the text.

Use **evidence** to support your answer.

(Total for Question 17 = 40 marks)

OR

18 Explore the significance of racism in the text.

You **must** consider the context of the text.

Use **evidence** to support your answer.

(Total for Question 18 = 40 marks)

To Kill a Mockingbird

EITHER

19 In what ways are Bob and Mayella Ewell significant in the novel?

You **must** consider the context of the novel.

Use **evidence** to support your answer.

(Total for Question 19 = 40 marks)

OR

20 Explore the presentation of Finch family life.

You **must** consider the context of the novel.

Use **evidence** to support your answer.

(Total for Question 20 = 40 marks)

TOTAL FOR SECTION B = 40 MARKS
TOTAL FOR PAPER = 80 MARKS

Write your name here

Surname

Other names

Centre Number

Candidate Number

Edexcel GCSE

English Literature

Unit 1: Understanding Prose

Higher Tier

Additional Sample Assessment Material

Time: 1 hour 45 minutes

Paper Reference

5ET1H/01

You must have:

Questions and Extracts Booklet (enclosed)

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 80.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*

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.

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Turn over ►

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A large rectangular area with rounded corners, containing 25 horizontal dotted lines for writing. The lines are evenly spaced and extend across the width of the page.

Handwriting practice area with 25 horizontal dotted lines.

TOTAL FOR SECTION A = 40 MARKS

SECTION B: DIFFERENT CULTURES AND TRADITIONS

You must answer ONE question from SECTION B.

Indicate which question you are answering by marking a cross . If you change your mind, put a line through the box and then indicate your new question with a cross .

Chosen Question Number:

Question 7

Question 8

Question 9

Question 10

Question 11

Question 12

Question 13

Question 14

Question 15

Question 16

Question 17

Question 18

Question 19

Question 20

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A large rectangular area with rounded corners, containing numerous horizontal dotted lines for writing.

Blank writing area with horizontal dotted lines.

TOTAL FOR SECTION B = 40 MARKS
TOTAL FOR PAPER = 80 MARKS

Mark Scheme

Additional Sample Assessment Material

GCSE 2010

GCSE English Literature (5ET1H/01)

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.

Mark Scheme

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

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

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

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

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

Assessment Objectives

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

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

Section A: Literary Heritage

Animal Farm

Question Number		
1(a)	From the extract, what do you discover about the character of Napoleon? Use evidence from the extract to support your answer.	
	(8 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> • Napoleon is organised and plans ahead the dogs have been prepared and are waiting for his signal he prepares to address the animals after the attack on Snowball, when animals are so shocked they are unlikely to argue. • Napoleon is intelligent he makes it clear without words what will happen if his authority is questioned he creates his own fierce and terrifying army. • Napoleon shows leadership skills he mounts the portion of the floor where Major once stood to deliver his speech he leaves the animals in no doubt of who is in charge now. he has trained the dogs from puppies and turned them into his own guard dogs who obey his every command • Napoleon is corrupt and dishonest he feels no guilt about what he has done to Snowball he is intent on exploiting the animals on the farm <p>Reward any other valid points.</p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Uses relevant evidence from the extract to demonstrate knowledge about the character.
2	4-5	<ul style="list-style-type: none"> • Thorough understanding of the character. • Uses a good range of evidence from the extract to demonstrate knowledge about the character.
3	6-8	<ul style="list-style-type: none"> • Perceptive understanding of the character. • Uses a variety of discriminating evidence from the extract to demonstrate knowledge about the character.

Question Number		
1(b)	Comment on how language is used to create an impression of the dogs in the extract. Use examples of the writer's language from the extract.	
	(10 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> Orwell's choice of words and phrases, crafted for effect: the first impression of the dogs is a 'terrible baying sound'. The use of verbs like 'dashed', 'snapping', 'slipped' create suspense for the reader who is doubtful Snowball will escape alive. There are also two effective similes in the passage. Orwell's language used to describe the dogs: 'as fierce-looking as wolves' and 'huge' with their 'brass-studded collars' evokes terrifying pictures in the reader's mind. The description of the dogs' attack on Snowball is frightening: 'he slipped and it seemed certain they had him' and the 'snapping jaws' of the dogs. The dogs actions left the animals 'too amazed and frightened to speak' and they 'crept' back into the barn. <p>Reward any other valid points.</p>	
Band	Mark	AO2: Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> Generally sound reference to how the writer achieves effects. Generally sound understanding of linguistic, grammatical, structural and presentational features of language. Examples from the extract are generally sound and mostly relevant.
2	3-4	<ul style="list-style-type: none"> Sound reference to how the writer achieves effects. Clear understanding of linguistic, grammatical, structural and presentational features of language. Examples from the extract are sound and mostly relevant.
3	5-6	<ul style="list-style-type: none"> Sustained reference to how the writer achieves effects. Thorough understanding of linguistic, grammatical, structural and presentational features of language. Sustained use of relevant examples from the extract.
4	7-8	<ul style="list-style-type: none"> Pertinent reference to how the writer achieves effects. Assured understanding of linguistic, grammatical, structural and presentational features of language. Assured use of relevant examples from the extract.
5	9-10	<ul style="list-style-type: none"> Convincing reference to how the writer achieves effects. Perceptive understanding of linguistic, grammatical, structural and presentational features of language. Perceptive use of relevant examples from the extract.

Question Number		
1(c)	Explore the significance of power in the extract. Use evidence from the extract to support your answer.	
	(10 marks)	
Indicative content		
<p>Candidates will select from a range of material from the extract - these may include:</p> <ul style="list-style-type: none"> At the start of the extract, Snowball is in command and has outwitted Napoleon: '...there was no doubt as to which way the vote would go'. The reader is suddenly shocked by Napoleon's whistle; Napoleon is armed with a pack of ferocious 'wolves' that rise, clearly because of a planned attack that will overthrow Snowball so that he may take control. Napoleon's power is increased as he stands on the platform, as leader of Animal Farm, and takes charge; he is clearly in control: 'where Major had previously stood'. The unquestioning obedience of the 'fierce' and 'huge' dogs with their 'brass-studded collars' demonstrates how aggression can lead to power. <p>Reward any other valid points.</p>		
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> Mostly sound reference to context mostly supported by relevant textual reference. Explanation of significance of theme in the extract shows generally sound understanding.
2	3-4	<ul style="list-style-type: none"> Sound reference to context supported by relevant textual reference. Explanation of significance of theme in the extract shows sound understanding.
3	5-6	<ul style="list-style-type: none"> Sustained reference to context supported by relevant textual reference. Explanation of significance of theme in the extract shows thorough understanding.
4	7-8	<ul style="list-style-type: none"> Pertinent reference to context supported by relevant textual reference. Explanation of significance of theme in the extract shows assured understanding.
5	9-10	<ul style="list-style-type: none"> Convincing reference to context supported by sustained relevant textual reference. Explanation of significance of theme in the extract shows perceptive understanding.

Question Number		
1(d)	Explore the significance of power in one other part of the novel. Use examples of the writer's language to support your answer.	
	(12 marks)	
Indicative content		
<p>Candidates may draw on any relevant part of the novel outside the extract provided that the focus is on the significance of powers and that statements made are supported with a quotation or reference from the text (A01) and reference is made to the writer's craft: Orwell's presentation of this theme (A02).</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • The novel traces power on the farm and its effects. Power is an important theme from on the outset: Orwell's novel seems to be a story about triumph over cruel humans and the unity of animals so that life is fair and harmonious; nothing could be further from the truth. • Orwell presents at the start of the novel, the character of Mr Jones, who runs the farm and is often drunk: he is described as a 'hard master': the language used by Orwell presents him as cruel and lazy. The animals don't trust him and so they place their trust in Major's dream and revolt against the power of their human leader. • Orwell has deliberately written this story to have a particular effect on the reader; characters and events mirror those of the Russian Revolution. For example, the windmill's walls collapse because the walls are not thick enough to withstand the violent gale. • The character of Napoleon, who is representative of a corrupt leader, uses Snowball as a scapegoat, passing the blame from himself onto someone else and concealing the truth from the other animals. • In Chapter 7 the reader learns that until now, 'no animal had killed another animal'; Napoleon is now a tyrant, with a 'pile of corpses' at his feet. Orwell has crafted the character of Napoleon as a clear example of power at its worst, his animals are starving, the animals work 'like slaves'; despite what the animals think, they are not free. <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"> • Mostly uses relevant examples from the text to demonstrate knowledge about theme/character. • Generally sound understanding of linguistic, grammatical, structural and presentational features of language. • Generally sound selection of textual detail to support interpretation

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

Dr Jekyll and Mr Hyde

Question Number		
2(a)	From the extract, what do you discover about the character of Utterson? Use evidence from the extract to support your answer.	
	(8 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> • Utterson is straightforward and confident 'what I heard was abominable' he is persistent and is upset at what he has learned. • Utterson is sympathetic he listens to what Jekyll has to say, before offering him some words of reassurance, 'I am a man to be trusted'. • Utterson could not imagine Jekyll having done anything so wrong that he cannot help it, 'I make no doubt I can get you out of it'. This is also a testament of how good a lawyer Utterson believes himself to be. • Utterson is trustworthy he reflects on what Jekyll has told him and, because he cares and trusts his friend, he accepts what he has asked and what he hears. he doesn't decide immediately, showing he is a man who is considerate and weighs things up before making a decision • Utterson is not to be intimidated despite accepting his friend's request, he makes it known that he dislikes Hyde. when Jekyll pleads with him and repeats the word 'great' three times. <p>Reward any other valid points.</p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Uses relevant evidence from the extract to demonstrate knowledge about the character.
2	4-5	<ul style="list-style-type: none"> • Thorough understanding of the character. • Uses a good range of evidence from the extract to demonstrate knowledge about the character.
3	6-8	<ul style="list-style-type: none"> • Perceptive understanding of the character. • Uses a variety of discriminating evidence from the extract to demonstrate knowledge about the character.

Question Number		
2(b)	Comment on the effect of the language used to present Jekyll in the extract. Use examples of the writer's language from the extract.	
	(10 marks)	
Indicative content		
	<p>Responses may include:</p> <ul style="list-style-type: none"> Jekyll is described by Stevenson in detail within this extract; the writer presents his physical qualities in a favourable way, having a large 'handsome face' then quickly contrasts this image, in the same sentence, with the contrasting words, 'pale to the lips' to show he is unwell or troubled. Within the same sentence, the reader learns too of his mental disposition, a clue to his unsavoury nature: 'there came a blackness about his eyes'. The character of Jekyll is irritable and anxious: 'I thought we had agreed to drop'; he seems angry with his long-term friend rather than grateful for his concern, demonstrating a lack of self-control. Jekyll repeats the words 'very strange' twice which leads the reader to believe that he is in serious trouble and may not be able to resolve it: the reader may feel either sympathy or suspicion at this point. Stevenson presents the character of Jekyll deliberately as feeling clearly afraid; afraid that Utterson may uncover what he has to 'hide'. His behaviour quickly switches from irritable to pleasant: 'this is downright good of you', pleading with Utterson: 'I beg of you', so that he may leave matters alone. <p>Reward any other valid points.</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"> Generally sound reference to how the writer achieves effects. Generally sound understanding of linguistic, grammatical, structural and presentational features of language. Examples from the extract are generally sound and mostly relevant.
2	3-4	<ul style="list-style-type: none"> Sound reference to how the writer achieves effects. Clear understanding of linguistic, grammatical, structural and presentational features of language. Examples from the extract are sound and mostly relevant.
3	5-6	<ul style="list-style-type: none"> Sustained reference to how the writer achieves effects. Thorough understanding of linguistic, grammatical, structural and presentational features of language. Sustained use of relevant examples from the extract.
4	7-8	<ul style="list-style-type: none"> Pertinent reference to how the writer achieves effects. Assured understanding of linguistic, grammatical, structural and presentational features of language. Assured use of relevant examples from the extract.

5	9-10	<ul style="list-style-type: none">• Convincing reference to how the writer achieves effects.• Perceptive understanding of linguistic, grammatical, structural and presentational features of language.• Perceptive use of relevant examples from the extract.
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Question Number		
2(c)	Explore the significance of tension in this extract. Use evidence from the extract to support your answer.	
	(10 marks)	
Indicative content		
<p>Responses may include:</p> <ul style="list-style-type: none"> The subtle description/visual picture of Jekyll's face as 'handsome' is then deliberately contrasted with the word 'blackness' around his eyes; Stevenson is subtly presenting a pleasant looking fellow to the reader but one who, if you look closer, is not as one may have first thought. Duality is explored even in this first sentence. Utterson's description of what he heard: 'abominable', is later linked with the character of Hyde, later in this extract. Jekyll contrasts Utterson's account with words like, 'poor Hyde' and 'young man'. The reader is certain that there is some mystery to discover. Stevenson uses description to create an atmosphere of fear. Utterson is upset by what he has learned and Jekyll by what he is hiding 'I am painfully situated, Utterson' and the repetition of the words 'very strange'. Jekyll refers to the problem as one that 'cannot be mended' leaving both Utterson and the reader pondering: what could be so bad, that it cannot be mended? The phrases 'if I could make the choice' and 'the moment I choose' are part of a series of short statements that demonstrate the dilemma that Jekyll is in, a hint at his struggle with his self-experimentation. Because of the way the writing is constructed the reader feels tense guessing Jekyll's quandary. <p>Reward any other valid points.</p>		
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> Mostly sound reference to context mostly supported by relevant textual reference. Explanation of significance of theme in the extract shows generally sound understanding.
2	3-4	<ul style="list-style-type: none"> Sound reference to context supported by relevant textual reference. Explanation of significance of theme in the extract shows sound understanding.
3	5-6	<ul style="list-style-type: none"> Sustained reference to context supported by relevant textual reference. Explanation of significance of theme in the extract shows thorough understanding.
4	7-8	<ul style="list-style-type: none"> Pertinent reference to context supported by relevant textual reference. Explanation of significance of theme in the extract shows assured understanding.

5	9-10	<ul style="list-style-type: none">• Convincing reference to context supported by sustained relevant textual reference.• Explanation of significance of theme in the extract shows perceptive understanding.
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Question Number		
2(d)	Explore the significance of tension in one other part of the novel. Use examples of the writer's language to support your answer.	
	(12 marks)	
Indicative content		
<p>Candidates may draw on any relevant part of the novel outside the extract provided that the focus is on the significance of tension and that statements made are supported with a quotation or reference from the text (A01) and reference is made to the writer's craft: Stevenson's presentation of this theme (A02). Responses may include:</p> <ul style="list-style-type: none"> In <i>Story of the Door</i> tension is created by the description of a 'sinister' building within the London setting that is different to all others because of its 'sordid negligence'. No-one respects this building, the door had housed tramps and a knife has been used on the mouldings. The reader is intrigued as Enfield's story unfolds about a 'hellish' incident when a 'thing' trampled 'calmly' on a child's body. Each incident is structured like a series of building blocks, revealing information at a deliberate pace, maximising the mystery behind Jekyll. Tension is created in <i>Search for Mr Hyde</i> because of the overall sense of unease and mystery, before Utterson comes face to face with Hyde who has previously been described by Enfield as having 'something wrong with his appearance, something displeasing, something detestable' In <i>The Carew Murder Case</i> the reader is horrified to learn of the details of the murder of a likeable MP. Words and phrases, chosen and crafted for effect create powerful images in the reader's mind: 'clubbed', 'like a madman'. Tension is heightened when the reader learns through Utterson that the cane used to club the MP belonged to Jekyll, a gift from Utterson himself. In <i>Incident of the Letter</i>, an atmosphere of secrecy and hypocrisy is created through Utterson's discovery that Hyde's handwriting was also Jekyll's. <p>Reward any other valid points.</p>		
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations 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"> Mostly uses relevant examples from the text to demonstrate knowledge about theme/character. Generally sound understanding of linguistic, grammatical, structural and presentational features of language. Generally sound selection of textual detail to support interpretation
2	3-5	<ul style="list-style-type: none"> Consistently uses relevant examples from the text to demonstrate knowledge about theme/character. Clear understanding of linguistic, grammatical, structural and presentational features of language. Sound selection of textual detail to support interpretation

3	6-7	<ul style="list-style-type: none"> • Sustained use of relevant examples from the text to demonstrate knowledge about theme/character. • Thorough understanding of linguistic, grammatical, structural and presentational features of language. • Thorough selection of textual detail to support interpretation
4	8-10	<ul style="list-style-type: none"> • Assured use of relevant examples from the text to demonstrate knowledge about theme/character. • Assured understanding of linguistic, grammatical, structural and presentational features of language. • Pertinent selection of textual detail to support interpretation
5	11-12	<ul style="list-style-type: none"> • Perceptive use of relevant examples from the text to demonstrate knowledge about theme/character. • Perceptive understanding of linguistic, grammatical, structural and presentational features of language. • Convincing selection of textual detail to support interpretation

The Hound of the Baskervilles

Question Number		
3(a)	From the extract, what do you discover about the character of Watson? Use evidence from the extract to support your answer.	
	(8 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> • Watson is dependent on Holmes He is relieved to see Holmes 'I was never more glad to see anyone in my life' the burden so far has been too great for him alone. • Watson can be surprised and astounded Holmes states that Watson is 'astonished'. It takes a while until Watson regains control. • Watson values Holmes' friendship The repetition of Holmes's name and the use of exclamation marks indicate how content Watson feels to see Holmes: "'Holmes!' I cried 'Holmes!'" he is extremely content to see Holmes and physically welcomes him/demonstrates his affection for Holmes: 'wring him by the hand' to welcome him back. • Watson is clumsy Holmes asks him to 'please be careful with the revolver' when he comes out, showing that Watson possibly cannot be trusted with this weapon, that he could accidentally cause harm, maybe through clumsiness. <p>Reward any other valid points.</p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Uses relevant evidence from the extract to demonstrate knowledge about the character.
2	4-5	<ul style="list-style-type: none"> • Thorough understanding of the character. • Uses a good range of evidence from the extract to demonstrate knowledge about the character.
3	6-8	<ul style="list-style-type: none"> • Perceptive understanding of the character. • Uses a variety of discriminating evidence from the extract to demonstrate knowledge about the character.

Question Number		
3(b)	Comment on the effect of the language used to describe the appearance of Holmes in the extract. Use examples of the writer's language from the extract.	
	(10 marks)	
Indicative content		
<p>Responses may include:</p> <ul style="list-style-type: none"> Initially Holmes's voice is described by Doyle; Holmes is identified by Watson through his sense of hearing, he is hardly able to believe his 'ears', demonstrating how distinctive Holmes's voice is: 'that cold, incisive voice could belong to but one man in the world'. Doyle describes the character of Holmes as seen through Watson's eyes, a man who is cool, calm and collected: 'clear and alert'; he sits waiting for his 'friend' Watson on a stone. The descriptions of Holmes inform the reader that he has been on the moor for a substantial amount of time and that it has not been a comfortable experience: 'thin and worn...roughened by the wind' Holmes is also described as wearing a 'tweed suit and a cloth cap', his linen is 'perfect'. Doyle crafts a character in a light that elevates him above all others: distinctive and interesting. Doyle uses words and phrases for effect; the metaphor 'catlike love' describes his liking for 'personal cleanliness', thus enabling the readers to picture him physically in their mind. The further description of Holmes's characteristics enables the reader to get to know his personal qualities; he has a mischievous side; he has enjoyed surprising Watson: 'his grey eyes dancing with amusement'. <p>Reward any other valid points.</p>		
Band	Mark	AO2: Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> Generally sound reference to how the writer achieves effects. Generally sound understanding of linguistic, grammatical, structural and presentational features of language. Examples from the extract are generally sound and mostly relevant.
2	3-4	<ul style="list-style-type: none"> Sound reference to how the writer achieves effects. Clear understanding of linguistic, grammatical, structural and presentational features of language. Examples from the extract are sound and mostly relevant.
3	5-6	<ul style="list-style-type: none"> Sustained reference to how the writer achieves effects. Thorough understanding of linguistic, grammatical, structural and presentational features of language. Sustained use of relevant examples from the extract.
4	7-8	<ul style="list-style-type: none"> Pertinent reference to how the writer achieves effects. Assured understanding of linguistic, grammatical, structural and presentational features of language. Assured use of relevant examples from the extract.

5	9-10	<ul style="list-style-type: none">• Convincing reference to how the writer achieves effects.• Perceptive understanding of linguistic, grammatical, structural and presentational features of language.• Perceptive use of relevant examples from the extract.
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Question Number		
3(c)	Explore the significance of the relationship between Holmes and Watson in this extract. Use evidence from the extract to support your answer.	
	(10 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> The relationship between Holmes and Watson is presented in the extract through the description of their mutual knowledge of one another. Watson, almost instinctively, recognises Holmes: 'That cold, incisive, ironical voice could belong to but one man in the world'. Holmes is unsurprised by Watson's reaction. The choice of words used to describe Watson's response demonstrates the bond between them; "'Holmes!' I cried - 'Holmes!'" The repetition of Holmes's name and the use of exclamation marks show Watson's ecstasy and relief. He is ecstatic to be re-united with his life-long friend and colleague and relieved to be unburdened of the mammoth task of standing in during Holmes's absence: 'I was never so glad to see anyone in my life.' The character of Holmes is described through Watson's eyes in this extract. However, this description includes details that only a life-long friend could know of: 'his cat-like love of personal cleanliness'. The descriptions of Holmes lead the reader to sense a feeling of adulation from Watson, who elevates this character in the reader's eyes through his clear admiration. Holmes often toys with Watson; when Holmes is discovered in this extract, Watson appears to sulk and protest: 'then you use me, and yet you do not trust me!' Watson's forgiving nature is a testament to their friendship. <p>Reward any other valid points.</p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> Mostly sound reference to context mostly supported by relevant textual reference. Explanation of significance of theme in the extract shows generally sound understanding.
2	3-4	<ul style="list-style-type: none"> Sound reference to context supported by relevant textual reference. Explanation of significance of theme in the extract shows sound understanding.
3	5-6	<ul style="list-style-type: none"> Sustained reference to context supported by relevant textual reference. Explanation of significance of theme in the extract shows thorough understanding.

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

Question Number	
3(d)	<p>Explore the significance of the relationship between Holmes and Watson in one other part of the novel. Use examples of the writer's language to support your answer.</p> <p style="text-align: right;">(12 marks)</p>
	Indicative content
	<p>Candidates may draw on any relevant part of the novel outside the extract provided that the focus is on the relationship between Holmes and Watson and that statements made are supported with a quotation or reference from the text (A01) and reference is made to the writer's craft: Doyle's presentation of this theme (A02).</p> <ul style="list-style-type: none"> • Many passages present the relationship between these two key characters in the text. Their relationship is shown by the way they speak to each other and to others and by how they work together. • Even though Holmes is the central character, he is almost absent during the central part of the story; during this part Watson takes his place. The reader can therefore presume that in time their relationship has obviously grown into a most trusted friendship: Watson has earned enough trust to be sent in Holmes' place to look after the case. Holmes instructs Watson to be his 'eyes'. • Doyle's language often presents how Holmes' ego is aided by a constant dose of adulation from Watson. Holmes regularly announces some absurd and unsubstantiated conclusion only to mock Watson by revealing the most obvious of clues. • The relationship between Holmes and Watson can be further explored by a focus on the character of Watson who is intent on applying Holmes' techniques. Holmes and Watson fill each other's needs. Watson provides Holmes with some adulation, and Holmes needs Watson's eyes and ears to inconspicuously gather clues. <p>Reward any other valid points.</p>

Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations 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"> • Mostly uses relevant examples from the text to demonstrate knowledge about theme/character. • Generally sound understanding of linguistic, grammatical, structural and presentational features of language. • Generally sound selection of textual detail to support interpretation
2	3-5	<ul style="list-style-type: none"> • Consistently uses relevant examples from the text to demonstrate knowledge about theme/character. • Clear understanding of linguistic, grammatical, structural and presentational features of language. • Sound selection of textual detail to support interpretation
3	6-7	<ul style="list-style-type: none"> • Sustained use of relevant examples from the text to demonstrate knowledge about theme/character. • Thorough understanding of linguistic, grammatical, structural and presentational features of language. • Thorough selection of textual detail to support interpretation
4	8-10	<ul style="list-style-type: none"> • Assured use of relevant examples from the text to demonstrate knowledge about theme/character. • Assured understanding of linguistic, grammatical, structural and presentational features of language. • Pertinent selection of textual detail to support interpretation
5	11-12	<ul style="list-style-type: none"> • Perceptive use of relevant examples from the text to demonstrate knowledge about theme/character. • Perceptive understanding of linguistic, grammatical, structural and presentational features of language. • Convincing selection of textual detail to support interpretation

Felicia's Journey

Question Number		
4(a)	From the extract, what do you discover about the character of Felicia? Use evidence from the extract to support your answer.	
	(8 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> • Felicia is very innocent and trusting she tells Hilditch - who is a stranger - all of her news and what she plans to do. she is not concerned that he has suddenly turned up on the estate and is moving at the same pace as her in his car. she thinks she sees 'what seems to be' the stranger's green car, but she thinks 'she is mistaken' she does not see the danger in telling a stranger where she is planning to stay for the night and asks him for directions. she continues to describe Hilditch as 'the fat man' and does not ask his name. This shows that she sees things literally and only sees Hilditch's physical appearance rather than his motives. • Felicia is feeling tired and lonely she is pleased to talk to Hilditch - 'she understands what he says more easily than she understood the others; having to try so hard on the estate added to her tiredness'. • Felicia is determined despite not finding Johnny on the estate, she plans to go to the new town suggested by the car sales man she does not live in the area, but is prepared to stay overnight in Marshring and to walk there alone. as her movements are described in detail, we feel as though we are walking along with Felicia. <p>Reward any other valid points.</p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Generally sound or sound understanding of the character. • Uses relevant evidence from the extract to demonstrate knowledge about the character.
2	4-5	<ul style="list-style-type: none"> • Thorough understanding of the character. • Uses a good range of evidence from the extract to demonstrate knowledge about the character.
3	6-8	<ul style="list-style-type: none"> • Perceptive understanding of the character. • Uses a variety of discriminating evidence from the extract to demonstrate knowledge about the character.

Question Number		
4(b)	Comment on the effect of the language used to create an impression of 'the fat man' (Mr Hilditch) in the extract. Use examples of the writer's language from the extract.	
	(10 marks)	
Indicative content		
<p>Responses may include:</p> <ul style="list-style-type: none"> Trevor's choice of words is impersonal and unflattering, 'the fat man', and enables the reader to picture him effectively Trevor signals the possibility that Hilditch is planning to harm Felicia; Hilditch's features are described as 'shadowy': this word is used on three occasions in this passage alone. Hilditch's movements resemble a stalker: 'keeping pace with her'. When Felicia thanks Hilditch, 'he nods and smiles', which makes him appear friendly and trustworthy. Trevor's description of his glasses, described as glinting 'in the shadows', is a clue/an indication of Hilditch's darker side: his purpose in helping Felicia may be questioned by the reader. Hilditch turns his head 'away while still winding up the window' and does so before she has a chance to thank him, so that he does not appear too interested in Felicia. The deliberate use of alliteration, with the letter 'w', catches the reader's attention: this sentence is significant in that Hilditch is trying to appear helpful and not pushy. Trevor crafts Hilditch's speech so that he communicates in short sentences, thus making his speech more realistic for the reader. It is easy to picture what he is saying: 'straight ahead, second on the right, left at the bottom', the reader may feel they are mirroring Felicia's actions, following his instructions. <p>Reward any other valid points.</p>		
Band	Mark	AO2: Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> Generally sound reference to how the writer achieves effects. Generally sound understanding of linguistic, grammatical, structural and presentational features of language. Examples from the extract are generally sound and mostly relevant.
2	3-4	<ul style="list-style-type: none"> Sound reference to how the writer achieves effects. Clear understanding of linguistic, grammatical, structural and presentational features of language. Examples from the extract are sound and mostly relevant.
3	5-6	<ul style="list-style-type: none"> Sustained reference to how the writer achieves effects. Thorough understanding of linguistic, grammatical, structural and presentational features of language. Sustained use of relevant examples from the extract.
4	7-8	<ul style="list-style-type: none"> Pertinent reference to how the writer achieves effects. Assured understanding of linguistic, grammatical, structural and presentational features of language. Assured use of relevant examples from the extract.

5	9-10	<ul style="list-style-type: none">• Convincing reference to how the writer achieves effects.• Perceptive understanding of linguistic, grammatical, structural and presentational features of language.• Perceptive use of relevant examples from the extract.
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Question Number		
4(c)	Explore the significance of the hidden threat to Felicia in the extract. Use evidence from the extract to support your answer.	
	(10 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> The significance of the hidden threat from Hilditch is suggested in many different parts of this extract. Trevor's subtle hints leave the readers doubting whether their instinct is correct or not. When Hilditch first speaks in the extract, he is referred to as a 'voice'; this clinical description of him dehumanises him. He is then described as 'the fat man'; this unflattering description focuses on his physical appearance. Neither of these descriptions informs the reader about Hilditch's intentions or feelings thus shrouding this character in mystery and suggesting he is a threat to Felicia. The use of the third person 'he' is effective and suggests that 'he' is a stranger - and strangers can signify danger. The threat is hidden because it is not obvious, it is only hinted at. Felicia is clearly grateful for his help and this is evident as she thanks him twice: he is counting on her need for help; he is there, just when she needed him: '...was just about to ask someone...when the car drew in beside her.' The repetition of the word 'shadowy' in the extract suggests to the reader that Hilditch is dangerous and that his intentions towards Felicia are likely to cause her harm. This word also mirrors his actions; like a true threat and like a shadow, he follows Felicia, keeping up with her, in a car, at the pace set by Felicia. The 'gloom' of the car's interior further suggests a threat in that he is a stranger and that she should not get into his car as she may come to harm in there. <p>Reward any other valid points.</p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> Mostly sound reference to context mostly supported by relevant textual reference. Explanation of significance of theme in the extract shows generally sound understanding.
2	3-4	<ul style="list-style-type: none"> Sound reference to context supported by relevant textual reference. Explanation of significance of theme in the extract shows sound understanding.
3	5-6	<ul style="list-style-type: none"> Sustained reference to context supported by relevant textual reference. Explanation of significance of theme in the extract shows thorough understanding.

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

Question Number		
4(d)	Explore the significance of threats to Felicia in one other part of the novel. Use examples of the writer's language to support your answer.	
	(12 marks)	
	Indicative content	
	<p>Candidates may draw on any relevant part of the novel outside the extract provided that the focus is on the character of Felicia and the threats she faces and that statements made are supported with a quotation or reference from the text (A01) and reference is made to the writer's craft: Trevor's presentation of these threats (A02).</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • Many passages present threats of some kind or another; these are presented by the use of language with subtle suggestions and clues that are present throughout. When the reader learns of Hilditch's home life and the contents of his home, small details suggest a possible abnormality to his behaviour: for example, he possesses many framed photographs of strangers. • A combination of innocence and faith keeps the character of Felicia wondering, but ultimately she is delivered into the hands of Mr. Hilditch. He is crafted as an outwardly decent man, who appears to come to her rescue. The more benevolent Mr. Hilditch becomes, offering Felicia cups of tea, a meal and a bed for the night, the more is revealed of his predatory side. Trevor slowly reveals to the reader that Mr. Hilditch is a monster, planning to add Felicia to the collection of girls in his "Memory Lane". • When Felicia fears for her life, shortly before she flees, Hilditch has told her very little information yet Trevor's language presents these threats with words and phrases that focus on the lack of light in the room and the sounds that Felicia hears, such as Hilditch's breathing. • Trevor creates an atmosphere of eeriness that builds much suspense. The reader worries for the welfare of this character. Some threats come from her boyfriend Johnny who has clearly taken advantage of Felicia; other threats seem to come from those whom society might not expect, such as the religious sector. <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"> • Mostly uses relevant examples from the text to demonstrate knowledge about theme/character. • Generally sound understanding of linguistic, grammatical, structural and presentational features of language. • Generally sound selection of textual detail to support interpretation
2	3-5	<ul style="list-style-type: none"> • Consistently uses relevant examples from the text to demonstrate knowledge about theme/character. • Clear understanding of linguistic, grammatical, structural and presentational features of language. • Sound selection of textual detail to support interpretation
3	6-7	<ul style="list-style-type: none"> • Sustained use of relevant examples from the text to demonstrate knowledge about theme/character. • Thorough understanding of linguistic, grammatical, structural and presentational features of language. • Thorough selection of textual detail to support interpretation
4	8-10	<ul style="list-style-type: none"> • Assured use of relevant examples from the text to demonstrate knowledge about theme/character. • Assured understanding of linguistic, grammatical, structural and presentational features of language. • Pertinent selection of textual detail to support interpretation
5	11-12	<ul style="list-style-type: none"> • Perceptive use of relevant examples from the text to demonstrate knowledge about theme/character. • Perceptive understanding of linguistic, grammatical, structural and presentational features of language. • Convincing selection of textual detail to support interpretation

Pride and Prejudice

Question Number		
5(a)	From the extract, what do you discover about the character of Elizabeth? Use evidence from the extract to support your answer.	
	(8 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> Elizabeth is intent on showing her displeasure for Darcy 'I hope I never ridicule what is wise or good' she demonstrates her lack of respect for Darcy. Elizabeth is unafraid to share her feelings She feels angry with Darcy and is unafraid to share with him how she feels Her examination of his character is successful in that it draws Darcy into admitting some of his flaws, admitting he has a 'natural defect' Elizabeth is confident and intelligent she speaks with eloquence and is able to argue/state her opinions without becoming rude she is an equal in the reader's eyes to Darcy: 'Elizabeth turned away to hide a smile'. Despite Elizabeth's criticism of Darcy, she manages to gain his interest: 'too much attention' Elizabeth is insightful she often exposes Darcy's worst traits, 'such as vanity and pride'. Elizabeth is sarcastic she may even be thought of as rude 'I am perfectly convinced that Mr Darcy has no defect'. Elizabeth is different from Miss Bingley Miss Bingley feels jealous of the attention she is gaining from Darcy. Austen is clearly presenting the importance of a good, moral character rather than social class. <p>Reward any other valid points.</p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> Generally sound or sound understanding of the character. Uses relevant evidence from the extract to demonstrate knowledge about the character.
2	4-5	<ul style="list-style-type: none"> Thorough understanding of the character. Uses a good range of evidence from the extract to demonstrate knowledge about the character.
3	6-8	<ul style="list-style-type: none"> Perceptive understanding of the character. Uses a variety of discriminating evidence from the extract to demonstrate knowledge about the character.

Question Number		
5(b)	Comment on the language used to reveal Darcy's character in this extract. Use examples of the writer's language from the extract.	
	(10 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> The reader sees the character of Darcy as one who is prejudiced and proud; he exposes himself as such when he talks about human 'weaknesses' and linking them to 'ridicule', something he prefers in 'life to avoid'. Austen has created the character of Darcy as one who has some flaws, in order to allow him to change and grow later in the novel. Darcy believes vanity to be a 'flaw' but 'pride' to be 'under good regulation'; he speaks of 'superiority of mind' which demonstrates to the reader that he can be arrogant and that he thinks a lot of himself - superior, in some cases, to others. Darcy is affected by Elizabeth's opinion of him, her 'examination' of his character. The language chosen by Austen suggests that he feels the need to defend himself: 'and yours', and admit his worst flaw: 'my temper, I dare not vouch for it'. The reader also gains some further insight into this character when he states that his opinion of others 'once lost, is lost forever'. This examination of himself lends the reader to see Darcy in a different light; he can look at his least attractive qualities: 'some particular evil - a natural defect' with honesty: 'which not even the best education can overcome'. Austen crafts a moment in this extract when Darcy's feelings for Elizabeth begin to change; he ponders on their conversation and finds himself attracted to Elizabeth. Darcy is 'not sorry' that they have had a debate/disagreement; he is clearly intrigued by Elizabeth and enjoys her company. It is at this point, Austen suggests to the readers that they may be falling in love, without either wishing to commit to such feelings at this point in time. <p>Reward any other valid points.</p>	
Band	Mark	AO2: Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> Generally sound reference to how the writer achieves effects. Generally sound understanding of linguistic, grammatical, structural and presentational features of language. Examples from the extract are generally sound and mostly relevant.
2	3-4	<ul style="list-style-type: none"> Sound reference to how the writer achieves effects. Clear understanding of linguistic, grammatical, structural and presentational features of language. Examples from the extract are sound and mostly relevant.
3	5-6	<ul style="list-style-type: none"> Sustained reference to how the writer achieves effects. Thorough understanding of linguistic, grammatical, structural and presentational features of language. Sustained use of relevant examples from the extract.

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

Question Number		
5(c)	Explore the significance of conflict in the extract. Use evidence from the extract to support your answer.	
	(10 marks)	
Indicative content		
	<p>Responsee may include:</p> <ul style="list-style-type: none"> The conflict between Elizabeth and Darcy is one that is fraught at this point, mostly because Elizabeth is angry with Darcy; however their exchanges help them to understand one another. Darcy admits he has a 'natural defect', his 'temper' and points out to Elizabeth that she has the potential to 'wilfully...misunderstand'. Their public exchanges demonstrate to the reader and on-lookers that they are intelligent and a true match: they are presented by Austen as an eloquent pair: 'Elizabeth turned away to hide a smile'. Elizabeth is shown to gain the upper hand, exposing Darcy's worst traits: 'such as vanity and pride'. Elizabeth is intent on showing her displeasure for Darcy: "I hope I never ridicule what is wise and good" and expresses herself in a way that demonstrates her lack of respect for Darcy. Elizabeth is unafraid to share her feelings and this creates most of the conflict in this extract; she initiates most of it: 'I hope I never ridicule what is wise and good...' Elizabeth is sarcastic: 'I am perfectly convinced that Mr Darcy has no defect'. There is a subtler conflict in the extract, between Elizabeth and Miss Bingley. Miss Bingley is present during these personal exchanges and when she speaks the reader gains an impression that she has done so because she feels left out, out of the loop. Neither Darcy nor Elizabeth takes much notice, because they have not finished exchanging their powerful opinions of each other. The use of italic font suggests the tone of these characters and this suggests the conflict between these characters. This is significant because they are confident in their opinion of one another and feel strongly about what they say. These exchanges are also significant because they suggest a growing attraction: key for Austen's plot to move forward and engage the reader. <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
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> Mostly sound reference to context mostly supported by relevant textual reference. Explanation of significance of theme in the extract shows generally sound understanding.
2	3-4	<ul style="list-style-type: none"> Sound reference to context supported by relevant textual reference. Explanation of significance of theme in the extract shows sound understanding.
3	5-6	<ul style="list-style-type: none"> Sustained reference to context supported by relevant textual reference. Explanation of significance of theme in the extract shows thorough understanding.

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

Question Number		
5(d)	Explore the significance of conflict between characters in one other part of the novel. Use examples of the writer's language to support your answer.	
	(12 marks)	
Indicative content		
	<p>Candidates may draw on any relevant part of the novel outside the extract provided that the focus is on the conflict between characters and that statements made are supported with a quotation or reference from the text (A01) and reference is made to the writer's craft: Austen's presentation of this theme (A02). Responses may include:</p> <ul style="list-style-type: none"> • Austen shows conflict through the text's many characters. Other than the on-going conflict between Elizabeth and Darcy, there are a number of conflicts in 'Pride and Prejudice'. One of the long drawn out ones is between Mr and Mrs. Bennet. Their personalities are so different; their entire marriage is a conflict. • Austen introduces the conflicting and contrasting character of Wickham into the love equation; he has a turbulent past and has clashed with Darcy more than once before. This serves as a lesson to Elizabeth who is presented as being human after all, her flaw being her ill-judgement. • Lady Catherine de Bourgh has a problem with Elizabeth because of her social status and Darcy's interest in her. This conflict is included in the text so that Austen can share her distaste for the social conventions and beliefs of characters such as this. • Caroline Bingley competes with Elizabeth for Darcy; she is rude on many occasions. Like Lady de Bourgh she demonstrates that neither money nor wealth can influence this couple nor buy the love and affection that Darcy has for Elizabeth and Elizabeth for Darcy. <p>Reward any other valid points.</p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations 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"> • Mostly uses relevant examples from the text to demonstrate knowledge about theme/character. • Generally sound understanding of linguistic, grammatical, structural and presentational features of language. • Generally sound selection of textual detail to support interpretation
2	3-5	<ul style="list-style-type: none"> • Consistently uses relevant examples from the text to demonstrate knowledge about theme/character. • Clear understanding of linguistic, grammatical, structural and presentational features of language. • Sound selection of textual detail to support interpretation

3	6-7	<ul style="list-style-type: none"> • Sustained use of relevant examples from the text to demonstrate knowledge about theme/character. • Thorough understanding of linguistic, grammatical, structural and presentational features of language. • Thorough selection of textual detail to support interpretation
4	8-10	<ul style="list-style-type: none"> • Assured use of relevant examples from the text to demonstrate knowledge about theme/character. • Assured understanding of linguistic, grammatical, structural and presentational features of language. • Pertinent selection of textual detail to support interpretation
5	11-12	<ul style="list-style-type: none"> • Perceptive use of relevant examples from the text to demonstrate knowledge about theme/character. • Perceptive understanding of linguistic, grammatical, structural and presentational features of language. • Convincing selection of textual detail to support interpretation

Great Expectations

Question Number		
6(a)	From the extract, what do you discover about the character of Estella? Use evidence from the extract to support your answer.	
	(8 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> Estella is cruel she quickly points out flaws in Pip’s appearance such as ‘coarse hands’ she also criticises Pip for the way he calls ‘knaves, Jacks’ Pip feels she is ‘lying in wait’ for him to do something wrong Estella is arrogant she calls Pip ‘Boy’ throughout the extract she is described as talking ‘with the greatest disdain’ and ‘with contempt’ she calls Pip ‘a stupid, clumsy labouring boy’ indicating that she thinks she is better than him pip describes how her ‘contempt was so strong, that it became infectious’. she makes Pip feel inferior to her by her manner and her words Estella obeys Miss Havisham Miss Havisham tells Estella to ‘Beggar him’ when Pip says he can only play ‘beggar my neighbour’ and she obeys her without question. Estella judges people by their status and wealth <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
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> Generally sound or sound understanding of the character. Uses relevant evidence from the extract to demonstrate knowledge about the character. Selection of textual detail evident and appropriate.
2	4-5	<ul style="list-style-type: none"> Thorough understanding of the character. Uses a good range of evidence from the extract to demonstrate knowledge about the character. Selection of textual detail evident and consistently appropriate.
3	6-8	<ul style="list-style-type: none"> Perceptive understanding of the character. Uses a variety of discriminating evidence from the extract to demonstrate knowledge about the character. Selection of textual detail consistently appropriate and discriminating.

Question Number		
6(b)	Comment on the effect of the language used to show decay in the extract. Use examples of the writer's language from the extract.	
	(10 marks)	
Indicative content		
	<p>Responses may include:</p> <ul style="list-style-type: none"> Dickens's deliberate detail in this extract is described as seen through Pip's eyes, a child's. This is crafted effectively for the reader: for example, the description of the room where Miss Havisham sits is haunting and at first it is not obvious to Pip why it is in the state it lies. While Miss Havisham has stopped all of the clocks at Satis House, the items around her tell of the passage of time: 'everything in the room had stopped'. Words and phrases have been crafted for effect: 'a long time ago' introduces the concept of decay because the room, its contents and Miss Havisham have been in this state for a long period. The contents have decayed, as have Miss Havisham's body and mind. The reader can work out that Miss Havisham would have been a young woman on her wedding day and that a considerable amount of time will have passed since then. It is left to the reader to imagine the setting as described in the past, by an adult Pip, recollecting this moment in his past. Dickens creates an impression of decay through the description of the 'yellow' shoe and the 'yellow' silk stocking that is 'ragged'. These 'pale decayed objects', alongside the 'grave-clothes' and the use of similes present a haunting picture in the reader's mind: the veil is compared to an item linked with death: 'like a shroud'. The character of Miss Havisham is presented in a similar manner. Dickens's crafts a frightening character who is described as a 'collapsed form' and is 'corpse-like'. The sense of decay is further explored as Dickens introduces the concept of death through the character of Pip who speaks of 'bodies buried in ancient times' and of 'dust'. <p>Reward any other valid points.</p>	
Band	Mark	AO2: Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> Generally sound reference to how the writer achieves effects. Generally sound understanding of linguistic, grammatical, structural and presentational features of language. Examples from the extract are generally sound and mostly relevant.
2	3-4	<ul style="list-style-type: none"> Sound reference to how the writer achieves effects. Clear understanding of linguistic, grammatical, structural and presentational features of language. Examples from the extract are sound and mostly relevant.
3	5-6	<ul style="list-style-type: none"> Sustained reference to how the writer achieves effects. Thorough understanding of linguistic, grammatical, structural and presentational features of language. Sustained use of relevant examples from the extract.

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

Question Number		
6(c)	Explore the significance of the relationship between Pip and Estella in the extract Use evidence from the extract to support your answer.	
	(10 marks)	
	Indicative content	
	<p>Responses may include:</p> <ul style="list-style-type: none"> The relationship between Estella and Pip is significant in this extract for many different reasons. Firstly, Dickens shows Estella's attitude to Pip as one that is cold and unpleasant. Estella taunts Pip and does so with Miss Havisham's approval as the reader does not witness any reprisal. Estella speaks to him with 'the greatest disdain'. This is significant because her treatment of him does little to dissuade his feelings for her. Dickens's language presents this relationship with words and phrases that describe their treatment towards one another. Pip is at all times polite towards her, calling her 'Miss' and does as he is instructed. Much differently, Estella rudely and loudly speaks about Pip as if he were not there, regardless of his feelings: 'And what coarse hands he has. And what thick boots!' Her 'disdain' and 'contempt' cause him much embarrassment. The relationship between Estella and Pip is shown to be unequal: they appear to belong to very different social backgrounds. Dickens subtly suggests that they are both pawns being played for a purpose: 'Miss Havisham put down the jewel...' The relationship between Estella and Pip was deliberately portrayed by Dickens as one that was significant because Estella was the driving force behind Pip wishing to change, hoping to become a gentleman and win the woman he loves: 'I had never thought of being ashamed of my hands before'. In this passage, Pip takes a good look at himself and observes himself from Estella's perspective. Her influence on him cannot be underestimated: 'Her contempt was so strong that it became infectious, and I caught it.' <p>Reward any other valid points.</p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> Mostly sound reference to context mostly supported by relevant textual reference. Explanation of significance of theme in the extract shows generally sound understanding.
2	3-4	<ul style="list-style-type: none"> Sound reference to context supported by relevant textual reference. Explanation of significance of theme in the extract shows sound understanding.
3	5-6	<ul style="list-style-type: none"> Sustained reference to context supported by relevant textual reference. Explanation of significance of theme in the extract shows thorough understanding.

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

Question Number	
6(d)	<p>Explore the significance of changing relationships in one other part of the novel. Use examples of the writer's language to support your answer.</p> <p style="text-align: right;">(12 marks)</p>
	Indicative content
	<p>Candidates may draw on any relevant part of the novel outside the extract provided that the focus is on the changing relationships between characters and that statements made are supported with a quotation or reference from the text (A01) and reference is made to the writer's craft: Dickens's presentation of this theme (A02).</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • Dickens introduces the relationship between Pip and Magwitch in the graveyard and amongst the Thames marshes, a place where Magwitch, then a convict terrifies Pip, turns him upside down and frightens him into stealing. The change in their relationship is enormous; the reader would never have predicted that Pip would fall in love with Magwitch's daughter and develop a close bond with such a character. • Pip's home life is miserable; he is constantly being shouted at by his older sister but his relationship with her husband is close and loving; he is happiest in the setting of the forge with Jo, where he later becomes Jo's apprentice. However, as Pip pursues his ambition to become a gentleman, this relationship becomes onerous for Pip who feels ashamed by Jo's presence and to be reminded of his past he has tried to forget, causing Pip to feel shame and discomfort. • It is at Satis House that Pip meets Miss Havisham and Estella. Pip's admiration of Miss Havisham, wishing her to have been his benefactor rather than Magwitch, later changes for hatred when he learns of her purpose in having adopted Estella to seek revenge on men and the effect it has had on Estella, the woman he loves. • Eventually, when Miss Havisham's dress catches fire and she dies, she shows some remorse for her actions. It is then that there is some change in the relationship between Pip and Estella; the past is behind them and Estella is aware that she has been a pawn all of her life: she is regretful of her past actions towards Pip. Dickens suggests that there is a chance for happiness, at last, for this couple who have known each other since childhood. <p>Reward any other valid points.</p>

Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations 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"> • Mostly uses relevant examples from the text to demonstrate knowledge about theme/character. • Generally sound understanding of linguistic, grammatical, structural and presentational features of language. • Generally sound selection of textual detail to support interpretation
2	3-5	<ul style="list-style-type: none"> • Consistently uses relevant examples from the text to demonstrate knowledge about theme/character. • Clear understanding of linguistic, grammatical, structural and presentational features of language. • Sound selection of textual detail to support interpretation
3	6-7	<ul style="list-style-type: none"> • Sustained use of relevant examples from the text to demonstrate knowledge about theme/character. • Thorough understanding of linguistic, grammatical, structural and presentational features of language. • Thorough selection of textual detail to support interpretation
4	8-10	<ul style="list-style-type: none"> • Assured use of relevant examples from the text to demonstrate knowledge about theme/character. • Assured understanding of linguistic, grammatical, structural and presentational features of language. • Pertinent selection of textual detail to support interpretation
5	11-12	<ul style="list-style-type: none"> • Perceptive use of relevant examples from the text to demonstrate knowledge about theme/character. • Perceptive understanding of linguistic, grammatical, structural and presentational features of language. • Convincing selection of textual detail to support interpretation

Section B: Different Cultures and Traditions

Anita and Me

Question Number	
7	<p>Explore the reasons why Meena changes during the novel. You must consider the context of the novel. Use evidence to support your answer.</p>
	(40 marks)
	Indicative content
	<p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(A01) Responses may include:</p> <ul style="list-style-type: none"> • 9 year old Meena is on the brink of change. She changes in the course of the novel because of what she experiences. She is a typical teenager, rebellious and embarrassed by her parents • Meena meets Anita, her total opposite; Meena desperately wants to join her gang. Meena is impressed by what seems to be a better life, when in reality Anita’s homelife is a sham • Meena steals and misbehaves to prove she is a gang member; she is a dreamer and competes for Anita’s attention, often not realising she is being used or laughed at • following a relationship with a boy named Robert, who dies, and a stint in hospital, Anita learns the value of education and what it means to have a true friend. <p>(A04) References to context may include:</p> <ul style="list-style-type: none"> • when Meena meets Anita, her total opposite, Meena admires her and begins to resent her family’s demands and her culture • Meena’s parents try to communicate the importance of their Punjabi festivities and beliefs, Meena is however, uninterested. Meena is caught between two cultures, British and Punjabi; eventually Meena sees Anita for what she is, an insecure, unreliable and lonely individual and begins to embrace her culture • incidents of racism, such as when she is in the car with her mother, awaken Meena to the unfair prejudice that exists within their own community • soon, Meena realises Anita isn’t that much fun: Meena knows right from wrong, and as time passes she realises that Anita’s homelife cannot be compared with hers: her family play a significant role in her life. <p>Reward any other valid points for either AO.</p>

Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> • Mostly sound responses to text mostly supported by textual reference which is often appropriate. • Selection and evaluation of textual detail show generally sound understanding of theme/ideas.
2	5-7	<ul style="list-style-type: none"> • Sound responses to text supported by relevant textual reference. • Selection and evaluation of textual detail show sound understanding of theme/ideas.
3	8-10	<ul style="list-style-type: none"> • Sustained responses to text supported by relevant textual reference. • Selection and evaluation of textual detail show thorough understanding of theme/ideas.
4	11-13	<ul style="list-style-type: none"> • Pertinent responses to text supported by relevant textual reference. • Selection and evaluation of textual detail show assured understanding of theme/ideas.
5	14-16	<ul style="list-style-type: none"> • Convincing responses to text supported by sustained relevant textual reference. • Selection and evaluation of textual detail show perceptive understanding of theme/ideas.

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"> • Mostly sound reference to context mostly supported by relevant textual reference. • Explanation of importance of theme/idea shows generally sound understanding. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate, any errors do not hinder meaning.</p>
2	6-10	<ul style="list-style-type: none"> • Sound reference to context supported by relevant textual reference. • Explanation of importance of theme/idea shows sound understanding. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

3	11-15	<ul style="list-style-type: none"> • Sustained reference to context supported by relevant textual reference. • Explanation of importance of theme/idea shows thorough understanding. <p>*Sentences are appropriately structured, with sustained control of expression and meaning with thorough control of the full range of punctuation devices. Spelling is almost always accurate, with occasional errors.</p>
4	16-20	<ul style="list-style-type: none"> • Pertinent reference to context supported by relevant textual reference. • Explanation of importance of theme/idea shows assured understanding. <p>*Sentences are purposefully structured, with assured control of expression and meaning with assured control of the full range of punctuation devices. Spelling is almost always accurate, with minimal errors.</p>
5	21-24	<ul style="list-style-type: none"> • Convincing reference to context supported by sustained relevant textual reference. • Explanation of importance of theme/idea shows perceptive understanding. <p>*Sentences are convincingly structured, with sophisticated control of expression and meaning with precise control of the full range of punctuation devices. Spelling is consistently accurate.</p>

Question Number	
8	<p>In what ways are the differences between families significant in the novel? You must consider the context of the novel. Use evidence to support your answer.</p> <p style="text-align: right;">(40 marks)</p>
	Indicative content
	<p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(A01) Responses may include:</p> <ul style="list-style-type: none"> • Syal presents the reader with a homelife that may be untraditional but all the same is safe and ideal. Meena’s parents take an interest in Meena; they communicate their thoughts with her and have high hopes for her • Meena’s family life is one that offers love and stability, the total opposite to the family life at Anita’s. Meena’s parents have a marriage that is solid and secure; Anita is unsure who her father is, referring to him in a picture of a sailor: her mother eventually leaves her children and Anita for the local butcher • Meena does not value her family or their lifestyle until she experiences herself at first hand what Anita does not have and the effect this has had on her; she feels sorry for her. Meena soon begins to realise why her family were so anxious about her friendship with Anita • Meena’s father speaks to her about stealing: Meena knows right from wrong. Later in the novel, her mother invites Anita for tea because she hears that Anita’s mother has left home; her parents try to be understanding and clearly want the best for their children. <p>(A04) References to context may include:</p> <ul style="list-style-type: none"> • Meena does not fully understand her parents and the importance of family and tradition: to her these mean being different, when all she wants to do is fit in; she rebels against her family, and is acutely aware that they are the only Punjabi family in Tollington • Meena’s father and mother invite other family members at Christmas to celebrate Punjabi festivities. Here, Meena behaves unsociably and embarrasses her parents • when Anita is invited to Meena’s house, it is clear Anita has no social manners and this causes Meena to re-consider her family’s values. Anita steals from Meena and is disrespectful with her belongings • Meena’s parents make many efforts to live in and be part of the Tollington community; eventually after incidents of racism, they feel the need to move to an area where their culture will attract less attention. <p>Reward any other valid points for either AO.</p>

Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> • Mostly sound responses to text mostly supported by textual reference which is often appropriate. • Selection and evaluation of textual detail show generally sound understanding of theme/ideas.
2	5-7	<ul style="list-style-type: none"> • Sound responses to text supported by relevant textual reference. • Selection and evaluation of textual detail show sound understanding of theme/ideas.
3	8-10	<ul style="list-style-type: none"> • Sustained responses to text supported by relevant textual reference. • Selection and evaluation of textual detail show thorough understanding of theme/ideas.
4	11-13	<ul style="list-style-type: none"> • Pertinent responses to text supported by relevant textual reference. • Selection and evaluation of textual detail show assured understanding of theme/ideas.
5	14-16	<ul style="list-style-type: none"> • Convincing responses to text supported by sustained relevant textual reference. • Selection and evaluation of textual detail show perceptive understanding of theme/ideas.

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"> • Mostly sound reference to context mostly supported by relevant textual reference. • Explanation of importance of theme/idea shows generally sound understanding. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate, any errors do not hinder meaning.</p>
2	6-10	<ul style="list-style-type: none"> • Sound reference to context supported by relevant textual reference. • Explanation of importance of theme/idea shows sound understanding. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

3	11-15	<ul style="list-style-type: none"> • Sustained reference to context supported by relevant textual reference. • Explanation of importance of theme/idea shows thorough understanding. <p>*Sentences are appropriately structured, with sustained control of expression and meaning with thorough control of the full range of punctuation devices. Spelling is almost always accurate, with occasional errors.</p>
4	16-20	<ul style="list-style-type: none"> • Pertinent reference to context supported by relevant textual reference. • Explanation of importance of theme/idea shows assured understanding. <p>*Sentences are purposefully structured, with assured control of expression and meaning with assured control of the full range of punctuation devices. Spelling is almost always accurate, with minimal errors.</p>
5	21-24	<ul style="list-style-type: none"> • Convincing reference to context supported by sustained relevant textual reference. • Explanation of importance of theme/idea shows perceptive understanding. <p>*Sentences are convincingly structured, with sophisticated control of expression and meaning with precise control of the full range of punctuation devices. Spelling is consistently accurate.</p>

Balzac and the Little Chinese Seamstress

Question Number	
9	<p>Explore the significance of the Narrator’s attitudes in the novel. You must consider the context of the novel. Use evidence to support your answer.</p>
	(40 marks)
	Indicative content
	<p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(A01) Responses may include:</p> <ul style="list-style-type: none"> • the Narrator has known his best friend, Luo since their childhood; their bond is strong and this is referred to often in the text as one of the contributing factors that helps them survive their grim life on Phoenix Mountain • the Narrator tells the story from his perspective only, like an intimate portrait of his life and the lives of others; the reader only gains an insight only from his perception, being reliant on his version of events • the Narrator’s opinions of events are often delivered in a subtle tongue-in-cheek manner. He is clearly intelligent; he is as apt at storytelling as Luo and even trades his beloved Balzac to help the seamstress • the Narrator also tells of his love and desire for the seamstress: his self-control is an indicator of how much he values his friendship with Luo. In Luo’s absence, the Narrator protects and helps the seamstress. When the seamstress becomes pregnant, he is able to converse and trade in order to secure the help of a doctor. <p>(A04) References to context may include:</p> <ul style="list-style-type: none"> • the Narrator enables the reader, through his rich descriptions of events and use of active verbs (Sijie’s crafting) in the story, to compare and contrast his past, privileged and secure social background before the Cultural Revolution 1966-1969, with the unsympathetic, insecure experiences on Phoenix Mountain • the communist regime is harsh and cruel and the re-education programme is often mocked by the Narrator, as it fails to re-educate him in any way. The Narrator tells that the country was ‘profoundly altered’, but not for the better • the ignorance and lack of education are presented throughout the text by the Narrator: books are banned, yet treasured by those who read them. The Narrator is filled with hatred when Four-eyes won’t share his suitcase of books • Western Literature helps the Narrator to get through his ordeal on the mountain and eventually, to the surprise of the Narrator, to transform the seamstress who leaves for a better life. <p>Reward any other valid points for either AO.</p>

Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> • Mostly sound responses to text mostly supported by textual reference which is often appropriate. • Selection and evaluation of textual detail show generally sound understanding of theme/ideas.
2	5-7	<ul style="list-style-type: none"> • Sound responses to text supported by relevant textual reference. • Selection and evaluation of textual detail show sound understanding of theme/ideas.
3	8-10	<ul style="list-style-type: none"> • Sustained responses to text supported by relevant textual reference. • Selection and evaluation of textual detail show thorough understanding of theme/ideas.
4	11-13	<ul style="list-style-type: none"> • Pertinent responses to text supported by relevant textual reference. • Selection and evaluation of textual detail show assured understanding of theme/ideas.
5	14-16	<ul style="list-style-type: none"> • Convincing responses to text supported by sustained relevant textual reference. • Selection and evaluation of textual detail show perceptive understanding of theme/ideas.

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"> • Mostly sound reference to context mostly supported by relevant textual reference. • Explanation of importance of theme/idea shows generally sound understanding. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate, any errors do not hinder meaning.</p>
2	6-10	<ul style="list-style-type: none"> • Sound reference to context supported by relevant textual reference. • Explanation of importance of theme/idea shows sound understanding. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

3	11-15	<ul style="list-style-type: none"> • Sustained reference to context supported by relevant textual reference. • Explanation of importance of theme/idea shows thorough understanding. <p>*Sentences are appropriately structured, with sustained control of expression and meaning with thorough control of the full range of punctuation devices. Spelling is almost always accurate, with occasional errors.</p>
4	16-20	<ul style="list-style-type: none"> • Pertinent reference to context supported by relevant textual reference. • Explanation of importance of theme/idea shows assured understanding. <p>*Sentences are purposefully structured, with assured control of expression and meaning with assured control of the full range of punctuation devices. Spelling is almost always accurate, with minimal errors.</p>
5	21-24	<ul style="list-style-type: none"> • Convincing reference to context supported by sustained relevant textual reference. • Explanation of importance of theme/idea shows perceptive understanding. <p>*Sentences are convincingly structured, with sophisticated control of expression and meaning with precise control of the full range of punctuation devices. Spelling is consistently accurate.</p>

Question Number	
10	<p>Why are the difficulties characters endure significant in the novel? You must consider the context of the novel. Use evidence to support your answer.</p> <p style="text-align: right;">(40 marks)</p>
	Indicative content
	<p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(AO1) Responses may include:</p> <ul style="list-style-type: none"> • both the Narrator and Luo suffer because of the ignorance of others; this is evident when Luo is flogged with a peach branch repeatedly because the Chinese peasants believe in the tradition that this activity will drive malaria away • the leader, Chairman Mao is feared and capable of making their lives even more difficult: the boys are often threatened and live in appalling conditions with little to eat and few possessions • the boys are physically and emotionally strained and this is communicated constantly, 'dispiriting', 'strained', 'depressed', 'doomed', 'dejection' • events described, such as when the two boys carry the daily animal and human excrements up the mountain and when they work in the dangerous coal mines, evoke great sympathy from the reader. <p>(AO4) References to context may include:</p> <ul style="list-style-type: none"> • the Cultural Revolution in the story did nothing to change these boys for the better; they simply suffered from one day to another. • with the knowledge that there was 0.3% chance of ever returning home, the pessimism of Luo and the Narrator is understandable • it was their exposure to Western Literature that helped them survive their ordeal. The discovery of the books alleviated their suffering; suddenly there were excitement and hope, in the direst of circumstances • Sijie enables the reader to tell apart those who are un-educated apart from those who are. The Narrator often mocks the cruel actions of others because he knows they know no better: they are often Chinese traditionalists who believe they know what is best for the boys. <p>Reward any other valid points for either AO.</p>

Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> • Mostly sound responses to text mostly supported by textual reference which is often appropriate. • Selection and evaluation of textual detail show generally sound understanding of theme/ideas.
2	5-7	<ul style="list-style-type: none"> • Sound responses to text supported by relevant textual reference. • Selection and evaluation of textual detail show sound understanding of theme/ideas.
3	8-10	<ul style="list-style-type: none"> • Sustained responses to text supported by relevant textual reference. • Selection and evaluation of textual detail show thorough understanding of theme/ideas.
4	11-13	<ul style="list-style-type: none"> • Pertinent responses to text supported by relevant textual reference. • Selection and evaluation of textual detail show assured understanding of theme/ideas.
5	14-16	<ul style="list-style-type: none"> • Convincing responses to text supported by sustained relevant textual reference. • Selection and evaluation of textual detail show perceptive understanding of theme/ideas.

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"> • Mostly sound reference to context mostly supported by relevant textual reference. • Explanation of importance of theme/idea shows generally sound understanding. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate, any errors do not hinder meaning.</p>
2	6-10	<ul style="list-style-type: none"> • Sound reference to context supported by relevant textual reference. • Explanation of importance of theme/idea shows sound understanding. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

3	11-15	<ul style="list-style-type: none"> • Sustained reference to context supported by relevant textual reference. • Explanation of importance of theme/idea shows thorough understanding. <p>*Sentences are appropriately structured, with sustained control of expression and meaning with thorough control of the full range of punctuation devices. Spelling is almost always accurate, with occasional errors.</p>
4	16-20	<ul style="list-style-type: none"> • Pertinent reference to context supported by relevant textual reference. • Explanation of importance of theme/idea shows assured understanding. <p>*Sentences are purposefully structured, with assured control of expression and meaning with assured control of the full range of punctuation devices. Spelling is almost always accurate, with minimal errors.</p>
5	21-24	<ul style="list-style-type: none"> • Convincing reference to context supported by sustained relevant textual reference. • Explanation of importance of theme/idea shows perceptive understanding. <p>*Sentences are convincingly structured, with sophisticated control of expression and meaning with precise control of the full range of punctuation devices. Spelling is consistently accurate.</p>

Heroes

Question Number	
11	<p>What causes the reader to feel sympathy for Francis upon his return from war? You must consider the context of the novel. Use evidence to support your answer.</p>
	(40 marks)
	Indicative content
	<p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(A01) Responses may include:</p> <ul style="list-style-type: none"> • Francis has returned from fighting at war. The reader feels sympathy because of his physical and mental scars. Francis' face is badly burned, a permanent reminder of the war. He is for most of the story a tragic, lonely and shadowy figure who moves around Frenchtown trying to avoid being recognised • Francis' descriptions of his childhood and his visits to the Wreck Centre evoke sympathy as he is lonely and lacks confidence, 'I'm rotten at everything': he has no best friend and when he meets Nicole, he can only watch from afar as he finds himself tongue-tied • the Wreck Centre provides him some happiness because Larry LaSalle makes him feel good about himself, such as when he wins the table-tennis championship • the reader feels sympathy for Francis when Nicole, who is attacked by Larry LaSalle at the Wreck Centre, blames Francis for her attack because he was supposed to be with her at the time; he carries an enormous amount of guilt for many years: this leads him to enlist in the hope he will be killed. <p>(A04) References to context may include:</p> <ul style="list-style-type: none"> • Cormier presents the reader with the enormous impact that WW2 had on soldiers such as Francis: the reader learns of some of the events through the descriptions of his nightmares • Francis' need for revenge and the possibility that he may take either LaSalle's or his own life (Chapter 12); the effects of his experiences at war are possibly responsible for his powerful feelings • the community is a close-knit and supposedly supportive network where Francis once trusted Larry LaSalle, who for a short period of time, had a positive impact on Francis and gave him some confidence • Francis' descriptions of life at home seem inoffensive but he was clearly lonely; the absence of parents, who are dead, and of much-needed social skills affected his interaction with others. Francis used to hide at the back of the group and progressed to the front as his self-esteem grew. <p>Reward any other valid points for either AO.</p>

Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> • Mostly sound responses to text mostly supported by textual reference which is often appropriate. • Selection and evaluation of textual detail show generally sound understanding of theme/ideas.
2	5-7	<ul style="list-style-type: none"> • Sound responses to text supported by relevant textual reference. • Selection and evaluation of textual detail show sound understanding of theme/ideas.
3	8-10	<ul style="list-style-type: none"> • Sustained responses to text supported by relevant textual reference. • Selection and evaluation of textual detail show thorough understanding of theme/ideas.
4	11-13	<ul style="list-style-type: none"> • Pertinent responses to text supported by relevant textual reference. • Selection and evaluation of textual detail show assured understanding of theme/ideas.
5	14-16	<ul style="list-style-type: none"> • Convincing responses to text supported by sustained relevant textual reference. • Selection and evaluation of textual detail show perceptive understanding of theme/ideas.

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"> • Mostly sound reference to context mostly supported by relevant textual reference. • Explanation of importance of theme/idea shows generally sound understanding. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate, any errors do not hinder meaning.</p>
2	6-10	<ul style="list-style-type: none"> • Sound reference to context supported by relevant textual reference. • Explanation of importance of theme/idea shows sound understanding. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

3	11-15	<ul style="list-style-type: none"> • Sustained reference to context supported by relevant textual reference. • Explanation of importance of theme/idea shows thorough understanding. <p>*Sentences are appropriately structured, with sustained control of expression and meaning with thorough control of the full range of punctuation devices. Spelling is almost always accurate, with occasional errors.</p>
4	16-20	<ul style="list-style-type: none"> • Pertinent reference to context supported by relevant textual reference. • Explanation of importance of theme/idea shows assured understanding. <p>*Sentences are purposefully structured, with assured control of expression and meaning with assured control of the full range of punctuation devices. Spelling is almost always accurate, with minimal errors.</p>
5	21-24	<ul style="list-style-type: none"> • Convincing reference to context supported by sustained relevant textual reference. • Explanation of importance of theme/idea shows perceptive understanding. <p>*Sentences are convincingly structured, with sophisticated control of expression and meaning with precise control of the full range of punctuation devices. Spelling is consistently accurate.</p>

Question Number	
12	<p>How do Francis's wartime experiences increase his feelings of anger? You must consider the context of the novel. Use evidence to support your answer.</p> <p style="text-align: right;">(40 marks)</p>
	Indicative content
	<p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(AO1) Responses may include:</p> <ul style="list-style-type: none"> • Francis is angry because of the injustice he learned of as a young teenager when a trusted leader at the Wreck Centre, Larry LaSalle used his influence on a girl Francis liked, Nicole, before attacking her • Nicole blames Francis for not staying with her and this guilt is the driving force behind his need for revenge • Francis carries a gun in his backpack and often refers to it because he wants revenge on LaSalle; when he draws the gun on LaSalle he shows great courage as he talks to a man he intends to kill. Even at the end of the story, the reader is left wondering if he is still filled with some inner conflict that will result in his own death • Francis is angry and set on revenge; Nicole blamed him at the time for this attack but when they meet later as adults, she tells him she is sorry and forgives him. Nicole is able to make Francis understand that he is not to blame. <p>(AO4) References to context may include:</p> <ul style="list-style-type: none"> • Francis returns as a war hero, an idea he rejects because Larry LaSalle is referred to as a war hero contrasting with what he did to Nicole. The comparison angers Francis who is ashamed that his injuries are due to an incident that he does not associate with heroism. He cannot pretend to be a hero like LaSalle • the community reflects how society responds to heroes and reacts to those disfigured by war wounds. The Frenchtown heroes receive a rapturous reception and are welcomed home • the Second World War has affected many soldiers like Francis: his turmoil and inner conflict are reflected in his behaviour and thoughts and these cause him much anger and distress, 'the war is over and I have no face' • through the graphic descriptions of Francis' injuries, Cormier reminds the reader that there is a price to be paid; Francis' flashbacks reflect the senselessness of war as they reflect the faces of the young German soldiers who have been killed. <p>Reward any other valid points for either AO.</p>

Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> Mostly sound responses to text mostly supported by textual reference which is often appropriate. Selection and evaluation of textual detail show generally sound understanding of theme/ideas.
2	5-7	<ul style="list-style-type: none"> Sound responses to text supported by relevant textual reference. Selection and evaluation of textual detail show sound understanding of theme/ideas.
3	8-10	<ul style="list-style-type: none"> Sustained responses to text supported by relevant textual reference. Selection and evaluation of textual detail show thorough understanding of theme/ideas.
4	11-13	<ul style="list-style-type: none"> Pertinent responses to text supported by relevant textual reference. Selection and evaluation of textual detail show assured understanding of theme/ideas.
5	14-16	<ul style="list-style-type: none"> Convincing responses to text supported by sustained relevant textual reference. Selection and evaluation of textual detail show perceptive understanding of theme/ideas.

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"> Mostly sound reference to context mostly supported by relevant textual reference. Explanation of importance of theme/idea shows generally sound understanding. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate, any errors do not hinder meaning.</p>
2	6-10	<ul style="list-style-type: none"> Sound reference to context supported by relevant textual reference. Explanation of importance of theme/idea shows sound understanding. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

3	11-15	<ul style="list-style-type: none"> • Sustained reference to context supported by relevant textual reference. • Explanation of importance of theme/idea shows thorough understanding. <p>*Sentences are appropriately structured, with sustained control of expression and meaning with thorough control of the full range of punctuation devices. Spelling is almost always accurate, with occasional errors.</p>
4	16-20	<ul style="list-style-type: none"> • Pertinent reference to context supported by relevant textual reference. • Explanation of importance of theme/idea shows assured understanding. <p>*Sentences are purposefully structured, with assured control of expression and meaning with assured control of the full range of punctuation devices. Spelling is almost always accurate, with minimal errors.</p>
5	21-24	<ul style="list-style-type: none"> • Convincing reference to context supported by sustained relevant textual reference. • Explanation of importance of theme/idea shows perceptive understanding. <p>*Sentences are convincingly structured, with sophisticated control of expression and meaning with precise control of the full range of punctuation devices. Spelling is consistently accurate.</p>

Of Mice and Men

Question Number	
13	<p>In what ways is the character of Curley's wife significant in the novel? You must consider the context of the novel. Use evidence to support your answer.</p>
	(40 marks)
	Indicative content
	<p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(A01) Responses may include:</p> <ul style="list-style-type: none"> • Curley's wife is an important character because she is the only key female character in the text, and she has no name apart from 'Curley's wife' • Curley's wife married her husband, literally overnight, 'that same night', and, in escaping her stifling mother, swapped one problem for another. Curley's wife shares her unhappiness with the other 'outcasts' in Section 4 and later with Lennie in Section 5 • Steinbeck reflects on her loneliness, 'discontent and ache for attention'; she spends most of the time pretending that she is looking for her husband in the hope of gaining some attention or striking a conversation • the only time Curley's wife converses for a reasonable amount of time, the reader is not presented with a mean temptress but another victim of isolation. <p>(A04) References to context may include:</p> <ul style="list-style-type: none"> • Curley's wife is lonely because she is a social outcast; she suffers from being isolated from other women, dependent on her husband and his income, without the means to escape her situation • Curley's wife is no different to the men on the ranch who want to be part of 'the American Dream'. She aspires to become an actress, a Hollywood star; she shares her dreams with Lennie • references about, or to, Curley's wife, are often offensive and vulgar; she dresses provocatively which unsettles some of the men apart from Slim • Curley's wife has no social status apart from that in relation to her husband, she is referred to as someone who belongs to her husband, not significant enough to be given a name. Curley's wife is a trophy wife, a possession and an object of desire. <p>Reward any other valid points for either AO.</p>

Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> Mostly sound responses to text mostly supported by textual reference which is often appropriate. Selection and evaluation of textual detail show generally sound understanding of theme/ideas.
2	5-7	<ul style="list-style-type: none"> Sound responses to text supported by relevant textual reference. Selection and evaluation of textual detail show sound understanding of theme/ideas.
3	8-10	<ul style="list-style-type: none"> Sustained responses to text supported by relevant textual reference. Selection and evaluation of textual detail show thorough understanding of theme/ideas.
4	11-13	<ul style="list-style-type: none"> Pertinent responses to text supported by relevant textual reference. Selection and evaluation of textual detail show assured understanding of theme/ideas.
5	14-16	<ul style="list-style-type: none"> Convincing responses to text supported by sustained relevant textual reference. Selection and evaluation of textual detail show perceptive understanding of theme/ideas.

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"> Mostly sound reference to context mostly supported by relevant textual reference. Explanation of importance of theme/idea shows generally sound understanding. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate, any errors do not hinder meaning.</p>
2	6-10	<ul style="list-style-type: none"> Sound reference to context supported by relevant textual reference. Explanation of importance of theme/idea shows sound understanding. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

3	11-15	<ul style="list-style-type: none"> • Sustained reference to context supported by relevant textual reference. • Explanation of importance of theme/idea shows thorough understanding. <p>*Sentences are appropriately structured, with sustained control of expression and meaning with thorough control of the full range of punctuation devices. Spelling is almost always accurate, with occasional errors.</p>
4	16-20	<ul style="list-style-type: none"> • Pertinent reference to context supported by relevant textual reference. • Explanation of importance of theme/idea shows assured understanding. <p>*Sentences are purposefully structured, with assured control of expression and meaning with assured control of the full range of punctuation devices. Spelling is almost always accurate, with minimal errors.</p>
5	21-24	<ul style="list-style-type: none"> • Convincing reference to context supported by sustained relevant textual reference. • Explanation of importance of theme/idea shows perceptive understanding. <p>*Sentences are convincingly structured, with sophisticated control of expression and meaning with precise control of the full range of punctuation devices. Spelling is consistently accurate.</p>

Question Number	
14	<p>Explore the significance of loneliness in the novel. You must consider the context of the novel. Use evidence to support your answer.</p> <p style="text-align: right;">(40 marks)</p>
	Indicative content
	<p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(A01) Responses may include:</p> <ul style="list-style-type: none"> • loneliness is experienced by almost every character; itinerant workers are frustrated by the lack of security, long working hours and the lack of job security • feelings of loneliness cause anger and unrest; Curley's wife is the only woman on the ranch. She cannot escape her situation and her dreams are unfulfilled; her loveless marriage is based on Curley's insecurity and a need to parade his beautiful wife as a possession • when Candy's dog is shot by Carlson, Candy is lonelier than ever; disabled and old, he 'joins' George's and Lennie's dream and is filled with hope for a better life, a future that is safe and secure. His dream dies when Curley's wife dies; he becomes distraught and loses hope • George and Lennie possess a friendship that is unusual and unique; they are rarely lonely, although George often complains how life would be better if he were to travel on his own. They travel everywhere together and look after one another. <p>(A04) References to context may include:</p> <ul style="list-style-type: none"> • Crooks is lonely because he is treated as a second-class citizen because of his colour. Crooks' frustration and desperation are presented in Section 4 of the novel when he cruelly taunts Lennie to demonstrate how isolated he feels, being segregated from the rest of the ranch workers. Loneliness is also presented by means of physical isolation - Crooks, Curley's wife and Candy when men are working • the 1905 Californian Civil Code is one of the books that Crooks possesses listing the rights of citizens. Crooks is bitter about the way he is treated but it is evident in the way Curley's wife threatens him that even a 'woman' at the time has a higher social status than a black citizen • the many unfulfilled dreams, stemming from the 'American Dream', give hope for all those whose goal is to own their own piece of land/gain independence; those who cannot fulfil it are angry or disillusioned • George shoots Lennie: perhaps loneliness awaits him. He made a sacrifice at a time when society treated those with impairments in a cruel manner, mostly through a lack of understanding. If he had lived, there would have been no 'care in the community' and it would have been impossible to protect, or gain a fair trial for Lennie, since he was so vulnerable. <p>Reward any other valid point for either AO.</p>

Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> • Mostly sound responses to text mostly supported by textual reference which is often appropriate. • Selection and evaluation of textual detail show generally sound understanding of theme/ideas.
2	5-7	<ul style="list-style-type: none"> • Sound responses to text supported by relevant textual reference. • Selection and evaluation of textual detail show sound understanding of theme/ideas.
3	8-10	<ul style="list-style-type: none"> • Sustained responses to text supported by relevant textual reference. • Selection and evaluation of textual detail show thorough understanding of theme/ideas.
4	11-13	<ul style="list-style-type: none"> • Pertinent responses to text supported by relevant textual reference. • Selection and evaluation of textual detail show assured understanding of theme/ideas.
5	14-16	<ul style="list-style-type: none"> • Convincing responses to text supported by sustained relevant textual reference. • Selection and evaluation of textual detail show perceptive understanding of theme/ideas.

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"> • Mostly sound reference to context mostly supported by relevant textual reference. • Explanation of importance of theme/idea shows generally sound understanding. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate, any errors do not hinder meaning.</p>
2	6-10	<ul style="list-style-type: none"> • Sound reference to context supported by relevant textual reference. • Explanation of importance of theme/idea shows sound understanding. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

3	11-15	<ul style="list-style-type: none"> • Sustained reference to context supported by relevant textual reference. • Explanation of importance of theme/idea shows thorough understanding. <p>*Sentences are appropriately structured, with sustained control of expression and meaning with thorough control of the full range of punctuation devices. Spelling is almost always accurate, with occasional errors.</p>
4	16-20	<ul style="list-style-type: none"> • Pertinent reference to context supported by relevant textual reference. • Explanation of importance of theme/idea shows assured understanding. <p>*Sentences are purposefully structured, with assured control of expression and meaning with assured control of the full range of punctuation devices. Spelling is almost always accurate, with minimal errors.</p>
5	21-24	<ul style="list-style-type: none"> • Convincing reference to context supported by sustained relevant textual reference. • Explanation of importance of theme/idea shows perceptive understanding. <p>*Sentences are convincingly structured, with sophisticated control of expression and meaning with precise control of the full range of punctuation devices. Spelling is consistently accurate.</p>

Rani and Sukh

Question Number	
15	<p>Explore the significance of Rani’s relationship with her parents. You must consider the context of the novel. Use evidence to support your answer.</p>
	(40 marks)
	Indicative content
	<p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(AO1) Responses may include:</p> <ul style="list-style-type: none"> • Rani’s relationship with her mother and father appears more fraught with problems than Sukh’s. Her father is more understanding than her mother: his words are often more affectionate; her mother disapproves of her friends • Her father supports Rani’s brother’s desire to control every aspect of Rani’s life • when Rani is discovered to have had a relationship with Sukh, she is beaten and imprisoned in her room; Rani’s mother is absent during these events. Rani pleads with her father, knowing it would be pointless to appeal to her mother • Rani’s parents, especially her father, are responsible for Sukh’s tragic death. Divy has learned to hate Sukh’s family from his father, ignited and encouraged. This hatred results in Rani leaving her parents’ home and bringing up their grandchild alone. <p>(AO4) References to context may include:</p> <ul style="list-style-type: none"> • Rani sees herself as an individual, independent of her parents’ beliefs, different to them, ‘Punjabi, my parent’s language’. When Rani’s father wants to talk about things that he does not want Rani to hear, he speaks in Punjabi • Rani’s father delegates any jobs to his sons, preferring to dismiss the women in the family: often Rani is isolated. Rani’s father believes she should not have the same privileges as the men: ‘...you go and make the dinner with your mother. This is for us men to sort out’. Rani’s father thinks he is doing what is best, protecting his daughter • Rani’s father allows Rani little freedom; he instructs her brothers to watch over her and later allows them to lock her and beat her up. There is a clear conflict between Western and Eastern culture • Rani presents a picture of a teenager trapped between two cultures; Rani laughs at her mother who is steeped in tradition, watching Bollywood films, whereas Rani prefers to watch what other teenagers her age are watching. <p>Reward any other valid points for either AO.</p>

Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> • Mostly sound responses to text mostly supported by textual reference which is often appropriate. • Selection and evaluation of textual detail show generally sound understanding of theme/ideas.
2	5-7	<ul style="list-style-type: none"> • Sound responses to text supported by relevant textual reference. • Selection and evaluation of textual detail show sound understanding of theme/ideas.
3	8-10	<ul style="list-style-type: none"> • Sustained responses to text supported by relevant textual reference. • Selection and evaluation of textual detail show thorough understanding of theme/ideas.
4	11-13	<ul style="list-style-type: none"> • Pertinent responses to text supported by relevant textual reference. • Selection and evaluation of textual detail show assured understanding of theme/ideas.
5	14-16	<ul style="list-style-type: none"> • Convincing responses to text supported by sustained relevant textual reference. • Selection and evaluation of textual detail show perceptive understanding of theme/ideas.

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"> • Mostly sound reference to context mostly supported by relevant textual reference. • Explanation of importance of theme/idea shows generally sound understanding. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate, any errors do not hinder meaning.</p>
2	6-10	<ul style="list-style-type: none"> • Sound reference to context supported by relevant textual reference. • Explanation of importance of theme/idea shows sound understanding. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

3	11-15	<ul style="list-style-type: none"> • Sustained reference to context supported by relevant textual reference. • Explanation of importance of theme/idea shows thorough understanding. <p>*Sentences are appropriately structured, with sustained control of expression and meaning with thorough control of the full range of punctuation devices. Spelling is almost always accurate, with occasional errors.</p>
4	16-20	<ul style="list-style-type: none"> • Pertinent reference to context supported by relevant textual reference. • Explanation of importance of theme/idea shows assured understanding. <p>*Sentences are purposefully structured, with assured control of expression and meaning with assured control of the full range of punctuation devices. Spelling is almost always accurate, with minimal errors.</p>
5	21-24	<ul style="list-style-type: none"> • Convincing reference to context supported by sustained relevant textual reference. • Explanation of importance of theme/idea shows perceptive understanding. <p>*Sentences are convincingly structured, with sophisticated control of expression and meaning with precise control of the full range of punctuation devices. Spelling is consistently accurate.</p>

Question Number	
16	<p>Why is forbidden love significant in the novel? You must consider the context of the novel. Use evidence to support your answer.</p> <p style="text-align: right;">(40 marks)</p>
	Indicative content
	<p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(AO1) Responses may include:</p> <ul style="list-style-type: none"> • Rai presents love as a powerful force and a beautiful romance between two innocent teenagers. Thirty years earlier, in Punjab, during the 1960s, Billah Bains and Kulwant Sandhu were family members of best friends Mohinder Sandhu (Rani’s father) and Resham Bains (Sukh’s father) • best friends quarrel over their interest in Billah, and Billah, who becomes pregnant, tragically dies by taking her own life. The hatred between these two teenagers is carried into adulthood and is passed on, in Mohinder’s case, to his sons. Divy Sandhu is determined to put a stop to the relationship between his sister Rani and Sukh, a Bains • Rani and Sukh love one another; they cannot stop thinking about each other. Sukh is mature and responsible; they both reflect on their education and their future as parents, when Rani becomes pregnant • the reader is left in no doubt that Rani and Sukh’s love is genuine; this makes the brutal ending all the more tragic as Sukh dies in Rani’s arms. <p>(AO4) References to context may include:</p> <ul style="list-style-type: none"> • unfortunately for Rani and Sukh, their parents, in particular Rani’s brother, are unable to move on from the troubles stemming from the past set in Punjab in the 1960s. History repeats itself and the lovers are separated in death • the lovers’ traditional family background interferes with their hopes and freedom on a daily basis; neither can turn to their parents. Rani, in particular, is always looking over her shoulder; her father is not as approachable as Sukh’s • when Sukh speaks to his parents about Rani’s pregnancy, they are remarkably supportive, especially his father, and for a short time there seems to be a possible happy ending to this love story • In New York, two years later, the reader is presented with Rani and Sukh’s son who are accompanied by Natalie and Parvy, celebrating the second anniversary of Sukh’s death. <p>Reward any other valid points for either AO.</p>

Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> Mostly sound responses to text mostly supported by textual reference which is often appropriate. Selection and evaluation of textual detail show generally sound understanding of theme/ideas.
2	5-7	<ul style="list-style-type: none"> Sound responses to text supported by relevant textual reference. Selection and evaluation of textual detail show sound understanding of theme/ideas.
3	8-10	<ul style="list-style-type: none"> Sustained responses to text supported by relevant textual reference. Selection and evaluation of textual detail show thorough understanding of theme/ideas.
4	11-13	<ul style="list-style-type: none"> Pertinent responses to text supported by relevant textual reference. Selection and evaluation of textual detail show assured understanding of theme/ideas.
5	14-16	<ul style="list-style-type: none"> Convincing responses to text supported by sustained relevant textual reference. Selection and evaluation of textual detail show perceptive understanding of theme/ideas.

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"> Mostly sound reference to context mostly supported by relevant textual reference. Explanation of importance of theme/idea shows generally sound understanding. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate, any errors do not hinder meaning.</p>
2	6-10	<ul style="list-style-type: none"> Sound reference to context supported by relevant textual reference. Explanation of importance of theme/idea shows sound understanding. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

3	11-15	<ul style="list-style-type: none"> • Sustained reference to context supported by relevant textual reference. • Explanation of importance of theme/idea shows thorough understanding. <p>*Sentences are appropriately structured, with sustained control of expression and meaning with thorough control of the full range of punctuation devices. Spelling is almost always accurate, with occasional errors.</p>
4	16-20	<ul style="list-style-type: none"> • Pertinent reference to context supported by relevant textual reference. • Explanation of importance of theme/idea shows assured understanding. <p>*Sentences are purposefully structured, with assured control of expression and meaning with assured control of the full range of punctuation devices. Spelling is almost always accurate, with minimal errors.</p>
5	21-24	<ul style="list-style-type: none"> • Convincing reference to context supported by sustained relevant textual reference. • Explanation of importance of theme/idea shows perceptive understanding. <p>*Sentences are convincingly structured, with sophisticated control of expression and meaning with precise control of the full range of punctuation devices. Spelling is consistently accurate.</p>

Riding the Black Cockatoo

Question Number	
17	In what ways does John's developing understanding of Aboriginal culture change him? You must consider the context of the text. Use evidence to support your answer.
	(40 marks)
	Indicative content
	<p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(A01) Responses may include:</p> <ul style="list-style-type: none"> • the change in John Danalis centres on the theme of reconciliation and in particular on restoring Aboriginal pride, culture and relations • Danalis grows to respect the skull, once thought to be female, 'Mary' which at times had doubled up as an ashtray. Danalis' understanding grows and so does his shame and he realises how disrespectful he has been • Danalis not only changes but his family members change too. History enriches their past ignorance; the greatest change probably happens to Danalis' father who was resentful, unsupportive and uninterested at the beginning of his son's journey • Danalis grows as a person but in doing so becomes trapped between his own culture and that of his newly acquainted friends. The knowledge and understanding of his own stereotyped thinking affect him enormously and he becomes aware of the bleak reality between black and white Australians; filled with despair and depressed, he even contemplates his own suicide. <p>(A04) References to context may include:</p> <ul style="list-style-type: none"> • John Danalis' interest in Aboriginal culture follows a course at the University on Indigenous writing. Married with two daughters and training to be a teacher, Danalis reveals that his family once kept an Aboriginal skull, named 'Mary' on their mantelpiece, to the horror of onlookers in his class • ashamed but ignorant of the beliefs and suffering endured by Aborigines, Danalis embarks on a journey that changes him slowly and forever. He is influenced by all indigenous Australians whom he meets on his journey and forms close friendships with most • Danalis' appreciation of Aboriginal culture takes him on a spiritual journey where he replaces medication for spiritual healing. Danalis emerges with a greater insight and a profound sense of connection to the indigenous people • the skull is returned to the Wamba Wamba tribe of northern Victoria; the ritual and ceremony cannot be arranged overnight; Danalis learns that there are many tribes and a correct way of going about arranging a re-burial. <p>Reward any other valid points for either AO.</p>

Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> • Mostly sound responses to text mostly supported by textual reference which is often appropriate. • Selection and evaluation of textual detail show generally sound understanding of theme/ideas.
2	5-7	<ul style="list-style-type: none"> • Sound responses to text supported by relevant textual reference. • Selection and evaluation of textual detail show sound understanding of theme/ideas.
3	8-10	<ul style="list-style-type: none"> • Sustained responses to text supported by relevant textual reference. • Selection and evaluation of textual detail show thorough understanding of theme/ideas.
4	11-13	<ul style="list-style-type: none"> • Pertinent responses to text supported by relevant textual reference. • Selection and evaluation of textual detail show assured understanding of theme/ideas.
5	14-16	<ul style="list-style-type: none"> • Convincing responses to text supported by sustained relevant textual reference. • Selection and evaluation of textual detail show perceptive understanding of theme/ideas.

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"> • Mostly sound reference to context mostly supported by relevant textual reference. • Explanation of importance of theme/idea shows generally sound understanding. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate, any errors do not hinder meaning.</p>
2	6-10	<ul style="list-style-type: none"> • Sound reference to context supported by relevant textual reference. • Explanation of importance of theme/idea shows sound understanding. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

3	11-15	<ul style="list-style-type: none"> • Sustained reference to context supported by relevant textual reference. • Explanation of importance of theme/idea shows thorough understanding. <p>*Sentences are appropriately structured, with sustained control of expression and meaning with thorough control of the full range of punctuation devices. Spelling is almost always accurate, with occasional errors.</p>
4	16-20	<ul style="list-style-type: none"> • Pertinent reference to context supported by relevant textual reference. • Explanation of importance of theme/idea shows assured understanding. <p>*Sentences are purposefully structured, with assured control of expression and meaning with assured control of the full range of punctuation devices. Spelling is almost always accurate, with minimal errors.</p>
5	21-24	<ul style="list-style-type: none"> • Convincing reference to context supported by sustained relevant textual reference. • Explanation of importance of theme/idea shows perceptive understanding. <p>*Sentences are convincingly structured, with sophisticated control of expression and meaning with precise control of the full range of punctuation devices. Spelling is consistently accurate.</p>

Question Number	
18	<p>Explore the significance of racism in the text. You must consider the context of the text. Use evidence to support your answer.</p> <p style="text-align: right;">(40 marks)</p>
	Indicative content
	<p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(AO1) Responses may include:</p> <ul style="list-style-type: none"> • racism is explored sensitively by John Danalis who writes autobiographically about his experiences since joining an indigenous writing group at Brisbane University, whilst training to become a teacher • the reactions the Danalis family relic, 'Mary', a male Aboriginal skull, are often ones of shock and horror; Danalis shares his purpose, to return 'Mary' home to the Wamba Wamba tribe, to be buried with ancestors on Swan Hill, N.S.Wales • Danalis was clearly looking for something more in life; he had no idea what a 'can of worms' he would open. The more he discovered, the sadder he felt; Danalis realised how ignorant he was. Danalis learned of the injustice imposed on Aborigines when white settlers arrived to Australia • Chapter 16, the protest in the Botanical gardens, exposes the racism from on-lookers and in particular the media, again highlighting the many factors which can affect the reconciliation process open to all Australians. <p>(AO4) References to context may include:</p> <ul style="list-style-type: none"> • the reader is exposed to the horrific truth, at a pace that mirrors Danalis' discovery of one racist event after another. The events described both inform and shock the reader. The effect is powerful: topics such as land rights and the physical and mental cruelty imposed on the Aborigines are more than just thought-provoking, they are an education • Danalis shares his ignorance as a child when he fondly recalls episodes on the television of his favourite programme, Skippy the Kangaroo and a black native Australian called Tara. In Chapter 7 the reader learns of 'The Stolen Generation' when up to 30% of indigenous children were removed from their families, 'an orchestrated program of cultural and spiritual genocide.' • Danalis' journey enables him to gain a true picture and understanding of the Aboriginal culture and the view of the world that other Australians share. Danalis realised he knew nothing about the Aborigines' culture, traditions and beliefs; for example, he didn't understand the significance of the image of an Aborigine on the two-dollar coin, an object he carries everyday in his pocket. <p>Reward any other valid points for either AO.</p>

Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> • Mostly sound responses to text mostly supported by textual reference which is often appropriate. • Selection and evaluation of textual detail show generally sound understanding of theme/ideas.
2	5-7	<ul style="list-style-type: none"> • Sound responses to text supported by relevant textual reference. • Selection and evaluation of textual detail show sound understanding of theme/ideas.
3	8-10	<ul style="list-style-type: none"> • Sustained responses to text supported by relevant textual reference. • Selection and evaluation of textual detail show thorough understanding of theme/ideas.
4	11-13	<ul style="list-style-type: none"> • Pertinent responses to text supported by relevant textual reference. • Selection and evaluation of textual detail show assured understanding of theme/ideas.
5	14-16	<ul style="list-style-type: none"> • Convincing responses to text supported by sustained relevant textual reference. • Selection and evaluation of textual detail show perceptive understanding of theme/ideas.

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"> • Mostly sound reference to context mostly supported by relevant textual reference. • Explanation of importance of theme/idea shows generally sound understanding. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate, any errors do not hinder meaning.</p>
2	6-10	<ul style="list-style-type: none"> • Sound reference to context supported by relevant textual reference. • Explanation of importance of theme/idea shows sound understanding. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

3	11-15	<ul style="list-style-type: none"> • Sustained reference to context supported by relevant textual reference. • Explanation of importance of theme/idea shows thorough understanding. <p>*Sentences are appropriately structured, with sustained control of expression and meaning with thorough control of the full range of punctuation devices. Spelling is almost always accurate, with occasional errors.</p>
4	16-20	<ul style="list-style-type: none"> • Pertinent reference to context supported by relevant textual reference. • Explanation of importance of theme/idea shows assured understanding. <p>*Sentences are purposefully structured, with assured control of expression and meaning with assured control of the full range of punctuation devices. Spelling is almost always accurate, with minimal errors.</p>
5	21-24	<ul style="list-style-type: none"> • Convincing reference to context supported by sustained relevant textual reference. • Explanation of importance of theme/idea shows perceptive understanding. <p>*Sentences are convincingly structured, with sophisticated control of expression and meaning with precise control of the full range of punctuation devices. Spelling is consistently accurate.</p>

To Kill a Mockingbird

Question Number	
19	In what ways are Bob and Mayella Ewell significant in the novel? You must consider the context of the novel. Use evidence to support your answer.
	(40 marks)
	Indicative content
	<p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(A01) Responses may include:</p> <ul style="list-style-type: none"> • Harper Lee’s characters of Bob and Mayella Ewell, father and daughter, are described, and the events surrounding them, through the eyes/perspective of the narrator, Scout Finch. The reader is reliant on her version of events. • The geraniums outside the Ewell household are Mayella’s and they suggest that she aspires to higher things. Mayella’s home life is troubled: her father is violent and drives the events that contribute to the plot in this novel. Bob Ewell is not even respected by the white community: he is a bully and has no shame. Mayella appears only at Tom’s trial, where she’s performing a role for public consumption, that of the poor innocent white woman attacked by the evil black man, who must be protected by chivalrous white men. • In order to convict Tom, the jury has to believe in, or at least pretend to believe in, the fragile, helpless girl who gets taken advantage of by Tom, rather than the desperate, lonely female who actively desires him. It’s not just ideals of what women are that are at stake, but also those of men, as Mayella’s challenge to the court makes clear. Her father does not care about what is right or wrong, neither does he care about his daughter’s feelings. <p>(A04) References to context may include:</p> <ul style="list-style-type: none"> • The trial exposes the black and white divide within Maycomb community; Mayella’s father beats his daughter for even considering Tom Robinson attractive, because he is black and not because, for example, he is married. • Mayella grows up in the 1930s, when economic conditions were poor: the town is ‘tired’ and the court house ‘sagged in the square’. Harper Lee captures the decay of the once prosperous South following on from the Civil War and the economic consequences of the Great Depression. • Mayella’s upbringing by her father reflects the way most white Maycomb citizens think. In Chapter 20 the reader learns that the instinctive conviction is that ‘<i>all</i> Negroes lie and that <i>all</i> Negroes are basically immoral beings and that <i>all</i> Negro men are not to be trusted around our women’. <p>Reward any other valid points for either AO.</p>

Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> Mostly sound responses to text mostly supported by textual reference which is often appropriate. Selection and evaluation of textual detail show generally sound understanding of theme/ideas.
2	5-7	<ul style="list-style-type: none"> Sound responses to text supported by relevant textual reference. Selection and evaluation of textual detail show sound understanding of theme/ideas.
3	8-10	<ul style="list-style-type: none"> Sustained responses to text supported by relevant textual reference. Selection and evaluation of textual detail show thorough understanding of theme/ideas.
4	11-13	<ul style="list-style-type: none"> Pertinent responses to text supported by relevant textual reference. Selection and evaluation of textual detail show assured understanding of theme/ideas.
5	14-16	<ul style="list-style-type: none"> Convincing responses to text supported by sustained relevant textual reference. Selection and evaluation of textual detail show perceptive understanding of theme/ideas.

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"> Mostly sound reference to context mostly supported by relevant textual reference. Explanation of importance of theme/idea shows generally sound understanding. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate, any errors do not hinder meaning.</p>
2	6-10	<ul style="list-style-type: none"> Sound reference to context supported by relevant textual reference. Explanation of importance of theme/idea shows sound understanding. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

3	11-15	<ul style="list-style-type: none"> • Sustained reference to context supported by relevant textual reference. • Explanation of importance of theme/idea shows thorough understanding. <p>*Sentences are appropriately structured, with sustained control of expression and meaning with thorough control of the full range of punctuation devices. Spelling is almost always accurate, with occasional errors.</p>
4	16-20	<ul style="list-style-type: none"> • Pertinent reference to context supported by relevant textual reference. • Explanation of importance of theme/idea shows assured understanding. <p>*Sentences are purposefully structured, with assured control of expression and meaning with assured control of the full range of punctuation devices. Spelling is almost always accurate, with minimal errors.</p>
5	21-24	<ul style="list-style-type: none"> • Convincing reference to context supported by sustained relevant textual reference. • Explanation of importance of theme/idea shows perceptive understanding. <p>*Sentences are convincingly structured, with sophisticated control of expression and meaning with precise control of the full range of punctuation devices. Spelling is consistently accurate.</p>

Question Number	
20	<p>Explore the presentation of Finch family life. You must consider the context of the novel. Use evidence to support your answer.</p> <p style="text-align: right;">(40 marks)</p>
	Indicative content
	<p>Candidates should include critical and imaginative responses to the novel supported by textual reference (AO1) which show appreciation of the social, cultural or historical context (AO4).</p> <p>(A01) Responses may include:</p> <ul style="list-style-type: none"> - The Finch family consists of a united grouping: Atticus, the father, Jem, the son, Scout, the daughter and narrator and Calpurnia, who is more than a servant, providing a substitute mother figure in the family - despite the hopelessness in Tom Robinson’s trial and the tragedy that follows the verdict, the novel remains hopeful because of the actions of the Finch family: Atticus defends Tom Robinson and Scout believes he will be set free. The family remain united in their morals and beliefs: the children depend and approach their father throughout, seeking answers and explanations to the events that are difficult for children to understand. The Finch family represent all that is good and the possibility for change in communities like Maycomb. <p>(A04) References to context may include:</p> <ul style="list-style-type: none"> • the Robinson trial represents the unfairness and prejudice in places such as Maycomb during the 1930s but it is the character of Atticus, a white lawyer who gives the reader and his children some hope that justice might be done and that times might be changing; he takes the case as a matter of conscience, despite the prejudice around him and despite the threats made to both his children and himself • the reaction of the black community towards Atticus’ professionalism and fairness and the manner in which he conducts himself demonstrates an appreciation which is shown by leaving many gifts on the steps of his family home • Harper Lee emphasises her optimistic side through Atticus who has faith in the basic goodness of human nature. After Walter Cunningham has brought a lynch mob to attack him he comments to his children, ‘Mr Cunningham is basically a good man...he has just his blind spots like the rest of us.’ Other families in the novel are presented in a very different light, like the Ewell family. <p>Reward any other valid points for either AO.</p>

Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> • Mostly sound responses to text mostly supported by textual reference which is often appropriate. • Selection and evaluation of textual detail show generally sound understanding of theme/ideas.
2	5-7	<ul style="list-style-type: none"> • Sound responses to text supported by relevant textual reference. • Selection and evaluation of textual detail show sound understanding of theme/ideas.
3	8-10	<ul style="list-style-type: none"> • Sustained responses to text supported by relevant textual reference. • Selection and evaluation of textual detail show thorough understanding of theme/ideas.
4	11-13	<ul style="list-style-type: none"> • Pertinent responses to text supported by relevant textual reference. • Selection and evaluation of textual detail show assured understanding of theme/ideas.
5	14-16	<ul style="list-style-type: none"> • Convincing responses to text supported by sustained relevant textual reference. • Selection and evaluation of textual detail show perceptive understanding of theme/ideas.

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"> • Mostly sound reference to context mostly supported by relevant textual reference. • Explanation of importance of theme/idea shows generally sound understanding. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate, any errors do not hinder meaning.</p>
2	6-10	<ul style="list-style-type: none"> • Sound reference to context supported by relevant textual reference. • Explanation of importance of theme/idea shows sound understanding. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

3	11-15	<ul style="list-style-type: none"> • Sustained reference to context supported by relevant textual reference. • Explanation of importance of theme/idea shows thorough understanding. <p>*Sentences are appropriately structured, with sustained control of expression and meaning with thorough control of the full range of punctuation devices. Spelling is almost always accurate, with occasional errors.</p>
4	16-20	<ul style="list-style-type: none"> • Pertinent reference to context supported by relevant textual reference. • Explanation of importance of theme/idea shows assured understanding. <p>*Sentences are purposefully structured, with assured control of expression and meaning with assured control of the full range of punctuation devices. Spelling is almost always accurate, with minimal errors.</p>
5	21-24	<ul style="list-style-type: none"> • Convincing reference to context supported by sustained relevant textual reference. • Explanation of importance of theme/idea shows perceptive understanding. <p>*Sentences are convincingly structured, with sophisticated control of expression and meaning with precise control of the full range of punctuation devices. Spelling is consistently accurate.</p>