

Sample Assessment Materials

Edexcel Level 1/Level 2 GCSE in English Literature (2ET01)

**Inside this Sample Assessment
Materials pack you'll find:**

- Unit 1 Understanding Prose
- Unit 2 Understanding Poetry
- Unit 3 Shakespeare and Contemporary Drama

For assessment from 2015 onwards



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Assessment Criteria

General marking guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme, not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed-out work should be marked UNLESS the candidate has replaced it with an alternative response.
- Mark schemes will indicate within the table where and which strands of QWC are being assessed. The strands are as follows:
 - i) ensure that text is legible and that spelling, punctuation and grammar are accurate so that meaning is clear*
 - ii) select and use a form and style of writing appropriate to purpose and to complex subject matter*
 - iii) organise information clearly and coherently, using specialist vocabulary when appropriate.*

Spelling, punctuation and grammar marking guidance

- The spelling, punctuation and grammar assessment criteria are common to Level 1/Level 2 GCSE English Literature, Level 1/Level 2 GCSE History A and B, Level 1/Level 2 GCSE Geography A and B and Level 1/Level 2 GCSE Religious Studies.
- All candidates, whichever subject they are being assessed on, must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Spelling, punctuation and grammar marking criteria should be applied positively. Candidates must be rewarded for what they have demonstrated rather than penalised for errors.
- Examiners should mark according to the marking criteria. All marks on the marking criteria should be used appropriately.
- All the marks on the marking criteria are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the marking criteria.
- Examiners should be prepared to award zero marks if the candidate's response is not worthy of credit according to the marking criteria.
- When examiners are in doubt regarding the application of the marking criteria to a candidate's response, the team leader must be consulted.
- Crossed-out work should be marked unless the candidate has replaced it with an alternative response.
- Handwriting may make it difficult to see if spelling, punctuation and grammar are correct. Examiners must make every effort to assess spelling, punctuation and grammar fairly and if they genuinely cannot make an assessment, the team leader must be consulted.
- Specialist terms do not always require the use of complex terminology but the vocabulary used should be appropriate to the subject and the question.
- Examiners are advised to consider the marking criteria in the following way:
 - How well does the response communicate the meaning?
 - What range of specialist terms is used?
 - How accurate is the spelling, punctuation and grammar?

Edexcel Level 1/Level 2 GCSE

English Literature

Unit 1: Understanding Prose

Foundation Tier

Sample Assessment Material

Paper Reference

Time: 1 hour 45 minutes

5ET1F/01

Questions and Extracts Booklet

Do not return this booklet with the Answer Booklet

Clean copies of set texts may be used

Turn over ►

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PEARSON

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

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

SECTION A: LITERARY HERITAGE

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Answer ONE question

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SECTION A: LITERARY HERITAGE

Answer ONE question from this section.

Use this extract to answer Question 1.

Animal Farm

Extract taken from Chapter 5.

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

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

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

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

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

Animal Farm

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

1 Answer all parts of the question.

(a) From this extract, what do you learn about the character of Squealer?

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

(8)

(b) Explain how the writer uses language in the extract to present leadership.

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

(12)

(c) In the extract, Boxer trusts the pigs.

Explain how the writer presents trust in **one other** part of the novel.

Use **evidence** to support your answer.

(16)

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

(Total for Question 1 = 39 marks)

SECTION A: LITERARY HERITAGE

Use this extract to answer Question 2.

Dr Jekyll and Mr Hyde

Extract taken from *Search for Mr Hyde*.

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

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

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

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

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

Dr Jekyll and Mr Hyde

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

2 Answer all parts of the question.

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

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

(8)

(b) Explain how the writer uses language in the extract to describe the setting.

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

(12)

(c) In the extract, Utterson is looking for the mysterious Mr Hyde.

Explain how the writer presents mystery in **one other** part of the novel.

Use **evidence** to support your answer.

(16)

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

(Total for Question 2 = 39 marks)

SECTION A: LITERARY HERITAGE

Use this extract to answer Question 3.

The Hound of the Baskervilles

Extract taken from Chapter 7.

[Stapleton is talking to Dr Watson]

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

[Watson] 'You know it well, then?'

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

'Is it hard to know?'

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

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

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

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

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

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

The Hound of the Baskervilles

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

3 Answer all parts of the question.

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

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

(8)

(b) Explain how the writer uses language in the extract to describe the moor.

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

(12)

(c) In the extract, Watson feels frightened.

Explain how the writer presents fear in **one other** part of the novel.

Use **evidence** to support your answer.

(16)

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

(Total for Question 3 = 39 marks)

SECTION A: LITERARY HERITAGE

Use this extract to answer Question 4.

Felicia's Journey

Extract taken from Chapter 6.

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

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

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

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

Felicia's Journey

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

4 Answer all parts of the question.

(a) From this extract, what do you learn about the character of Mr Hilditch?

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

(8)

(b) Explain how the writer uses language in the extract to present the bus station.

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

(12)

(c) In the extract, Mr Hilditch is stalking Felicia.

Explain how the writer presents danger in **one other** part of the novel.

Use **evidence** to support your answer.

(16)

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

(Total for Question 4 = 39 marks)

SECTION A: LITERARY HERITAGE

Use this extract to answer Question 5.

Pride and Prejudice

Extract taken from Chapter 40.

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

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

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

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

"Blame you! Oh, no."

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

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

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

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

"This will not do," said Elizabeth; "you never will be able to make both of them good for anything. Take your choice, but you must be satisfied with only one."

Pride and Prejudice

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

5 Answer all parts of the question.

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

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

(8)

(b) Explain how the writer uses language in the extract to present ideas about Darcy and Wickham.

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

(12)

(c) In the extract, Elizabeth talks about refusing Darcy's marriage proposal.

Explain how the writer presents ideas about marriage in **one other** part of the novel.

Use **evidence** to support your answer.

(16)

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

(Total for Question 5 = 39 marks)

SECTION A: LITERARY HERITAGE

Use this extract to answer Question 6.

Great Expectations

Extract taken from Chapter 56.

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

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

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

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

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

Great Expectations

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

6 Answer all parts of the question.

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

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

(8)

(b) Explain how the writer uses language in the extract to present the relationship between Pip and Magwitch.

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

(12)

(c) In the extract, Magwitch is treated unfairly.

Explain how the writer presents injustice in **one other** part of the novel.

Use **evidence** to support your answer.

(16)

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

(Total for Question 6 = 39 marks)

TOTAL FOR SECTION A = 39 MARKS

SECTION B: DIFFERENT CULTURES AND TRADITIONS

There are two questions on each text. Answer ONE question on your chosen text.

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

Anita and Me

EITHER

*7 Explain the importance of Anita's relationships with others in the novel.

In your answer you **must** consider:

- Anita's relationship with Meena
- Anita's relationship with her family
- Anita's behaviour towards others.

You may include other ideas of your own.

Use **evidence** to support your answer.

(Total for spelling, punctuation and grammar = 7 marks)

(Total for Question 7 = 47 marks)

OR

*8 Why is racism important in the novel?

In your answer you **must** consider:

- characters' racist behaviour
- characters' reactions to racism
- how Meena is affected by racism.

You may include other ideas of your own.

Use **evidence** to support your answer.

(Total for spelling, punctuation and grammar = 7 marks)

(Total for Question 8 = 47 marks)

Balzac and the Little Chinese Seamstress

EITHER

***9** Explain the importance of the Little Chinese Seamstress' relationships in the novel.

In your answer you **must** consider the Little Chinese Seamstress':

- friendship with Luo
- relationship with the Narrator
- how her experiences affect her friendships.

You may include other ideas of your own.

Use **evidence** to support your answer.

(Total for spelling, punctuation and grammar = 7 marks)

(Total for Question 9 = 47 marks)

OR

***10** Why is learning important in this novel?

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

- what the characters learn
- the different ways in which the characters learn
- the effects that learning has on the characters.

You may include other ideas of your own.

Use **evidence** to support your answer.

(Total for spelling, punctuation and grammar = 7 marks)

(Total for Question 10 = 47 marks)

SECTION B: DIFFERENT CULTURES AND TRADITIONS

There are two questions on each text. Answer ONE question on your chosen text.

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

Heroes

EITHER

*11 How do Francis' wartime experiences affect him?

In your answer you **must** consider:

- Francis' reasons for joining the army
- what happens to Francis during the war
- Francis' life after the war.

You may include other ideas of your own.

Use **evidence** to support your answer.

(Total for spelling, punctuation and grammar = 7 marks)

(Total for Question 11 = 47 marks)

OR

*12 Explain the importance of betrayal in the novel.

In your answer you **must** consider:

- Larry LaSalle and Francis
- Larry LaSalle and Nicole
- why Nicole feels betrayed by Larry LaSalle and Francis.

You may include other ideas of your own.

Use **evidence** to support your answer.

(Total for spelling, punctuation and grammar = 7 marks)

(Total for Question 12 = 47 marks)

Of Mice and Men

EITHER

***13** Explain the importance of Curley's relationships in the novel.

In your answer you **must** consider:

- the relationship between Curley and his wife
- the relationship between Curley and the men on the ranch
- how Curley's position on the ranch affects his relationships.

You may include other ideas of your own.

Use **evidence** to support your answer.

(Total for spelling, punctuation and grammar = 7 marks)

(Total for Question 13 = 47 marks)

OR

***14** Explain why dreaming of a better life is important in the novel.

In your answer you **must** consider:

- the dreams characters have
- the effects of their dreams
- why their dreams do not become reality.

You may include other ideas of your own.

Use **evidence** to support your answer.

(Total for spelling, punctuation and grammar = 7 marks)

(Total for Question 14 = 47 marks)

SECTION B: DIFFERENT CULTURES AND TRADITIONS

There are two questions on each text. Answer ONE question on your chosen text.

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

Rani and Sukh

EITHER

*15 Why is Rani's upbringing important in the novel?

In your answer you **must** consider:

- her relationship with her family
- her relationship with Sukh
- the family's history in the Punjab.

You may include other ideas of your own.

Use **evidence** to support your answer.

(Total for spelling, punctuation and grammar = 7 marks)

(Total for Question 15 = 47 marks)

OR

*16 Explain why forbidden love is important in the novel.

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

- the love between Rani and Sukh
- the love between Billah Bains and Kulwant Sandhu
- attitudes towards forbidden relationships.

You may include other ideas of your own.

Use **evidence** to support your answer.

(Total for spelling, punctuation and grammar = 7 marks)

(Total for Question 16 = 47 marks)

Riding the Black Cockatoo

EITHER

***17** Explain what John learns about Aboriginal culture on his journey.

In your answer you **must** consider:

- the people he meets
- how his feelings change during his journey
- the importance of traditions and ceremonies.

You may include other ideas of your own.

Use **evidence** to support your answer.

(Total for spelling, punctuation and grammar = 7 marks)

(Total for Question 17 = 47 marks)

OR

***18** Why is the natural world important to people in the text?

In your answer you **must** consider:

- descriptions of the natural world
- nature's spiritual powers
- the connections between nature and Aboriginal culture.

You may include other ideas of your own.

Use **evidence** to support your answer.

(Total for spelling, punctuation and grammar = 7 marks)

(Total for Question 18 = 47 marks)

SECTION B: DIFFERENT CULTURES AND TRADITIONS

There are two questions on each text. Answer ONE question on your chosen text.

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

To Kill a Mockingbird

EITHER

*19 Why are Mayella Ewell's experiences important in the novel?

In your answer you **must** consider:

- the events involving Mayella
- Mayella's relationship with her family
- her involvement in the trial of Tom Robinson.

You may include other ideas of your own.

Use **evidence** to support your answer.

(Total for spelling, punctuation and grammar = 7 marks)

(Total for Question 19 = 47 marks)

OR

*20 Why is the trial of Tom Robinson important in the novel?

In your answer you **must** consider:

- characters who are involved in the trial
- what the trial is about
- how the trial affects Maycomb County.

You may include other ideas of your own.

Use **evidence** to support your answer.

(Total for spelling, punctuation and grammar = 7 marks)

(Total for Question 20 = 47 marks)

TOTAL FOR SECTION B = 47 MARKS
TOTAL FOR PAPER = 86 MARKS

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Write your name here

Surname

Other names

Edexcel
Level 1/Level 2
GCSE

Centre Number

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Candidate Number

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English Literature

Unit 1: Understanding Prose

Foundation Tier

Sample Assessment Material

Time: 1 hour 45 minutes

Paper Reference

5ET1F/01

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

Total Marks

Instructions

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

Information

- The total mark for this paper is 86.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*
- Questions labelled with an **asterisk** (*) are ones where the quality of your written communication will be assessed
– *you should take particular care on these questions with your spelling, punctuation and grammar, as well as the clarity of expression.*

Advice

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

Turn over ►

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PEARSON

SECTION A: LITERARY HERITAGE

You must answer ONE question from SECTION A.

Indicate which question you are answering by marking a cross in the box ☒. 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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The live question paper will contain further pages of lines.

TOTAL FOR SECTION A = 39 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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The live question paper will contain further pages of lines.

**TOTAL FOR SECTION B = 47 MARKS
TOTAL FOR PAPER = 86 MARKS**

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5ET1F Mark scheme

This booklet contains the mark scheme for the 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 writers' presentation of ideas, themes and settings.
AO4: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.

Section A: Literary Heritage

Animal Farm

Question Number		
1(a)	From this extract, what do you learn about the character of Squealer? Use evidence from the extract to support your answer.	
	(8 marks)	
Indicative content		
<p>Responses may include: Squealer is:</p> <ul style="list-style-type: none"> • a leader - takes control and explains new arrangements to the other animals • trusted by Napoleon which shows he is 'in' with the pigs • trustworthy and friendly - 'comrades' • calm and plays down the advantages of leadership/responsibility - 'extra labour', 'sacrifice' • as corrupt and dishonest as Napoleon • deceitful - states that they are all equal but is acting in his own interest 'might make the wrong decisions' • trusted by the others - other option is to have Jones back. <p>Reward any other valid points taken from the extract.</p>		
Band	Mark	AO1: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic explanation of the character in the extract. • Basic use of relevant examples from the extract to demonstrate understanding. • Basic evaluation of selected examples.
2	4-5	<ul style="list-style-type: none"> • Some explanation of the character in the extract. • Some use of relevant examples from the extract to demonstrate understanding. • Some evaluation of selected examples.
3	6-8	<ul style="list-style-type: none"> • Sound explanation of the character in the extract. • Sound use of relevant examples from the extract to demonstrate understanding. • Sound evaluation of selected examples.

Question Number		
1(b)	Explain how the writer uses language in the extract to present leadership. Use evidence from the extract to support your answer.	
	(12 marks)	
Indicative content		
<p>Candidates will select from a range of material from the extract - this may include:</p> <ul style="list-style-type: none"> • Squealer is giving a speech; he talks the most • reference to how Squealer addresses the other animals - ‘comrades’, ‘do not imagine leadership is a pleasure’ - gives false impression that leaders are equal and leadership is not easy • ‘but sometimes you might make the wrong decisions comrades, then where would we be?’ - gives impression of leadership protecting others from themselves • reference to other animal’s thoughts about leadership - ‘if comrade Napoleon says it, it must be true’ - gives impression of leaders always being right • Squealer’s explanation of Snowball’s behaviour - ‘bravery is not enough’, ‘his role is greatly exaggerated’ - gives impression that leaders tell other what to think. <p>Reward any other valid points taken from the extract.</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 explanation of the presented theme/ideas/setting. • Basic explanation of how linguistic/grammatical features achieve the intended effects. • Basic examples from the extract.
2	3-5	<ul style="list-style-type: none"> • Limited explanation of the presented theme/ideas/setting. • Limited explanation of how linguistic/grammatical features achieve the intended effects. • Limited use of relevant examples from the extract.
3	6-7	<ul style="list-style-type: none"> • Some explanation of the presented theme/ideas/setting. • Some explanation of how linguistic/grammatical features achieve the intended effects. • Some use of relevant examples from the extract.
4	8-10	<ul style="list-style-type: none"> • Generally sound explanation of the presented theme/ideas/setting. • Generally sound explanation of how linguistic/grammatical features achieve the intended effects. • Generally sound use of relevant examples from the extract.
5	11-12	<ul style="list-style-type: none"> • Sound explanation of the presented theme/ideas/setting. • Sound explanation of how linguistic/grammatical features achieve the intended effects. • Sound use of relevant examples from the extract.

Question Number		
1(c)	<p>In the extract, Boxer trusts the pigs. Explain how the writer presents trust in one other part of the novel. Use evidence to support your answer.</p>	
	(16 marks + 3 marks SPaG)	
	Indicative content	
	<p>Candidates will select material from ONE part of the novel outside the extract. Candidates will make reference to the use of language, structure and form in presenting the theme.</p> <p>There are many different parts of the novel for the candidates to select from in order to answer the question. Accept any valid interpretation of trust, as seen in the candidate's selected part of the novel.</p> <p>Trust can be interpreted in a variety of ways including: when the animals' lack of trust of humans is replaced with the trust of the animals; when the pigs win the trust of the other animals; when at the end of the novel the mistrust of the pigs by the humans is seemingly replaced with a new trust between humans and animals. How the pigs manipulate or persuade the animals to trust them is one of the ways candidates may comment on Orwell's use of language.</p> <p>The parts of the novel that candidates may validly choose from include:</p> <ul style="list-style-type: none"> • in Chapter I, the animals show their trust in Major, who they 'highly regarded' and is seen as a natural leader. The animals' trust in Major's vision of a free and equal society • in Chapter IV, the animals trust Squealer when he explains why the pigs need the milk and apples, despite their initial murmurings of disquiet • in Chapter IX, after Boxer has been driven off to his death at the knacker's, Squealer again regains the trust of the animals by convincing them that Boxer was not taken off by a horse slaughterer, but by a veterinary surgeon to die a peaceful death in a hospital in Willingdon. <p>Accept any other valid selections from ONE part of the novel outside the extract in order to answer the question.</p>	
Band	Mark	
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic explanation of the theme in one other part of the text. • Basic explanation of how linguistic/grammatical features achieve the intended effects. • Basic use of relevant examples from the text to demonstrate understanding. • Basic evaluation of selected examples.

2	4-6	<ul style="list-style-type: none"> Limited explanation of the theme in one other part of the text. Limited explanation of how linguistic/grammatical features achieve the intended effects. Limited use of relevant examples from the text to demonstrate understanding. Limited evaluation of selected examples.
3	7-9	<ul style="list-style-type: none"> Some explanation of the theme in one other part of the text. Some explanation of how linguistic/grammatical features achieve the intended effects. Some use of relevant examples from the text to demonstrate understanding. Some evaluation of selected examples.
4	10-13	<ul style="list-style-type: none"> Generally sound explanation of the theme in one other part of the text. Generally sound explanation of how linguistic/grammatical features achieve the intended effects. Generally sound use of relevant examples from the text to demonstrate understanding. Generally sound evaluation of selected examples.
5	14-16	<ul style="list-style-type: none"> Sound explanation of the theme in one other part of the text. Sound explanation of how linguistic/grammatical features achieve the intended effects. Sound use of relevant examples from the text to demonstrate understanding. Sound evaluation of selected examples.

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

Dr Jekyll and Mr Hyde

Question Number		
2(a)	From this extract, what do you learn about the character of Utterson? Use evidence from the extract to support your answer.	
	(8 marks)	
Indicative content		
<p>Responses may include: Utterson is:</p> <ul style="list-style-type: none"> • determined - waiting for Hyde to return to the doorway; for a long time - ‘all lights and all hours’ • humorous/witty - ‘If he be Mr Hyde’... ‘I shall be Mr Seek.’ • attentive and observant, noticing the sounds of footsteps, domestic sounds from houses including Hyde’s ‘light footstep’ • patient, ‘patience’ and reference to the times he has waited in the same spot • very direct - ‘Mr Hyde, I think?’ <p>Reward any other valid points taken from the extract.</p>		
Band	Mark	AO1: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic explanation of the character in the extract. • Basic use of relevant examples from the extract to demonstrate understanding. • Basic evaluation of selected examples.
2	4-5	<ul style="list-style-type: none"> • Some explanation of the character in the extract. • Some use of relevant examples from the extract to demonstrate understanding. • Some evaluation of selected examples.
3	6-8	<ul style="list-style-type: none"> • Sound explanation of the character in the extract. • Sound use of relevant examples from the extract to demonstrate understanding. • Sound evaluation of selected examples.

Question Number		
2(b)	Explain how the writer uses language in the extract to describe the setting. Use evidence from the extract to support your answer.	
	(12 marks)	
Indicative content		
<p>Candidates will select from a range of material from the extract – this may include:</p> <ul style="list-style-type: none"> descriptions of the time of day - ‘fire dry night’ descriptions of Mr Utterson’s waiting spot - ‘haunt the door in the bystreet of shops’, ‘very solitary’, ‘very silent’ - sense of hiding descriptions of the time of day and weather - ‘fine dry night’, ‘frost in the air’ ‘unshaken by any wind’, ‘regular pattern of light and shadow’ - impressions of calm and still/ordinary/normal - waiting descriptions of the sounds - ‘the low growl of London’, ‘very silent’, ‘the rumour of any approach’, ‘odd light footstep’, ‘vast hum and clatter’ - sense of something worrying. <p>Reward any other valid points taken from the extract.</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 explanation of the presented theme/ideas/setting. Basic explanation of how linguistic/grammatical features achieve the intended effects. Basic examples from the extract.
2	3-5	<ul style="list-style-type: none"> Limited explanation of the presented theme/ideas/setting. Limited explanation of how linguistic/grammatical features achieve the intended effects. Limited use of relevant examples from the extract.
3	6-7	<ul style="list-style-type: none"> Some explanation of the presented theme/ideas/setting. Some explanation of how linguistic/grammatical features achieve the intended effects. Some use of relevant examples from the extract.
4	8-10	<ul style="list-style-type: none"> Generally sound explanation of the presented theme/ideas/setting. Generally sound explanation of how linguistic/grammatical features achieve the intended effects. Generally sound use of relevant examples from the extract.
5	11-12	<ul style="list-style-type: none"> Sound explanation of the presented theme/ideas/setting. Sound explanation of how linguistic/grammatical features achieve the intended effects. Sound use of relevant examples from the extract.

Question Number		
2(c)	<p>In the extract, Utterson is looking for the mysterious Mr Hyde. Explain how the writer presents mystery in one other part of the novel. Use evidence to support your answer.</p>	
	(16 marks + 3 marks SPaG)	
	Indicative content	
	<p>Candidates will select material from ONE part of the novel outside the extract. Candidates will make reference to the use of language, structure and form in presenting the theme.</p> <p>There are many different parts of the novel for the candidates to select from in order to answer the question. The novel has many events that can be validly interpreted as being mysterious. Accept any valid interpretation of mystery, as seen in the candidate's selected part of the novel.</p> <p>How London's streets, dark, serpentine and foggy provide the setting to the mysterious events surrounding Hyde is one of the ways candidates may comment on Stevenson's use of language.</p> <p>The parts of the novel that candidates may validly choose from include:</p> <ul style="list-style-type: none"> the opening chapter has a description of the London bystreet that Utterson and Enfield are walking down, followed by Enfield's description of walking through the empty streets until he encountered the hellish event of the child being trampled down (by Hyde) in 'The Search for Mr Hyde' Utterson has a nightmare vision that haunts him; one nightmare has a mysterious faceless figure in the nocturnal streets of London. in the chapter 'The Last Night', Poole's arrival at Utterson's, claims of 'Foul play' and the appearance of the deserted streets on their way to Jekyll's all create a sense of mystery in the chapter 'The Last Night', we learn of Jekyll's mysterious potions and Poole's concern that the mysterious voice coming from the cabinet is not that of Jekyll's. <p>Accept any other valid selections from ONE part of the novel outside the extract in order to answer the question.</p>	
Band	Mark	<p>AO1: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</p> <p>AO2: Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings.</p>
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> Basic explanation of the theme in one other part of the text. Basic explanation of how linguistic/grammatical features achieve the intended effects. Basic use of relevant examples from the text to demonstrate understanding. Basic evaluation of selected examples.

2	4-6	<ul style="list-style-type: none"> Limited explanation of the theme in one other part of the text. Limited explanation of how linguistic/grammatical features achieve the intended effects. Limited use of relevant examples from the text to demonstrate understanding. Limited evaluation of selected examples.
3	7-9	<ul style="list-style-type: none"> Some explanation of the theme in one other part of the text. Some explanation of how linguistic/grammatical features achieve the intended effects. Some use of relevant examples from the text to demonstrate understanding. Some evaluation of selected examples.
4	10-13	<ul style="list-style-type: none"> Generally sound explanation of the theme in one other part of the text. Generally sound explanation of how linguistic/grammatical features achieve the intended effects. Generally sound use of relevant examples from the text to demonstrate understanding. Generally sound evaluation of selected examples.
5	14-16	<ul style="list-style-type: none"> Sound explanation of the theme in one other part of the text. Sound explanation of how linguistic/grammatical features achieve the intended effects. Sound use of relevant examples from the text to demonstrate understanding. Sound evaluation of selected examples.

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

The Hound of the Baskervilles

Question Number		
3(a)	From this extract, what do you learn about the character of Stapleton? Use evidence from the extract to support your answer.	
	(8 marks)	
Indicative content		
<p>Responses may include: Stapleton is:</p> <ul style="list-style-type: none"> • polite - introducing Watson to the moor • confident - new to the area but already very familiar with it • enjoying the wonders of the moor - ‘It is so vast, and so barren, and so mysterious’ - talking about all its features; ‘You never tire of the moor. You cannot think of the wonderful secrets which it contains.’ • brave - crosses the moor even though it is dangerous • reacts differently to events - laughing about the moor and almost enjoying the death of the pony, spending time watching it - ‘I saw his head for quite a long time craning out of the boghole’. <p>Reward any other valid points taken from the extract.</p>		
Band	Mark	AO1: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic explanation of the character in the extract. • Basic use of relevant examples from the extract to demonstrate understanding. • Basic evaluation of selected examples.
2	4-5	<ul style="list-style-type: none"> • Some explanation of the character in the extract. • Some use of relevant examples from the extract to demonstrate understanding. • Some evaluation of selected examples.
3	6-8	<ul style="list-style-type: none"> • Sound explanation of the character in the extract. • Sound use of relevant examples from the extract to demonstrate understanding. • Sound evaluation of selected examples.

Question Number		
3(b)	Explain how the writer uses language in the extract to describe the moor. Use evidence from the extract to support your answer.	
	(12 marks)	
Indicative content		
<p>Candidates will select from a range of material from the extract – these may include:</p> <ul style="list-style-type: none"> • it is an interesting place - ‘it’s wonderful’, ‘mysterious’ • the descriptions of the landscape - ‘jagged granite foaming up in fantastic surges’, ‘vast’, ‘barren’ - gives impression of the size of the moor • the descriptions of Grimpen Mire - ‘awful place’, ‘means death to man or beast’ - impression of the danger of the moor • the descriptions of the ponies’ deaths - ‘craning out of the boghole’ ‘something brown was rolling and tossing...’ ‘a long, agonised, writhing neck shot upwards’, ‘a dreadful cry echoed over the moor’ - impressions of a frightening place. <p>Reward any other valid points taken from the extract.</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 explanation of the presented theme/ideas/setting. • Basic explanation of how linguistic/grammatical features achieve the intended effects. • Basic examples from the extract.
2	3-5	<ul style="list-style-type: none"> • Limited explanation of the presented theme/ideas/setting. • Limited explanation of how linguistic/grammatical features achieve the intended effects. • Limited use of relevant examples from the extract.
3	6-7	<ul style="list-style-type: none"> • Some explanation of the presented theme/ideas/setting. • Some explanation of how linguistic/grammatical features achieve the intended effects. • Some use of relevant examples from the extract.
4	8-10	<ul style="list-style-type: none"> • Generally sound explanation of the presented theme/ideas/setting. • Generally sound explanation of how linguistic/grammatical features achieve the intended effects. • Generally sound use of relevant examples from the extract.
5	11-12	<ul style="list-style-type: none"> • Sound explanation of the presented theme/ideas/setting. • Sound explanation of how linguistic/grammatical features achieve the intended effects. • Sound use of relevant examples from the extract.

Question Number		
3(c)	In the extract, Watson feels frightened. Explain how the writer presents fear in one other part of the novel. Use evidence to support your answer.	
	(16 marks + 3 marks SPaG)	
	Indicative content	
	<p>Candidates will select material from ONE part of the novel outside the extract. Candidates will make reference to the use of language, structure and form in presenting the theme.</p> <p>There are many different parts of the novel for the candidates to select from in order to answer the question. The novel has many events that can be validly interpreted as involving fearful events or when characters are described as being affected by fear. Accept any valid interpretation of fear, as seen in the candidate's selected part of the novel.</p> <p>The contrast between Watson's reporting style and fearful events, such as the chilling folk tale of the Baskerville curse, is one of the ways candidates may comment on Conan Doyle's use of language.</p> <ul style="list-style-type: none"> • In Chapter 2, the frightening Hound of the Baskervilles is explained. • In Chapter 6, Conan Doyle creates the gloomy oppressive Baskerville Hall with its hall and dining room, a place full of shadows; this leads on to Watson's description of the moor and the woman's cries that unnerved him. • In Chapter 9, Watson and Sir Henry are out on the moor when Watson's blood runs cold as Sir Henry is gripped by horror at the fearful howling sound in the night. • In Chapter 14, Sir Henry is afraid of the approaching hound. <p>Accept any other valid selections from ONE part of the novel outside the extract in order to answer the question.</p>	
Band	Mark	AO1: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations. AO2: Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings.
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic explanation of the theme in one other part of the text. • Basic explanation of how linguistic/grammatical features achieve the intended effects. • Basic use of relevant examples from the text to demonstrate understanding. • Basic evaluation of selected examples.
2	4-6	<ul style="list-style-type: none"> • Limited explanation of the theme in one other part of the text. • Limited explanation of how linguistic/grammatical features achieve the intended effects. • Limited use of relevant examples from the text to demonstrate understanding. • Limited evaluation of selected examples.

3	7-9	<ul style="list-style-type: none"> • Some explanation of the theme in one other part of the text. • Some explanation of how linguistic/grammatical features achieve the intended effects. • Some use of relevant examples from the text to demonstrate understanding. • Some evaluation of selected examples.
4	10-13	<ul style="list-style-type: none"> • Generally sound explanation of the theme in one other part of the text. • Generally sound explanation of how linguistic/grammatical features achieve the intended effects. • Generally sound use of relevant examples from the text to demonstrate understanding. • Generally sound evaluation of selected examples.
5	14-16	<ul style="list-style-type: none"> • Sound explanation of the theme in one other part of the text. • Sound explanation of how linguistic/grammatical features achieve the intended effects. • Sound use of relevant examples from the text to demonstrate understanding. • Sound evaluation of selected examples.

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

Felicia's Journey

Question Number		
4(a)	From this extract, what do you learn about the character of Mr Hilditch? Use evidence from this extract to support your answer.	
	(8 marks)	
Indicative content		
<p>Responses may include: Mr Hilditch is:</p> <ul style="list-style-type: none"> • following Felicia in the hope of speaking to her - 'confident she'll come back' • nervous about seeing Felicia again - 'jittery' in case she had returned earlier before he had the chance to wait for her at the bus depot • judgemental of others - 'finds it all unattractive' • intolerant of violence - creates sense that he is a decent, considerate man • observant and perceptive: he watches people and reads into their actions, noting every small detail • superficial - thinks of Beth and compares her looks with Felicia's: she is not 'in the same league'. <p>Reward any other valid points taken from the extract.</p>		
Band	Mark	AO1: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic explanation of the character in the extract. • Basic use of relevant examples from the extract to demonstrate understanding. • Basic evaluation of selected examples.
2	4-5	<ul style="list-style-type: none"> • Some explanation of the character in the extract. • Some use of relevant examples from the extract to demonstrate understanding. • Some evaluation of selected examples.
3	6-8	<ul style="list-style-type: none"> • Sound explanation of the character in the extract. • Sound use of relevant examples from the extract to demonstrate understanding. • Sound evaluation of selected examples.

Question Number		
4(b)	Explain how the writer uses language in the extract to present the bus station. Use evidence from the extract to support your answer.	
	(12 marks)	
Indicative content		
<p>Candidates will select from a range of material from the extract – this may include:</p> <ul style="list-style-type: none"> the bus station is busy – ‘buses come and go’ descriptions of the people - ‘young women shouting in frustration at their children’, ‘men dour and cross-looking’- give the impression of anger at the bus station descriptions of the car stickers - ‘<i>Keep your distance!</i> a sticker rudely orders...’ ‘<i>Surfers Do It Standing Up!</i>’ - give the impression that people at the bus station are bad-mannered compared to Mr Hilditch descriptions of passengers getting off the bus - ‘grimy canvas satchels’- give the impression that the people at the bus station are dirty. <p>Reward any other valid points taken from the extract.</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 explanation of the presented theme/ideas/setting. Basic explanation of how linguistic/grammatical features achieve the intended effects. Basic examples from the extract.
2	3-5	<ul style="list-style-type: none"> Limited explanation of the presented theme/ideas/setting. Limited explanation of how linguistic/grammatical features achieve the intended effects. Limited use of relevant examples from the extract.
3	6-7	<ul style="list-style-type: none"> Some explanation of the presented theme/ideas/setting. Some explanation of how linguistic/grammatical features achieve the intended effects. Some use of relevant examples from the extract.
4	8-10	<ul style="list-style-type: none"> Generally sound explanation of the presented theme/ideas/setting. Generally sound explanation of how linguistic/grammatical features achieve the intended effects. Generally sound use of relevant examples from the extract.
5	11-12	<ul style="list-style-type: none"> Sound explanation of the presented theme/ideas/setting. Sound explanation of how linguistic/grammatical features achieve the intended effects. Sound use of relevant examples from the extract.

Question Number		
4(c)	<p>In the extract, Mr Hilditch is stalking Felicia. Explain how the writer presents danger in one other part of the novel. Use evidence to support your answer.</p>	
	(16 marks + 3 marks SPaG)	
	Indicative content	
	<p>Candidates will select material from ONE part of the novel outside the extract. Candidates will make reference to the use of language, structure and form in presenting the theme.</p> <p>There are many different parts of the novel for the candidates to select from in order to answer the question. The novel has many events that can be validly interpreted as being dangerous. Accept any valid interpretation of danger, as seen in the candidate's selected part of the novel.</p> <p>The contrast between Hilditch's outwardly decent manner and his predatory nature is one of the ways candidates may comment on Trevor's use of language.</p> <p>The parts of the novel that candidates may validly choose from include:</p> <ul style="list-style-type: none"> • in Chapter 7, Felicia encounters the dangers of the shame of being an unmarried pregnant girl in Ireland. The reactions of Miss Furey and her father show her the dangers she will face as a social outcast • Chapter 12, describes the potential physical dangers of life on the streets for Felicia • in Chapter 18, Hilditch becomes emotional and fears it is 'dangerous for the Irish girl to go' and he reflects on his previous victims • in Chapter 19, Felicia knows that the girls befriended by Hilditch are dead and she is his next victim. She prepares her escape as Hilditch waits to drive her away. <p>Accept any other valid selections from ONE part of the novel outside the extract in order to answer the question.</p>	
Band	Mark	<p>AO1: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</p> <p>AO2: Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings.</p>
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic explanation of the theme in one other part of the text. • Basic explanation of how linguistic/grammatical features achieve the intended effects. • Basic use of relevant examples from the text to demonstrate understanding. • Basic evaluation of selected examples.
2	4-6	<ul style="list-style-type: none"> • Limited explanation of the theme in one other part of the text. • Limited explanation of how linguistic/grammatical features achieve the intended effects. • Limited use of relevant examples from the text to demonstrate understanding. • Limited evaluation of selected examples.

3	7-9	<ul style="list-style-type: none"> • Some explanation of the theme in one other part of the text. • Some explanation of how linguistic/grammatical features achieve the intended effects. • Some use of relevant examples from the text to demonstrate understanding. • Some evaluation of selected examples.
4	10-13	<ul style="list-style-type: none"> • Generally sound explanation of the theme in one other part of the text. • Generally sound explanation of how linguistic/grammatical features achieve the intended effects. • Generally sound use of relevant examples from the text to demonstrate understanding. • Generally sound evaluation of selected examples.
5	14-16	<ul style="list-style-type: none"> • Sound explanation of the theme in one other part of the text. • Sound explanation of how linguistic/grammatical features achieve the intended effects. • Sound use of relevant examples from the text to demonstrate understanding. • Sound evaluation of selected examples.

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

Pride and Prejudice

Question Number		
5(a)	From this extract, what do you learn about the character of Elizabeth? Use evidence from the extract to support your answer.	
	(8 marks)	
Indicative content		
<p>Responses may include: Elizabeth is:</p> <ul style="list-style-type: none"> • impatient - eager to tell Jane what she has learned • sympathetic - sorry to have offended Darcy • concerned to make sure that her sister is not upset with her and does not blame her for having spoken well of Wickham • truthful and caring - alerts Jane to what she has read in the letter. Elizabeth knows Jane to be a person who thinks well of everyone: more trusting than she is herself. <p>Reward any other valid points taken from the extract.</p>		
Band	Mark	AO1: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic explanation of the character in the extract. • Basic use of relevant examples from the extract to demonstrate understanding. • Basic evaluation of selected examples.
2	4-5	<ul style="list-style-type: none"> • Some explanation of the character in the extract. • Some use of relevant examples from the extract to demonstrate understanding. • Some evaluation of selected examples.
3	6-8	<ul style="list-style-type: none"> • Sound explanation of the character in the extract. • Sound use of relevant examples from the extract to demonstrate understanding. • Sound evaluation of selected examples.

Question Number		
5(b)	Explain how the writer uses language in the extract to present ideas about Darcy and Wickham. Use evidence from the extract to support your answer.	
	(12 marks)	
Indicative content		
<p>Candidates will select from a range of material from the extract – this may include:</p> <ul style="list-style-type: none"> the sisters' feelings about the rejection of Darcy's proposal - 'she grieved for the unhappiness her sister's refusal must have caused him', 'I am heartily sorry for him' descriptions of Darcy's character - 'his being so sure of succeeding was wrong', 'he has other feelings, which will probably soon drive away his regard for me' - give impressions of his confidence descriptions of Wickham's character - 'spoken so warmly of Wickham', 'you will know...', 'so much wickedness' - highlight the change in Jane's understanding of Wickham and her reaction - '...poor Jane!' use of direct speech underlines the emotions and feeling the two characters have caused Elizabeth and Jane. <p>Reward any other valid points taken from the extract.</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 explanation of the presented theme/ideas/setting. Basic explanation of how linguistic/grammatical features achieve the intended effects. Basic examples from the extract.
2	3-5	<ul style="list-style-type: none"> Limited explanation of the presented theme/ideas/setting. Limited explanation of how linguistic/grammatical features achieve the intended effects. Limited use of relevant examples from the extract.
3	6-7	<ul style="list-style-type: none"> Some explanation of the presented theme/ideas/setting. Some explanation of how linguistic/grammatical features achieve the intended effects. Some use of relevant examples from the extract.
4	8-10	<ul style="list-style-type: none"> Generally sound explanation of the presented theme/ideas/setting. Generally sound explanation of how linguistic/grammatical features achieve the intended effects. Generally sound use of relevant examples from the extract.
5	11-12	<ul style="list-style-type: none"> Sound explanation of the presented theme/ideas/setting. Sound explanation of how linguistic/grammatical features achieve the intended effects. Sound use of relevant examples from the extract.

Question Number		
5(c)	In the extract, Elizabeth talks about refusing Darcy's marriage proposal. Explain how the writer presents ideas about marriage in one other part of the novel. Use evidence to support your answer.	
	(16 marks + 3 marks SPaG)	
Indicative content		
<p>Candidates will select material from ONE part of the novel outside the extract. Candidates will make reference to the use of language, structure and form in presenting the theme.</p> <p>There are many different parts of the novel for the candidates to select from in order to answer the question. The novel has many events that can be validly interpreted as ideas about marriage, courtship before marriage or events involving marriage, including elopement. Accept any valid interpretation of ideas about marriage, as seen in the candidate's selected part of the novel.</p> <p>The contrast between Elizabeth's view on marriage and Mrs Bennet's is one of the ways candidates may comment on Austen's use of language.</p> <p>The parts of the novel that candidates may validly choose from include:</p> <ul style="list-style-type: none"> • the first chapter has a conversation between Mr and Mrs Bennet on the marrying off of one their daughters • in Chapter XV, Austen comments on attitudes to marriage through her account of Collins getting a wife and how he changes his choice of wife from Jane to Elizabeth • in Chapter XLIX, the social and financial consequences of marriage (and elopement) at the time are highlighted by Wickham's marriage to Lydia. <p>Accept any other valid selections from ONE part of the novel outside the extract in order to answer the question.</p>		
Band	Mark	
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic explanation of the theme in one other part of the text. • Basic explanation of how linguistic/grammatical features achieve the intended effects. • Basic use of relevant examples from the text to demonstrate understanding. • Basic evaluation of selected examples.
2	4-6	<ul style="list-style-type: none"> • Limited explanation of the theme in one other part of the text. • Limited explanation of how linguistic/grammatical features achieve the intended effects. • Limited use of relevant examples from the text to demonstrate understanding. • Limited evaluation of selected examples.

3	7-9	<ul style="list-style-type: none"> • Some explanation of the theme in one other part of the text. • Some explanation of how linguistic/grammatical features achieve the intended effects. • Some use of relevant examples from the text to demonstrate understanding. • Some evaluation of selected examples.
4	10-13	<ul style="list-style-type: none"> • Generally sound explanation of the theme in one other part of the text. • Generally sound explanation of how linguistic/grammatical features achieve the intended effects. • Generally sound use of relevant examples from the text to demonstrate understanding. • Generally sound evaluation of selected examples.
5	14-16	<ul style="list-style-type: none"> • Sound explanation of the theme in one other part of the text. • Sound explanation of how linguistic/grammatical features achieve the intended effects. • Sound use of relevant examples from the text to demonstrate understanding. • Sound evaluation of selected examples.

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

Great Expectations

Question Number		
6(a)	From this extract, what do you learn about the character of Magwitch? Use evidence from the extract to support your answer.	
	(8 marks)	
Indicative content		
<p>Responses may include: Magwitch is:</p> <ul style="list-style-type: none"> • ill - 'Being far too ill' • physically weak - 'wasted', 'weaker and worse', 'tired out' • getting worse daily; he is reacting to being in prison • suffering - he is in the infirmary • thoughtful, wondering if he would have been a better person in 'better circumstances' • willing to accept responsibility for his actions - 'never justified himself' and does not try to change the past • grateful - trusting 'smile', 'trustful'. <p>Reward any other valid points taken from the extract.</p>		
Band	Mark	AO1: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic explanation of the character in the extract. • Basic use of relevant examples from the extract to demonstrate understanding. • Basic evaluation of selected examples.
2	4-5	<ul style="list-style-type: none"> • Some explanation of the character in the extract. • Some use of relevant examples from the extract to demonstrate understanding. • Some evaluation of selected examples.
3	6-8	<ul style="list-style-type: none"> • Sound explanation of the character in the extract. • Sound use of relevant examples from the extract to demonstrate understanding. • Sound evaluation of selected examples.

Question Number		
6(b)	Explain how the writer uses language in the extract to present the relationship between Pip and Magwitch. Use evidence from the extract to support your answer.	
	(12 marks)	
Indicative content		
<p>Candidates will select from a range of material from the extract – this may include:</p> <ul style="list-style-type: none"> • use of a first person narrative style emphasises closeness and that these are Pip’s personal thoughts • Pip is relieved that Magwitch is in the infirmary and unchained ‘opportunities of being with him’, suggesting their closeness • Pip regularly visits Magwitch - ‘although I saw him every day’ • descriptions of Magwitch’s decline - ‘wasted’, ‘worse’, ‘weaker’ - give an impression that Pip cares for Magwitch • Magwitch is happy in Pip’s company - ‘trustful look’ • Pip’s sympathy and admiration - ‘I never knew him complain’. <p>Reward any other valid points taken from the extract.</p>		
Band	Mark	AO2: Explain how language, structure and form contribute to writers’ presentation of ideas, themes and settings.
0	0	No rewardable material.
1	1-2	<ul style="list-style-type: none"> • Basic explanation of the presented theme/ideas/setting. • Basic explanation of how linguistic/grammatical features achieve the intended effects. • Basic examples from the extract.
2	3-5	<ul style="list-style-type: none"> • Limited explanation of the presented theme/ideas/setting. • Limited explanation of how linguistic/grammatical features achieve the intended effects. • Limited use of relevant examples from the extract.
3	6-7	<ul style="list-style-type: none"> • Some explanation of the presented theme/ideas/setting. • Some explanation of how linguistic/grammatical features achieve the intended effects. • Some use of relevant examples from the extract.
4	8-10	<ul style="list-style-type: none"> • Generally sound explanation of the presented theme/ideas/setting. • Generally sound explanation of how linguistic/grammatical features achieve the intended effects. • Generally sound use of relevant examples from the extract.
5	11-12	<ul style="list-style-type: none"> • Sound explanation of the presented theme/ideas/setting. • Sound explanation of how linguistic/grammatical features achieve the intended effects. • Sound use of relevant examples from the extract.

Question Number		
6(c)	<p>In the extract, Magwitch is treated unfairly. Explain how the writer presents injustice in one other part of the novel. Use evidence to support your answer.</p>	
	(16 marks + 3 marks SPaG)	
	Indicative content	
	<p>Candidates will select material from ONE part of the novel outside the extract. Candidates will make reference to the use of language, structure and form in presenting the theme.</p> <p>There are many different parts of the novel for the candidates to select from in order to answer the question. The novel has many events that can be validly interpreted as presenting the theme of injustice or justice, both legally and/or morally. Accept any valid interpretation of injustice, as seen in the candidate's selected part of the novel. The description of the treatment Magwitch receives is one of the ways candidates may comment on Dickens's use of language.</p> <p>The parts of the novel that candidates may validly choose from include:</p> <ul style="list-style-type: none"> • Estella's unjust treatment of Pip is seen in Chapter 8 when she ridicules him for his appearance and social manners: 'He calls the knaves, Jacks, this boy! And what coarse hands... what thick boots...' • Pip's unjust treatment of Joe is seen in Chapter 27 when Pip is mortified by Joe visiting him in London • in Chapter 56 (after the extract), there is an account of Magwitch's trial and the treatment of the wretched creatures in court. <p>Accept any other valid selections from ONE part of the novel outside the extract in order to answer the question.</p>	
Band	Mark	
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic explanation of the theme in one other part of the text. • Basic explanation of how linguistic/grammatical features achieve the intended effects. • Basic use of relevant examples from the text to demonstrate understanding. • Basic evaluation of selected examples.
2	4-6	<ul style="list-style-type: none"> • Limited explanation of the theme in one other part of the text. • Limited explanation of how linguistic/grammatical features achieve the intended effects. • Limited use of relevant examples from the text to demonstrate understanding. • Limited evaluation of selected examples.

3	7-9	<ul style="list-style-type: none"> • Some explanation of the theme in one other part of the text. • Some explanation of how linguistic/grammatical features achieve the intended effects. • Some use of relevant examples from the text to demonstrate understanding. • Some evaluation of selected examples.
4	10-13	<ul style="list-style-type: none"> • Generally sound explanation of the theme in one other part of the text. • Generally sound explanation of how linguistic/grammatical features achieve the intended effects. • Generally sound use of relevant examples from the text to demonstrate understanding. • Generally sound evaluation of selected examples.
5	14-16	<ul style="list-style-type: none"> • Sound explanation of the theme in one other part of the text. • Sound explanation of how linguistic/grammatical features achieve the intended effects. • Sound use of relevant examples from the text to demonstrate understanding. • Sound evaluation of selected examples.

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

Section B: Different Cultures and Traditions

Anita and Me

Question Number	
7*	<p>Explain the importance of Anita’s relationships with others in the novel. In your answer you must consider:</p> <ul style="list-style-type: none"> • Anita’s relationship with Meena • Anita’s relationship with her family • Anita’s behaviour towards others. <p>You may include other ideas of your own. Use evidence to support your answer.</p>
	(40 marks + 7 marks SPaG)
	Indicative content
	<p>Candidates should include critical and imaginative responses to the novel, supported by textual reference (AO1) which shows appreciation of the social, cultural or historical context (AO4).</p> <p>(AO1) Responses may include:</p> <ul style="list-style-type: none"> • comments on Anita in comparison to Meena - Anita’s appearance and freedoms • comments on Anita’s influence on Meena - is admired by her, affects her behaviour (stealing) and how this changes • comments on Anita’s violent behaviour • comments on Anita’s family circumstances - Anita’s lack of love and security at home • Anita’s attitude towards love and sex and how she uses this as a way to gain affection from people • Anita’s gang of friends and her treatment of them - Anita hangs around with people who are often younger than her; she plays her friends off against one another. <p>(AO4) References to social/cultural context may include:</p> <ul style="list-style-type: none"> • any references to the time and place of the novel, in as much as it impacts on Anita’s relationships • Anita’s home life in comparison with Meena’s - her mother and father have violent quarrels, her mother has affairs, her mother eventually runs off with the butcher • Anita’s racist comments and her friendship with Sam Lowbridge • Anita’s behaviour when invited to Meena’s house - she is rude about what has been cooked and she is caught stealing from their household • Anita’s reactions to the racist attack • the contrasts in culture between Anita, Meena and other characters. <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	1-5	<ul style="list-style-type: none"> • Basic explanation of theme/character. • Basic use of relevant examples to demonstrate understanding of theme/character. • Basic evaluation of selected examples.
2	6-9	<ul style="list-style-type: none"> • Limited explanation of theme/character. • Limited use of relevant examples to demonstrate understanding of theme/character. • Limited evaluation of selected examples.
3	10-14	<ul style="list-style-type: none"> • Some explanation of theme/character. • Some use of relevant examples to demonstrate understanding of theme/character. • Some evaluation of selected examples.
4	15-19	<ul style="list-style-type: none"> • Generally sound explanation of theme/character. • Generally sound use of relevant examples to demonstrate understanding of theme/character. • Generally sound evaluation of selected examples.
5	20-24	<ul style="list-style-type: none"> • Sound explanation of theme/character. • Sound use of relevant examples to demonstrate understanding of theme/character. • Sound evaluation of selected examples.

Band	Mark	A04: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic explanation of theme/character within the context of the novel. • Basic explanation of the connections between the text and the social/cultural/historical context. • Basic use of examples relevant to the context of the novel. <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	4-6	<ul style="list-style-type: none"> • Limited explanation of theme/character within the context of the novel. • Limited explanation of the connections between the text and the social/cultural/historical context. • Limited use of examples relevant to the context of the novel. <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	7-9	<ul style="list-style-type: none"> • Some explanation of theme/character within the context of the novel. • Some explanation of the connections between the text and the social/cultural/historical context. • Some use of examples relevant to the context of the novel. <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	10-13	<ul style="list-style-type: none"> • Generally sound explanation of theme/character within the context of the novel. • Generally sound explanation of the connections between the text and the social/cultural/historical context. • Generally sound use of examples relevant to the context of the novel. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p>
5	14-16	<ul style="list-style-type: none"> • Sound explanation of theme/character within the context of the novel. • Sound explanation of the connections between the text and the social/cultural/historical context. • Sound use of examples relevant to the context of the novel. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> • Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.
2	3-5	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.
3	6-7	<p><i>High performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

Question Number		
8*	<p>Why is racism important in the novel? In your answer you must consider:</p> <ul style="list-style-type: none"> • characters' racist behaviour • characters' reactions to racism • how Meena is affected by racism. <p>You may include other ideas of your own. Use evidence to support your answer.</p>	
	(40 marks + 7 marks SPaG)	
Indicative content		
<p>Candidates should include critical and imaginative responses to the novel, supported by textual reference (AO1) which shows appreciation of the social, cultural or historical context (AO4).</p> <p>(AO1) Responses may include:</p> <ul style="list-style-type: none"> • comments on racist incidents or attitudes - Anita, Anita's family, Anita's dog, Sam Lowbridge - insults, ignorance and violence • Meena's realisations about her friends' attitudes • Meena's feelings about Sam's violence and Anita's reaction - Meena is hurt and shocked • Meena's family's reactions - leaving Tollington. <p>(AO4) References to social/cultural context may include:</p> <ul style="list-style-type: none"> • reference to the time and place of the novel, in as much as it impacts on the theme of racism • attitudes towards Meena and her family - 1972, Meena and her family are one of very few Punjabi inhabitants of the village • the contrasts in culture • Meena's feelings about herself and her race/background • comments about Meena's family and their view about how to behave • how Meena rebels against her cultural background when she joins Anita's gang • the racist attack and its effects on Meena. <p>Reward any other valid points for either AO.</p>		
Band	Mark	AO1: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> • Basic explanation of theme/character. • Basic use of relevant examples to demonstrate understanding of theme/character. • Basic evaluation of selected examples.
2	6-9	<ul style="list-style-type: none"> • Limited explanation of theme/character. • Limited use of relevant examples to demonstrate understanding of theme/character. • Limited evaluation of selected examples.

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

Band	Mark	A04: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic explanation of theme/character within the context of the novel. • Basic explanation of the connections between the text and the social/cultural/historical context. • Basic use of examples relevant to the context of the novel. <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	4-6	<ul style="list-style-type: none"> • Limited explanation of theme/character within the context of the novel. • Limited explanation of the connections between the text and the social/cultural/historical context. • Limited use of examples relevant to the context of the novel. <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	7-9	<ul style="list-style-type: none"> • Some explanation of theme/character within the context of the novel. • Some explanation of the connections between the text and the social/cultural/historical context. • Some use of examples relevant to the context of the novel. <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	10-13	<ul style="list-style-type: none"> • Generally sound explanation of theme/character within the context of the novel. • Generally sound explanation of the connections between the text and the social/cultural/historical context. • Generally sound use of examples relevant to the context of the novel. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p>

5	14-16	<ul style="list-style-type: none"> • Sound explanation of theme/character within the context of the novel. • Sound explanation of the connections between the text and the social/cultural/historical context. • Sound use of examples relevant to the context of the novel. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>
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Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> • Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.
2	3-5	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.
3	6-7	<p><i>High performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

Balzac and the Little Chinese Seamstress

Question Number		
9*	<p>Explain the importance of the Little Chinese Seamstress' relationships in the novel. In your answer you must consider the Little Chinese Seamstress':</p> <ul style="list-style-type: none"> • friendship with Luo • relationship with the Narrator • how her experiences affect her relationships. <p>You may include other ideas of your own. Use evidence to support your answer.</p>	
	(40 marks + 7 marks SPaG)	
	Indicative content	
	<p>Candidates should include critical and imaginative responses to the novel, supported by textual reference (AO1) which shows appreciation of the social, cultural or historical context (AO4).</p> <p>(AO1) Responses may include:</p> <ul style="list-style-type: none"> • comments on the Little Chinese Seamstress' influence on Luo - how Luo believes that he can 'transform' her • her influence on the Narrator • comments on Luo's and the Narrator's love for the Little Chinese Seamstress • comments on the effect of these relationships on the Little Chinese Seamstress • the Little Chinese Seamstress' feelings towards Luo and the Narrator • comments on how the Little Chinese Seamstress changes due to her relationships - her pregnancy, her decision to leave. <p>(AO4) References to social/cultural context may include:</p> <ul style="list-style-type: none"> • reference to the Cultural Revolution in as much as it impacts on the Little Seamstress' relationships - the Cultural Revolution, re-education, Mao's 'Little Red Book' • the differences between the local population and the people brought in for re-education - the contrast between the Little Chinese Seamstresses' culture and her friends' - how their relationships are affected • experiences before and during the re-education programme • her reaction to pregnancy and its consequences - the effect of this on her relationships • her decision to seek out a different 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	1-5	<ul style="list-style-type: none"> • Basic explanation of theme/character. • Basic use of relevant examples to demonstrate understanding of theme/character. • Basic evaluation of selected examples.

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

Band	Mark	A04: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> Basic explanation of theme/character within the context of the novel. Basic explanation of the connections between the text and the social/cultural/historical context. Basic use of examples relevant to the context of the novel. <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	4-6	<ul style="list-style-type: none"> Limited explanation of theme/character within the context of the novel. Limited explanation of the connections between the text and the social/cultural/historical context. Limited use of examples relevant to the context of the novel. <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	7-9	<ul style="list-style-type: none"> Some explanation of theme/character within the context of the novel. Some explanation of the connections between the text and the social/cultural/historical context. Some use of examples relevant to the context of the novel. <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	10-13	<ul style="list-style-type: none"> • Generally sound explanation of theme/character within the context of the novel. • Generally sound explanation of the connections between the text and the social/cultural/historical context. • Generally sound use of examples relevant to the context of the novel. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p>
5	14-16	<ul style="list-style-type: none"> • Sound explanation of theme/character within the context of the novel. • Sound explanation of the connections between the text and the social/cultural/historical context. • Sound use of examples relevant to the context of the novel. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> • Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.
2	3-5	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.
3	6-7	<p><i>High performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

Question Number	
10*	<p>Why is learning important in this novel? In your answer, you must consider:</p> <ul style="list-style-type: none"> • what the characters learn • the different ways in which the characters learn • the effects that learning has on the characters. <p>You may include other ideas of your own. Use evidence to support your answer.</p>
	(40 marks + 7 marks SPaG)
	Indicative content
	<p>Candidates should include critical and imaginative responses to the novel, supported by textual reference (AO1) which shows appreciation of the social, cultural or historical context (AO4).</p> <p>(AO1) Responses may include:</p> <ul style="list-style-type: none"> • comments on the suitcase of books • comments on the Little Chinese Seamstress' interest in books • comments on the characters' feelings about learning - Luo indicates that he does not believe the Little Chinese Seamstress is clever enough for him and is 'in need of culture' • comments on the theft of the suitcase of Western culture from Four-eyes • Luo wanting the Little Chinese Seamstress to be like any city-born girl: independent and cultured • the value of learning as a currency - trading Balzac for a termination • comments on characters learning from each other - the Little Chinese Seamstress' decision to leave Phoenix Mountain. <p>(AO4) References to social/cultural context may include:</p> <ul style="list-style-type: none"> • reference to the time and place of the novel in as much as it impacts on the theme of learning - the novel is semi-autobiographical; the author Dai Sijie, was re-educated between 1971 and 1974 • references to learning/books in helping characters to survive the regime - the Cultural Revolution in the story did nothing to change either of these boys for the better; it was their exposure to the western literature that helped them survive their ordeal; the books alleviated their suffering • the re-education programme and the education characters receive from each other • how characters are changed by the influence of learning - 'a woman's beauty is a treasure beyond price' • very few villagers could read and most books are banned under Mao's revolution. The only books available relate to agriculture, engineering or Mao's Little Red Book; all others should have been destroyed. <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	1-5	<ul style="list-style-type: none"> • Basic explanation of theme/character. • Basic use of relevant examples to demonstrate understanding of theme/character. • Basic evaluation of selected examples.
2	6-9	<ul style="list-style-type: none"> • Limited explanation of theme/character. • Limited use of relevant examples to demonstrate understanding of theme/character. • Limited evaluation of selected examples.
3	10-14	<ul style="list-style-type: none"> • Some explanation of theme/character. • Some use of relevant examples to demonstrate understanding of theme/character. • Some evaluation of selected examples.
4	15-19	<ul style="list-style-type: none"> • Generally sound explanation of theme/character. • Generally sound use of relevant examples to demonstrate understanding of theme/character. • Generally sound evaluation of selected examples.
5	20-24	<ul style="list-style-type: none"> • Sound explanation of theme/character. • Sound use of relevant examples to demonstrate understanding of theme/character. • Sound evaluation of selected examples.

Band	Mark	A04: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic explanation of theme/character within the context of the novel. • Basic explanation of the connections between the text and the social/cultural/historical context. • Basic use of examples relevant to the context of the novel. <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	4-6	<ul style="list-style-type: none"> • Limited explanation of theme/character within the context of the novel. • Limited explanation of the connections between the text and the social/cultural/historical context. • Limited use of examples relevant to the context of the novel. <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	7-9	<ul style="list-style-type: none"> • Some explanation of theme/character within the context of the novel. • Some explanation of the connections between the text and the social/cultural/historical context. • Some use of examples relevant to the context of the novel. <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	10-13	<ul style="list-style-type: none"> • Generally sound explanation of theme/character within the context of the novel. • Generally sound explanation of the connections between the text and the social/cultural/historical context. • Generally sound use of examples relevant to the context of the novel. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate, any errors do not hinder meaning.</p>
5	14-16	<ul style="list-style-type: none"> • Sound explanation of theme/character within the context of the novel. • Sound explanation of the connections between the text and the social/cultural/historical context. • Sound use of examples relevant to the context of the novel. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> • Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.
2	3-5	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.
3	6-7	<p><i>High performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

Question Number	
11*	<p>How do Francis' wartime experiences affect him? In your answer you must consider:</p> <ul style="list-style-type: none"> Francis' reasons for joining the army? what happens to Francis during the war Francis' life after the war. <p>You may include other ideas of your own. Use evidence to support your answer.</p>
	(40 marks + 7 marks SPaG)
	Indicative content
	<p>Candidates should include critical and imaginative responses to the novel, supported by textual reference (AO1) which shows appreciation of the social, cultural or historical context (AO4).</p> <p>(AO1) Responses may include:</p> <ul style="list-style-type: none"> comments on Francis' physical and mental scars - Francis' face is badly burned comments on Francis' feeling for Nicole before the war and the effect of the rape of Nicole on him and his behaviour Francis' feelings about Larry LaSalle prior to the war (admiration, respect) and the impact of the rape of Nicole (betrayal) and his feelings for Larry LaSalle now (hatred - wants to kill him) comments on Francis' actions during the war - how and why he received his injuries Francis' guilt and sense of loathing - being considered a hero. <p>(AO4) References to social/cultural context may include:</p> <ul style="list-style-type: none"> reference to World War II in as much as it impacts on Francis and his situation reference to Francis' actions in the war, his injuries and their effects 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 how Francis feels about his wartime experiences and being considered a hero the differences in his life before and after the war veterans on the surface appear 'normal' but Francis observes that appearances can be deceiving. The physical and emotional injuries suffered through war are described. The veterans (including Francis) are in shock and re-living the horrors of war medical advances - treatment Francis has and will be receiving to repair his physical appearance. <p>Reward any other valid points for either AO.</p>
Band	Mark
	AO1: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
0	0
	No rewardable material.

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

Band	Mark	A04: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic explanation of theme/character within the context of the novel. • Basic explanation of the connections between the text and the social/cultural/historical context. • Basic use of examples relevant to the context of the novel. <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	4-6	<ul style="list-style-type: none"> • Limited explanation of theme/character within the context of the novel. • Limited explanation of the connections between the text and the social/cultural/historical context. • Limited use of examples relevant to the context of the novel. <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	7-9	<ul style="list-style-type: none"> • Some explanation of theme/character within the context of the novel. • Some explanation of the connections between the text and the social/cultural/historical context. • Some use of examples relevant to the context of the novel. <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	10-13	<ul style="list-style-type: none"> • Generally sound explanation of theme/character within the context of the novel. • Generally sound explanation of the connections between the text and the social/cultural/historical context. • Generally sound use of examples relevant to the context of the novel. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p>
5	14-16	<ul style="list-style-type: none"> • Sound explanation of theme/character within the context of the novel. • Sound explanation of the connections between the text and the social/cultural/historical context. • Sound use of examples relevant to the context of the novel. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> • Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.
2	3-5	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.
3	6-7	<p><i>High performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

Heroes

Question Number		
12*	<p>Explain the importance of betrayal in the novel. In your answer you must consider:</p> <ul style="list-style-type: none"> • Larry LaSalle and Francis • Larry LaSalle and Nicole • why Nicole feels betrayed by Larry LaSalle and Francis. <p>You may include other ideas of your own. Use evidence to support your answer.</p>	
	(40 marks + 7 marks SPaG)	
	Indicative content	
	<p>Candidates should include critical and imaginative responses to the novel, supported by textual reference (AO1) which shows appreciation of the social, cultural or historical context (AO4).</p> <p>(AO1) Responses may include:</p> <ul style="list-style-type: none"> • comments on how Larry LaSalle is viewed by Francis - admires and respects him, enjoys his approval, considers him a hero which creates a greater sense of betrayal • Larry LaSalle teaches Nicole to dance - Nicole admires and trusts him which creates a greater sense of betrayal • comments on Larry LaSalle's role at the Wreck Centre - admiration from the community, well liked, which creates a greater sense of betrayal • the effect of Larry LaSalle's rape of Nicole on Nicole and Francis, and their relationship • Nicole's feelings of betrayal by Larry LaSalle and Francis • Francis feels betrayed by himself - his feelings of hatred, anger and guilt for not protecting Nicole. <p>(AO4) References to social/cultural context may include:</p> <ul style="list-style-type: none"> • reference to the setting and time of the novel in as much as it impacts on the theme of betrayal • the status of heroes within the community - the Silver Star was one of the highest decorations in the United States armed forces for extraordinary heroism • power and/or abuse of power (older vs younger people, men vs women) • reference to the impact of sexual abuse and secrecy • the physical and emotional injuries suffered through war are described - lack of support or rehabilitation as a betrayal. <p>Reward any other valid points for either AO.</p>	
Band	Mark	AO1: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
0	0	No rewardable material.

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

Band	Mark	A04: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic explanation of theme/character within the context of the novel. • Basic explanation of the connections between the text and the social/cultural/historical context. • Basic use of examples relevant to the context of the novel. <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	4-6	<ul style="list-style-type: none"> • Limited explanation of theme/character within the context of the novel. • Limited explanation of the connections between the text and the social/cultural/historical context. • Limited use of examples relevant to the context of the novel. <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	7-9	<ul style="list-style-type: none"> • Some explanation of theme/character within the context of the novel. • Some explanation of the connections between the text and the social/cultural/historical context. • Some use of examples relevant to the context of the novel. <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	10-13	<ul style="list-style-type: none"> • Generally sound explanation of theme/character within the context of the novel. • Generally sound explanation of the connections between the text and the social/cultural/historical context. • Generally sound use of examples relevant to the context of the novel. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p>
5	14-16	<ul style="list-style-type: none"> • Sound explanation of theme/character within the context of the novel. • Sound explanation of the connections between the text and the social/cultural/historical context. • Sound use of examples relevant to the context of the novel. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> • Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.
2	3-5	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.
3	6-7	<p><i>High performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

Of Mice and Men

Question Number	
13*	<p>Explain the importance of Curley’s relationships in the novel. In your answer you must consider:</p> <ul style="list-style-type: none"> • the relationship between Curley and his wife • the relationship between Curley and the men on the ranch • how Curley’s position on the ranch affects his relationships. <p>You may include other ideas of your own. Use evidence to support your answer.</p>
	(40 marks + 7 marks SPaG)
	Indicative content
	<p>Candidates should include critical and imaginative responses to the novel, supported by textual reference (AO1) which shows appreciation of the social, cultural or historical context (AO4).</p> <p>(AO1) Responses may include:</p> <ul style="list-style-type: none"> • Curley is a thoughtless husband - he treats his wife like a possession • Curley’s relationship with his wife is not a loving one; it is a marriage of convenience and he has little time for her, for example section 5 ‘I don’t like Curley. He ain’t a nice fella’ • Curley’s reaction to his wife’s death - not sad but angry, thinks of revenge on Lennie - ‘I’m gonna get him’ • Curley always seems to be looking for his wife - suspicious of actions and doesn’t trust her • Curley prefers to spend Saturday night with the men on the ranch at the local whorehouse instead of paying attention to his wife • comments on Curley bullying or harassing the men on the ranch • comments on Curley’s fight with Lennie • comments on Curley’s insecurities about his position on the ranch. <p>(AO4) References to social/cultural context may include:</p> <ul style="list-style-type: none"> • reference to the time and place of the novel in as much as it impacts on Curley’s relationships • the differences between Curley and other characters in the text - he is the son of the owner of the ranch and because of this he is more independent and his job is more secure • the differences in the power/authority of the men and their status • Curley’s controlling of his wife - refuses to let his wife talk to anyone on the ranch, isolating her from everyone and setting the stage for trouble • treatment of women in the novel • Curley’s attitude towards Lennie. The provision for Lennie would have been bleak without George • the Depression - itinerant farm workers - need their jobs; the other ranch workers are afraid to upset Curley as it is • the ‘Golden Gloves’ and boxing titles Curley wants to gain. <p>Reward any other valid points for either AO.</p>

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

Band	Mark	AO4: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic explanation of theme/character within the context of the novel. • Basic explanation of the connections between the text and the social/cultural/historical context. • Basic use of examples relevant to the context of the novel. <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	4-6	<ul style="list-style-type: none"> • Limited explanation of theme/character within the context of the novel. • Limited explanation of the connections between the text and the social/cultural/historical context. • Limited use of examples relevant to the context of the novel. <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	7-9	<ul style="list-style-type: none"> • Some explanation of theme/character within the context of the novel. • Some explanation of the connections between the text and the social/cultural/historical context. • Some use of examples relevant to the context of the novel. <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	10-13	<ul style="list-style-type: none"> • Generally sound explanation of theme/character within the context of the novel. • Generally sound explanation of the connections between the text and the social/cultural/historical context. • Generally sound use of examples relevant to the context of the novel. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p>
5	14-16	<ul style="list-style-type: none"> • Sound explanation of theme/character within the context of the novel. • Sound explanation of the connections between the text and the social/cultural/historical context. • Sound use of examples relevant to the context of the novel. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> • Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.
2	3-5	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.
3	6-7	<p><i>High performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

Question Number		
14*	<p>Explain why dreaming of a better life is important in the novel. In your answer you must consider:</p> <ul style="list-style-type: none"> • the dreams characters have • the effects of their dreams • why their dreams do not become reality. <p>You may include other ideas of your own. Use evidence to support your answer.</p>	
	(40 marks + 7 marks SPaG)	
	Indicative content	
	<p>Candidates should include critical and imaginative responses to the novel, supported by textual reference (AO1) which shows appreciation of the social, cultural or historical context (AO4).</p> <p>(AO1) Responses may include:</p> <ul style="list-style-type: none"> • comments on the dreams of different characters - Lennie and George’s dream of owning a ranch, Curley’s wife’s Hollywood dream, the men on the ranch and their reactions to the dream of owning a place of their own • comments on how dreams support characters through their most difficult moments • people are often lonely and dreams offer them hope of better things to come. <p>(AO4) References to social/cultural context may include:</p> <ul style="list-style-type: none"> • reference to the time and place of the novel in as much as it impacts on the theme of dreaming of a better life • many different characters have a dream of some sort, although the main focus will be on the characters of George, Lennie, Curley’s wife and Candy, their circumstances and how they dream of a better life • individuals’ dreams and how these ultimately represent the ‘American Dream’ • reference to racial/sexual discrimination as reasons for characters’ different social positions and their dreams for a better way of life • the shifting nature of work as an itinerant ranch-hand means that most men have no stability, home, possessions, friendships or relationships, so the dream of owning a piece of land often keeps them going. <p>Reward any other valid points for either AO.</p>	
Band	Mark	AO1: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> • Basic explanation of theme/character. • Basic use of relevant examples to demonstrate understanding of theme/character. • Basic evaluation of selected examples.

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

Band	Mark	A04: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> Basic explanation of theme/character within the context of the novel. Basic explanation of the connections between the text and the social/cultural/historical context. Basic use of examples relevant to the context of the novel. <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	4-6	<ul style="list-style-type: none"> Limited explanation of theme/character within the context of the novel. Limited explanation of the connections between the text and the social/cultural/historical context. Limited use of examples relevant to the context of the novel. <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	7-9	<ul style="list-style-type: none"> Some explanation of theme/character within the context of the novel. Some explanation of the connections between the text and the social/cultural/historical context. Some use of examples relevant to the context of the novel. <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	10-13	<ul style="list-style-type: none"> • Generally sound explanation of theme/character within the context of the novel. • Generally sound explanation of the connections between the text and the social/cultural/historical context. • Generally sound use of examples relevant to the context of the novel. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p>
5	14-16	<ul style="list-style-type: none"> • Sound explanation of theme/character within the context of the novel. • Sound explanation of the connections between the text and the social/cultural/historical context. • Sound use of examples relevant to the context of the novel. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> • Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.
2	3-5	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.
3	6-7	<p><i>High performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

Rani and Sukh

Question Number		
15*	<p>Why is Rani's upbringing important in the novel? In your answer you must consider:</p> <ul style="list-style-type: none"> • her relationship with her family • her relationship with Sukh • the family's history in the Punjab. <p>You may include other ideas of your own. Use evidence to support your answer.</p>	
	(40 marks + 7 marks SPaG)	
	Indicative content	
	<p>Candidates should include critical and imaginative responses to the novel, supported by textual reference (AO1) which shows appreciation of the social, cultural or historical context (AO4).</p> <p>(AO1) Responses may include:</p> <ul style="list-style-type: none"> • comments on relationships within Rani's family - conflicts with her brothers, her life in contrast to the life her family expects, secrets between the family, the family's reaction to her relationship with Sukh • differences in Rani and Sukh's upbringings - he has more freedom • comments on Rani's relationship with Sukh, their feelings, how they approach their relationship, the influence of Rani's background and family • Rani's pregnancy and its effects • comments on the past relationship between the two families and the effect this has on Rani's upbringing. <p>(AO4) References to social/cultural context may include:</p> <ul style="list-style-type: none"> • reference to Rani's cultural background in as much as it impacts on her upbringing in the novel • the conflict between the freedom of western culture and the expectations of how Rani should behave • the belief that she should have no freedom and marry as soon as possible • the belief that Rani should not have the same freedoms as males • the influence of Rani's upbringing on her relationships with her friends, Sukh and her family • family honour: <i>izzat</i> • reference to when Divy beats his sister with the consent of their father; this shows a clear divide between the roles of daughters and sons and their views about family honour. <p>Reward any other valid points for either AO.</p>	
Band	Mark	AO1: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.

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

Band	Mark	A04: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic explanation of theme/character within the context of the novel. • Basic explanation of the connections between the text and the social/cultural/historical context. • Basic use of examples relevant to the context of the novel. <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	4-6	<ul style="list-style-type: none"> • Limited explanation of theme/character within the context of the novel. • Limited explanation of the connections between the text and the social/cultural/historical context. • Limited use of examples relevant to the context of the novel. <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	7-9	<ul style="list-style-type: none"> • Some explanation of theme/character within the context of the novel. • Some explanation of the connections between the text and the social/cultural/historical context. • Some use of examples relevant to the context of the novel. <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	10-13	<ul style="list-style-type: none"> • Generally sound explanation of theme/character within the context of the novel. • Generally sound explanation of the connections between the text and the social/cultural/historical context. • Generally sound use of examples relevant to the context of the novel. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p>
5	14-16	<ul style="list-style-type: none"> • Sound explanation of theme/character within the context of the novel. • Sound explanation of the connections between the text and the social/cultural/historical context. • Sound use of examples relevant to the context of the novel. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> • Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.
2	3-5	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.
3	6-7	<p><i>High performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

Question Number		
16*	<p>Explain why forbidden love is important in the novel. In your answer, you must consider:</p> <ul style="list-style-type: none"> • the love between Rani and Sukh • the love between Billah Bains and Kulwant Sandhu • attitudes towards forbidden relationships. <p>You may include other ideas of your own. Use evidence to support your answer.</p>	
(40 marks + 7 marks SPaG)		
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"> • comments on the past relationship between Billah Bains, Resham Bains, Kulwant Sandhu - the relationship with Billah, her pregnancy and suicide • comments on the relationship between Rani and Sukh - their feelings for each other, their families' feelings, Rani's pregnancy, Sukh's death. • Parvy lets Rani and Sukh use her apartment - she tells them the history of the two families • comments on Rani's family's reactions to her relationship, their punishments of her, her escape. <p>(AO4) References to social/cultural context may include:</p> <ul style="list-style-type: none"> • reference to the cultural and historical background in as much as it relates to the theme of forbidden love • arranged marriages and revenge killings • life, customs and culture in 1960s Punjab, details the events leading up to the Sandhus seeking vengeance for the loss of their family <i>izzat</i> and 'honour killing' Billah • traditional family backgrounds in contrast with hopes and freedom in the present; neither Rani or Sukh can turn to their parents • the influence of events in a different place and time on events in the present - how this affects attitudes • family honour: <i>izzat</i> • the roles of daughters and sons and their roles in family honour. <p>Reward any other valid points for either AO.</p>		
Band	Mark	AO1: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> • Basic explanation of theme/character. • Basic use of relevant examples to demonstrate understanding of theme/character. • Basic evaluation of selected examples.

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

Band	Mark	A04: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> Basic explanation of theme/character within the context of the novel. Basic explanation of the connections between the text and the social/cultural/historical context. Basic use of examples relevant to the context of the novel. <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	4-6	<ul style="list-style-type: none"> Limited explanation of theme/character within the context of the novel. Limited explanation of the connections between the text and the social/cultural/historical context. Limited use of examples relevant to the context of the novel. <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	7-9	<ul style="list-style-type: none"> Some explanation of theme/character within the context of the novel. Some explanation of the connections between the text and the social/cultural/historical context. Some use of examples relevant to the context of the novel. <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	10-13	<ul style="list-style-type: none"> • Generally sound explanation of theme/character within the context of the novel. • Generally sound explanation of the connections between the text and the social/cultural/historical context. • Generally sound use of examples relevant to the context of the novel. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p>
5	14-16	<ul style="list-style-type: none"> • Sound explanation of theme/character within the context of the novel. • Sound explanation of the connections between the text and the social/cultural/historical context. • Sound use of examples relevant to the context of the novel. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> • Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.
2	3-5	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.
3	6-7	<p><i>High performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

Riding the Black Cockatoo

Question Number		
17*	<p>Explain what John learns about Aboriginal culture on his journey. In your answer you must consider:</p> <ul style="list-style-type: none"> the people he meets how his feelings change during his journey the importance of traditions and ceremonies. <p>You may include other ideas of your own. Use evidence to support your answer.</p>	
	(40 marks + 7 marks SPaG)	
	Indicative content	
	<p>Candidates should include critical and imaginative responses to the novel, supported by textual reference (AO1) which shows appreciation of the social, cultural or historical context (AO4).</p> <p>(AO1) Responses may include:</p> <ul style="list-style-type: none"> comments about the influence of others John meets on his journey his initial thoughts about Mary and how these thoughts change his sense of belonging as he completes his journey how the journey affects John as a person John's involvement in Aboriginal culture and ceremonies descriptions of the Aboriginal culture and ceremonies. <p>(AO4) References to social/cultural context may include:</p> <ul style="list-style-type: none"> reference to the cultural context of the text in as much as it relates to John's understanding of Aboriginal culture John's growing understanding and appreciation of Aboriginal culture John's experiences of friendships with people of other cultures and its effect on him how he reacts to others' points of view and learns about cultural differences John learns about customs and beliefs when it is suggested that taking the skull will bring 'bad luck', when 'Mary' is brought in a box for the ceremony and members of staff are 'sick, physically and emotionally' because it is 'bad business' which is too 'strong'. The smoking of the 'gum leaves and herbs', 'the Yorta Yorta songman' and the black cockatoo feathers demonstrate the importance of 'Mary's' repatriation John learns that he knew nothing about the Aborigines' culture, traditions and beliefs, e.g. he did not understand the significance of the image of an Aborigine on the two-dollar coin, an object he carries every day in his pocket. <p>Reward any other valid points for either AO.</p>	
Band	Mark	AO1: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
0	0	No rewardable material.

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

Band	Mark	A04: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic explanation of theme/character within the context of the novel. • Basic explanation of the connections between the text and the social/cultural/historical context. • Basic use of examples relevant to the context of the novel. <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	4-6	<ul style="list-style-type: none"> • Limited explanation of theme/character within the context of the novel. • Limited explanation of the connections between the text and the social/cultural/historical context. • Limited use of examples relevant to the context of the novel. <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	7-9	<ul style="list-style-type: none"> • Some explanation of theme/character within the context of the novel. • Some explanation of the connections between the text and the social/cultural/historical context. • Some use of examples relevant to the context of the novel. <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	10-13	<ul style="list-style-type: none"> • Generally sound explanation of theme/character within the context of the novel. • Generally sound explanation of the connections between the text and the social/cultural/historical context. • Generally sound use of examples relevant to the context of the novel. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p>
5	14-16	<ul style="list-style-type: none"> • Sound explanation of theme/character within the context of the novel. • Sound explanation of the connections between the text and the social/cultural/historical context. • Sound use of examples relevant to the context of the novel. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> • Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.
2	3-5	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.
3	6-7	<p><i>High performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

Question Number	
18*	<p>Why is the natural world important to people in the text? In your answer you must consider:</p> <ul style="list-style-type: none"> • descriptions of the natural world • nature’s spiritual powers • the connections between nature and Aboriginal culture. <p>You may include other ideas of your own. Use evidence to support your answer.</p>
	(40 marks + 7 marks SPaG)
	Indicative content
	<p>Candidates should include critical and imaginative responses to the novel, supported by textual reference (AO1) which shows appreciation of the social, cultural or historical context (AO4).</p> <p>(AO1) Responses may include:</p> <ul style="list-style-type: none"> • comments on John’s descriptions of the natural world • Use of the natural world to describe the effect of John’s actions - a secret is ‘like a bright blue jelly fish’ and his story is described as a ‘distant storm’ • comments on John’s connection between the natural world and his experiences with Aboriginal culture - the sounds of birds and the exotic flowers of his garden and the ‘neutral space’ it creates for him to think • comments on nature’s spiritual powers - John talks about the leafy boughs of the gum trees ‘raised to the heavens like shamans’ arms’ • John’s feelings of calmness and being ‘at home’ in nature and how this helps with his recovery from his breakdown • descriptions of ceremonies and traditions which involve the natural world • comments on the significance of the natural world to Aboriginal people such as the black cockatoo’s feathers. <p>(AO4) References to social/cultural context may include:</p> <ul style="list-style-type: none"> • reference to the cultural context of the text in as much as it relates to the theme of the importance of nature • the importance of nature to John - uses leaves from his favourite tree, the lemon-scented myrtle, ‘Mother Nature had primacy now’ • the place of nature in the lives and ceremonies of Aboriginal people - birds are messengers, the black cockatoo, the headdress, Jason’s use of the black cockatoo’s call at the ceremony, the smoking of the ‘gum leaves and herbs’, ‘the Yorta Yorta songman’ and the black cockatoo feathers • references to nature in its actual and in its symbolic roles • the effects of John’s experiences and his research on his mental health. To recover from depression he rejects modern medicines and encounters the healing power of nature. <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	1-5	<ul style="list-style-type: none"> • Basic explanation of theme/character. • Basic use of relevant examples to demonstrate understanding of theme/character. • Basic evaluation of selected examples.
2	6-9	<ul style="list-style-type: none"> • Limited explanation of theme/character. • Limited use of relevant examples to demonstrate understanding of theme/character. • Limited evaluation of selected examples.
3	10-14	<ul style="list-style-type: none"> • Some explanation of theme/character. • Some use of relevant examples to demonstrate understanding of theme/character. • Some evaluation of selected examples.
4	15-19	<ul style="list-style-type: none"> • Generally sound explanation of theme/character. • Generally sound use of relevant examples to demonstrate understanding of theme/character. • Generally sound evaluation of selected examples.
5	20-24	<ul style="list-style-type: none"> • Sound explanation of theme/character. • Sound use of relevant examples to demonstrate understanding of theme/character. • Sound evaluation of selected examples.

Band	Mark	A04: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic explanation of theme/character within the context of the novel. • Basic explanation of the connections between the text and the social/cultural/historical context. • Basic use of examples relevant to the context of the novel. <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	4-6	<ul style="list-style-type: none"> • Limited explanation of theme/character within the context of the novel. • Limited explanation of the connections between the text and the social/cultural/historical context. • Limited use of examples relevant to the context of the novel. <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	7-9	<ul style="list-style-type: none"> • Some explanation of theme/character within the context of the novel. • Some explanation of the connections between the text and the social/cultural/historical context. • Some use of examples relevant to the context of the novel. <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	10-13	<ul style="list-style-type: none"> • Generally sound explanation of theme/character within the context of the novel. • Generally sound explanation of the connections between the text and the social/cultural/historical context. • Generally sound use of examples relevant to the context of the novel. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p>
5	14-16	<ul style="list-style-type: none"> • Sound explanation of theme/character within the context of the novel. • Sound explanation of the connections between the text and the social/cultural/historical context. • Sound use of examples relevant to the context of the novel. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> • Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.
2	3-5	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.
3	6-7	<p><i>High performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

To Kill a Mockingbird

Question Number		
19*	<p>Why are Mayella Ewell's experiences important in the novel? In your answer you must consider:</p> <ul style="list-style-type: none"> • the events involving Mayella • Mayella's relationship with her family • her involvement in the trial of Tom Robinson. <p>You may include other ideas of your own. Use evidence to support your answer.</p>	
	(40 marks + 7 marks SPaG)	
Indicative content		
<p>Candidates should include critical and imaginative responses to the novel, supported by textual reference (AO1) which shows appreciation of the social, cultural or historical context (AO4).</p> <p>(AO1) Responses may include:</p> <ul style="list-style-type: none"> • Mayella's involvement with Tom Robinson and her feelings/behaviour towards him • comments on Mayella's difference to the other Ewells - the geraniums outside the Ewell household are Mayella's and they suggest that she aspires to higher things • Mayella's relationship with her father, Bob Ewell, and the impact on her behaviour • comments on Mayella's appearance at Tom's trial and her testimony • Mayella's reactions to being questioned by Atticus. <p>(AO4) References to social/cultural context may include:</p> <ul style="list-style-type: none"> • reference to the time and place of the novel, in as much as this impacts on the experiences of Mayella • the black and white divide within the Maycomb community • the reaction of Mayella's father to her feelings for Tom Robinson • the reasons for Mayella's behaviour, her actions with Tom and her reasons for her telling the stories that she does • gender roles - women are not seen as equals to men • importance of traditional family structure - Mayella is controlled by her father. <p>Reward any other valid points for either AO.</p>		
Band	Mark	AO1: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> • Basic explanation of theme/character. • Basic use of relevant examples to demonstrate understanding of theme/character. • Basic evaluation of selected examples.
2	6-9	<ul style="list-style-type: none"> • Limited explanation of theme/character. • Limited use of relevant examples to demonstrate understanding of theme/character. • Limited evaluation of selected examples.

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

Band	Mark	A04: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> • Basic explanation of theme/character within the context of the novel. • Basic explanation of the connections between the text and the social/cultural/historical context. • Basic use of examples relevant to the context of the novel. <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	4-6	<ul style="list-style-type: none"> • Limited explanation of theme/character within the context of the novel. • Limited explanation of the connections between the text and the social/cultural/historical context. • Limited use of examples relevant to the context of the novel. <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	7-9	<ul style="list-style-type: none"> • Some explanation of theme/character within the context of the novel. • Some explanation of the connections between the text and the social/cultural/historical context. • Some use of examples relevant to the context of the novel. <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	10-13	<ul style="list-style-type: none"> • Generally sound explanation of theme/character within the context of the novel. • Generally sound explanation of the connections between the text and the social/cultural/historical context. • Generally sound use of examples relevant to the context of the novel. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p>

5	14-16	<ul style="list-style-type: none"> • Sound explanation of theme/character within the context of the novel. • Sound explanation of the connections between the text and the social/cultural/historical context. • Sound use of examples relevant to the context of the novel. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>
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Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> • Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.
2	3-5	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.
3	6-7	<p><i>High performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

Question Number		
20*	<p>Why is the trial of Tom Robinson important in the novel? In your answer you must consider:</p> <ul style="list-style-type: none"> • characters who are involved in the trial • what the trial is about • how the trial affects Maycomb County. <p>You may include other ideas of your own. Use evidence to support your answer.</p>	
	(40 marks + 7 marks SPaG)	
	Indicative content	
	<p>Candidates should include critical and imaginative responses to the novel, supported by textual reference (AO1) which shows appreciation of the social, cultural or historical context (AO4).</p> <p>(AO1) Responses may include:</p> <ul style="list-style-type: none"> • the trial reveals the other characters' true feelings • comments on the characters who are involved in the trial may focus on Atticus, Tom, Mayella, Scout, or Jem • comments on what the characters learn from the trial and how they are affected by it, e.g. Jem's reaction to the injustice of the trial • comments on the trial itself, the reasons for the trial and its outcomes • the fixed views in the community about how people should/do behave • reference to Tom Robinson as an innocent, e.g. 'It's a sin to kill a mockingbird'. <p>(AO4) References to the social/cultural context may include:</p> <ul style="list-style-type: none"> • reference to the time and place of the novel in as much as it impacts on the trial of Tom Robinson • reference to racial and social prejudice in the community • reasons for the outcome of the trial • reactions of different characters to the events of the trial - reactions to Atticus within his family, within the black community, within the white community • the Robinson trial represents the unfairness and racism in places such as Maycomb during the 1930s. The character of Atticus, a white lawyer, gives the reader some hope that justice might be done and that times might be changing; he takes the case as a matter of conscience, despite the prejudice around him and despite the threats made to his children and himself. Atticus demonstrates courage and integrity when taking the case. <p>Reward any other valid points for either AO.</p>	
Band	Mark	AO1: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.
0	0	No rewardable material.
1	1-5	<ul style="list-style-type: none"> • Basic explanation of theme/character. • Basic use of relevant examples to demonstrate understanding of theme/character. • Basic evaluation of selected examples.

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

Band	Mark	A04: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.
0	0	No rewardable material.
1	1-3	<ul style="list-style-type: none"> Basic explanation of theme/character within the context of the novel. Basic explanation of the connections between the text and the social/cultural/historical context. Basic use of examples relevant to the context of the novel. <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>
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3	7-9	<ul style="list-style-type: none"> Some explanation of theme/character within the context of the novel. Some explanation of the connections between the text and the social/cultural/historical context. Some use of examples relevant to the context of the novel. <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	10-13	<ul style="list-style-type: none"> • Generally sound explanation of theme/character within the context of the novel. • Generally sound explanation of the connections between the text and the social/cultural/historical context. • Generally sound use of examples relevant to the context of the novel. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p>
5	14-16	<ul style="list-style-type: none"> • Sound explanation of theme/character within the context of the novel. • Sound explanation of the connections between the text and the social/cultural/historical context. • Sound use of examples relevant to the context of the novel. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> • Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.
1	1-2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.
2	3-5	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.
3	6-7	<p><i>High performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

Edexcel Level 1/Level 2 GCSE

English Literature

Unit 1: Understanding Prose

Higher Tier

Sample Assessment Material

Paper Reference

Time: 1 hour 45 minutes

5ET1H/01

Questions and Extracts Booklet

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

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

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Answer ONE question

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Answer ONE question

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SECTION A: LITERARY HERITAGE

Answer ONE question from this section.

Use this extract to answer Question 1.

Animal Farm

Extract taken from Chapter 5.

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

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

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

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

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

Animal Farm

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

1 Answer all parts of the question.

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

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

(8)

(b) Explore how the writer uses language in the extract to present leadership.

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

(12)

(c) In the extract, Squealer stresses the importance of trust.

Explore how the writer presents trust in **one other** part of the novel.

Use **evidence** to support your answer.

(16)

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

(Total for Question 1 = 39 marks)

SECTION A: LITERARY HERITAGE

Use this extract to answer Question 2.

Dr Jekyll and Mr Hyde

Extract taken from *Search for Mr Hyde*.

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

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

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

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

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

Dr Jekyll and Mr Hyde

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

2 Answer all parts of the question.

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

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

(8)

(b) Explore how the writer uses language in the extract to describe the setting.

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

(12)

(c) In the extract, the writer creates a sense of mystery.

Explore how the writer presents mystery in **one other** part of the novel.

Use **evidence** to support your answer.

(16)

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

(Total for Question 2 = 39 marks)

SECTION A: LITERARY HERITAGE

Use this extract to answer Question 3.

The Hound of the Baskervilles

Extract taken from Chapter 7.

[Stapleton is talking to Dr Watson]

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

[Watson] 'You know it well, then?'

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

'Is it hard to know?'

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

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

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

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

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

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

The Hound of the Baskervilles

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

3 Answer all parts of the question.

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

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

(8)

(b) Explore how the writer uses language in the extract to describe the moor.

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

(12)

(c) In the extract, Stapleton attempts to frighten Watson.

Explore how the writer presents fear in **one other** part of the novel.

Use **evidence** to support your answer.

(16)

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

(Total for Question 3 = 39 marks)

SECTION A: LITERARY HERITAGE

Use this extract to answer Question 4.

Felicia's Journey

Extract taken from Chapter 6.

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

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

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

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

Felicia's Journey

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

4 Answer all parts of the question.

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

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

(8)

(b) Explore how the writer uses language in the extract to present the bus station.

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

(12)

(c) In the extract, Mr Hilditch is lying in wait for Felicia.

Explore how the writer presents danger in **one other** part of the novel.

Use **evidence** to support your answer.

(16)

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

(Total for Question 4 = 39 marks)

SECTION A: LITERARY HERITAGE

Use this extract to answer Question 5.

Pride and Prejudice

Extract taken from Chapter 40.

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

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

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

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

"Blame you! Oh, no."

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

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

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

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

"This will not do," said Elizabeth; "you never will be able to make both of them good for anything. Take your choice, but you must be satisfied with only one."

Pride and Prejudice

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

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) Explore how the writer uses language in the extract to present ideas about Darcy and Wickham.

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

(12)

(c) In the extract, Elizabeth and Jane discuss their suitors.

Explore how the writer presents ideas about marriage in **one other** part of the novel.

Use **evidence** to support your answer.

(16)

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

(Total for Question 5 = 39 marks)

SECTION A: LITERARY HERITAGE

Use this extract to answer Question 6.

Great Expectations

Extract taken from Chapter 56.

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

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

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

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

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

Great Expectations

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

6 Answer all parts of the question.

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

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

(8)

(b) Explore how the writer uses language in the extract to present the relationship between Pip and Magwitch.

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

(12)

(c) In the extract, the legal system has no sympathy for Magwitch.

Explore how the writer presents injustice in **one other** part of the novel.

Use **evidence** to support your answer.

(16)

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

(Total for Question 6 = 39 marks)

TOTAL FOR SECTION A = 39 MARKS

SECTION B: DIFFERENT CULTURES AND TRADITIONS

There are two questions on each text. Answer ONE question on your chosen text.

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

Anita and Me

EITHER

*7 Explore the significance of Anita's relationships in the novel.

Your answer **must** show your understanding of the context of the novel.

Use **evidence** to support your answer.

(Total for spelling, punctuation and grammar = 7 marks)

(Total for Question 7 = 47 marks)

OR

*8 Why is racism significant in the novel?

Your answer **must** show your understanding of the context of the novel.

Use **evidence** to support your answer.

(Total for spelling, punctuation and grammar = 7 marks)

(Total for Question 8 = 47 marks)

Balzac and the Little Chinese Seamstress

EITHER

*9 Explore the significance of the Little Chinese Seamstress' relationships in the novel.

Your answer **must** show your understanding of the context of the novel.

Use **evidence** to support your answer.

(Total for spelling, punctuation and grammar = 7 marks)

(Total for Question 9 = 47 marks)

OR

*10 In what ways is learning significant in the novel?

Your answer **must** show your understanding of the context of the novel.

Use **evidence** to support your answer.

(Total for spelling, punctuation and grammar = 7 marks)

(Total for Question 10 = 47 marks)

Heroes

EITHER

***11** How significant are Francis' wartime experiences?

Your answer **must** show your understanding of the context of the novel.

Use **evidence** to support your answer.

(Total for spelling, punctuation and grammar = 7 marks)

(Total for Question 11 = 47 marks)

OR

***12** Explore the significance of betrayal in the novel.

Your answer **must** show your understanding of the context of the novel.

Use **evidence** to support your answer.

(Total for spelling, punctuation and grammar = 7 marks)

(Total for Question 12 = 47 marks)

Of Mice and Men

EITHER

***13** Explore the significance of Curley's relationships in the novel.

Your answer **must** show your understanding of the context of the novel.

Use **evidence** to support your answer.

(Total for spelling, punctuation and grammar = 7 marks)

(Total for Question 13 = 47 marks)

OR

***14** Explore why dreaming of a better life is significant in the novel.

Your answer **must** show your understanding of the context of the novel.

Use **evidence** to support your answer.

(Total for spelling, punctuation and grammar = 7 marks)

(Total for Question 14 = 47 marks)

SECTION B: DIFFERENT CULTURES AND TRADITIONS

There are two questions on each text. Answer ONE question on your chosen text.

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

Rani and Sukh

EITHER

*15 Explore the significance of Rani's upbringing in the novel.

Your answer **must** show your understanding of the context of the novel.

Use **evidence** to support your answer.

(Total for spelling, punctuation and grammar = 7 marks)

(Total for Question 15 = 47 marks)

OR

*16 In what ways is forbidden love significant in the novel?

Your answer **must** show your understanding of the context of the novel.

Use **evidence** to support your answer.

(Total for spelling, punctuation and grammar = 7 marks)

(Total for Question 16 = 47 marks)

Riding the Black Cockatoo

EITHER

*17 Explore what John learns about Aboriginal culture on his journey.

Your answer **must** show your understanding of the context of the text.

Use **evidence** to support your answer.

(Total for spelling, punctuation and grammar = 7 marks)

(Total for Question 17 = 47 marks)

OR

*18 In what ways is the natural world significant to people in the text?

Your answer **must** show your understanding of the context of the text.

Use **evidence** to support your answer.

(Total for spelling, punctuation and grammar = 7 marks)

(Total for Question 18 = 47 marks)

To Kill a Mockingbird

EITHER

***19** Explore the significance of Mayella Ewell's experiences in the novel.

Your answer **must** show your understanding of the context of the novel.

Use **evidence** to support your answer.

(Total for spelling, punctuation and grammar = 7 marks)

(Total for Question 19 = 47 marks)

OR

***20** In what ways is the trial of Tom Robinson significant in the novel?

Your answer **must** show your understanding of the context of the novel.

Use **evidence** to support your answer.

(Total for spelling, punctuation and grammar = 7 marks)

(Total for Question 20 = 47 marks)

TOTAL FOR SECTION B = 47 MARKS

TOTAL FOR PAPER = 86 MARKS

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Write your name here

Surname

Other names

Edexcel
Level 1/Level 2
GCSE

Centre Number

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Candidate Number

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English Literature

Unit 1: Understanding Prose

Higher Tier

Sample Assessment Material

Time: 1 hour 45 minutes

Paper Reference

5ET1H/01

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

Total Marks

Instructions

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

Information

- The total mark for this paper is 86.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*
- Questions labelled with an **asterisk** (*) are ones where the quality of your written communication will be assessed
– *you should take particular care on these questions with your spelling, punctuation and grammar, as well as the clarity of expression.*

Advice

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

Turn over ►

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PEARSON

SECTION A: LITERARY HERITAGE

You must answer ONE question from SECTION A.

Indicate which question you are answering by marking a cross in the box ☒. 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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The live question paper will contain further pages of lines.

TOTAL FOR SECTION A = 39 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 in the box ☒. 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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The live question paper will contain further pages of lines.

**TOTAL FOR SECTION B = 47 MARKS
TOTAL FOR PAPER = 86 MARKS**

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5EH1H Mark scheme

This booklet contains the mark scheme for the English Literature Unit 1: Understanding Prose Higher Tier Question Paper.

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

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

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

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

Assessment Objectives

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

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

Section A: Literary Heritage

Animal Farm

Question Number		
1(a)	From the extract, what do you discover about the character of Squealer? Use evidence from the extract to support your answer.	
	(8 marks)	
Indicative content		
<p>Responses may include:</p> <p>Squealer is:</p> <ul style="list-style-type: none"> • trusted by Napoleon which shows he is ‘in’ with the pigs • trustworthy and friendly - ‘comrades’ • calm and plays down the advantages of leadership/responsibility - ‘extra labour’, and in so doing promotes a positive image of Napoleon ‘sacrifice’ • as corrupt and dishonest as Napoleon • deceitful - states that they are all equal but is acting in his own interest ‘might make the wrong decisions’ • trusted by the others in spite of misleading them about having Jones back • intelligent and convincing - he makes such a good argument that it was ‘unanswerable’. Boxer voices the general feeling ‘...it must be right’ • immoral - lying to and misleading the animals in order to profit from them so that he can carry on exploiting the animals on the farm • a persuasive speaker - his speech is effective and Boxer resolves to ‘work harder’, remembering that ‘Napoleon is always right’. <p>Reward any other valid points taken from the extract.</p>		
Band	Mark	AO1: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1–3	<ul style="list-style-type: none"> • Sound explanation of the character in the extract. • Sound use of relevant examples from the extract to demonstrate understanding. • Sound evaluation of selected examples.
2	4–5	<ul style="list-style-type: none"> • Sustained explanation of the character in the extract. • Sustained use of relevant examples from the extract to demonstrate understanding. • Sustained evaluation of selected examples.
3	6–8	<ul style="list-style-type: none"> • Perceptive explanation of the character in the extract. • Perceptive use of relevant examples from the extract to demonstrate understanding. • Perceptive evaluation of selected examples.

Question Number		
1(b)	Explore how the writer uses language in the extract to present leadership. Use evidence from the extract to support your answer.	
	(12 marks)	
	Indicative content	
	<p>Candidates will select from a range of material from the extract - this may include:</p> <ul style="list-style-type: none"> reference to how Squealer addresses the other animals - ‘comrades’, ‘do not imagine leadership is a pleasure’ - gives a false impression that leaders are equal and leadership is a burden ‘but sometimes you might make the wrong decisions comrades, then where would we be?’ - gives an impressions of leadership existing to protect others from themselves reference to other animal’s thoughts about leadership - ‘if comrade Napoleon says it, it must be true’ - gives an impression of leaders always being right Squealer’s explanation of Snowball’s behaviour - ‘bravery is not enough’ , ‘his role is greatly exaggerated’ - gives an impression that leadership involves telling other what to think Squealer’s language suggests that the other animals cannot trust themselves - ‘suppose you had decided to follow snowball...’ - keeping the animals in their place and feeling they cannot trust their own judgement leadership involves having the final word - ‘then the debates must stop’ - gives an impression that leadership is absolute. <p>Reward any other valid points taken from the extract.</p>	
Band	Mark	AO2: Explain how language, structure and form contribute to writers’ presentation of ideas, themes and settings.
0	0	No rewardable material.
1	1–2	<ul style="list-style-type: none"> Generally sound explanation of the presented theme/ideas/setting. Generally sound explanation of how linguistic/grammatical features achieve the intended effects. Generally sound use of relevant examples from the extract.
2	3–5	<ul style="list-style-type: none"> Sound explanation of the presented theme/ideas/setting. Sound explanation of how linguistic/grammatical features achieve the intended effects. Sound use of relevant examples from the extract.
3	6–7	<ul style="list-style-type: none"> Sustained explanation of the presented theme/ideas/setting. Sustained explanation of how linguistic/grammatical features achieve the intended effects. Sustained use of relevant examples from the extract.
4	8–10	<ul style="list-style-type: none"> Assured explanation of the presented theme/ideas/setting. Assured explanation of how linguistic/grammatical features achieve the intended effects. Assured use of relevant examples from the extract.

5	11–12	<ul style="list-style-type: none">• Perceptive explanation of the presented theme/ideas/setting.• Perceptive explanation of how linguistic/grammatical features achieve the intended effects.• Perceptive use of relevant examples from the extract.
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Question Number		
1(c)	<p>In the extract, Squealer stresses the importance of trust. Explore how the writer presents trust in one other part of the novel. Use evidence to support your answer.</p>	
	(16 marks + 3 marks SPaG)	
	Indicative content	
	<p>Candidates will select material from ONE part of the novel outside the extract. Candidates will make reference to the use of language, structure and form in presenting the theme.</p> <p>There are many different parts of the novel for candidates to select from in order to answer the question. Accept any valid interpretation of trust, as seen in the candidate's selected part of the novel. Trust can be interpreted in a variety of ways including: when the animals' lack of trust of humans is replaced with the trust of the animals; when the pigs win the trust of the other animals; when, at the end of the novel, the mistrust of the pigs by the humans is seemingly replaced with a new trust between humans and animals.</p> <p>How the pigs manipulate or persuade the animals to trust them is one of the ways candidates may comment on Orwell's use of language.</p> <p>The parts of the novel that candidates may validly choose from include:</p> <ul style="list-style-type: none"> • in Chapter I, the animals show their trust in Major, who they 'highly regarded' and is seen as a natural leader. The animals trust in Major's vision of a free and equal society • in Chapter IV, the animals trust Squealer when he explains why the pigs need the milk and apples, despite their initial murmurings of disquiet • in Chapter VIII, Squealer appeals to the animals to trust Comrade Napoleon's 'strategy' when trading with Frederick and Pilkington • in Chapter IX, after Boxer has been driven off to his death at the knacker's yard, Squealer again regains the trust of the animals by convincing them that Boxer was not taken off by a horse slaughterer but by a veterinary surgeon to die a peaceful death in a hospital in Willigdon • in Chapter X, the neighbouring farmers visit Animal Farm and Pilkington explains that the long period of mistrust between the humans and the animals is now over; with this new accord the humans and pigs become indistinguishable from each other. <p>Accept any other valid selections from ONE part of the novel outside the extract in order to answer the question.</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	1–3	<ul style="list-style-type: none"> • Generally sound explanation of the theme in one other part of the text. • Generally sound explanation of how linguistic/grammatical features achieve the intended effects. • Generally sound use of relevant examples from the text to demonstrate understanding. • Generally sound evaluation of selected examples.
2	4–6	<ul style="list-style-type: none"> • Sound explanation of the theme in one other part of the text. • Sound explanation of how linguistic/grammatical features achieve the intended effects. • Sound use of relevant examples from the text to demonstrate understanding. • Sound evaluation of selected examples.
3	7–9	<ul style="list-style-type: none"> • Sustained explanation of the theme in one other part of the text. • Sustained explanation of how linguistic/grammatical features achieve the intended effects. • Sustained use of relevant examples from the text to demonstrate understanding. • Sustained evaluation of selected examples.
4	10–13	<ul style="list-style-type: none"> • Assured explanation of the theme in one other part of the text. • Assured explanation of how linguistic/grammatical features achieve the intended effects. • Assured use of relevant examples from the text to demonstrate understanding. • Assured evaluation of selected examples.
5	14–16	<ul style="list-style-type: none"> • Perceptive explanation of the theme in one other part of the text. • Perceptive explanation of how linguistic/grammatical features achieve the intended effects. • Perceptive use of relevant examples from the text to demonstrate understanding. • Perceptive evaluation of selected examples.

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

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> <p>Utterson is:</p> <ul style="list-style-type: none"> • determined, waiting for Hyde to return to the doorway - ‘haunt’ suggests he is not leaving • taking his task seriously - ‘chosen post, suggests a military approach • humorous and witty - ‘If he be Mr Hyde’... ‘I shall be Mr Seek.’ - a play on words • attentive and observant, noticing the sounds of footsteps and domestic sounds from houses, including Hyde’s ‘light footstep’. • patient, ‘patience’ and reference to the times he has waited in the same spot. • very direct - ‘Mr Hyde, I think?’ • brave - directly approaches Mr Hyde and does not fear for his own safety when confronting him. <p>Reward any other valid points taken from the extract.</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"> • Sound explanation of the character in the extract. • Sound use of relevant examples from the extract to demonstrate understanding. • Sound evaluation of selected examples.
2	4–5	<ul style="list-style-type: none"> • Sustained explanation of the character in the extract. • Sustained use of relevant examples from the extract to demonstrate understanding. • Sustained evaluation of selected examples.
3	6–8	<ul style="list-style-type: none"> • Perceptive explanation of the character in the extract. • Perceptive use of relevant examples from the extract to demonstrate understanding. • Perceptive evaluation of selected examples.

Question Number		
2(b)	Explore how the writer uses language in the extract to describe the setting. Use evidence from the extract to support your answer.	
	(12 marks)	
Indicative content		
<p>Candidates will select from a range of material from the extract - this may include:</p> <ul style="list-style-type: none"> descriptions of Mr Utterson's waiting spot - 'haunt the door in the bystreet of shops', 'very solitary', 'very silent' - sense of hiding/lurking/fear descriptions of the time of day and weather - 'fine dry night', 'frost in the air' 'unshaken by any wind', 'regular pattern of light and shadow', 'fogged city moon' - impressions of calm and still, perhaps ominous silence. descriptions of the sounds - 'the low growl of London', 'very silent', 'the rumour of any approach', 'odd light footstep', 'vast hum and clatter' - sense of something jarring/worrying/aggressive. <p>Reward any other valid points taken from the extract.</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 explanation of the presented theme/ideas/setting. Generally sound explanation of how linguistic/grammatical features achieve the intended effects. Generally sound use of relevant examples from the extract.
2	3–5	<ul style="list-style-type: none"> Sound explanation of the presented theme/ideas/setting. Sound explanation of how linguistic/grammatical features achieve the intended effects. Sound use of relevant examples from the extract.
3	6–7	<ul style="list-style-type: none"> Sustained explanation of the presented theme/ideas/setting. Sustained explanation of how linguistic/grammatical features achieve the intended effects. Sustained use of relevant examples from the extract.
4	8–10	<ul style="list-style-type: none"> Assured explanation of the presented theme/ideas/setting. Assured explanation of how linguistic/grammatical features achieve the intended effects. Assured use of relevant examples from the extract.
5	11–12	<ul style="list-style-type: none"> Perceptive explanation of the presented theme/ideas/setting. Perceptive explanation of how linguistic/grammatical features achieve the intended effects. Perceptive use of relevant examples from the extract.

Question Number		
2(c)	<p>In the extract, the writer creates a sense of mystery. Explore how the writer presents mystery in one other part of the novel. Use evidence to support your answer.</p>	
	(16 marks + 3 marks SPaG)	
	Indicative content	
	<p>Candidates will select material from ONE part of the novel outside the extract. Candidates will make reference to the use of language, structure and form in presenting the theme.</p> <p>There are many different parts of the novel for candidates to select from in order to answer the question. The novel has many events that can be validly interpreted as being mysterious. Accept any valid interpretation of mystery, as seen in the candidate's selected part of the novel.</p> <p>How London's streets, dark, serpentine and foggy provide the setting to the mysterious events surrounding Hyde is one of the ways candidates may comment on Stevenson's use of language.</p> <p>The parts of the novel that candidates may validly choose from, include:</p> <ul style="list-style-type: none"> • the mystery of the cheque that Hyde presents for 'close upon a hundred pounds' and the suspicion of blackmail • in 'The Search for Mr Hyde', Utterson has a nightmare vision that haunts him; one nightmare has a mysterious faceless figure in the nocturnal streets of London • in the chapter 'The Last Night', Poole's arrival at Utterson's, claims of 'Foul play' and the appearance of the deserted streets on their way to Jekyll's all create a sense of mystery • the events and atmosphere surrounding the Carew murder are both mysterious and disturbing • in the chapter 'Incident of the Letter', Jekyll shows Utterson a letter written by Hyde. Later in the chapter, Mr Utterson's clerk, Guest, notices similarities of Hyde's writing style when compared to Jekyll's invitation to dinner, which creates mystery • in the chapter 'Remarkable Incident of Dr Lanyon' a mysterious letter given to Utterson, within which is another with the message: 'not to be opened til the death or disappearance of Dr Henry Jekyll' • in the chapter 'The Last Night', we learn of Jekyll's mysterious potions and Poole's concern that the mysterious voice coming from the cabinet is not that of Jekyll's • in the chapter 'Incident at the Window', Utterson and Enfield witness Jekyll's mysterious behaviour at the window. <p>Accept any other valid selections from ONE part of the novel outside the extract in order to answer the question.</p>	
Band	Mark	<p>AO1: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.</p> <p>AO2: Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings.</p>
0	0	No rewardable material.

1	1–3	<ul style="list-style-type: none"> • Generally sound explanation of the theme in one other part of the text. • Generally sound explanation of how linguistic/grammatical features achieve the intended effects. • Generally sound use of relevant examples from the text to demonstrate understanding. • Generally sound evaluation of selected examples.
2	4–6	<ul style="list-style-type: none"> • Sound explanation of the theme in one other part of the text. • Sound explanation of how linguistic/grammatical features achieve the intended effects. • Sound use of relevant examples from the text to demonstrate understanding. • Sound evaluation of selected examples.
3	7–9	<ul style="list-style-type: none"> • Sustained explanation of the theme in one other part of the text. • Sustained explanation of how linguistic/grammatical features achieve the intended effects. • Sustained use of relevant examples from the text to demonstrate understanding. • Sustained evaluation of selected examples.
4	10–13	<ul style="list-style-type: none"> • Assured explanation of the theme in one other part of the text. • Assured explanation of how linguistic/grammatical features achieve the intended effects. • Assured use of relevant examples from the text to demonstrate understanding. • Assured evaluation of selected examples.
5	14–16	<ul style="list-style-type: none"> • Perceptive explanation of the theme in one other part of the text. • Perceptive explanation of how linguistic/grammatical features achieve the intended effects. • Perceptive use of relevant examples from the text to demonstrate understanding. • Perceptive evaluation of selected examples.

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

The Hound of the Baskervilles

Question Number		
3(a)	From the extract, what do you discover about the character of Stapleton? Use evidence from the extract to support your answer.	
	(8 marks)	
Indicative content		
<p>Responses may include: Stapleton is:</p> <ul style="list-style-type: none"> • an enthusiast - ‘You never tire of the moor. You cannot think of the wonderful secrets which it contains.’ • confident - new to the area but already very familiar with it • enjoying the wonders of the moor - ‘It is so vast, and so barren, and so mysterious’ - talking about all its features • brave or foolhardy - crosses the moor even though it is dangerous • sinister - laughing about the moor and almost enjoying the death of the pony, spent time watching it - ‘I saw his head for quite a long time craning out of the boghole’ • mentally strong - Watson comments ‘my companion’s nerves seemed stronger than mine’. <p>Reward any other valid points taken from the extract.</p>		
Band	Mark	AO1: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1–3	<ul style="list-style-type: none"> • Sound explanation of the character in the extract. • Sound use of relevant examples from the extract to demonstrate understanding. • Sound evaluation of selected examples.
2	4–5	<ul style="list-style-type: none"> • Sustained explanation of the character in the extract. • Sustained use of relevant examples from the extract to demonstrate understanding. • Sustained evaluation of selected examples.
3	6–8	<ul style="list-style-type: none"> • Perceptive explanation of the character in the extract. • Perceptive use of relevant examples from the extract to demonstrate understanding. • Perceptive evaluation of selected examples.

Question Number		
3(b)	Explore how the writer uses language in the extract to describe the moor. Use evidence from the extract to support your answer.	
	(12 marks)	
Indicative content		
<p>Candidates will select from a range of material from the extract - these may include:</p> <ul style="list-style-type: none"> the descriptions of the landscape - ‘jagged granite foaming up in fantastic surges’, ‘vast’, ‘barren’ - give an impression of the power and scale of the moor the description of the hills - ‘undulating’, ‘rollers’ the descriptions of Grimpen Mire - ‘awful place’, ‘means death to man or beast’ - give an impression of the danger and horrors of the moor the descriptions of the ponies’ deaths - ‘craning out of the boghole’ ‘something brown was rolling and tossing...’ ‘a long, agonised, writhing neck shot upwards’, ‘a dreadful cry echoed over the moor’ - create impressions of an unnatural, frightening place. <p>Reward any other valid points taken from the extract.</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 explanation of the presented theme/ideas/setting. Generally sound explanation of how linguistic/grammatical features achieve the intended effects. Generally sound use of relevant examples from the extract.
2	3–5	<ul style="list-style-type: none"> Sound explanation of the presented theme/ideas/setting. Sound explanation of how linguistic/grammatical features achieve the intended effects. Sound use of relevant examples from the extract.
3	6–7	<ul style="list-style-type: none"> Sustained explanation of the presented theme/ideas/setting. Sustained explanation of how linguistic/grammatical features achieve the intended effects. Sustained use of relevant examples from the extract.
4	8–10	<ul style="list-style-type: none"> Assured explanation of the presented theme/ideas/setting. Assured explanation of how linguistic/grammatical features achieve the intended effects. Assured use of relevant examples from the extract.
5	11–12	<ul style="list-style-type: none"> Perceptive explanation of the presented theme/ideas/setting. Perceptive explanation of how linguistic/grammatical features achieve the intended effects. Perceptive use of relevant examples from the extract.

Question Number		
3(c)	<p>In the extract, Stapleton attempts to frighten Watson. Explore how the writer presents fear in one other part of the novel. Use evidence to support your answer.</p>	
	(16 marks + 3 marks SPaG)	
	Indicative content	
	<p>Candidates will select material from ONE part of the novel outside the extract. Candidates will make reference to the use of language, structure and form in presenting the theme.</p> <p>There are many different parts of the novel for candidates to select from in order to answer the question. The novel has many events that can be validly interpreted as involving fearful events or when characters are described as being affected by fear. Accept any valid interpretation of fear, as seen in the candidate's selected part of the novel.</p> <p>The contrast between Watson's reporting style and fearful events, such as the chilling folk tale of the Baskerville curse, is one of the ways candidates may comment on Conan Doyle's use of language.</p> <p>The parts of the novel that candidates may validly choose from, include:</p> <ul style="list-style-type: none"> • in Chapter 2, Dr Mortimer reading in a 'high crackling voice' the origins of the curse leading to the frightening Hound of the Baskervilles. Mortimer reads the old manuscripts, which refers to the 'fear' of the past and the maiden's fear of Hugo and where 'she had fallen dead of fear and of fatigue' • in Chapter 2, Mortimer's fears relating to the mysterious death of Sir Charles • in Chapter 6, the fear of an escaped convict, 'Selden, the Notting Hill murderer' is out on the moor • in Chapter 6, Conan Doyle creates the gloomy oppressive Baskerville Hall with its hall and dining room, a place full of shadows; this leads on to Watson's description of the moor and the woman's cries that unnerved him • in Chapter 7, the fearful sounds of the 'Hound of the Baskervilles'. Watson says that he has: '...a chill of fear in my heart' • also in Chapter 7, Beryl Stapleton's fear for Sir Charles, when she mistakenly warns Watson: 'Go back!... Go straight back to London instantly'. Beryl demonstrates her fear of her 'brother', Jack Stapleton • in Chapter 9, Watson and Sir Henry are out on the moor when Watson's blood runs cold as Sir Henry is gripped by horror at the fearful howling sound in the night • in Chapter 12, when Holmes and Watson fear that Sir Henry is dead • in Chapter 14, when Sir Henry is in fear of the approaching hound. <p>Accept any other valid selections from ONE part of the novel outside the extract in order to answer the question.</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	1–3	<ul style="list-style-type: none"> • Generally sound explanation of the theme in one other part of the text. • Generally sound explanation of how linguistic/grammatical features achieve the intended effects. • Generally sound use of relevant examples from the text to demonstrate understanding. • Generally sound evaluation of selected examples.
2	4–6	<ul style="list-style-type: none"> • Sound explanation of the theme in one other part of the text. • Sound explanation of how linguistic/grammatical features achieve the intended effects. • Sound use of relevant examples from the text to demonstrate understanding. • Sound evaluation of selected examples.
3	7–9	<ul style="list-style-type: none"> • Sustained explanation of the theme in one other part of the text. • Sustained explanation of how linguistic/grammatical features achieve the intended effects. • Sustained use of relevant examples from the text to demonstrate understanding. • Sustained evaluation of selected examples.
4	10–13	<ul style="list-style-type: none"> • Assured explanation of the theme in one other part of the text. • Assured explanation of how linguistic/grammatical features achieve the intended effects. • Assured use of relevant examples from the text to demonstrate understanding. • Assured evaluation of selected examples.
5	14–16	<ul style="list-style-type: none"> • Perceptive explanation of the theme in one other part of the text. • Perceptive explanation of how linguistic/grammatical features achieve the intended effects. • Perceptive use of relevant examples from the text to demonstrate understanding. • Perceptive evaluation of selected examples.

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

Felicia's Journey

Question Number		
4(a)	From the extract, what do you discover about the character of Mr Hilditch? Use evidence from the extract to support your answer.	
	(8 marks)	
Indicative content		
<p>Responses may include: Mr Hilditch is:</p> <ul style="list-style-type: none"> • single-minded - 'all day', 'in two minds about driving over' • following Felicia in the hope of speaking to her - 'can observe the arrival bays', 'confident she'll come back' • nervous about seeing Felicia again - 'jittery' in case she had returned earlier before he had the chance to wait for her at the bus depot • judgemental of others - 'finds it all unattractive' • intolerant of violence - creates sense that he is a decent, considerate man • observant and perceptive: he watches people and reads into their actions, noting every small detail • superficial - thinks of Beth and compares Felicia with her: she is not 'in the same league'. The reader gains an impression of Mr Hilditch and that he has known young women in trouble or needing help before. <p>Reward any other valid points taken from the extract.</p>		
Band	Mark	AO1: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1–3	<ul style="list-style-type: none"> • Sound explanation of the character in the extract. • Sound use of relevant examples from the extract to demonstrate understanding. • Sound evaluation of selected examples.
2	4–5	<ul style="list-style-type: none"> • Sustained explanation of the character in the extract. • Sustained use of relevant examples from the extract to demonstrate understanding. • Sustained evaluation of selected examples.
3	6–8	<ul style="list-style-type: none"> • Perceptive explanation of the character in the extract. • Perceptive use of relevant examples from the extract to demonstrate understanding. • Perceptive evaluation of selected examples.

Question Number		
4(b)	Explore how the writer uses language in the extract to present the bus station. Use evidence from the extract to support your answer.	
	(12 marks)	
Indicative content		
<p>Candidates will select from a range of material from the extract – this may include:</p> <ul style="list-style-type: none"> angry atmosphere - ‘young women shouting in frustration at their children’, ‘men dour and cross-looking’ - give the impression of frustration and negativity at the bus station descriptions of the car stickers - ‘<i>Keep your distance!</i> a sticker rudely orders...’ ‘<i>Surfers Do It Standing Up!</i>’ - give the impression that people at the bus station are unpleasant, crude, bad mannered compared to Mr Hilditch descriptions of passengers getting off the bus - ‘grimy canvas satchels’, ‘factory workers... come in a bunch’, give the impression that the people are dirty and not individuals the types of people - ‘schoolchildren’, ‘elderly people’, ‘factory workers’. <p>Reward any other valid points taken from the extract.</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 explanation of the presented theme/ideas/setting. Generally sound explanation of how linguistic/grammatical features achieve the intended effects. Generally sound use of relevant examples from the extract.
2	3–5	<ul style="list-style-type: none"> Sound explanation of the presented theme/ideas/setting. Sound explanation of how linguistic/grammatical features achieve the intended effects. Sound use of relevant examples from the extract.
3	6–7	<ul style="list-style-type: none"> Sustained explanation of the presented theme/ideas/setting. Sustained explanation of how linguistic/grammatical features achieve the intended effects. Sustained use of relevant examples from the extract.
4	8–10	<ul style="list-style-type: none"> Assured explanation of the presented theme/ideas/setting. Assured explanation of how linguistic/grammatical features achieve the intended effects. Assured use of relevant examples from the extract.
5	11–12	<ul style="list-style-type: none"> Perceptive explanation of the presented theme/ideas/setting. Perceptive explanation of how linguistic/grammatical features achieve the intended effects. Perceptive use of relevant examples from the extract.

Question Number		
4(c)	<p>In the extract, Mr Hilditch is lying in wait for Felicia. Explore how the writer presents danger in one other part of the novel. Use evidence to support your answer.</p>	
	(16 marks + 3 marks SPaG)	
	Indicative content	
	<p>Candidates will select material from ONE part of the novel outside the extract. Candidates will make reference to the use of language, structure and form in presenting the theme.</p> <p>There are many different parts of the novel for candidates to select from in order to answer the question. The novel has many events that can be validly interpreted as being dangerous. Accept any valid interpretation of danger, as seen in the candidate's selected part of the novel.</p> <p>The contrast between Hilditch's outwardly decent manner and his predatory nature is one of the ways candidates may comment on Trevor's use of language.</p> <p>The parts of the novel that candidates may validly choose from, include:</p> <ul style="list-style-type: none"> • in Chapter 7, Felicia encounters the dangers of the shame of being an unmarried pregnant girl in Ireland. The reactions of Miss Furey and her father show her the dangers she will face as a social outcast • in Chapter 12 describes the potential physical dangers of life on the streets for Felicia and Hilditch worries about the 'danger of her running into her boyfriend' • in Chapter 13, Hilditch realises that he may be in danger of losing Felicia as she has 'lost heart' in her quest to find Johnny Lysaght • in Chapter 18, Hilditch becomes emotional and fears it is 'dangerous for the Irish girl to go' and he reflects on his previous victims • in Chapter 19, Felicia knows that the girls befriended by Hilditch are dead and she is his next victim. She prepares her escape as Hilditch waits to drive her away • in Chapter 21, Hilditch ironically worries for Felicia's safety and had warned her of the dangers of 'street criminals' and 'hitch-hiking'. <p>Accept any other valid selections from ONE part of the novel outside the extract in order to answer the question.</p>	
Band	Mark	
0	0	No rewardable material.
1	1–3	<ul style="list-style-type: none"> • Generally sound explanation of the theme in one other part of the text. • Generally sound explanation of how linguistic/grammatical features achieve the intended effects. • Generally sound use of relevant examples from the text to demonstrate understanding. • Generally sound evaluation of selected examples.

2	4–6	<ul style="list-style-type: none"> • Sound explanation of the theme in one other part of the text. • Sound explanation of how linguistic/grammatical features achieve the intended effects. • Sound use of relevant examples from the text to demonstrate understanding. • Sound evaluation of selected examples.
3	7–9	<ul style="list-style-type: none"> • Sustained explanation of the theme in one other part of the text. • Sustained explanation of how linguistic/grammatical features achieve the intended effects. • Sustained use of relevant examples from the text to demonstrate understanding. • Sustained evaluation of selected examples.
4	10–13	<ul style="list-style-type: none"> • Assured explanation of the theme in one other part of the text. • Assured explanation of how linguistic/grammatical features achieve the intended effects. • Assured use of relevant examples from the text to demonstrate understanding. • Assured evaluation of selected examples.
5	14–16	<ul style="list-style-type: none"> • Perceptive explanation of the theme in one other part of the text. • Perceptive explanation of how linguistic/grammatical features achieve the intended effects. • Perceptive use of relevant examples from the text to demonstrate understanding. • Perceptive evaluation of selected examples.

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

Pride and Prejudice

Question Number		
5(a)	From 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: Elizabeth is:</p> <ul style="list-style-type: none"> • impatient - eager to tell Jane what she has learned - ‘acquaint Jane with what had happened’ • a gossip - tells Jane about the ‘scene between Mr Darcy and herself’ • eager to surprise Jane • sympathetic - sorry to have offended Darcy • concerned but then dismissive of his feelings for her • anxious to make sure that her sister is not upset with her and does not blame her for having spoken well of Wickham • truthful and caring - alerts Jane to what she has read in the letter. Elizabeth knows Jane to be a person who thinks well of everyone: more trusting than she is herself • headstrong - ‘this will not do’. <p>Reward any other valid points taken from the extract.</p>		
Band	Mark	AO1: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1–3	<ul style="list-style-type: none"> • Sound explanation of the character in the extract. • Sound use of relevant examples from the extract to demonstrate understanding. • Sound evaluation of selected examples.
2	4–5	<ul style="list-style-type: none"> • Sustained explanation of the character in the extract. • Sustained use of relevant examples from the extract to demonstrate understanding. • Sustained evaluation of selected examples.
3	6–8	<ul style="list-style-type: none"> • Perceptive explanation of the character in the extract. • Perceptive use of relevant examples from the extract to demonstrate understanding. • Perceptive evaluation of selected examples.

Question Number		
5(b)	Explore how the writer uses language in the extract to present ideas about Darcy and Wickham. Use evidence from the extract to support your answer.	
	(12 marks)	
	Indicative content	
	<p>Candidates will select from a range of material from the extract – this may include:</p> <ul style="list-style-type: none"> the sisters' feelings about the rejection of Darcy's proposal - 'she grieved for the unhappiness her sister's refusal must have caused him', 'I am heartily sorry for him' - give an impression Darcy is sensitive and hurt by the rejection descriptions of Darcy's character - arrogant - 'his being so sure of succeeding was wrong'; Darcy's feelings of love aren't sincere - 'he has other feelings, which will probably soon drive away his regard for me' 'Darcy's vindication' - give impressions of his confidence, or that he has been misjudged. Wickham is not as he first seemed - 'spoken so warmly of Wickham', 'you will know...', 'so much wickedness' - highlight the change in Jane's understanding of Wickham and her reaction Wickham is deceptive - 'poor Jane!' the writer's use of structure, including conversation and punctuation to emphasise emotions, and italics to denote emphasis in speech. <p>Reward any other valid points taken from the extract.</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 explanation of the presented theme/ideas/setting. Generally sound explanation of how linguistic/grammatical features achieve the intended effects. Generally sound use of relevant examples from the extract.
2	3–5	<ul style="list-style-type: none"> Sound explanation of the presented theme/ideas/setting. Sound explanation of how linguistic/grammatical features achieve the intended effects. Sound use of relevant examples from the extract.
3	6–7	<ul style="list-style-type: none"> Sustained explanation of the presented theme/ideas/setting. Sustained explanation of how linguistic/grammatical features achieve the intended effects. Sustained use of relevant examples from the extract.
4	8–10	<ul style="list-style-type: none"> Assured explanation of the presented theme/ideas/setting. Assured explanation of how linguistic/grammatical features achieve the intended effects. Assured use of relevant examples from the extract.
5	11–12	<ul style="list-style-type: none"> Perceptive explanation of the presented theme/ideas/setting. Perceptive explanation of how linguistic/grammatical features achieve the intended effects. Perceptive use of relevant examples from the extract.

Question Number		
5(c)	<p>In the extract, Elizabeth and Jane discuss their suitors. Explore how the writer presents ideas about marriage in one other part of the novel. Use evidence to support your answer.</p>	
	(16 marks + 3 marks SPaG)	
	Indicative content	
	<p>Candidates will select material from ONE part of the novel outside the extract. Candidates will make reference to the use of language, structure and form in presenting the theme.</p> <p>There are many different parts of the novel for candidates to select from in order to answer the question. The novel has many events that can be validly interpreted as ideas about marriage, courtship before marriage or events involving marriage, including elopement. Accept any valid interpretation of ideas about marriage, as seen in the candidate's selected part of the novel.</p> <p>The contrast between Elizabeth's view on marriage and Mrs Bennet's is one of the ways candidates may comment on Austen's use of language.</p> <p>The parts of the novel that candidates may validly choose from, include:</p> <ul style="list-style-type: none"> • the famous opening lines: '...a single man in possession of a good fortune, must be in want of a wife' and Mrs Bennet's obsession with arranging marriages for her five daughters • the first chapter has a conversation between Mr and Mrs Bennet on the marrying off of one their daughters • in Chapter XV, Austen comments on attitudes to marriage through her account of Collins getting a wife and how he changes his choice of wife from Jane to Elizabeth • in Chapter XIX, Collins proposes to Elizabeth and cannot believe that she turns him down. Elizabeth will not listen to her mother and Mr Bennet refuses to intervene • in Chapter XXII, Charlotte Lucas accepts Mr Collins' proposal of marriage. Charlotte talks to Elizabeth about her views on marriage • in Chapter XXXIV, Darcy proposes to Elizabeth, which is promptly refused • Chapter XLIX, the social and financial consequences of marriage (and elopement) at the time are highlighted by Wickham's marriage to Lydia • in Chapter L, Wickham agrees to a settlement and Mrs Bennet plans for Wickham and Lydia's marriage • in Chapter LV, Bingley proposes to Jane • in Chapter LVIII, Bingley proposes again to Elizabeth and she accepts • at the end of the novel, Jane and Elizabeth marry on the same day. <p>Accept any other valid selections from ONE part of the novel outside the extract in order to answer the question.</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	1–3	<ul style="list-style-type: none"> • Generally sound explanation of the theme in one other part of the text. • Generally sound explanation of how linguistic/grammatical features achieve the intended effects. • Generally sound use of relevant examples from the text to demonstrate understanding. • Generally sound evaluation of selected examples.
2	4–6	<ul style="list-style-type: none"> • Sound explanation of the theme in one other part of the text. • Sound explanation of how linguistic/grammatical features achieve the intended effects. • Sound use of relevant examples from the text to demonstrate understanding. • Sound evaluation of selected examples.
3	7–9	<ul style="list-style-type: none"> • Sustained explanation of the theme in one other part of the text. • Sustained explanation of how linguistic/grammatical features achieve the intended effects. • Sustained use of relevant examples from the text to demonstrate understanding. • Sustained evaluation of selected examples.
4	10–13	<ul style="list-style-type: none"> • Assured explanation of the theme in one other part of the text. • Assured explanation of how linguistic/grammatical features achieve the intended effects. • Assured use of relevant examples from the text to demonstrate understanding. • Assured evaluation of selected examples.
5	14–16	<ul style="list-style-type: none"> • Perceptive explanation of the theme in one other part of the text. • Perceptive explanation of how linguistic/grammatical features achieve the intended effects. • Perceptive use of relevant examples from the text to demonstrate understanding. • Perceptive evaluation of selected examples.

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

Great Expectations

Question Number		
6(a)	From the extract, what do you discover about the character of Magwitch? Use evidence from the extract to support your answer.	
	(8 marks)	
Indicative content		
<p>Responses may include: Magwitch is:</p> <ul style="list-style-type: none"> • physically weak - ‘wasted’, ‘weaker and worse’, ‘ill’, ‘tired out’ • getting worse daily; he is reacting to being in prison • resigned to his fate - ‘submission’, ‘resignation’ • suffering - in the infirmary • wistful, wondering if he would have been a better person in ‘better circumstances’ • feeling guilty for his actions ‘humble’, ‘contrite’ • willing to accept responsibility for his actions - ‘never justified himself’ and does not try to change the past • grateful and trusting ‘smile’, ‘trustful’ • stoic - does not ‘complain’ • in need of Pip’s support - ‘the hand that he stretched forth to me’. <p>Reward any other valid points taken from the extract.</p>		
Band	Mark	AO1: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1–3	<ul style="list-style-type: none"> • Sound explanation of the character in the extract. • Sound use of relevant examples from the extract to demonstrate understanding. • Sound evaluation of selected examples.
2	4–5	<ul style="list-style-type: none"> • Sustained explanation of the character in the extract. • Sustained use of relevant examples from the extract to demonstrate understanding. • Sustained evaluation of selected examples.
3	6–8	<ul style="list-style-type: none"> • Perceptive explanation of the character in the extract. • Perceptive use of relevant examples from the extract to demonstrate understanding. • Perceptive evaluation of selected examples.

Question Number		
6(b)	Explore how the writer uses language in the extract to present the relationship between Pip and Magwitch. Use evidence from the extract to support your answer.	
	(12 marks)	
Indicative content		
<p>Candidates will select from a range of material from the extract – this may include:</p> <ul style="list-style-type: none"> • use of a first person narrative style emphasises closeness and that these are Pip’s personal thoughts • Pip is relieved that Magwitch is in the infirmary and unchained - ‘opportunities of being with him’ - suggesting their closeness • Pip regularly visits Magwitch - ‘although I saw him every day’ - suggesting dedication and a strong bond • descriptions of Magwitch’s decline - ‘wasted’, ‘worse’, ‘weaker’ - give an impression of Pip’s pity and care • Magwitch feels Pip sees some good in him - ‘trustful look’, ‘confident that I had seen some small redeeming touch’ • Pip’s sympathy and admiration - ‘I never knew him complain’. <p>Reward any other valid points taken from the extract.</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 explanation of the presented theme/ideas/setting. • Generally sound explanation of how linguistic/grammatical features achieve the intended effects. • Generally sound use of relevant examples from the extract.
2	3–5	<ul style="list-style-type: none"> • Sound explanation of the presented theme/ideas/setting. • Sound explanation of how linguistic/grammatical features achieve the intended effects. • Sound use of relevant examples from the extract.
3	6–7	<ul style="list-style-type: none"> • Sustained explanation of the presented theme/ideas/setting. • Sustained explanation of how linguistic/grammatical features achieve the intended effects. • Sustained use of relevant examples from the extract.
4	8–10	<ul style="list-style-type: none"> • Assured explanation of the presented theme/ideas/setting. • Assured explanation of how linguistic/grammatical features achieve the intended effects. • Assured use of relevant examples from the extract.
5	11–12	<ul style="list-style-type: none"> • Perceptive explanation of the presented theme/ideas/setting. • Perceptive explanation of how linguistic/grammatical features achieve the intended effects. • Perceptive use of relevant examples from the extract.

Question Number		
6(c)	In the extract, the legal system has no sympathy for Magwitch. Explore how the writer presents injustice in one other part of the novel. Use evidence to support your answer.	
	(16 marks + 3 marks SPaG)	
	Indicative content	
	<p>Candidates will select material from ONE part of the novel outside the extract. Candidates will make reference to the use of language, structure and form in presenting the theme.</p> <p>There are many different parts of the novel for candidates to select from in order to answer the question. The novel has many events that can be validly interpreted as presenting the theme of injustice or justice, both legally and/or morally. Accept any valid interpretation of injustice, as seen in the candidate's selected part of the novel. The description of the treatment Magwitch receives is one of the ways candidates may comment on Dickens's use of language.</p> <p>The parts of the novel that candidates may validly choose from, include:</p> <ul style="list-style-type: none"> • the convict's unjust treatment of the young Pip • Estella's unjust treatment of Pip is seen in Chapter 8 when she ridicules him for his appearance and social manners: 'He calls the knaves, Jacks, this boy! And what coarse hands... what thick boots...' • in Chapter 15, Orlick's unjust treatment of Pip and his suspected attack on Mrs Joe • Pip's unjust treatment of Joe is seen in Chapter 27 when Pip is mortified by Joe visiting him in London • Magwitch feels that his punishment has been severe and unjust, as Compeyson's punishment for escaping was light, whereas he had been transported to Australia • in Chapter 56 (after the extract), there is an account of Magwitch's trial and the treatment of the wretched creatures in court. Magwitch is singled out for a special address from the judge and accepts the death sentence philosophically. <p>Accept any other valid selections from ONE part of the novel outside the extract in order to answer the question.</p>	
Band	Mark	
0	0	No rewardable material.
1	1–3	<ul style="list-style-type: none"> • Generally sound explanation of the theme in one other part of the text. • Generally sound explanation of how linguistic/grammatical features achieve the intended effects. • Generally sound use of relevant examples from the text to demonstrate understanding. • Generally sound evaluation of selected examples.

2	4–6	<ul style="list-style-type: none"> • Sound explanation of the theme in one other part of the text. • Sound explanation of how linguistic/grammatical features achieve the intended effects. • Sound use of relevant examples from the text to demonstrate understanding. • Sound evaluation of selected examples.
3	7–9	<ul style="list-style-type: none"> • Sustained explanation of the theme in one other part of the text. • Sustained explanation of how linguistic/grammatical features achieve the intended effects. • Sustained use of relevant examples from the text to demonstrate understanding. • Sustained evaluation of selected examples.
4	10–13	<ul style="list-style-type: none"> • Assured explanation of the theme in one other part of the text. • Assured explanation of how linguistic/grammatical features achieve the intended effects. • Assured use of relevant examples from the text to demonstrate understanding. • Assured evaluation of selected examples.
5	14–16	<ul style="list-style-type: none"> • Perceptive explanation of the theme in one other part of the text. • Perceptive explanation of how linguistic/grammatical features achieve the intended effects. • Perceptive use of relevant examples from the text to demonstrate understanding. • Perceptive evaluation of selected examples.

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

Section B: Different Cultures and Traditions

Anita and Me

Question Number	
7*	<p>Explore the significance of Anita's relationships in the novel. Your answer must show your understanding of the context of the novel. Use evidence to support your answer.</p>
	(40 marks + 7 marks SPaG)
	Indicative content
	<p>Candidates should include critical and imaginative responses to the novel, supported by textual reference (AO1) which shows appreciation of the social, cultural or historical context (AO4).</p> <p>(AO1) Responses may include:</p> <ul style="list-style-type: none"> • comments on Anita in comparison to Meena - Anita's appearance - she is popular, blonde and beautiful, Anita's freedoms • comments on Anita's influence on Meena - is admired by her, affects her behaviour (stealing) and how this relationship develops • comments on Anita's violent behaviour • comments on Anita's family circumstances - Anita's lack of love and security at home, Anita's lack of parental authority - she responds to Daljit's authority in Chapter 10, for example • Anita's attitudes towards love and sex and how she uses this as a way to gain affection from people • Anita's gang of friends and her treatment of them - Anita hangs around with people who are often younger than her; she plays her friends off against one another. <p>(AO4) References to social/cultural context may include:</p> <ul style="list-style-type: none"> • the time/place of the novel, in as much as they impact on Anita's relationships • Anita's home life in comparison with Meena's; Anita's lack of love and security at home - Anita's lack of parental care/concern • the false appearance that Anita has a better life than Meena's - her mother and father have violent quarrels, her mother has affairs, her mother eventually runs off with the butcher • Anita's racist comments and her friendship with Sam Lowbridge - the influence on her relationship with Meena • the effect of Anita's reaction to the racist attack - betrayal • the contrasts in culture between Anita, Meena and other characters • Anita's behaviour when invited to Meena's house - she is rude about what has been cooked and she is caught stealing from their household <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	1–5	<ul style="list-style-type: none"> • Generally sound explanation of theme/character. • Generally sound use of relevant examples to demonstrate understanding of theme/character. • Generally sound evaluation of selected examples.
2	6–9	<ul style="list-style-type: none"> • Sound explanation of theme/character. • Sound use of relevant examples to demonstrate understanding of theme/character. • Sound evaluation of selected examples.
3	10–14	<ul style="list-style-type: none"> • Sustained explanation of theme/character. • Sustained selection of textual detail to demonstrate understanding of theme/character. • Sustained evaluation of selected examples.
4	15–19	<ul style="list-style-type: none"> • Assured explanation of theme/character. • Assured selection of textual detail to demonstrate understanding of theme/character. • Assured evaluation of selected examples.
5	20–24	<ul style="list-style-type: none"> • Perceptive explanation of theme/character. • Perceptive selection of textual detail to demonstrate understanding of theme/character. • Perceptive evaluation of selected examples.

Band	Mark	A04: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times
0	0	No rewardable material.
1	1–3	<ul style="list-style-type: none"> • Generally sound explanation of theme/character within the context of the novel. • Generally sound explanation of the connections between the text and the social/cultural/historical context. • Generally sound use of examples relevant to the context of the novel. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p>
2	4–6	<ul style="list-style-type: none"> • Sound explanation of theme/character within the context of the novel. • Sound explanation of the connections between the text and the social/cultural/historical context. • Sound use of examples relevant to the context of the novel. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

3	7–9	<ul style="list-style-type: none"> • Sustained explanation of theme/character within the context of the novel. • Sustained explanation of the connections between the text and the social/cultural/historical context. • Sustained use of examples relevant to the context of the novel. <p>*Sentences are appropriately structured, with sustained control of expression and meaning with thorough control of the full range of punctuation devices. Spelling is almost always accurate, with occasional errors.</p>
4	10–13	<ul style="list-style-type: none"> • Assured explanation of theme/character within the context of the novel. • Assured explanation of the connections between the text and the social/cultural/historical context. • Assured use of examples relevant to the context of the novel. <p>*Sentences are purposefully structured, with assured control of expression and meaning with assured control of the full range of punctuation devices. Spelling is almost always accurate, with minimal errors.</p>
5	14–16	<ul style="list-style-type: none"> • Perceptive explanation of theme/character within the context of the novel. • Perceptive explanation of the connections between the text and the social/cultural/historical context. • Perceptive use of examples relevant to the context of the novel. <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>

Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> • Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.
1	1–2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.
2	3–5	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.
3	6–7	<p><i>High performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

Question Number		
8*	Why is racism significant in the novel? Your answer must show your understanding of the context of the novel. Use evidence to support your answer.	
	(40 marks + 7 marks SPaG)	
	Indicative content	
	<p>Candidates should include critical and imaginative responses to the novel, supported by textual reference (AO1) which shows appreciation of the social, cultural or historical context (AO4).</p> <p>(AO1) Responses may include:</p> <ul style="list-style-type: none"> • comments on racist incidents or attitudes - Anita, Anita's family, Anita's dog, Sam Lowbridge - insults, ignorance and violence • Meena's realisations about her friends' attitudes and her own difference • Meena's feelings about Sam's violence and Anita's reaction - hurt and shocked • Meena's family's reactions - leaving Tollington • reactions of other characters - Harrinder Singh. <p>(AO4) References to social/cultural context may include:</p> <ul style="list-style-type: none"> • the time and place of the novel, in as much as it impacts on the theme of racism • attitudes towards Meena and her family - 1972, Meena and her family are one of very few Punjabi inhabitants of the village • the contrasts in culture • the Partition of India and Pakistan 1947 - referred to in Chapter 4, explains why Meena's family moved to Tollington from Lahore • Tollington mine had once 'employed the whole village' but closed in the 'late fifties' - the backdrop of mine closures • Meena's understanding of prejudice within and outside of her own community • Meena's feelings about herself and her race/background • comments about Meena's family and their view about how to behave • how Meena rebels against her cultural background when she joins Anita's gang • the racist attack and its effects on Meena. <p>Reward any other valid points for either AO.</p>	
Band	Mark	AO1: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1–5	<ul style="list-style-type: none"> • Generally sound explanation of theme/character. • Generally sound use of relevant examples to demonstrate understanding of theme/character. • Generally sound evaluation of selected examples.
2	6–9	<ul style="list-style-type: none"> • Sound explanation of theme/character. • Sound use of relevant examples to demonstrate understanding of theme/character. • Sound evaluation of selected examples.

3	10–14	<ul style="list-style-type: none"> • Sustained explanation of theme/character. • Sustained selection of textual detail to demonstrate understanding of theme/character. • Sustained evaluation of selected examples.
4	15–19	<ul style="list-style-type: none"> • Assured explanation of theme/character. • Assured selection of textual detail to demonstrate understanding of theme/character. • Assured evaluation of selected examples.
5	20–24	<ul style="list-style-type: none"> • Perceptive explanation of theme/character. • Perceptive selection of textual detail to demonstrate understanding of theme/character. • Perceptive evaluation of selected examples.

Band	Mark	A04: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times
0	0	No rewardable material.
1	1–3	<ul style="list-style-type: none"> • Generally sound explanation of theme/character within the context of the novel. • Generally sound explanation of the connections between the text and the social/cultural/historical context. • Generally sound use of examples relevant to the context of the novel. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p>
2	4–6	<ul style="list-style-type: none"> • Sound explanation of theme/character within the context of the novel. • Sound explanation of the connections between the text and the social/cultural/historical context. • Sound use of examples relevant to the context of the novel. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>
3	7–9	<ul style="list-style-type: none"> • Sustained explanation of theme/character within the context of the novel. • Sustained explanation of the connections between the text and the social/cultural/historical context. • Sustained use of examples relevant to the context of the novel. <p>*Sentences are appropriately structured, with sustained control of expression and meaning with thorough control of the full range of punctuation devices. Spelling is almost always accurate, with occasional errors.</p>
4	10–13	<ul style="list-style-type: none"> • Assured explanation of theme/character within the context of the novel. • Assured explanation of the connections between the text and the social/cultural/historical context. • Assured use of examples relevant to the context of the novel. <p>*Sentences are purposefully structured, with assured control of expression and meaning with assured control of the full range of punctuation devices. Spelling is almost always accurate, with minimal errors.</p>

5	14–16	<ul style="list-style-type: none"> • Perceptive explanation of theme/character within the context of the novel. • Perceptive explanation of the connections between the text and the social/cultural/historical context. • Perceptive use of examples relevant to the context of the novel. <p>*Sentences are convincingly structured, with sophisticated control of expression and meaning with precise control of the full range of punctuation devices. Spelling is consistently accurate.</p>
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Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> • Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.
1	1–2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.
2	3–5	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.
3	6–7	<p><i>High performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

Balzac and the Little Chinese Seamstress

Question Number		
9*	Explore the significance of the Little Chinese Seamstress' relationships in the novel. Your answer must show your understanding of the context of the novel. Use evidence to support your answer.	
	(40 marks + 7 marks SPaG)	
	Indicative content	
	<p>Candidates should include critical and imaginative responses to the novel, supported by textual reference (AO1) which shows appreciation of the social, cultural or historical context (AO4).</p> <p>(AO1) Responses may include:</p> <ul style="list-style-type: none"> • comments on the Little Chinese Seamstress' influence on Luo - how Luo believes that he can 'transform' her • her influence on the Narrator • comments on Luo's and the Narrator's love for the Little Chinese Seamstress • comments on the effect of these relationships on the Little Chinese Seamstress • the Little Seamstresses' feelings towards Luo and the Narrator • comments on how the Little Chinese Seamstress changes or changes others, due to her relationships. <p>(AO4) References to social/cultural context may include:</p> <ul style="list-style-type: none"> • reference to the Cultural Revolution in as much as it impacts on the Little Seamstress' relationships - the Cultural Revolution, re-education, Mao's 'Little Red Book' • approximately 12 million youths were relocated to the country to be 're-educated' by peasants - effects on relationships between families and friends • the contrast between the Little Chinese Seamstress' culture and her friends' experiences before and during the re-education programme • her reaction to pregnancy and its consequences - the effect of this on her relationships • the failure of the communist re-education programme to re-educate her. Instead she is educated by the relationships and the exposure to western literature • her decision to seek out a different 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	1–5	<ul style="list-style-type: none"> • Generally sound explanation of theme/character. • Generally sound use of relevant examples to demonstrate understanding of theme/character. • Generally sound evaluation of selected examples.

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

Band	Mark	A04: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times
0	0	No rewardable material.
1	1–3	<ul style="list-style-type: none"> • Generally sound explanation of theme/character within the context of the novel. • Generally sound explanation of the connections between the text and the social/cultural/historical context. • Generally sound use of examples relevant to the context of the novel. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p>
2	4–6	<ul style="list-style-type: none"> • Sound explanation of theme/character within the context of the novel. • Sound explanation of the connections between the text and the social/cultural/historical context. • Sound use of examples relevant to the context of the novel. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>
3	7–9	<ul style="list-style-type: none"> • Sustained explanation of theme/character within the context of the novel. • Sustained explanation of the connections between the text and the social/cultural/historical context. • Sustained use of examples relevant to the context of the novel. <p>*Sentences are appropriately structured, with sustained control of expression and meaning with thorough control of the full range of punctuation devices. Spelling is almost always accurate, with occasional errors.</p>

4	10–13	<ul style="list-style-type: none"> Assured explanation of theme/character within the context of the novel. Assured explanation of the connections between the text and the social/cultural/historical context. Assured use of examples relevant to the context of the novel. <p>*Sentences are purposefully structured, with assured control of expression and meaning with assured control of the full range of punctuation devices. Spelling is almost always accurate, with minimal errors.</p>
5	14–16	<ul style="list-style-type: none"> Perceptive explanation of theme/character within the context of the novel. Perceptive explanation of the connections between the text and the social/cultural/historical context. Perceptive use of examples relevant to the context of the novel. <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>

Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.
1	1–2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.
2	3–5	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.
3	6–7	<p><i>High performance</i></p> <ul style="list-style-type: none"> Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

Question Number	
10*	<p>In what ways is learning significant in the novel? Your answer must show your understanding of the context of the novel. Use evidence to support your answer.</p>
	(40 marks + 7 marks SPaG)
	Indicative content
	<p>Candidates should include critical and imaginative responses to the novel, supported by textual reference (AO1) which shows appreciation of the social, cultural or historical context (AO4).</p> <p>(AO1) Responses may include:</p> <ul style="list-style-type: none"> • comments on the Little Chinese Seamstress' interest in books. The first words from Luo to the Little Chinese Seamstress are 'Can you read?' • discussion of the suitcase of books • comments on Luo's assumptions and the Little Chinese Seamstress' reactions - '... you needn't think I am a fool...' Luo's response indicates that he does not believe her 'clever' enough for him • to Luo, the Little Chinese Seamstress appeared 'in need of culture'; Luo wanted her to be like any city-born girl; independent and cultured • comments on the theft of the suitcase of Western culture from Four-eyes • comments on the experiences of reading - reading and discussing the content of the novels; Luo copies the text of a novel onto the inside of his jacket • comments on trading Balzac for a termination - the book is valued and exchanged like currency • the Little Chinese Seamstress is changed by education, when Luo finds her she tells Luo that there was one lesson she learned from Balzac, that 'a woman's beauty is a treasure beyond price' - Luo may have been in love with the Little Chinese Seamstress but she was not with him, instead she developed a love for reading and education. <p>(AO4) References to social/cultural context may include:</p> <ul style="list-style-type: none"> • references to the time and place of the novel in as much as it impacts on the theme of learning - approximately 12 million youths were relocated to the country to be 're-educated' by peasants. The novel is semi-autobiographical; the author, Dai Sijie, was re-educated between 1971 and 1974 • references to the importance of being educated - Luo states 'With these books I shall transform the Little Seamstress', education gave the characters in this novel choice and a better chance of surviving • the 're-education' and the other ways in which the characters learn • the influence of the exposure to western literature - the discovery of the books alleviated their suffering; suddenly there was excitement and hope that helped them survive their ordeal • very few villagers could read and most books are banned under Mao's revolution. The only books available relate to agriculture, engineering or Mao's Little Red Book; all others should have been destroyed • the magic and passion for reading and for story-telling are explained by the Narrator, who poignantly addresses the reader to explain the effect Balzac has on him and why

		<ul style="list-style-type: none"> references to the choices of the characters to learn and to the effects of the re-education programme. Reward any other valid points for either AO.
Band	Mark	AO1: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1–5	<ul style="list-style-type: none"> Generally sound explanation of theme/character. Generally sound use of relevant examples to demonstrate understanding of theme/character. Generally sound evaluation of selected examples.
2	6–9	<ul style="list-style-type: none"> Sound explanation of theme/character. Sound use of relevant examples to demonstrate understanding of theme/character. Sound evaluation of selected examples.
3	10–14	<ul style="list-style-type: none"> Sustained explanation of theme/character. Sustained selection of textual detail to demonstrate understanding of theme/character. Sustained evaluation of selected examples.
4	15–19	<ul style="list-style-type: none"> Assured explanation of theme/character. Assured selection of textual detail to demonstrate understanding of theme/character. Assured evaluation of selected examples.
5	20–24	<ul style="list-style-type: none"> Perceptive explanation of theme/character. Perceptive selection of textual detail to demonstrate understanding of theme/character. Perceptive evaluation of selected examples.

Band	Mark	AO4: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times
0	0	No rewardable material.
1	1–3	<ul style="list-style-type: none"> Generally sound explanation of theme/character within the context of the novel. Generally sound explanation of the connections between the text and the social/cultural/historical context. Generally sound use of examples relevant to the context of the novel. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p>
2	4–6	<ul style="list-style-type: none"> Sound explanation of theme/character within the context of the novel. Sound explanation of the connections between the text and the social/cultural/historical context. Sound use of examples relevant to the context of the novel. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

3	7–9	<ul style="list-style-type: none"> • Sustained explanation of theme/character within the context of the novel. • Sustained explanation of the connections between the text and the social/cultural/historical context. • Sustained use of examples relevant to the context of the novel. <p>*Sentences are appropriately structured, with sustained control of expression and meaning with thorough control of the full range of punctuation devices. Spelling is almost always accurate, with occasional errors.</p>
4	10–13	<ul style="list-style-type: none"> • Assured explanation of theme/character within the context of the novel. • Assured explanation of the connections between the text and the social/cultural/historical context. • Assured use of examples relevant to the context of the novel. <p>*Sentences are purposefully structured, with assured control of expression and meaning with assured control of the full range of punctuation devices. Spelling is almost always accurate, with minimal errors.</p>
5	14–16	<ul style="list-style-type: none"> • Perceptive explanation of theme/character within the context of the novel. • Perceptive explanation of the connections between the text and the social/cultural/historical context. • Perceptive use of examples relevant to the context of the novel. <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>

Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> • Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.
1	1–2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.
2	3–5	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.
3	6–7	<p><i>High performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

Question Number		
11*	How significant are Francis' wartime experiences? Your answer must show your understanding of the context of the novel. Use evidence to support your answer.	
	(40 marks + 7 marks SPaG)	
	Indicative content	
	<p>Candidates should include critical and imaginative responses to the novel, supported by textual reference (AO1) which shows appreciation of the social, cultural or historical context (AO4).</p> <p>(AO1) Responses may include:</p> <ul style="list-style-type: none"> • comments on Francis' feelings for Nicole before the war and the effect of the rape of Nicole on him and his behaviour • Francis' feelings about Larry LaSalle prior to the war (admiration, respect) and the impact of the rape of Nicole (betrayal), and his feelings for Larry LaSalle now (hatred - wants to kill him) • Francis' feelings about himself before and after the war • the nature of his actions which were awarded the Silver Star • Francis' guilt and sense of self-loathing for being considered a hero • comments on Francis' physical and mental scars - Francis' face is badly burned <p>(AO4) References to social/cultural context may include:</p> <ul style="list-style-type: none"> • reference to World War II, in as much as it impacts on Francis and his situation • 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 • how Francis feels about his wartime experiences and being considered a hero - the differences in his life before and after the war and how Francis feels about his wartime experiences and being considered a hero - the Silver Star was one of the highest decorations in the United States armed forces for extraordinary heroism • the differences in his life before and after the war • the reactions of the community to Francis, his injuries and his status as a hero • veterans on the surface appear 'normal', but Francis observes that appearances can be deceiving. The physical and emotional injuries suffered through war are described. The veterans are either in shock and re-living the horrors of war • medical advances - treatment Francis has and will be receiving to repair his physical appearance. <p>Reward any other valid points for either AO.</p>	
Band	Mark	AO1: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.

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

Band	Mark	A04: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times
0	0	No rewardable material.
1	1–3	<ul style="list-style-type: none"> • Generally sound explanation of theme/character within the context of the novel. • Generally sound explanation of the connections between the text and the social/cultural/historical context. • Generally sound use of examples relevant to the context of the novel. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p>
2	4–6	<ul style="list-style-type: none"> • Sound explanation of theme/character within the context of the novel. • Sound explanation of the connections between the text and the social/cultural/historical context. • Sound use of examples relevant to the context of the novel. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>
3	7–9	<ul style="list-style-type: none"> • Sustained explanation of theme/character within the context of the novel. • Sustained explanation of the connections between the text and the social/cultural/historical context. • Sustained use of examples relevant to the context of the novel. <p>*Sentences are appropriately structured, with sustained control of expression and meaning with thorough control of the full range of punctuation devices. Spelling is almost always accurate, with occasional errors.</p>

4	10–13	<ul style="list-style-type: none"> Assured explanation of theme/character within the context of the novel. Assured explanation of the connections between the text and the social/cultural/historical context. Assured use of examples relevant to the context of the novel. <p>*Sentences are purposefully structured, with assured control of expression and meaning with assured control of the full range of punctuation devices. Spelling is almost always accurate, with minimal errors.</p>
5	14–16	<ul style="list-style-type: none"> Perceptive explanation of theme/character within the context of the novel. Perceptive explanation of the connections between the text and the social/cultural/historical context. Perceptive use of examples relevant to the context of the novel. <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>

Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.
1	1–2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.
2	3–5	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.
3	6–7	<p><i>High performance</i></p> <ul style="list-style-type: none"> Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

Heroes

Question Number		
12*	Explore the significance of betrayal in the novel. Your answer must show your understanding of the context of the novel. Use evidence to support your answer.	
	(40 marks + 7 marks SPaG)	
Indicative content		
<p>Candidates should include critical and imaginative responses to the novel, supported by textual reference (AO1) which shows appreciation of the social, cultural or historical context (AO4).</p> <p>(AO1) Responses may include:</p> <ul style="list-style-type: none"> • comments on how Larry LaSalle is viewed by Francis - admires and respects him, enjoys his approval, considers him a hero which creates a greater sense of betrayal • Larry LaSalle teaches Nicole to dance - Nicole admires and trusts him, which creates a greater sense of betrayal • comments on Larry LaSalle's role at the Wreck Centre - admiration from the community, well liked which creates a greater sense of betrayal • Larry LaSalle's manipulation of his role and reputation within the community to attack Nicole • the effect of Larry LaSalle's rape of Nicole on Nicole and Francis, and their relationship • Nicole's feelings of betrayal by Larry LaSalle and Francis • Francis feels betrayed by himself - his feelings of hatred, anger and guilt for not protecting Nicole • Francis' self-loathing and his actions which resulted in his injuries. <p>(AO4) References to social/cultural context may include:</p> <ul style="list-style-type: none"> • reference to the setting and time of the novel, in as much as it impacts on the theme of betrayal • the status of heroes within the community - the Silver Star was one of the highest decorations in the United States armed forces for extraordinary heroism • power and/or abuse of power (older vs younger people, men vs women) • reference to the impact of sexual abuse and secrecy • the physical and emotional injuries suffered through war are described - lack of support or rehabilitation as a betrayal • reference to reasons for going to war - there was no conscription, but many Americans volunteered to go to war following the attack on Pearl Harbor in 1941 - Francis' feelings about his own reasons. <p>Reward any other valid points for either AO.</p>		
Band	Mark	AO1: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.

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

Band	Mark	A04: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times
0	0	No rewardable material.
1	1–3	<ul style="list-style-type: none"> • Generally sound explanation of theme/character within the context of the novel. • Generally sound explanation of the connections between the text and the social/cultural/historical context. • Generally sound use of examples relevant to the context of the novel. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p>
2	4–6	<ul style="list-style-type: none"> • Sound explanation of theme/character within the context of the novel. • Sound explanation of the connections between the text and the social/cultural/historical context. • Sound use of examples relevant to the context of the novel. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>
3	7–9	<ul style="list-style-type: none"> • Sustained explanation of theme/character within the context of the novel. • Sustained explanation of the connections between the text and the social/cultural/historical context. • Sustained use of examples relevant to the context of the novel. <p>*Sentences are appropriately structured, with sustained control of expression and meaning with thorough control of the full range of punctuation devices. Spelling is almost always accurate, with occasional errors.</p>

4	10–13	<ul style="list-style-type: none"> Assured explanation of theme/character within the context of the novel. Assured explanation of the connections between the text and the social/cultural/historical context. Assured use of examples relevant to the context of the novel. <p>*Sentences are purposefully structured, with assured control of expression and meaning with assured control of the full range of punctuation devices. Spelling is almost always accurate, with minimal errors.</p>
5	14–16	<ul style="list-style-type: none"> Perceptive explanation of theme/character within the context of the novel. Perceptive explanation of the connections between the text and the social/cultural/historical context. Perceptive use of examples relevant to the context of the novel. <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>

Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.
1	1–2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.
2	3–5	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.
3	6–7	<p><i>High performance</i></p> <ul style="list-style-type: none"> Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

Of Mice and Men

Question Number		
13*	Explore the significance of Curley’s relationships in the novel. Your answer must show your understanding of the context of the novel. Use evidence to support your answer.	
	(40 marks + 7 marks SPaG)	
	Indicative content	
	<p>Candidates should include critical and imaginative responses to the novel, supported by textual reference (AO1) which shows appreciation of the social, cultural or historical context (AO4).</p> <p>(AO1) Responses may include:</p> <ul style="list-style-type: none"> • Curley is a thoughtless husband - he treats his wife like a possession • Curley’s relationship with his wife is not a loving one; it is a marriage of convenience and he has little time for her, e.g. section 5 ‘I don’t like Curley. He ain’t a nice fella’ • Curley prefers to spend Saturday night with the men on the ranch at the local whorehouse instead of paying attention to his wife • Curley sees Lennie’s killing of his wife as his opportunity for revenge. Curley seems more concerned about seeking revenge on Lennie. He shows no outward signs of grief or distress over his wife’s death - ‘Curley came suddenly to life ‘I know who done it,’ he cried. ‘That big son-of-a-bitch done it. I know he done it...’ He worked himself into a fury ‘I’m gonna get him. I’m going for my shotgun’. • comments on Curley’s behaviour towards the other men on the ranch - bullying/harrassing • comments on Curley’s fight with Lennie • comments on Curley’s insecurities about his position on the ranch. <p>(AO4) References to social/cultural context may include:</p> <ul style="list-style-type: none"> • the time and place of the novel, in as much as it impacts on the character of Curley’s relationships • differences between Curley and other characters - he is the son of the owner of the ranch and because of this he is more independent and his job is more secure • Curley refuses to let his wife talk to anyone on the ranch, isolating her from everyone and setting the stage for trouble - treatment of women • Curley’s wife spends most of the time pretending that she is looking for Curley and this creates tension amongst the men • lack of social care and benefits - the men are scared of losing their jobs if they upset Curley • the Depression - itinerant farm workers - need their jobs, so afraid to upset Curley. <p>Reward any other valid points for either AO.</p>	
Band	Mark	AO1: respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.

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

Band	Mark	A04: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times
0	0	No rewardable material.
1	1–3	<ul style="list-style-type: none"> • Generally sound explanation of theme/character within the context of the novel. • Generally sound explanation of the connections between the text and the social/cultural/historical context. • Generally sound use of examples relevant to the context of the novel. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p>
2	4–6	<ul style="list-style-type: none"> • Sound explanation of theme/character within the context of the novel. • Sound explanation of the connections between the text and the social/cultural/historical context. • Sound use of examples relevant to the context of the novel. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>
3	7–9	<ul style="list-style-type: none"> • Sustained explanation of theme/character within the context of the novel. • Sustained explanation of the connections between the text and the social/cultural/historical context. • Sustained use of examples relevant to the context of the novel. <p>*Sentences are appropriately structured, with sustained control of expression and meaning with thorough control of the full range of punctuation devices. Spelling is almost always accurate, with occasional errors.</p>

4	10–13	<ul style="list-style-type: none"> Assured explanation of theme/character within the context of the novel. Assured explanation of the connections between the text and the social/cultural/historical context. Assured use of examples relevant to the context of the novel. <p>*Sentences are purposefully structured, with assured control of expression and meaning with assured control of the full range of punctuation devices. Spelling is almost always accurate, with minimal errors.</p>
5	14–16	<ul style="list-style-type: none"> Perceptive explanation of theme/character within the context of the novel. Perceptive explanation of the connections between the text and the social/cultural/historical context. Perceptive use of examples relevant to the context of the novel. <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>

Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.
1	1–2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.
2	3–5	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.
3	6–7	<p><i>High performance</i></p> <ul style="list-style-type: none"> Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

Question Number		
14*	Explore why dreaming of a better life is significant in the novel. Your answer must show your understanding of the context of the novel. Use evidence to support your answer.	
	(40 marks + 7 marks SPaG)	
	Indicative content	
	<p>Candidates should include critical and imaginative responses to the novel, supported by textual reference (AO1) which shows appreciation of the social, cultural or historical context (AO4).</p> <p>(AO1) Responses may include:</p> <ul style="list-style-type: none"> • dreams support characters through their most difficult moments; people are often lonely and dreams offer them hope of better things to come • comments on the dreams of different characters - Lennie and George's dream of owning a ranch, Curley's wife's Hollywood dream • Crooks and Curley's wife both share their dreams with Lennie • despite the efforts to realise their dreams, these remain unfulfilled. The death of Curley's wife ends any chance of making the characters' dreams come true. <p>(AO4) References to social/cultural context may include:</p> <ul style="list-style-type: none"> • reference to the time and place of the novel, in as much as it impacts on the theme of dreams of a better life • many different characters have a dream of some sort, although the main focus will be on the characters of George, Lennie, Curley's wife and Candy and how they dream of a better life - the influence of their circumstances on the kind of dreams they have and the reasons they have them • individuals' dreams and how they ultimately represent the 'American Dream' • reference to racial/sexual discrimination, lack of social care and benefits, economic circumstances as reasons for characters' different social positions and their dreams for a better way of life • the shifting nature of work as an itinerant ranch-hand means that most men have no stability, home, possessions, friendships or relationships, so the dream of owning a piece of land often keeps them going. <p>Reward any other valid points for either AO.</p>	
Band	Mark	AO1: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1–5	<ul style="list-style-type: none"> • Generally sound explanation of theme/character. • Generally sound use of relevant examples to demonstrate understanding of theme/character. • Generally sound evaluation of selected examples.
2	6–9	<ul style="list-style-type: none"> • Sound explanation of theme/character. • Sound use of relevant examples to demonstrate understanding of theme/character. • Sound evaluation of selected examples.

3	10–14	<ul style="list-style-type: none"> • Sustained explanation of theme/character. • Sustained selection of textual detail to demonstrate understanding of theme/character. • Sustained evaluation of selected examples.
4	15–19	<ul style="list-style-type: none"> • Assured explanation of theme/character. • Assured selection of textual detail to demonstrate understanding of theme/character. • Assured evaluation of selected examples.
5	20–24	<ul style="list-style-type: none"> • Perceptive explanation of theme/character. • Perceptive selection of textual detail to demonstrate understanding of theme/character. • Perceptive evaluation of selected examples.

Band	Mark	A04: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times
0	0	No rewardable material.
1	1–3	<ul style="list-style-type: none"> • Generally sound explanation of theme/character within the context of the novel. • Generally sound explanation of the connections between the text and the social/cultural/historical context. • Generally sound use of examples relevant to the context of the novel. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p>
2	4–6	<ul style="list-style-type: none"> • Sound explanation of theme/character within the context of the novel. • Sound explanation of the connections between the text and the social/cultural/historical context. • Sound use of examples relevant to the context of the novel. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>
3	7–9	<ul style="list-style-type: none"> • Sustained explanation of theme/character within the context of the novel. • Sustained explanation of the connections between the text and the social/cultural/historical context. • Sustained use of examples relevant to the context of the novel. <p>*Sentences are appropriately structured, with sustained control of expression and meaning with thorough control of the full range of punctuation devices. Spelling is almost always accurate, with occasional errors.</p>
4	10–13	<ul style="list-style-type: none"> • Assured explanation of theme/character within the context of the novel. • Assured explanation of the connections between the text and the social/cultural/historical context. • Assured use of examples relevant to the context of the novel. <p>*Sentences are purposefully structured, with assured control of expression and meaning with assured control of the full range of punctuation devices. Spelling is almost always accurate, with minimal errors.</p>

5	14–16	<ul style="list-style-type: none"> • Perceptive explanation of theme/character within the context of the novel. • Perceptive explanation of the connections between the text and the social/cultural/historical context. • Perceptive use of examples relevant to the context of the novel. <p>*Sentences are convincingly structured, with sophisticated control of expression and meaning with precise control of the full range of punctuation devices. Spelling is consistently accurate.</p>
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Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> • Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.
1	1–2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.
2	3–5	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.
3	6–7	<p><i>High performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

Rani and Sukh

Question Number		
15*	<p>Explore the significance of Rani’s upbringing in the novel. Your answer must show your understanding of the context of the novel. Use evidence to support your answer.</p>	
	(40 marks + 7 marks SPaG)	
	Indicative content	
	<p>Candidates should include critical and imaginative responses to the novel, supported by textual reference (AO1) which shows appreciation of the social, cultural or historical context (AO4).</p> <p>(AO1) Responses may include:</p> <ul style="list-style-type: none"> relationships within Rani’s family - conflicts with her brothers, her life in contrast to the life her family expects, secrets between the family, the families’ reactions to her relationship with Sukh differences in Rani and Sukh’s upbringings - his family is more relaxed and more tolerant to western culture, i.e Parvy is independent and successful - lives in New York comments on the influence of Rani’s upbringing on her relationship with Sukh - their feelings, how they approach their relationship Rani’s pregnancy and its effects comments on the parallels between Rani’s relationship with Sukh and the relationship between their families in the past. <p>(AO4) References to social/cultural context may include:</p> <ul style="list-style-type: none"> Rani’s cultural background, in as much as it impacts on her upbringing in the novel - the belief that she should have no freedom and marry as soon as possible, the difference in the lives of men and women the conflict between the freedom of western culture and the expectations of how Rani should behave the influence of Rani’s background on the difference in her relationships with her friends, Sukh and her family the historical events within the family and the influence they have on Rani’s upbringing family honour: <i>izzat</i> reference to when Divy beats his sister with the consent of their father; this shows a clear divide between the roles of daughters and sons and their views about family honour the contrast between the Bains and Sandhu families is made clear through the treatment of their daughters. Family honour is valued by them both, but handled very differently, with Divy seeking vengeance on Sukh. <p>Reward any other valid points for either AO.</p>	
Band	Mark	AO1: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.

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

Band	Mark	A04: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times
0	0	No rewardable material.
1	1–3	<ul style="list-style-type: none"> • Generally sound explanation of theme/character within the context of the novel. • Generally sound explanation of the connections between the text and the social/cultural/historical context. • Generally sound use of examples relevant to the context of the novel. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p>
2	4–6	<ul style="list-style-type: none"> • Sound explanation of theme/character within the context of the novel. • Sound explanation of the connections between the text and the social/cultural/historical context. • Sound use of examples relevant to the context of the novel. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>
3	7–9	<ul style="list-style-type: none"> • Sustained explanation of theme/character within the context of the novel. • Sustained explanation of the connections between the text and the social/cultural/historical context. • Sustained use of examples relevant to the context of the novel. <p>*Sentences are appropriately structured, with sustained control of expression and meaning with thorough control of the full range of punctuation devices. Spelling is almost always accurate, with occasional errors.</p>

4	10–13	<ul style="list-style-type: none"> Assured explanation of theme/character within the context of the novel. Assured explanation of the connections between the text and the social/cultural/historical context. Assured use of examples relevant to the context of the novel. <p>*Sentences are purposefully structured, with assured control of expression and meaning with assured control of the full range of punctuation devices. Spelling is almost always accurate, with minimal errors.</p>
5	14–16	<ul style="list-style-type: none"> Perceptive explanation of theme/character within the context of the novel. Perceptive explanation of the connections between the text and the social/cultural/historical context. Perceptive use of examples relevant to the context of the novel. <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>

Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.
1	1–2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.
2	3–5	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.
3	6–7	<p><i>High performance</i></p> <ul style="list-style-type: none"> Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

Question Number		
16*	In what ways is forbidden love significant in the novel? Your answer must show your understanding of the context of the novel. Use evidence to support your answer.	
	(40 marks + 7 marks SPaG)	
Indicative content		
<p>Candidates should include critical and imaginative responses to the novel, supported by textual reference (AO1) which shows appreciation of the social, cultural or historical context (AO4).</p> <p>(AO1) Responses may include:</p> <ul style="list-style-type: none"> • comments on the past relationship between Billah Bains, Resham Bains, Kulwant Sandhu - the relationship with Billah, her pregnancy and suicide • comments on the relationship between Rani and Sukh - their feelings for each other, their families' feelings, Rani's pregnancy, Sukh's death • comments on Rani's family's reactions to her relationship, their punishments of her, her escape • comments on the negative impacts of forbidden love - family divisions, death, suicide and separation • comments on the connection between past events and forbidden love in the present. <p>(AO4) References to social/cultural context may include:</p> <ul style="list-style-type: none"> • the cultural and historical background, in as much as it relates to the theme of forbidden love • traditional family background in contrast with their hopes and freedom on a daily basis; neither can turn to their parents • arranged marriages and revenge killings • life, customs and culture in 1960s Punjab. The events leading up to the Sandhus seeking vengeance for the loss of their family <i>izzat</i> and 'honour killing' of Billah • family honour: <i>izzat</i> • the roles of daughters and sons and their roles in family honour • the influence of the love between the characters in the past and its significance on the events in the present • 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	1–5	<ul style="list-style-type: none"> • Generally sound explanation of theme/character. • Generally sound use of relevant examples to demonstrate understanding of theme/character. • Generally sound evaluation of selected examples.

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

Band	Mark	A04: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times
0	0	No rewardable material.
1	1–3	<ul style="list-style-type: none"> • Generally sound explanation of theme/character within the context of the novel. • Generally sound explanation of the connections between the text and the social/cultural/historical context. • Generally sound use of examples relevant to the context of the novel. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p>
2	4–6	<ul style="list-style-type: none"> • Sound explanation of theme/character within the context of the novel. • Sound explanation of the connections between the text and the social/cultural/historical context. • Sound use of examples relevant to the context of the novel. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>
3	7–9	<ul style="list-style-type: none"> • Sustained explanation of theme/character within the context of the novel. • Sustained explanation of the connections between the text and the social/cultural/historical context. • Sustained use of examples relevant to the context of the novel. <p>*Sentences are appropriately structured, with sustained control of expression and meaning with thorough control of the full range of punctuation devices. Spelling is almost always accurate, with occasional errors.</p>

4	10–13	<ul style="list-style-type: none"> Assured explanation of theme/character within the context of the novel. Assured explanation of the connections between the text and the social/cultural/historical context. Assured use of examples relevant to the context of the novel. <p>*Sentences are purposefully structured, with assured control of expression and meaning with assured control of the full range of punctuation devices. Spelling is almost always accurate, with minimal errors.</p>
5	14–16	<ul style="list-style-type: none"> Perceptive explanation of theme/character within the context of the novel. Perceptive explanation of the connections between the text and the social/cultural/historical context. Perceptive use of examples relevant to the context of the novel. <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>

Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.
1	1–2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.
2	3–5	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.
3	6–7	<p><i>High performance</i></p> <ul style="list-style-type: none"> Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

Riding the Black Cockatoo

Question Number		
17*	Explore what John learns about Aboriginal culture on his journey. Your answer must show your understanding of the context of the text. Use evidence to support your answer.	
	(40 marks + 7 marks SPaG)	
	Indicative content	
	<p>Candidates should include critical and imaginative responses to the novel, supported by textual reference (AO1) which shows appreciation of the social, cultural or historical context (AO4).</p> <p>(AO1) Responses may include:</p> <ul style="list-style-type: none"> • an exploration of how different characters that John encounters influence him • comments on how his increasing knowledge about Aboriginal culture changes his feelings towards ‘Mary’s’ remains • consideration of the different experiences of Aboriginal culture for John on his journey - the traditions, ceremonies and people • how John’s previous life contrasts with all that he has learned/become. <p>(AO4) References to social/cultural context may include:</p> <ul style="list-style-type: none"> • reference to the cultural context of the text, in as much as it impacts on John’s learning about Aboriginal culture • John’s growing understanding and appreciation of Aboriginal culture • how exposure to the Aboriginal culture and acceptance of it are beneficial to his sense of wellbeing • John learns about customs and beliefs when it is suggested that taking the skull will bring ‘bad luck’ and when ‘Mary’ is brought in a box for the ceremony, and members of staff are ‘sick, physically and emotionally’ because it is ‘bad business’ which is too ‘strong’. The smoking of the ‘gum leaves and herbs’, ‘the Yorta Yorta songman’ and the black cockatoo feathers demonstrate the importance of ‘Mary’s’ repatriation • John learns that he knew nothing about the Aborigines’ culture, traditions and beliefs, e.g. he did not understand the significance of the image of an Aborigine on the two-dollar coin, an object he carries every day in his pocket • John’s appreciation of Aboriginal culture takes him on a spiritual journey, he emerges with a greater insight and a profound sense of connection to the indigenous people • the reader learns of the horrific truth, at a pace that mirrors John’s experiences; events described 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. <p>Reward any other valid points for either AO.</p>	
Band	Mark	AO1: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.

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

Band	Mark	AO4: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times
0	0	No rewardable material.
1	1–3	<ul style="list-style-type: none"> • Generally sound explanation of theme/character within the context of the novel. • Generally sound explanation of the connections between the text and the social/cultural/historical context. • Generally sound use of examples relevant to the context of the novel. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p>
2	4–6	<ul style="list-style-type: none"> • Sound explanation of theme/character within the context of the novel. • Sound explanation of the connections between the text and the social/cultural/historical context. • Sound use of examples relevant to the context of the novel. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>
3	7–9	<ul style="list-style-type: none"> • Sustained explanation of theme/character within the context of the novel. • Sustained explanation of the connections between the text and the social/cultural/historical context. • Sustained use of examples relevant to the context of the novel. <p>*Sentences are appropriately structured, with sustained control of expression and meaning with thorough control of the full range of punctuation devices. Spelling is almost always accurate, with occasional errors.</p>

4	10–13	<ul style="list-style-type: none"> Assured explanation of theme/character within the context of the novel. Assured explanation of the connections between the text and the social/cultural/historical context. Assured use of examples relevant to the context of the novel. <p>*Sentences are purposefully structured, with assured control of expression and meaning with assured control of the full range of punctuation devices. Spelling is almost always accurate, with minimal errors.</p>
5	14–16	<ul style="list-style-type: none"> Perceptive explanation of theme/character within the context of the novel. Perceptive explanation of the connections between the text and the social/cultural/historical context. Perceptive use of examples relevant to the context of the novel. <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>

Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.
1	1–2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.
2	3–5	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.
3	6–7	<p><i>High performance</i></p> <ul style="list-style-type: none"> Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

Question Number	
18*	<p>In what ways is the natural world significant to people in the text? Your answer must show your understanding of the context of the text. Use evidence to support your answer.</p>
	(40 marks + 7 marks SPaG)
	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"> • John’s descriptions of the natural world and its influence - depicted as being very beautiful and calming in its effects • uses descriptions of the natural world to describe the effect of his actions - a secret is ‘like a bright blue jellyfish’ and his story is described as a ‘distant storm’ • John refers to the sounds of birds and the exotic flowers of his garden and the ‘neutral space’ it creates for him to think and to ‘understand the perfect synchronicity’ of the news that a reburial is about to occur, and that the skull of Mary can be part of this • comments on nature’s spiritual powers - John talks about the leafy boughs of the gum trees ‘raised to the heavens like shamans’ arms’ • John’s feelings of calmness and being ‘at home’ in nature and how this helps with his recovery from his breakdown • descriptions of ceremonies and traditions which involve the natural world • comments on the significance of the natural world to Aboriginal people - ‘totems’ and symbolic items representing different cultures, such as ‘The Black Cockatoo’ feathers. <p>(AO4) References to social/cultural context may include:</p> <ul style="list-style-type: none"> • reference to the cultural context of the novel, in as much as it impacts on the theme of the natural world • nature has spiritual powers - John talks about the leafy boughs of the gum trees ‘raised to the heavens like shamans’ arms’ • nature is shown by John to have a powerful place in his life and in the lives and ceremonies of Aboriginal people, e.g. birds are messengers, the black cockatoo of his bike ride, the headdress, the way John uses leaves from his favourite tree, the lemon-scented myrtle, and Jason’s use of the black cockatoo’s call at the ceremony, the smoking of the ‘gum leaves and herbs’, ‘the Yorta Yorta songman’ and the black cockatoo feathers. John says, ‘Mother Nature had primacy now’ • reference to the natural world in its actual and in its symbolic role • the effects of John’s experiences and his research on his mental health. To recover from depression he rejects modern medicines and encounters the healing effects of the green smoking eucalyptus sapling at Camp Sovereignty, and he visits the burial site of Mary, ‘under the clean Wamba Wamba sky’, where he feels at home. <p>Reward any other valid points for either AO.</p>

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

Band	Mark	AO4: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times
0	0	No rewardable material.
1	1–3	<ul style="list-style-type: none"> • Generally sound explanation of theme/character within the context of the novel. • Generally sound explanation of the connections between the text and the social/cultural/historical context. • Generally sound use of examples relevant to the context of the novel. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p>
2	4–6	<ul style="list-style-type: none"> • Sound explanation of theme/character within the context of the novel. • Sound explanation of the connections between the text and the social/cultural/historical context. • Sound use of examples relevant to the context of the novel. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>

3	7–9	<ul style="list-style-type: none"> • Sustained explanation of theme/character within the context of the novel. • Sustained explanation of the connections between the text and the social/cultural/historical context. • Sustained use of examples relevant to the context of the novel. <p>*Sentences are appropriately structured, with sustained control of expression and meaning with thorough control of the full range of punctuation devices. Spelling is almost always accurate, with occasional errors.</p>
4	10–13	<ul style="list-style-type: none"> • Assured explanation of theme/character within the context of the novel. • Assured explanation of the connections between the text and the social/cultural/historical context. • Assured use of examples relevant to the context of the novel. <p>*Sentences are purposefully structured, with assured control of expression and meaning with assured control of the full range of punctuation devices. Spelling is almost always accurate, with minimal errors.</p>
5	14–16	<ul style="list-style-type: none"> • Perceptive explanation of theme/character within the context of the novel. • Perceptive explanation of the connections between the text and the social/cultural/historical context. • Perceptive use of examples relevant to the context of the novel. <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>

Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> • Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.
1	1–2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.
2	3–5	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.
3	6–7	<p><i>High performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

To Kill a Mockingbird

Question Number		
19*	Explore the significance of Mayella Ewell’s experiences in the novel. Your answer must show your understanding of the context of the novel. Use evidence to support your answer.	
	(40 marks + 7 marks SPaG)	
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"> • comments on Mayella’s difference to the other Ewells - the geraniums outside the Ewell household are Mayella’s and they suggest that she aspires to higher things • Mayella’s relationship with her father, Bob Ewell, and his impact on her behaviour • comments on Mayella’s feelings towards Tom Robinson • comments on Mayella’s relationship with Tom Robinson before the trial, her appearance at Tom’s trial, her testimony and the reasons for her telling the stories that she does • Mayella’s reactions to being questioned by Atticus. <p>(AO4) References to social/cultural context may include:</p> <ul style="list-style-type: none"> • the time and place of the novel, in as much as this impacts on the experiences of Mayella • the black and white divide within the Maycomb community • the reaction of Mayella’s father to her feelings for Tom Robinson • class structure - the attitudes towards black people and poor white people within Maycomb • gender roles and hierarchies within Maycomb County or as a microcosm of American society - women are not seen as equals to men • the influence of traditional family structure - Mayella is controlled by her father. <p>Reward any other valid points for either AO.</p>		
Band	Mark	AO1: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.
1	1–5	<ul style="list-style-type: none"> • Generally sound explanation of theme/character. • Generally sound use of relevant examples to demonstrate understanding of theme/character. • Generally sound evaluation of selected examples.
2	6–9	<ul style="list-style-type: none"> • Sound explanation of theme/character. • Sound use of relevant examples to demonstrate understanding of theme/character. • Sound evaluation of selected examples.

3	10–14	<ul style="list-style-type: none"> • Sustained explanation of theme/character. • Sustained selection of textual detail to demonstrate understanding of theme/character. • Sustained evaluation of selected examples.
4	15–19	<ul style="list-style-type: none"> • Assured explanation of theme/character. • Assured selection of textual detail to demonstrate understanding of theme/character. • Assured evaluation of selected examples.
5	20–24	<ul style="list-style-type: none"> • Perceptive explanation of theme/character. • Perceptive selection of textual detail to demonstrate understanding of theme/character. • Perceptive evaluation of selected examples.

Band	Mark	A04: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times
0	0	No rewardable material.
1	1–3	<ul style="list-style-type: none"> • Generally sound explanation of theme/character within the context of the novel. • Generally sound explanation of the connections between the text and the social/cultural/historical context. • Generally sound use of examples relevant to the context of the novel. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p>
2	4–6	<ul style="list-style-type: none"> • Sound explanation of theme/character within the context of the novel. • Sound explanation of the connections between the text and the social/cultural/historical context. • Sound use of examples relevant to the context of the novel. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>
3	7–9	<ul style="list-style-type: none"> • Sustained explanation of theme/character within the context of the novel. • Sustained explanation of the connections between the text and the social/cultural/historical context. • Sustained use of examples relevant to the context of the novel. <p>*Sentences are appropriately structured, with sustained control of expression and meaning with thorough control of the full range of punctuation devices. Spelling is almost always accurate, with occasional errors.</p>
4	10–13	<ul style="list-style-type: none"> • Assured explanation of theme/character within the context of the novel. • Assured explanation of the connections between the text and the social/cultural/historical context. • Assured use of examples relevant to the context of the novel. <p>*Sentences are purposefully structured, with assured control of expression and meaning with assured control of the full range of punctuation devices. Spelling is almost always accurate, with minimal errors.</p>

5	14–16	<ul style="list-style-type: none"> • Perceptive explanation of theme/character within the context of the novel. • Perceptive explanation of the connections between the text and the social/cultural/historical context. • Perceptive use of examples relevant to the context of the novel. <p>*Sentences are convincingly structured, with sophisticated control of expression and meaning with precise control of the full range of punctuation devices. Spelling is consistently accurate.</p>
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Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> • Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.
1	1–2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.
2	3–5	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.
3	6–7	<p><i>High performance</i></p> <ul style="list-style-type: none"> • Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

Question Number		
20*	<p>In what ways is the trial of Tom Robinson significant in the novel? Your answer must show your understanding of the context of the novel. Use evidence to support your answer.</p>	
	(40 marks + 7 marks SPaG)	
	Indicative content	
	<p>Candidates should include critical and imaginative responses to the novel, supported by textual reference (AO1) which shows appreciation of the social, cultural or historical context (AO4).</p> <p>(AO1) Responses may include:</p> <ul style="list-style-type: none"> • comments on the characters who are involved in the trial - Atticus, Tom, Mayella, Scout, or Jem • comments on what the characters learn from the trial and how they are affected by it, e.g. Jem's reaction to the injustice of the trial • comments on the effects of the trial on relationships and families • comments on the trial itself, the reasons for the trial and its outcomes • the fixed views in the community about how people should/do behave • events which are related to the trial and its effect on the County, such as the lynch mob • reference to Tom Robinson as an innocent, e.g. 'It's a sin to kill a mockingbird'. <p>(AO4) References to the social/cultural context may include:</p> <ul style="list-style-type: none"> • the time and place of the novel in as much as it impacts on the trial of Tom Robinson • racial and social prejudice in the community and its influence on and reactions to the trial • reasons for the outcome of the trial and the reflection of the wider prejudices within the community • reactions of different characters to the events of the trial - reactions to Atticus within his family, reactions to the Finch family within the wider community • the Robinson trial represents the unfairness and racism in places such as Maycomb during the 1930s. The character of Atticus, a white lawyer, gives the reader some hope that justice might be done and that times might be changing; he takes the case as a matter of conscience, despite the prejudice around him and despite the threats made to his children and himself. Atticus demonstrates courage and integrity when taking the case • the social mores of Maycomb County in the 1930s. <p>Reward any other valid points for either AO.</p>	
Band	Mark	AO1: Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
0	0	No rewardable material.

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

Band	Mark	A04: Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times
0	0	No rewardable material.
1	1–3	<ul style="list-style-type: none"> • Generally sound explanation of theme/character within the context of the novel. • Generally sound explanation of the connections between the text and the social/cultural/historical context. • Generally sound use of examples relevant to the context of the novel. <p>*Sentences are generally clearly structured, with generally sound control of expression and meaning with generally sound control of a range of punctuation devices. Spelling is mostly accurate; any errors do not hinder meaning.</p>
2	4–6	<ul style="list-style-type: none"> • Sound explanation of theme/character within the context of the novel. • Sound explanation of the connections between the text and the social/cultural/historical context. • Sound use of examples relevant to the context of the novel. <p>*Sentences are clearly structured, with sound control of expression and meaning with secure control of the full range of punctuation devices. Spelling is mostly accurate, with some errors.</p>
3	7–9	<ul style="list-style-type: none"> • Sustained explanation of theme/character within the context of the novel. • Sustained explanation of the connections between the text and the social/cultural/historical context. • Sustained use of examples relevant to the context of the novel. <p>*Sentences are appropriately structured, with sustained control of expression and meaning with thorough control of the full range of</p>

		punctuation devices. Spelling is almost always accurate, with occasional errors.
4	10–13	<ul style="list-style-type: none"> Assured explanation of theme/character within the context of the novel. Assured explanation of the connections between the text and the social/cultural/historical context. Assured use of examples relevant to the context of the novel. <p>*Sentences are purposefully structured, with assured control of expression and meaning with assured control of the full range of punctuation devices. Spelling is almost always accurate, with minimal errors.</p>
5	14–16	<ul style="list-style-type: none"> Perceptive explanation of theme/character within the context of the novel. Perceptive explanation of the connections between the text and the social/cultural/historical context. Perceptive use of examples relevant to the context of the novel. <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>

Band	Mark	Spelling, punctuation and grammar performance descriptions
0	0	<ul style="list-style-type: none"> Errors severely hinder the meaning of the response or candidates do not spell, punctuate or use the rules of grammar within the context of the demands of the question.
1	1–2	<p><i>Threshold performance</i></p> <ul style="list-style-type: none"> Candidates spell, punctuate and use the rules of grammar with reasonable accuracy in the context of the demands of the question. Any errors do not hinder meaning in the response. Where required, they use a limited range of specialist terms appropriately.
2	3–5	<p><i>Intermediate performance</i></p> <ul style="list-style-type: none"> Candidates spell, punctuate and use the rules of grammar with considerable accuracy and general control of meaning in the context of the demands of the question. Where required, they use a good range of specialist terms with facility.
3	6–7	<p><i>High performance</i></p> <ul style="list-style-type: none"> Candidates spell, punctuate and use the rules of grammar with consistent accuracy and effective control of meaning in the context of the demands of the question. Where required, they use a wide range of specialist terms adeptly and with precision.

Edexcel Level 1/Level 2 GCSE

English Literature

Unit 2: Understanding Poetry

Foundation Tier

Sample Assessment Material

Paper Reference

Time: 1 hour 45 minutes

5ET2F/01

Questions and Extracts Booklet

Do not return this booklet with your Answer Booklet

Clean copies of set texts may be used

Turn over ►

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PEARSON

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Answer the question in Section A and ONE question from Section B.

SECTION A: UNSEEN POEM

Page

Answer the question

Question 1: What has happened to Lulu? 4

SECTION B: ANTHOLOGY POEMS

Answer ONE question

Question 2: Collection A: Relationships 6

Question 3: Collection B: Clashes and Collisions 7

Question 4: Collection C: Somewhere, Anywhere 8

Question 5: Collection D: Taking a Stand 9

SECTION A: UNSEEN POEM

*1 Read the following poem.

What has happened to Lulu?

What has happened to Lulu, mother?
What has happened to Lu?
There's nothing in her bed but an old rag-doll
And by its side a shoe.

Why is her window wide, mother,
The curtain flapping free,
And only a circle on the dusty shelf
Where her money-box used to be?

Why do you turn your head, mother,
And why do tear drops fall?
And why do you crumple that note on the fire
And say it is nothing at all?

I woke to voices late last night,
I heard an engine roar.
Why do you tell me the things I heard
Were a dream and nothing more?

I heard somebody cry, mother,
In anger or in pain,
But now I ask you why, mother,
You say it was a gust of rain.

Why do you wander about as though
You don't know what to do?
What has happened to Lulu, mother?
What has happened to Lu?

Charles Causley

'What has happened to Lulu?' by Charles Causley is used with permission from the 'Collected Poems' collection, 4th Revised Edition, Picador, 2000.

Answer the question in this section.

***1** Explain how Charles Causley presents the thoughts and feelings of the speaker in the poem 'What has happened to Lulu?'

Write about:

- what happens in the poem
- how the writer has organised the poem
- how the writer uses language.

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

(Total for Question 1 = 20 marks)

TOTAL FOR SECTION A = 20 MARKS

SECTION B: ANTHOLOGY POEMS

Answer the question on your chosen collection.

Collection A: Relationships

- 2 Compare how the writers of 'Sonnet 116' and **one other** poem of your choice from the 'Relationships' collection, present thoughts and feelings about love.

You **must** consider:

- the language and organisation of the two poems
- similarities/differences between the two poems.

Use **evidence** from **both** poems to support your answer.

(Total for Question 2 = 30 marks)

Answer the question on your chosen collection.

Collection B: Clashes and Collisions

3 Compare how the writers of 'Catrin' and **one other** poem of your choice from the 'Clashes and Collisions' collection, present ideas about conflict in any setting.

You **must** consider:

- the language and organisation of the two poems
- similarities/differences between the two poems.

Use **evidence** from **both** poems to support your answer.

(Total for Question 3 = 30 marks)

Answer the question on your chosen collection.

Collection C: Somewhere, Anywhere

- 4** Compare how the writers of 'Upon Westminster Bridge' and **one other** poem of your choice from the 'Somewhere, Anywhere' collection, present ideas about a particular place.

You **must** consider:

- the language and organisation of the two poems
- similarities/differences between the two poems.

Use **evidence** from **both** poems to support your answer.

(Total for Question 4 = 30 marks)

Answer the question on your chosen collection.

Collection D: Taking a Stand

5 Compare how the writers of 'Remember' and **one other** poem of your choice from the 'Taking a Stand' collection, present thoughts about an emotional experience.

You **must** consider:

- the language and organisation of the two poems
- similarities/differences between the two poems.

Use **evidence** from **both** poems to support your answer.

(Total for Question 5 = 30 marks)

TOTAL FOR SECTION B = 30 MARKS
TOTAL FOR PAPER = 50 MARKS

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Write your name here

Surname

Other names

Edexcel
Level 1/Level 2
GCSE

Centre Number

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Candidate Number

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English Literature

Unit 2: Understanding Poetry

Foundation Tier

Sample Assessment Material

Time: 1 hour 45 minutes

Paper Reference

5ET2F/01

You must have: Questions and Extracts Booklet (enclosed)
You may use a clean copy of the Edexcel Anthology

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 the question in 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 50.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*
- Questions labelled with an **asterisk** (*) are ones where the quality of your written communication will be assessed
– *you should take particular care on these questions with your spelling, punctuation and grammar, as well as the clarity of expression.*

Advice

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

Turn over ►

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SECTION A: UNSEEN POEM

You must answer Question 1 in the space below.

Dotted lines for writing.

The live question paper will contain further pages of lines

(Total for Question 1 = 20 marks)

TOTAL FOR SECTION A = 20 MARKS

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5ET2F Mark scheme

This booklet contains the mark scheme for the English Literature Unit 2: Understanding Poetry Foundation Tier Question Papers.

The questions on this paper have been designed to enable candidates to show what they can achieve in relation to the study of poetry. The specification aims to encourage students to:

- explain how language, structure and form contribute to writers' presentation of ideas, themes and settings;
- make comparisons and explain links between texts.

Examiners should allow the candidate to determine their 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.

A02: Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings

A03: Make comparisons and explain links between texts, evaluating writers' different ways of expressing meaning and achieving effects

SECTION A: UNSEEN POEM

Reward all reasonable, valid points and comments that show a sound grasp of the text and of the requirements of the question.

Candidates are free to select and comment on textual details in a variety of ways. They are not expected to deal with every possible point and may be rewarded for a comparatively small number of points if they are effectively developed and supported by well-chosen textual evidence.

The following section illustrates some points candidates may make, but examiners should evaluate other responses on their merits, being alert to unusual comments which are well explained and substantiated.

Question Number	
*1	<p>Explain how Charles Causley presents the thoughts and feelings of the speaker in the poem ‘What has happened to Lulu?’</p> <p>Write about:</p> <ul style="list-style-type: none"> • what happens in the poem • how the writer has organised the poem • how the writer uses language. <p>Use evidence from the poem to support your answer.</p>
	(20 marks)
	Indicative content
	<p>Candidates may integrate their response to the poem’s language structure and form within their comments on the content, thoughts, feelings and ideas in the poem. Creditworthy responses may refer to aspects of language, structure and form without using specific vocabulary or metalanguage. Candidates will receive credit for noting any links in the effects of the poem’s language, structure and form.</p> <p>Comments on language may include:</p> <p>Language</p> <ul style="list-style-type: none"> • overall very simple/direct • cast in the form of a series of questions from a child (boy/girl?) to a mother about Lulu (sister, presumably, though no specific information given). Generally, the poem raises far more questions than it answers, partly because the mother is clearly being evasive in response to the questions • straightforward visual images, such as the ‘old rag-doll’ (one of Lulu’s treasured possessions, we assume) and the ‘circle on the dusty shelf’ (money-box removed) • the questions enable the reader to focus on the mother and her obvious distress: she turns her head and lets ‘tear drops fall’; and she is notable to decide ‘what to do’ • all of this leads the reader to conclude that something terrible has happened to Lulu, because of the intensity of the mother’s feelings • however, things remain unspoken: we do not know what was in the note, what kind of engine it was or whose voices were heard. It is likely that she has run away with someone during the night. The poem retains a sense of mystery, with the repetition of the question that forms the title showing the speaker is unable to

		<p>work out what has gone on. Accept any other valid comments.</p> <p>Comments on structure and form may include:</p> <ul style="list-style-type: none"> • the poem has a traditional form • there is a simple structure to the poem which leads the reader to think this is a conversation with a child • the meter and rhyme scheme are regular, with a strong rhythmic pulse • every stanza ends with a question mark • the last two lines of the poem are the same as the first two. <p>Accept any other valid comments.</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	1–4	<ul style="list-style-type: none"> • Basic explanation of the ideas presented in the unseen poem. • Basic explanation of how language/structure/form achieve(s) the intended effects. • Basic examples from the unseen poem. <p>*Material has simple organisation and little communication of ideas. Basic accuracy in spelling, punctuation and grammar hinders meaning.</p>
2	5–8	<ul style="list-style-type: none"> • Limited explanation of the ideas presented in the unseen poem. • Limited explanation of how language/structure/form achieve(s) the intended effects. • Limited use of relevant examples from the unseen poem. <p>*Material has simple organisation and limited communication of ideas. Limited accuracy in spelling, punctuation and grammar may hinder meaning.</p>
3	9–12	<ul style="list-style-type: none"> • Some explanation of the ideas presented in the unseen poem. • Some explanation of how language/structure/form achieve(s) the intended effects. • Some use of relevant examples from the unseen poem. <p>*Material has some organisation and communication of ideas. Spelling, punctuation and grammar are sometimes accurate with meaning occasionally hindered.</p>
4	13–16	<ul style="list-style-type: none"> • Generally sound explanation of the ideas presented in the unseen poem. • Generally sound explanation of how language/structure/form achieve(s) the intended effects. • Generally sound use of relevant examples from the unseen poem. <p>*Material has generally sound organisation and communication of ideas. Spelling, punctuation and grammar are mostly accurate; any errors do not hinder meaning.</p>
5	17–20	<ul style="list-style-type: none"> • Sound explanation of the ideas presented in the unseen poem. • Sound explanation of how language/structure/form achieve(s) the intended effects. • Sound use of relevant examples from the unseen poem. <p>*Material has sound organisation and communication of ideas. Spelling, punctuation and grammar are mostly accurate; any errors do not hinder meaning.</p>

SECTION B: ANTHOLOGY POEMS

Reward all reasonable, valid points and comments that show a sound grasp of the text and of the requirements of the question.

Candidates are free to select and comment on textual details in a variety of ways. They are not expected to deal with every possible point and may be rewarded for a comparatively small number of points if they are effectively developed and supported by well-chosen textual evidence.

The following section illustrates some points candidates may make, but examiners should evaluate other responses on their merits, being alert to unusual comments which are well explained and substantiated.

Both poems must receive reasonable coverage. Candidates writing on only one poem will receive 0 marks on A03. For A02, if the response is only on one poem, a maximum of 12 marks applies, depending on quality of the response.

Collection A: Relationships

Question Number	
2	<p>Compare how the writers of ‘Sonnet 116’ and one other poem of your choice from the ‘Relationships’ collection present thoughts and feelings about love.</p> <p>You must consider:</p> <ul style="list-style-type: none"> • the language and organisation of the two poems • similarities/differences between the two poems. <p>Use evidence from both poems to support your answer.</p>
	(30 marks)
	Indicative content
	<p>Accept any selected poem of choice that enables candidate to compare on the subject of the question, with the named poem in the question.</p> <p>A02 responses to Sonnet 116 may include:</p> <ul style="list-style-type: none"> • conveys the strength of his feelings through the language chosen • wants to prove to the one he loves how his feelings are sincere • conviction shown through repetition (‘Love is not love’, ‘alters... alteration’) • permanence of his love (emphatic ‘O no!’) • determination to prove his constancy (stressed syllable in ‘ever-fixèd mark) • true love will outlive time (‘not Time’s fool’; Time personified - ‘bending sickle’) • uses contrasts: refers to ‘brief hours and weeks’, whereas his love will last for ever (‘edge of doom’) • everlasting love does not rely on superficial appearance (‘rosy lips and cheeks’) but is steady, fixed and spiritual (‘true minds’). <p>Reward any reasonable A02 explanations of how the writer of the second poem presents thoughts and feelings about love.</p> <p>A03 comparisons may include (depending on the selected poem):</p> <ul style="list-style-type: none"> • similarities/differences in the content of the poems (love between adults, love between parents and children, love of a place, lost love)

		<ul style="list-style-type: none"> • similarities/differences of the language, structure, form and organisation of the poems • similarities/differences of the effects of the poems. <p>Reward all reasonable comparisons and links based on textual evidence.</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	1–3	<ul style="list-style-type: none"> • Basic explanation of the presented ideas. • Basic explanation of how language/structure/form achieve(s) the intended effects. • Basic examples from at least one of the poems.
2	4–6	<ul style="list-style-type: none"> • Limited explanation of the presented ideas. • Limited explanation of how language/structure/form achieve(s) the intended effects. • Limited relevant examples from at least one of the poems.
3	7–9	<ul style="list-style-type: none"> • Some explanation of the presented ideas. • Some explanation of how language/structure/form achieve(s) the intended effects. • Some relevant examples from at least one of the poems.
4	10–12	<ul style="list-style-type: none"> • Generally sound explanation of the presented ideas. • Generally sound explanation of how language/structure/form achieve(s) the intended effects. • Generally sound relevant examples from at least one of the poems. Responses on only one poem cannot go above this level.
5	13–15	<ul style="list-style-type: none"> • Sound explanation of the presented ideas. • Sound explanation of how language/structure/form achieve(s) the intended effects. • A balanced response with sound relevant examples from both poems.

Band	Mark	A03: Make comparisons and explain links between texts, evaluating writers' different ways of expressing meaning and achieving effects
0	0	No rewardable material.
1	1–3	<ul style="list-style-type: none"> • Basic comparisons/links between the two poems. • Basic evaluation of the similarities/differences in expressing meaning. • Basic use of relevant examples from both poems.
2	4–6	<ul style="list-style-type: none"> • Limited comparisons/links between the two poems. • Limited evaluation of the similarities/differences in expressing meaning. • Limited use of relevant examples from both poems.
3	7–9	<ul style="list-style-type: none"> • Some comparisons/links between the two poems. • Some evaluation of the similarities/differences in expressing meaning. • Some use of relevant examples from both poems.

4	10–12	<ul style="list-style-type: none"> • Generally sound comparisons/links between the two poems. • Generally sound evaluation of the similarities/differences in expressing meaning. • Generally sound use of relevant examples from both poems.
5	13–15	<ul style="list-style-type: none"> • Sound comparisons/links between the two poems. • Sound evaluation of the similarities/differences in expressing meaning. • A balanced response with sound use of relevant examples from both poems.

Collection B: Clashes and Collisions

Question Number		
3	<p>Compare how the writers of ‘Catrin’ and one other poem of your choice from the ‘Clashes and Collisions’ collection, present ideas about conflict in any setting. You must consider:</p> <ul style="list-style-type: none"> the language and organisation of the two poems similarities/differences between the two poems. <p>Use evidence from both poems to support your answer.</p>	
	(30 marks)	
	Indicative content	
	<p>Accept any selected poem of choice that enables candidate to compare on the subject of the question, with the named poem in the question.</p> <p>AO2 responses to Catrin may include:</p> <ul style="list-style-type: none"> mother/daughter tensions - first real ‘battle of wills’ first stanza suggests the birth of the daughter in hospital: ‘hot white room’ ‘clean squares’ language suggests pain/difficulty of birth: ‘our first fierce confrontation’ tensions still continue: ‘Still I am fighting you off...’evidently because daughter is seeking more independence: created a battle but one in which love was binding them together at the same time that the daughter was struggling to break free no winner, but each learnt important lessons: ‘feelings which changed us both’. ‘Trailing love and conflict’ tension persists throughout: final two lines reveal the reasons more specifically, with the daughter’s desire to carry on skating in the dark for an hour description of daughter’s hair: ‘straight’ ‘strong’, her ‘rosy, defiant glare’. <p>Reward any reasonable AO2 explanations of how the writer of the second poem presents ideas about conflict in any setting.</p> <p>AO3 comparisons may include (depending on the selected poem):</p> <ul style="list-style-type: none"> similarities/differences in the content of the poems (political conflict, family conflict, wartime conflict, personal conflict) similarities/differences between the language, structure, form and organisation of the poems similarities/differences between the effects of the poems. <p>Reward all reasonable comparisons and links based on textual evidence.</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	1–3	<ul style="list-style-type: none"> Basic explanation of the presented ideas. Basic explanation of how language/structure/form achieve(s) the intended effects. Basic examples from at least one of the poems.

2	4–6	<ul style="list-style-type: none"> Limited explanation of the presented ideas. Limited explanation of how language/structure/form achieve(s) the intended effects. Limited relevant examples from at least one of the poems.
3	7–9	<ul style="list-style-type: none"> Some explanation of the presented ideas. Some explanation of how language/structure/form achieve(s) the intended effects. Some relevant examples from at least one of the poems.
4	10–12	<ul style="list-style-type: none"> Generally sound explanation of the presented ideas. Generally sound explanation of how language/structure/form achieve(s) the intended effects. Generally sound relevant examples from at least one of the poems. Responses on only one poem cannot go above this level.
5	13–15	<ul style="list-style-type: none"> Sound explanation of the presented ideas. Sound explanation of how language/structure/form achieve(s) the intended effects. A balanced response with sound relevant examples from both poems.

Band	Mark	A03: Make comparisons and explain links between texts, evaluating writers' different ways of expressing meaning and achieving effects
0	0	No rewardable material.
1	1–3	<ul style="list-style-type: none"> Basic comparisons/links between the two poems. Basic evaluation of the similarities/differences in expressing meaning. Basic use of relevant examples from both poems.
2	4–6	<ul style="list-style-type: none"> Limited comparisons/links between the two poems. Limited evaluation of the similarities/differences in expressing meaning. Limited use of relevant examples from both poems.
3	7–9	<ul style="list-style-type: none"> Some comparisons/links between the two poems. Some evaluation of the similarities/differences in expressing meaning. Some use of relevant examples from both poems.
4	10–12	<ul style="list-style-type: none"> Generally sound comparisons/links between the two poems. Generally sound evaluation of the similarities/differences in expressing meaning. Generally sound use of relevant examples from both poems.
5	13–15	<ul style="list-style-type: none"> Sound comparisons/links between the two poems. Sound evaluation of the similarities/differences in expressing meaning. A balanced response with sound use of relevant examples from both poems.

Collection C: Somewhere, Anywhere

Question Number		
4	<p>Compare how the writers of ‘Upon Westminster Bridge’ and one other poem of your choice from the ‘Somewhere, Anywhere’ collection, present ideas about a particular place.</p> <p>You must consider:</p> <ul style="list-style-type: none"> • the language and organisation of the two poems • similarities/differences between the two poems. <p>Use evidence from both poems to support your answer.</p>	
	(30 marks)	
	Indicative content	
	<p>Accept any selected poem of choice that enables candidate to compare on the subject of the question, with the named poem in the question.</p> <p>A02 responses to ‘Upon Westminster Bridge’ may include:</p> <ul style="list-style-type: none"> • the writer reflects on the city in the morning sun • language reinforces writer’s claim that sight is incomparably beautiful. Use of adjectives to describe the beauty: ‘bright’, ‘glittering’ • only soulless or ‘dull’ person would not feel beauty • language to describe the sights: ‘Ships, towers, domes, theatres, and temples...’ communicates the detail and variety of the city • metaphors stress the way he is in awe of the scene: ‘majesty’ with a ‘garment’ of beauty • silence stressed through slow monosyllables ‘a calm so deep’ and assonance ‘the very houses seem asleep’. <p>Reward any reasonable A02 explanations of how the writer of the second poem presents ideas about a particular place.</p> <p>A03 comparisons may include (depending on the selected poem):</p> <ul style="list-style-type: none"> • similarities/differences in the content of the poems • similarities/differences between the language, structure, form and organisation of the poems • similarities/differences between the effects of the poems. <p>Reward all reasonable comparisons and links based on textual evidence.</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	1–3	<ul style="list-style-type: none"> • Basic explanation of the presented ideas. • Basic explanation of how language/structure/form achieve(s) the intended effects. • Basic examples from at least one of the poems.

2	4–6	<ul style="list-style-type: none"> Limited explanation of the presented ideas. Limited explanation of how language/structure/form achieve(s) the intended effects. Limited relevant examples from at least one of the poems.
3	7–9	<ul style="list-style-type: none"> Some explanation of the presented ideas. Some explanation of how language/structure/form achieve(s) the intended effects. Some relevant examples from at least one of the poems.
4	10–12	<ul style="list-style-type: none"> Generally sound explanation of the presented ideas. Generally sound explanation of how language/structure/form achieve(s) the intended effects. Generally sound relevant examples from at least one of the poems. Responses on only one poem cannot go above this level.
5	13–15	<ul style="list-style-type: none"> Sound explanation of the presented ideas. Sound explanation of how language/structure/form achieve(s) the intended effects. A balanced response with sound relevant examples from both poems.

Band	Mark	AO3: Make comparisons and explain links between texts, evaluating writers' different ways of expressing meaning and achieving effects
0	0	No rewardable material.
1	1–3	<ul style="list-style-type: none"> Basic comparisons/links between the two poems. Basic evaluation of the similarities/differences in expressing meaning. Basic use of relevant examples from both poems.
2	4–6	<ul style="list-style-type: none"> Limited comparisons/links between the two poems. Limited evaluation of the similarities/differences in expressing meaning. Limited use of relevant examples from both poems.
3	7–9	<ul style="list-style-type: none"> Some comparisons/links between the two poems. Some evaluation of the similarities/differences in expressing meaning. Some use of relevant examples from both poems.
4	10–12	<ul style="list-style-type: none"> Generally sound comparisons/links between the two poems. Generally sound evaluation of the similarities/differences in expressing meaning. Generally sound use of relevant examples from both poems.
5	13–15	<ul style="list-style-type: none"> Sound comparisons/links between the two poems. Sound evaluation of the similarities/differences in expressing meaning. A balanced response with sound use of relevant examples from both poems.

Collection D: Taking a Stand

Question Number		
5	<p>Compare how the writers of ‘Remember’ and one other poem of your choice from the ‘Taking a Stand’ collection present thoughts about an emotional experience.</p> <p>You must consider:</p> <ul style="list-style-type: none"> the language and organisation of the two poems similarities/differences between the two poems. <p>Use evidence from both poems to support your answer.</p>	
	(30 marks)	
Indicative content		
<p>Accept any selected poem of choice that enables candidate to compare on the subject of the question, with the named poem in the question.</p> <p>A02 responses to ‘Remember’ may include:</p> <ul style="list-style-type: none"> tries to offer positive comfort/support to the person left behind when she dies ‘gone away’, ‘silent land’ – euphemisms for death – making it easier to bear difficult times near death – ‘I half turn to go, yet turning stay’ – thinking about ‘future that you planned’ repetition of ‘away’ and ‘remember’ to give support as each new idea is introduced time passing ‘day by day’ – inevitability ends with a positive thought (Better... you should forget and smile/Than... remember and be sad’). <p>Reward any reasonable A02 explanations of how the writer of the second poem presents thoughts about an emotional experience.</p> <p>A03 comparisons may include (depending on the selected poem):</p> <ul style="list-style-type: none"> similarities/differences in the content of the poems similarities/differences between the language, structure, form and organisation of the poems similarities/differences between the effects of the poems. <p>Reward all reasonable comparisons and links based on textual evidence.</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	1–3	<ul style="list-style-type: none"> Basic explanation of the presented ideas. Basic explanation of how language/structure/form achieve(s) the intended effects. Basic examples from at least one of the poems.
2	4–6	<ul style="list-style-type: none"> Limited explanation of the presented ideas. Limited explanation of how language/structure/form achieve(s) the intended effects. Limited relevant examples from at least one of the poems.

3	7–9	<ul style="list-style-type: none"> • Some explanation of the presented ideas. • Some explanation of how language/structure/form achieve(s) the intended effects. • Some relevant examples from at least one of the poems.
4	10–12	<ul style="list-style-type: none"> • Generally sound explanation of the presented ideas. • Generally sound explanation of how language/structure/form achieve(s) the intended effects. • Generally sound relevant examples from at least one of the poems. Responses on only one poem cannot go above this level.
5	13–15	<ul style="list-style-type: none"> • Sound explanation of the presented ideas. • Sound explanation of how language/structure/form achieve(s) the intended effects. • A balanced response with sound relevant examples from both poems.

Band	Mark	AO3: Make comparisons and explain links between texts, evaluating writers' different ways of expressing meaning and achieving effects
0		No rewardable material
1	1–3	<ul style="list-style-type: none"> • Basic comparisons/links between the two poems. • Basic evaluation of the similarities/differences in expressing meaning. • Basic use of relevant examples from both poems.
2	4–6	<ul style="list-style-type: none"> • Limited comparisons/links between the two poems. • Limited evaluation of the similarities/differences in expressing meaning. • Limited use of relevant examples from both poems.
3	7–9	<ul style="list-style-type: none"> • Some comparisons/links between the two poems. • Some evaluation of the similarities/differences in expressing meaning. • Some use of relevant examples from both poems.
4	10–12	<ul style="list-style-type: none"> • Generally sound comparisons/links between the two poems. • Generally sound evaluation of the similarities/differences in expressing meaning. • Generally sound use of relevant examples from both poems.
5	13–15	<ul style="list-style-type: none"> • Sound comparisons/links between the two poems. • Sound evaluation of the similarities/differences in expressing meaning. • A balanced response with sound use of relevant examples from both poems.

Edexcel Level 1/Level 2 GCSE

English Literature

Unit 2: Understanding Poetry

Higher Tier

Sample Assessment Material

Paper Reference

Time: 1 hour 45 minutes

5ET2H/01

Questions and Extracts Booklet

Do not return this booklet with your Answer Booklet

Clean copies of set texts may be used

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Answer the question in Section A and ONE question from Section B.

SECTION A: UNSEEN POEM

Page

Answer the question

Question 1: Blackberry Picking

4

SECTION B: ANTHOLOGY POEMS

Answer ONE question

Question 2: Collection A: Relationships

6

Question 3: Collection B: Clashes and Collisions

7

Question 4: Collection C: Somewhere, Anywhere

8

Question 5: Collection D: Taking a Stand

9

SECTION A: UNSEEN POEM

*1 Read the following poem.

Blackberry Picking

Late August, given heavy rain and sun
For a full week, the blackberries would ripen.
At first, just one, a glossy purple clot
Among others, red, green, hard as a knot.
You ate that first one and its flesh was sweet
Like thickened wine: summer's blood was in it
Leaving stains upon the tongue and lust for
Picking. Then red ones inked up and that hunger
Sent us out with milk cans, pea tins, jam-pots
Where briars scratched and wet grass bleached our boots.
Round hayfields, cornfields and potato-drills
We trekked and picked until the cans were full
Until the tinkling bottom had been covered
With green ones, and on top big dark blobs burned
Like a plate of eyes. Our hands were peppered
With thorn pricks, our palms sticky as Bluebeard's.

We hoarded the fresh berries in the byre.
But when the bath was filled we found a fur,
A rat-grey fungus, glutting on our cache.
The juice was stinking too. Once off the bush
The fruit fermented, the sweet flesh would turn sour.
I always felt like crying. It wasn't fair
That all the lovely canfuls smelt of rot.
Each year I hoped they'd keep, knew they would not.

Seamus Heaney

'Blackberry Picking' by Seamus Heaney is used with permission from the 'Death of a Naturalist' collection, Faber and Faber, 2006.

Answer the question in this section.

***1** Explore how Seamus Heaney presents his ideas about blackberry picking.

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

(Total for Question 1 = 20 marks)

TOTAL FOR SECTION A = 20 MARKS

SECTION B: ANTHOLOGY POEMS

Answer the question on your chosen collection.

Collection A: Relationships

- 2 Compare how the writers of 'Sonnet 116' and **one other** poem of your choice from the 'Relationships' collection, present attitudes to love.

Use **evidence** from **both** poems to support your answer.

(Total for Question 2 = 30 marks)

Answer the question on your chosen collection.

Collection B: Clashes and Collisions

- 3** Compare how the writers of 'Catrin' and **one other** poem of your choice from the 'Clashes and Collisions' collection, present the theme of conflict in any setting.

Use **evidence** from **both** poems to support your answer.

(Total for Question 3 = 30 marks)

Answer the question on your chosen collection.

Collection C: Somewhere, Anywhere

- 4** Compare how the writers of 'Upon Westminster Bridge' and **one other** poem of your choice from the 'Somewhere, Anywhere' collection, present impressions of a particular location.

Use **evidence** from **both** poems to support your answer.

(Total for Question 4 = 30 marks)

Answer the question on your chosen collection.

Collection D: Taking a Stand

- 5** Compare how the writers of 'Remember' and **one other** poem of your choice from the 'Taking a Stand' collection, present their reflections on an emotional experience.

Use **evidence** from **both** poems to support your answer.

(Total for Question 5 = 30 marks)

TOTAL FOR SECTION B = 30 MARKS
TOTAL FOR PAPER = 50 MARKS

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Write your name here

Surname

Other names

Edexcel
Level 1/Level 2
GCSE

Centre Number

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Candidate Number

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English Literature

Unit 2: Understanding Poetry

Higher Tier

Sample Assessment Material

Time: 1 hour 45 minutes

Paper Reference

5ET2H/01

You must have: Questions and Extracts Booklet (enclosed)
You may use a clean copy of the Edexcel Anthology

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 the question in 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 50.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*
- Questions labelled with an **asterisk** (*) are ones where the quality of your written communication will be assessed
– *you should take particular care on these questions with your spelling, punctuation and grammar, as well as the clarity of expression.*

Advice

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

Turn over ►

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5ET2H Mark scheme

This booklet contains the mark scheme for the English Literature Unit 2: Understanding Poetry Higher Tier Question Papers.

The questions on this paper have been designed to enable candidates to show what they can achieve in relation to the study of poetry. The specification aims to encourage students to:

- explain how language, structure and form contribute to writers' presentation of ideas, themes and settings
- make comparisons and explain links between texts.

Examiners should allow the candidate to determine their 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.

A02: Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings

A03: Make comparisons and explain links between texts, evaluating writers' different ways of expressing meaning and achieving effects

SECTION A: UNSEEN POEM

Reward all reasonable, valid points and comments that show a sound grasp of the text and of the requirements of the question.

Candidates are free to select and comment on textual details in a variety of ways. They are not expected to deal with every possible point and may be rewarded for a comparatively small number of points if they are effectively developed and supported by well-chosen textual evidence.

The following section illustrates some points candidates may make but examiners should evaluate other responses on their merits, being alert to unusual comments which are well explained and substantiated.

Question Number	
1	<p>Explore how Seamus Heaney presents his ideas about blackberry picking. Use evidence from the poem to support your answer.</p> <p style="text-align: right;">(20 marks)</p>
Indicative content	
<p>Candidates may integrate their response to the poem’s language structure and form within their comments on the content, thoughts, feelings and ideas in the poem. Creditworthy responses may refer to aspects of language, structure and form without using specific vocabulary or metalanguage. Candidates will receive credit for noting any links in the effects of the poem’s language, structure and form.</p> <p>Comments on language may include:</p> <ul style="list-style-type: none"> • the setting ‘Late August’ after ‘heavy rain and sun’ sets the opening heavy mood • the words are densely packed filling the mouth like the blackberries filled the mouth of Heaney as a child; his use of language, with intense imagery and powerful metaphors and similes: ‘sweet like thickened wine’ drawn from the senses, especially taste, touch and sight: ‘palms sticky as Bluebeard’s’ • use of colour is very strong - ‘purple... red, green’, showing the different stages of ripeness • childish emotions and petulant tones of a child: ‘It wasn’t fair.’ • the use of pronouns ‘you, we, our’ gives it a personal quality • fierce desire, described as ‘lust’ and ‘hunger’ for the picking of the blackberries • the use of monosyllabic nouns: ‘clot, knot, cans, pots, blobs, pricks, byre, fur, cache, bush, flesh and rot’ create a stark, vivid effect • some lines consist entirely of monosyllables (lines 5, 9, 14, 18, 24) ; these, especially the final one: ‘Each year I hoped they’d keep, knew they would not.’ may reflect a child’s thoughts • powerful alliteration’: ‘first... flesh’, ‘peppered... pricks... palms’, ‘berries... byre’, ‘fur... fungus’, ‘fruit fermented... flesh’ and ‘sweet... sour’. • the lusciousness of the fresh fruit contrasts with what it quickly deteriorates into: ‘a fur, a rat-grey fungus’, as the ‘lovely canfuls smelt of rot.’ • some images: ‘a plate of eyes’, ‘palms sticky as Bluebeard’s’ hint at the darker side of the experience • the redness was the blood of victims; also, the blackberries ‘leaving stains upon the tongue’. 	

	<p>Accept any other valid comments.</p> <p>Comments on structure and form may include:</p> <ul style="list-style-type: none"> the simple two-stanza structure which falls naturally into two sections that match the two stages of the poet's thought (before and after) the use of iambic pentameter couplets the lack of a formal rhyme scheme, but with some full rhymes and half rhymes blackberry picking can be seen as an extended metaphor for other experiences/ disappointments in life and contrasting ideas of expected pleasure (hope) and disappointment strong use of enjambment, especially in the first stanza, perhaps conveying the poet's childish enthusiasm and hasty desires for blackberry picking. <p>Accept any other valid comments.</p>	
Band	Mark	A02: Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings
0	0	No rewardable response.
1	1–4	<ul style="list-style-type: none"> Generally sound explanation of the ideas presented in the unseen poem. Generally sound explanation of how language/structure/form achieve(s) the intended effects. Generally sound use of relevant examples from the unseen poem. <p>*Material has generally sound organisation and communication of ideas. Spelling, punctuation and grammar are mostly accurate; any errors do not hinder meaning.</p>
2	5–8	<ul style="list-style-type: none"> Sound explanation of the ideas presented in the unseen poem. Sound explanation of how language/structure/form achieve(s) the intended effects. Sound use of relevant examples from the unseen poem. <p>*Material has sound organisation and communication of ideas. Spelling, punctuation and grammar are mostly accurate; any errors do not hinder meaning.</p>
3	9–12	<ul style="list-style-type: none"> Sustained explanation of the ideas presented in the unseen poem. Sustained explanation of how language/structure/form achieve(s) the intended effects. Sustained use of relevant examples from the unseen poem. <p>*Material has sustained organisation and communication of ideas. Spelling, punctuation and grammar are almost always accurate, with few errors.</p>
4	13–16	<ul style="list-style-type: none"> Assured explanation of the ideas presented in the unseen poem. Assured explanation of how language/structure/form achieve(s) the intended effects. Assured use of relevant examples from the unseen poem. <p>*Material has assured organisation and communication of ideas. Spelling, punctuation and grammar are almost always accurate, with minimal errors.</p>
5	17–20	<ul style="list-style-type: none"> Perceptive explanation of the ideas presented in the unseen poem. Perceptive explanation of how language/structure/form achieve(s) the intended effects. Perceptive use of relevant examples from the unseen poem. <p>*Material has convincing organisation and communication of ideas. Spelling, punctuation and grammar are consistently accurate.</p>

SECTION B: ANTHOLOGY POEMS

Reward all reasonable, valid points and comments that show a sound grasp of the text and of the requirements of the question.

Candidates are free to select and comment on textual details in a variety of ways. They are not expected to deal with every possible point and may be rewarded for a comparatively small number of points if they are effectively developed and supported by well-chosen textual evidence.

The following section illustrates some points candidates may make but examiners should evaluate other responses on their merits, being alert to unusual comments which are well explained and substantiated.

Both poems must receive reasonable coverage. Candidates writing on only one poem will receive 0 marks on AO3. For AO2, if the response is only on one poem, a maximum of 3 marks applies, depending on quality of the response.

Collection A: Relationships

Question Number	
2	<p>Compare how the writers of ‘Sonnet 116’ and one other poem of your choice from the ‘Relationships’ collection present attitudes to love. Use evidence from both poems to support your answer.</p>
	(30 marks)
	Indicative content
	<p>Accept any selected poem of choice that enables candidate to compare on the subject of the question, with the named poem in the question.</p> <p>A02 responses to Sonnet 116 may include:</p> <ul style="list-style-type: none"> • conveys his attitudes through the powerful language and images chosen • wants to prove to the one he loves how his feelings are sincere • repetition: ‘Love is not love’, ‘alters... alteration’, ‘remover to remove’ emphasises conviction and use of pairs of words gives the sense of a couple • feels love is not a passing infatuation but permanent; this permanence cannot be doubted: emphatic ‘O no!’ • determination to prove his constancy: stressed syllable in ‘ever-fixèd mark’ • metaphors of love as a natural force: ‘(love) looks on tempests and is never shaken’, ‘is the star...’ • true love will outlive time ‘not Time’s fool’; Time personified ‘bending sickle’ • uses contrasts: refers to ‘brief hours and weeks’ whereas his love will last for ever ‘edge of doom’ • everlasting love does not rely on superficial appearance which will fade with time ‘rosy lips and cheeks’ but is steady, fixed and spiritual ‘true minds’. <p>Reward any reasonable A02 explanations of how the writer of the second poem presents attitudes to love.</p> <p>A03 comparisons may include (depending on the selected poem):</p> <ul style="list-style-type: none"> • similarities/differences in the content of the poems (love between adults, love between parents and children, love of a place, lost love)

		<ul style="list-style-type: none"> similarities/differences between the language, structure, form and organisation of the poems similarities/differences between the effects of the poems. <p>Reward all reasonable comparisons and links based on textual evidence.</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	1–3	<ul style="list-style-type: none"> Generally sound explanation of the presented ideas. Generally sound explanation of how language/structure/form achieve(s) the intended effects. Generally sound relevant examples from at least one of the poems. Responses on only one poem cannot go above this level.
2	4–6	<ul style="list-style-type: none"> Sound explanation of the presented ideas. Sound explanation of how language/structure/form achieve(s) the intended effects. A balanced response with sound relevant examples from both poems.
3	7–9	<ul style="list-style-type: none"> Sustained explanation of the presented ideas. Sustained explanation of how language/structure/form achieve(s) the intended effects. A balanced response with sustained relevant examples from both poems.
4	10–12	<ul style="list-style-type: none"> Assured explanation of the presented ideas. Assured explanation of how language/structure/form achieve(s) the intended effects. A balanced response with assured relevant examples from both poems.
5	13–15	<ul style="list-style-type: none"> Perceptive explanation of the presented ideas. Perceptive explanation of how language/structure/form achieve(s) the intended effects. A balanced response with perceptive relevant examples from both poems.

Band	Mark	A03: Make comparisons and explain links between texts, evaluating writers' different ways of expressing meaning and achieving effects
0	0	No rewardable material.
1	1–3	<ul style="list-style-type: none"> Generally sound comparisons/links between the two poems. Generally sound evaluation of the similarities/differences in expressing meaning. Generally sound use of relevant examples from both poems.
2	4–6	<ul style="list-style-type: none"> Sound comparisons/links between the two poems. Sound evaluation of the similarities/differences in expressing meaning. A balanced response with sound use of relevant examples from both poems.
3	7–9	<ul style="list-style-type: none"> Sustained comparisons/links between the two poems. Sustained evaluation of the similarities/differences in expressing meaning. A balanced response with sustained use of relevant examples from both poems.

4	10–12	<ul style="list-style-type: none"> • Assured comparisons/links between the two poems. • Assured evaluation of the similarities/differences in expressing meaning. • A balanced response with assured use of relevant examples from both poems.
5	13–15	<ul style="list-style-type: none"> • Perceptive comparisons/links between the two poems. • Perceptive evaluation of the similarities/differences in expressing meaning. • A balanced response with perceptive use of relevant examples from both poems.

Collection B: Clashes and Collisions

Question Number		
3	Compare how the writers of 'Catrin' and one other poem of your choice from the 'Clashes and Collisions' collection, present the theme of conflict in any setting. Use evidence from both poems to support your answer.	
	(30 marks)	
	Indicative content	
	<p>Accept any selected poem of choice that enables candidate to compare on the subject of the question, with the named poem in the question.</p> <p>A02 responses to Catrin may include:</p> <ul style="list-style-type: none"> • mother/daughter tensions - first real 'battle of wills' • first stanza suggests the birth of the daughter in hospital: 'hot white room' 'clean squares' • language suggests pain/difficulty of birth: 'our first Fierce confrontation' • tensions still continue: 'Still I am fighting you off...' • tensions evidently because daughter is seeking more independence: created a battle but one in which love was binding them together at the same time that the daughter was struggling to break free • no winner but each learned important lessons: 'feelings which changed us both'. 'Trailing love and conflict' • tension persists throughout: final two lines reveal the reasons more specifically, with the daughter's desire to carry on skating in the dark for an hour • powerful symbolic metaphor: 'tight red rope of love' (umbilical cord?) contrasted with the return of the rope in the current conflict 'that old rope' - the umbilical tug of love • arresting portrait of daughter's hair 'straight, strong ...' suggests the daughter's character with alliteration 'str' suggesting strength and her 'rosy, defiant glare.' <p>Reward any reasonable A02 explanations of how the writer of the second poem presents the theme of conflict in any setting.</p> <p>A03 comparisons may include (depending on the selected poem):</p> <ul style="list-style-type: none"> • similarities/differences in the content of the poems (political conflict, family conflict, wartime conflict, personal conflict) • similarities/differences between the language, structure, form and organisation of the poems • similarities/differences between the effects of the poems. <p>Reward all reasonable comparisons and links based on textual evidence.</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	1-3	<ul style="list-style-type: none"> • Generally sound explanation of the presented ideas. • Generally sound explanation of how language/structure/form achieve(s) the intended effects. • Generally sound relevant examples from at least one of the poems. Responses on only one poem cannot go above this level.

2	4–6	<ul style="list-style-type: none"> • Sound explanation of the presented ideas. • Sound explanation of how language/structure/form achieve(s) the intended effects. • A balanced response with sound relevant examples from both poems.
3	7–9	<ul style="list-style-type: none"> • Sustained explanation of the presented ideas. • Sustained explanation of how language/structure/form achieve(s) the intended effects. • A balanced response with sustained relevant examples from both poems.
4	10–12	<ul style="list-style-type: none"> • Assured explanation of the presented ideas. • Assured explanation of how language/structure/form achieve(s) the intended effects. • A balanced response with assured relevant examples from both poems.
5	13–15	<ul style="list-style-type: none"> • Perceptive explanation of the presented ideas. • Perceptive explanation of how language/structure/form achieve(s) the intended effects. • A balanced response with perceptive relevant examples from both poems.

Band	Mark	A03: Make comparisons and explain links between texts, evaluating writers' different ways of expressing meaning and achieving effects
0	0	No rewardable material.
1	1–3	<ul style="list-style-type: none"> • Generally sound comparisons/links between the two poems. • Generally sound evaluation of the similarities/differences in expressing meaning. • Generally sound use of relevant examples from both poems.
2	4–6	<ul style="list-style-type: none"> • Sound comparisons/links between the two poems. • Sound evaluation of the similarities/differences in expressing meaning. • A balanced response with sound use of relevant examples from both poems.
3	7–9	<ul style="list-style-type: none"> • Sustained comparisons/links between the two poems. • Sustained evaluation of the similarities/differences in expressing meaning. • A balanced response with sustained use of relevant examples from both poems.
4	10–12	<ul style="list-style-type: none"> • Assured comparisons/links between the two poems. • Assured evaluation of the similarities/differences in expressing meaning. • A balanced response with assured use of relevant examples from both poems.
5	13–15	<ul style="list-style-type: none"> • Perceptive comparisons/links between the two poems. • Perceptive evaluation of the similarities/differences in expressing meaning. • A balanced response with perceptive use of relevant examples from both poems.

Collection C: Somewhere, Anywhere

Question Number		
4	Compare how the writers of 'Upon Westminster Bridge' and one other poem of your choice from the 'Somewhere, Anywhere' collection, present impressions of a particular location. Use evidence from both poems to support your answer.	
	(30 marks)	
	Indicative content	
	<p>Accept any selected poem of choice that enables candidate to compare on the subject of the question, with the named poem in the question.</p> <p>A02 responses to 'Upon Westminster Bridge' may include:</p> <ul style="list-style-type: none"> • the writer reflects on the city in the morning sun • language reinforces writer's claim that sight is incomparably beautiful • only soulless or 'dull' person would not feel beauty • sonnet - usually associated with love poems so stresses poet's feelings for the city • metaphors stress the way he is in awe of the scene: 'majesty' with a 'garment' of beauty • negative language to suggest that the City more beautiful and peaceful than nature: 'Never did sun more beautifully steep...', 'Ne'er saw I, never felt, a calm so deep!' • personification of the River Thames: 'own sweet will' suggest the power of the river and of the City ' This City now doth... wear the beauty...' suggests the City has made a conscious choice • silence stressed through slow monosyllables 'a calm so deep' and assonance 'the very houses seem asleep'. <p>Reward any reasonable A02 explanations of how the writer of the second poem presents impressions of a particular location.</p> <p>A03 comparisons may include (depending on the selected poem):</p> <ul style="list-style-type: none"> • similarities/differences in the content of the poems • similarities/differences between the language, structure, form and organisation of the poems • similarities/differences between the effects of the poems. <p>Reward all reasonable comparisons and links based on textual evidence.</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	1–3	<ul style="list-style-type: none"> • Generally sound explanation of the presented ideas. • Generally sound explanation of how language/structure/form achieve(s) the intended effects. • Generally sound relevant examples from at least one of the poems. Responses on only one poem cannot go above this level.

2	4–6	<ul style="list-style-type: none"> • Sound explanation of the presented ideas. • Sound explanation of how language/structure/form achieve(s) the intended effects. • A balanced response with sound relevant examples from both poems.
3	7–9	<ul style="list-style-type: none"> • Sustained explanation of the presented ideas. • Sustained explanation of how language/structure/form achieve(s) the intended effects. • A balanced response with sustained relevant examples from both poems.
4	10–12	<ul style="list-style-type: none"> • Assured explanation of the presented ideas. • Assured explanation of how language/structure/form achieve(s) the intended effects. • A balanced response with assured relevant examples from both poems.
5	13–15	<ul style="list-style-type: none"> • Perceptive explanation of the presented ideas. • Perceptive explanation of how language/structure/form achieve(s) the intended effects. • A balanced response with perceptive relevant examples from both poems.

Band	Mark	AO3: Make comparisons and explain links between texts, evaluating writers' different ways of expressing meaning and achieving effects
0	0	No rewardable material
1	1–3	<ul style="list-style-type: none"> • Generally sound comparisons/links between the two poems. • Generally sound evaluation of the similarities/differences in expressing meaning. • Generally sound use of relevant examples from both poems.
2	4–6	<ul style="list-style-type: none"> • Sound comparisons/links between the two poems. • Sound evaluation of the similarities/differences in expressing meaning. • A balanced response with sound use of relevant examples from both poems.
3	7–9	<ul style="list-style-type: none"> • Sustained comparisons/links between the two poems. • Sustained evaluation of the similarities/differences in expressing meaning. • A balanced response with sustained use of relevant examples from both poems.
4	10–12	<ul style="list-style-type: none"> • Assured comparisons/links between the two poems. • Assured evaluation of the similarities/differences in expressing meaning. • A balanced response with assured use of relevant examples from both poems.
5	13–15	<ul style="list-style-type: none"> • Perceptive comparisons/links between the two poems. • Perceptive evaluation of the similarities/differences in expressing meaning. • A balanced response with perceptive use of relevant examples from both poems.

Collection D: Taking a Stand

Question Number		
5	Compare how the writers of 'Remember' and one other poem of your choice from the 'Taking a Stand' collection, present their reflections on an emotional experience. Use evidence from both poems to support your answer.	
	(30 marks)	
Indicative content		
<p>Accept any selected poem of choice that enables candidate to compare on the subject of the question, with the named poem in the question.</p> <p>AO2 responses to 'Remember' may include:</p> <ul style="list-style-type: none"> • tries to offer positive comfort/support to the person left behind when she dies • 'gone away', 'silent land' - euphemisms for death - making it easier to bear • difficult times near death - 'I half turn to go, yet turning stay' - thinking about 'future that you planned', making it hard to leave/die because of the person left living • repetition of 'away' and 'remember' to give support as each new idea is introduced • repetition of 'remember' decreases towards the end of the poem perhaps suggesting memories fading away • varied repetitions: 'if you should forget...' 'you should forget' becomes an imperative • time passing 'day by day' - inevitability • ends with a positive thought: 'Better... you should forget and smile/Than... remember and be sad' <p>Reward any reasonable AO2 explanations of how the writer of the second poem presents his/her reflections on an emotional experience.</p> <p>AO3 comparisons may include (depending on the selected poem):</p> <ul style="list-style-type: none"> • similarities/differences in the content of the poems • similarities/differences between the language, structure, form and organisation of the poems • similarities/differences between the effects of the poems. <p>Reward all reasonable comparisons and links based on textual evidence.</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	1–3	<ul style="list-style-type: none"> • Generally sound explanation of the presented ideas. • Generally sound explanation of how language/structure/form achieve(s) the intended effects. • Generally sound relevant examples from at least one of the poems. Responses on only one poem cannot go above this level.
2	4–6	<ul style="list-style-type: none"> • Sound explanation of the presented ideas. • Sound explanation of how language/structure/form achieve(s) the intended effects. • A balanced response with sound relevant examples from both poems.

3	7–9	<ul style="list-style-type: none"> • Sustained explanation of the presented ideas. • Sustained explanation of how language/structure/form achieve(s) the intended effects. • A balanced response with sustained relevant examples from both poems.
4	10–12	<ul style="list-style-type: none"> • Assured explanation of the presented ideas. • Assured explanation of how language/structure/form achieve(s) the intended effects. • A balanced response with assured relevant examples from both poems.
5	13–15	<ul style="list-style-type: none"> • Perceptive explanation of the presented ideas. • Perceptive explanation of how language/structure/form achieve(s) the intended effects. • A balanced response with perceptive relevant examples from both poems.

Band	Mark	A03: Make comparisons and explain links between texts, evaluating writers' different ways of expressing meaning and achieving effects
0	0	No rewardable material.
1	1–3	<ul style="list-style-type: none"> • Generally sound comparisons/links between the two poems. • Generally sound evaluation of the similarities/differences in expressing meaning. • Generally sound use of relevant examples from both poems.
2	4–6	<ul style="list-style-type: none"> • Sound comparisons/links between the two poems. • Sound evaluation of the similarities/differences in expressing meaning. • A balanced response with sound use of relevant examples from both poems.
3	7–9	<ul style="list-style-type: none"> • Sustained comparisons/links between the two poems. • Sustained evaluation of the similarities/differences in expressing meaning. • A balanced response with sustained use of relevant examples from both poems.
4	10–12	<ul style="list-style-type: none"> • Assured comparisons/links between the two poems. • Assured evaluation of the similarities/differences in expressing meaning. • A balanced response with assured use of relevant examples from both poems.
5	13–15	<ul style="list-style-type: none"> • Perceptive comparisons/links between the two poems. • Perceptive evaluation of the similarities/differences in expressing meaning. • A balanced response with perceptive use of relevant examples from both poems.

Edexcel Level 1/Level 2 GCSE

English Literature

Unit 3: Shakespeare and Contemporary Drama

Sample Controlled Assessment Material

Paper Reference

5ET03/01

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Guidance for teachers

What do students have to do?

Four areas may be assessed: character, performance, theme and relationship, from which three tasks will be provided for both Shakespeare and Contemporary Drama.

Students will complete **two** drama tasks.

One task must be on a Shakespeare play.

One task must be on a contemporary drama text.

Task responses must be handwritten or word-processed. Spell-checkers and dictionaries must **NOT** be used.

Students must produce individual responses.

How much time do students have?

Following preparation, students will have up to four hours to complete both tasks.

It is recommended that two-thirds of this time is spent on the Shakespeare task and one-third is spent on the contemporary drama task.

How should students be prepared for the Shakespeare task?

Students, with their teacher's advice, choose the Shakespeare play, adaptation and task from those given.

Students must read one entire Shakespeare play and study one relevant adaptation, in order to develop an understanding of the chosen play and adaptation, and explore links and connections between the play and adaptation.

Preparation may also include:

- paired discussion, reading and speaking the lines
- group performances of the play
- class discussion of ways in which the play has been adapted

Students should then prepare by planning their response to the task.

What must the response to the Shakespeare task show?

The response to the Shakespeare task must show that the student can:

- show understanding of character/theme/relationship/performance within the context of both the original Shakespeare play and the adaptation of the play (by comparing the presentation of the chosen aspect in the original Shakespeare play and the adaptation)
- explain the relevance of the play and the adaptation for different audiences at different times
- support ideas by choosing relevant evidence from the Shakespeare play and adaptation.

What kinds of adaptation of Shakespeare can I use for the Shakespeare task?

The following adaptations based on the original Shakespeare play are acceptable:

- film
- television production
- musical
- graphic novel
- audio production
- cartoon.

All adaptations must be in English and must be of sufficient quality to enable students to make valid comparisons and links.

How should students be prepared for the contemporary drama task?

Students, with their teacher's advice, choose the contemporary drama text from the list provided by Edexcel and the task from those given. Students must read one entire contemporary drama text in order to develop an understanding of it.

Preparation may also include:

- viewing performances of the drama text
- paired discussion, reading and speaking the lines
- group performances of the drama text
- class discussion of ways in which the drama text has been performed.

Students should then prepare by planning their response to the task.

What must the response to the contemporary drama task show?

The response to the contemporary drama task must show that the student can:

- respond to the chosen drama text critically and imaginatively
- select and evaluate relevant textual detail to illustrate and support interpretations
- support ideas by choosing evidence from the drama text.

What is meant by performance features?

Performance features cover a wide range of theatrical techniques used by the playwright or the director for a variety of intentions, including: to add interest to the play, to create a particular effect, to engage the audience.

Some specific performance features include: use of costume, props, lighting and sound effects; stage directions, use of space and set; use of juxtaposition and contrast; staging techniques, such as proxemics, and other elements of non-verbal communication.

Students should explore the different ways in which these, and other performance features, might be used.

How should students present their responses?

A written response to **each** task is required.

Up to 1000 words is recommended.

Quality of Written Communication will be assessed in the response to both tasks, therefore students are **NOT** allowed access to dictionaries or spell-checkers.

The Shakespeare task for the student

You will complete **ONE** task from those below for your chosen Shakespeare play. Your response should be based closely on **your own reading** of the chosen play and **your understanding of its context**, comparing this with an **adaptation of the play**.

EITHER

Characterisation

Choose **ONE** central character in the Shakespeare play you have studied. Compare your reading of the character in the play with the same character in your chosen adaptation.

In your comparison you **must**:

- show your understanding of the entire play
- explain your understanding of the differences between the original context of the play and the context of your chosen adaptation
- explore the reasons why the adaptation differs from the original play.

Use evidence from **both** the play and the adaptation to support your answer.

(40)

OR

Performance

Choose **ONE** performance feature used in the Shakespeare play you have studied. Compare your understanding of the performance feature in the play with the same performance feature in your chosen adaptation.

In your comparison you **must**:

- show your understanding of the entire play
- explain your understanding of the differences between the original context of the play and the context of your chosen adaptation
- explore the reasons why the performance in the adaptation differs from the original performance.

Use evidence from **both** the play and the adaptation to support your answer.

(40)

OR

Theme

Choose **ONE** key theme in the Shakespeare play you have studied. Compare your reading of the theme in the play with the same theme in your chosen adaptation.

In your comparison you **must**:

- show your understanding of the entire play
- explain your understanding of the differences between the original context of the play and the context of your chosen adaptation
- explore the reasons why the adaptation differs from the original play.

Use evidence from **both** the play and the adaptation to support your answer.

(40)

The contemporary drama task for the student

You will complete **ONE** task from those below for your chosen contemporary drama text. Your answer **must** show your understanding of the entire drama text.

EITHER

Characterisation

Explore the ways in which a key character is developed in the drama.
Use evidence to support your answer.

(16)

OR

Theme

Explore the ways a central theme is developed in the drama.
Use evidence to support your answer.

(16)

OR

Relationships

Explore the ways in which a relationship between two main characters is developed in the drama.
Use evidence to support your answer.

(16)

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