

Xxxx 2015 – Morning/Afternoon

GCSE ENGLISH LITERATURE

A663/02 Prose from Different Cultures (Higher Tier)

Candidates answer on the Answer Booklet.

OCR Supplied Materials:

- 8 page Answer Booklet (sent with general stationery)

Other Materials Required:

- This is an open book paper. Texts should be taken into the examination.
They must not be annotated.

Duration: 45 minutes



INSTRUCTIONS TO CANDIDATES

- Write your name, centre number and candidate number in the spaces provided on the Answer Booklet. Please write clearly and in capital letters.
- Use black ink.
- Answer **one** question on the text you have studied.

<i>Of Mice and Men</i> : John Steinbeck	page 3	questions 1 (a)-(b)
<i>To Kill a Mockingbird</i> : Harper Lee	pages 4-5	questions 2 (a)-(b)
<i>Anita and Me</i> : Meera Syal	pages 6-7	questions 3 (a)-(b)
<i>The Joy Luck Club</i> : Amy Tan	page 8	questions 4 (a)-(b)
<i>Paddy Clarke Ha Ha Ha</i> : Roddy Doyle	page 9	questions 5 (a)-(b)
<i>Tsotsi</i> : Athol Fugard	page 10	questions 6 (a)-(b)

- Read each question carefully. Make sure you know what you have to do before starting your answer.
- Do **not** write in bar codes.

INFORMATION FOR CANDIDATES

- The number of marks is given in brackets [] at the end of each question or part question.
- Your Quality of Written Communication is assessed in this paper.
- The total number of marks for this paper is **40**.
- This document consists of **12** pages. Any blank pages are indicated.

INSTRUCTIONS TO EXAMS OFFICER/INVIGILATOR

- Do not send this Question Paper for marking; it should be retained in the centre or recycled. Please contact OCR Copyright should you wish to re-use this document.

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JOHN STEINBECK: *Of Mice and Men*

1 (a)

Both men glanced up, for the rectangle of sunshine in the doorway was cut off. A girl was standing there looking in. She had full, rouged lips and wide-spaced eyes, heavily made up. Her fingernails were red. Her hair hung in little rolled clusters, like sausages. She wore a cotton house dress and red mules, on the insteps of which were little bouquets of red ostrich feathers. 'I'm lookin' for Curley,' she said. Her voice had a nasal, brittle quality. 5

George looked away from her and then back. 'He was in here a minute ago, but he went.'

'Oh!' She put her hands behind her back and leaned against the door frame so that her body was thrown forward. 'You're the new fellas that just come, ain't ya?' 10

'Yeah.'

Lennie's eyes moved down over her body, and though she did not seem to be looking at Lennie she bridled a little. She looked at her fingernails. 'Sometimes Curley's in here,' she explained. 15

George said brusquely, 'Well he ain't now.'

'If he ain't, I guess I better look some place else,' she said playfully.

Lennie watched her, fascinated. George said, 'If I see him, I'll pass the word you was looking for him.' 20

She smiled archly and twitched her body. 'Nobody can't blame a person for lookin',' she said. There were footsteps behind her, going by. She turned her head. 'Hi, Slim,' she said.

Slim's voice came through the door. 'Hi, Good-lookin'.'

'I'm tryin' to find Curley, Slim.' 25

'Well, you ain't tryin' very hard. I seen him goin' in your house.'

She was suddenly apprehensive. 'Bye, boys,' she called into the bunk house, and she hurried away.

Either 1 (a) How is this passage significant and what does it reveal about society's attitudes to women in the novel?

Remember to refer to the writer's use of language and to support your ideas with details from the passage and the rest of the novel.

[40]

Or 1 (b) Explore what the novel suggests about the harsh lives of working men at this time.

Remember to refer to the writer's use of language and to support your ideas with details from the novel.

[40]

HARPER LEE: *To Kill a Mockingbird*

2 (a)

With that, Calpurnia led us to the church door where we were greeted by Reverend Sykes, who led us to the front pew.

First Purchase was unceiled and unpainted within. Along its walls unlighted kerosene lamps hung on brass brackets; pine benches served as pews. Behind the rough oak pulpit a faded pink silk banner proclaimed God is Love, the church's only decoration except a rotogravure print of Hunt's *The Light of the World*. There was no sign of piano, organ, hymn-books, church programmes – the familiar ecclesiastical impedimenta we saw every Sunday. It was dim inside, with a damp coolness slowly dispelled by the gathering congregation. At each seat was a cheap cardboard fan bearing a garish Garden of Gethsemane, courtesy Tyndal's Hardware Co. (You-Name-It-We-Sell-It).

Calpurnia motioned Jem and me to the end of the row and placed herself between us. She fished in her purse, drew out her handkerchief, and untied the hard wad of change in its corner. She gave a dime to me and a dime to Jem. 'We've got ours,' he whispered. 'You keep it,' Calpurnia said, 'you're my company.' Jem's face showed brief indecision on the ethics of withholding his own dime, but his innate courtesy won and he shifted his dime to his pocket. I did likewise with no qualms.

'Cal,' I whispered, 'where are the hymn-books?' 20

'We don't have any,' she said.

'Well how –?'

'Sh-h,' she said. Reverend Sykes was standing behind the pulpit staring the congregation to silence. He was a short, stocky man in a black suit, black tie, white shirt, and a gold watch-chain that glinted in the light from the frosted windows. 25

He said, 'Brethren and sisters, we are particularly glad to have company with us this morning. Mister and Miss Finch. You all know their father. Before I begin I will read some announcements.'

Reverend Sykes shuffled some papers, chose one and held it at arm's length. 'The Missionary Society meets in the home of Sister Annette Reeves next Tuesday. Bring your sewing.' 30

He read from another paper. 'You all know of Brother Tom Robinson's trouble. He has been a faithful member of First Purchase since he was a boy. The collection taken up today and for the next three Sundays will go to Helen – his wife, to help her out at home.' 35

I punched Jem. 'That's the Tom Atticus's de–'

'Sh-h!'

I turned to Calpurnia but was hushed before I opened my mouth. Subdued, I fixed my attention upon Reverend Sykes, who seemed to be waiting for me to settle down. 'Will the music superintendent lead us in the first hymn,' he said. 40

Zeebo rose from his pew and walked down the centre aisle, stopping in front of us and facing the congregation. He was carrying a battered hymn-book. He opened it and said, 'We'll sing number two seventy-three.' 45

This was too much for me. 'How're we gonna sing it if there ain't any hymn-books?'

Calpurnia smiled. 'Hush baby,' she whispered, 'you'll see in a minute.'

Zeebo cleared his throat and read in a voice like the rumble of distant artillery: 50

'There's a land beyond the river.'

Miraculously on pitch, a hundred voices sang out Zeebo's words.

Either **2** **(a)** How does this passage portray the lives and experiences of the black community in Maycomb?

Remember to refer to the writer's use of language and to support your ideas with details from the passage and the rest of the novel.

[40]

Or **2** **(b)** A 'racist' or a 'victim of her upbringing'? To what extent do you sympathise with Mayella Ewell?

Remember to refer to the writer's use of language and to support your ideas with details from the novel.

[40]

MEERA SYAL: *Anita and Me*

3 (a)

This is a test, I told myself over the hammering of my heart, these people have hurt you and now you can get them back, these lying pigs who took advantage of an old lady who could not speak English. I had never confronted an elder before on anything, but this time I had good reasons. I felt I had been waiting so long for this moment. 'Wait here, Nanima ... *Thehro aider!*' I whispered to her, took a deep breath and entered the shop. 5

Mr Ormerod looked up, confusion and, I thought, guilt creasing his features. 'Hello Meena, love! Was that your nan who just came in?'
 'Yes, it was actually, Mr Ormerod,' I said calmly, although my voice sounded high and forced to my ears. 10

'I thought it was. I'd heard you had visitors. How's she been with this weather? Must be cold for her, ey?'
 'Funny, you're the tenth person to say that today, smartarse!' I thought, but actually what I said was, 'Yes, a bit.'

There was a brief silence when we all looked at each other, waiting for someone to fill the gap with some polite social chit-chat. The Mean Man was now picking his teeth with the edge of a threepenny bit. Probably my money as well, I thought, and the idea of ferret-face cleaning his gob with my Nanima's change made me suddenly burst out with, 'You made a mistake! You cheated my Nanima!' 15 20

The Mean Man stopped flossing, he raised his eyebrows at Mr Ormerod who looked at me kindly, which made me feel even angrier. 'I don't think ...'
 'You thought just because she don't speak English you could cheat her! Well she's really clever actually, she knows lots of English, I bet you don't speak any Punjabi do you?' 25

I was breathing hard now, I could feel tears pricking my eyes which I blinked back furiously.
 Mr Ormerod came out from behind the counter, 'Well I thought I'd totted up alright, but tell me anyway, what's missing then?' 30

'Sixpence,' I stuttered. 'You kept sixpence back for yourselves! I expect you'll be giving it to buy that new church roof, won't you?'
 Mr Ormerod's face fell. I had him now. He cleared his throat uncomfortably. 'Well now ... I understand why you're a bit upset, love ... Awful business that, we was all really sorry ...' 35

'I don't want your sorry,' I said flatly. 'I want my sixpence back.'
 Mr Ormerod coughed again and patted his pockets. 'Well now, that sixpence must have been for the chocolate bar your nan bought, Meena.'
 'Chocolate bar?' I said stupidly, forcing myself not to look round at the Mean Man who I was sure would be smiling now. 40

'Look, hee-yaar ...' Mr Ormerod said breezily, as he dived into a box under the counter. 'Have this on me. No charge, ey?'
 He was holding out a Curly Wurly, he knew they were my favourites. I shook my head and backed away, fumbling for the door handle. 'No thanks,' I said, and fell out of the shop. 45

- Either** **3** **(a)** How does this passage reveal Meena's character and the impact of her social experiences on her behaviour?

Remember to refer to the writer's use of language and to support your ideas with details from the passage and the rest of the novel.

[40]

- Or** **3** **(b)** Explore ways in which the presentation of different cultures in the novel shocks the reader.

Remember to refer to the writer's use of language and to support your ideas with details from the novel.

[40]

AMY TAN: *The Joy Luck Club*

4 (a)

I couldn't save Rich in the kitchen. And I couldn't save him later at the dinner table.

He had brought a bottle of French wine, something he did not know my parents could not appreciate. My parents did not even own wineglasses. And then he also made the mistake of drinking not one but two frosted glasses full, while everybody else had a half-inch "just for taste." 5

When I offered Rich a fork, he insisted on using the slippery ivory chopsticks. He held them splayed like the knock-kneed legs of an ostrich while picking up a large chunk of sauce-coated eggplant. Halfway between his plate and his open mouth, the chunk fell on his crisp white shirt and then slid into his crotch. It took several minutes to get Shoshana to stop shrieking with laughter. 10

And then he had helped himself to big portions of the shrimp and snow peas, not realizing he should have taken only a polite spoonful, until everybody had had a morsel. 15

He had declined the sautéed new greens, the tender and expensive leaves of bean plants plucked before the sprouts turn into beans. And Shoshana refused to eat them also, pointing to Rich: "He didn't eat them! He didn't eat them!"

He thought he was being polite by refusing seconds, when he should have followed my father's example, who made a big show of taking small portions of seconds, thirds, and even fourths, always saying he could not resist another bite of something or other, and then groaning that he was so full he thought he would burst. 20

But the worst was when Rich criticized my mother's cooking, and he didn't even know what he had done. As is the Chinese cook's custom, my mother always made disparaging remarks about her own cooking. That night she chose to direct it toward her famous steamed pork and preserved vegetable dish, which she always served with special pride. 25

"Ai! This dish not salty enough, no flavor," she complained, after tasting a small bite. "It is too bad to eat." 30

This was our family's cue to eat some and proclaim it the best she had ever made. But before we could do so, Rich said, "You know, all it needs is a little soy sauce." And he proceeded to pour a riverful of the salty black stuff on the platter, right before my mother's horrified eyes. 35

Either **4** **(a)** How does Tan's presentation of the differences between Chinese and American cultures make this such an entertaining moment in the novel?

Remember to refer to the writer's use of language and to support your ideas with details from the passage and the rest of the novel.

[40]

Or **4** **(b)** How does Tan's writing convey the horror of Suyuan's experiences in China, described in the first and last chapters of the novel?

Remember to refer to the writer's use of language and to support your ideas with details from the novel.

[40]

RODDY DOYLE: *Paddy Clarke Ha Ha Ha*

5 (a)

We sharpened sticks and stuck them in the ground pointing out towards where the enemy would be sneaking up from. We kept the sticks low. If the enemy was creeping along he'd get a point stick in the face.

Ian McEvoy ran into a trip wire and he had to go to hospital for stitches. 5

"His foot was hanging off him."

It was real wire, not string like we usually used. We didn't know who'd set it up. It was tied between two trees in the field behind the shops. There was no hut near it. We didn't build huts in the field; it was too flat. They'd been playing relievio, Ian McEvoy and them, in front of the shops and when Kilmartin's hall door opened Ian McEvoy had thought that it was Missis Kilmartin going to yell at them to go away and he'd run into the field and the trip wire. The wire was a mystery. 10

"Fellas from the Corpo houses did it." 15

There were six new families living in the first row of finished Coporation houses. Their gardens were full of hardened half-bags of cement and smashed bricks. Some of the children were the same age as us but that didn't mean that they could hand around with us. 20

"Slum scum."

My ma hit me when I said that. She never hit me usually but she did then. She smacked behind my head.

"Never say that again."

"I didn't make it up," I told her. 25

"Just never say it again," she said. "It's a terrible thing to say."

I didn't even know what it really meant. I knew that the slums were in town.

Either **5** **(a)** How does this passage reveal the lives and experiences of Paddy and other boys in Ireland at the time?

Remember to refer to the writer's use of language and to support your ideas with details from the passage and the rest of the novel.

[40]

Or **5** **(b)** How do you respond to Doyle's portrayal of 'Henno' and what does it show you about how schools and teaching have changed over time?

Remember to refer to the writer's use of language and to support your ideas with details from the novel.

[40]

ATHOL FUGARD: *Tsotsi*

6 (a)

They were given no time to comfort or be comforted; there was not even enough for him to touch his mother and confirm that she was awake; he could feel the tenseness in her body which had been soft when they went to sleep. The door was broken open. The thin nail they had hammered into the wood and bent to hold the door closed against the wind was torn out by the first savage thrust of shoulders. 5

As quick and as loud as this, and with as much terror, came the torchlights. Stabbing in the dark, they found the two of them in bed, his mother on her elbows. A thin wail of terror spilt out of his lips but she gripped him by his arm, and in a strong voice said, 'No, no! David!' so he swallowed and kept quiet. 10

All hell had broken loose in the streets. The warning sound of the lamp-posts had either stopped or been swamped by the uproar. Voices were calling, crying, cursing; the big vans the police had come in were roaring up and down the street, their motors revving between the harsh grinding of gears and clatter and slam of the steel doors as load after load of sleepy-eyed, frightened people, caught without a pass, or just caught, were herded inside. And in the world off the street, in the intricate web of alleys and backyards that stretched back for acres on either side there in the darkness could be heard the noise of scuffling and blows as pursuer met pursued, and even more subtle, the sound of desperate and surreptitious movement as a few unfound, almost free, scuttled or crawled or clambered away into the night. 15 20

Those in his room he never saw clearly. During the few minutes they were there he caught brief glimpses of enormous khaki-coated shadows behind the torches. The one voice he heard seemed even bigger and utterly without mercy. All it said was, 'Pas kaffir'. When his mother started to speak they stretched out their hands and got her out of bed and then dragged her to the door. They were stronger than her struggles and put their boots down on her protests, and even her plea for a dress or a blanket or something warm, so that when she felt the cold air about her and saw the dark hole in the van waiting there was only time to call back, 'Don't cry, David!' ... and then she was pushed inside and the door slammed and was bolted behind her, and he was alone. 25 30

They went as soon as the vans were full. When these rolled forward the inmates crowded to the small, slatted windows on the side, hanging onto the bars and shouting back instructions to those left behind, but no one was any the wiser because all that could be heard was a desperate, urgent, hurried jumble of words: '... the police station ... two pounds ten shillings ... like last ... law courts ... Don't cry, David ... bring food ... bring my pass ... bring money ... For gawd's sake bring money man ...' 35 40

Either **6** **(a)** How does Fugard's portrayal of the actions of the police towards the black community in this passage shock the reader?

Remember to refer to the writer's use of language and to support your ideas with details from the passage and the rest of the novel.

[40]

Or **6** **(b)** 'A cruel killer' or 'a victim of the society he grew up in'? Explore what the novel suggests about Tsotsi's life and background and how far you are able to sympathise with him.

Remember to refer to the writer's use of language and to support your ideas with details from the novel.

[40]

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Q1. John Steinbeck, *Of Mice and Men*, (Penguin, 2000), Copyright © John Steinbeck 1937, 1965.

Q2. Harper Lee, *To Kill a Mockingbird*, 2006, Arrow / Random House.

Q3. Meera Syal, *Anita and Me*, 2004, Harper Collins.

Q4. Amy Tan, *The Joy Luck Club*, 1991, Vintage / Random House.

Q5. Paddy Clarke Ha! Ha! Ha!, Roddy Doyle, published by Secker & Warburg.

Q6. *Tsotsi*, Athol Fugard, first published in Great Britain by Canongate Books Ltd, 14 High Street, Edinburgh, EH1 1TE

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Sample Assessment Material

GCSE ENGLISH LITERATURE

A663/02 Prose from Different Cultures (Higher Tier)

MARK SCHEME

Duration: 45 minutes

MAXIMUM MARK 40

SPECIMEN

This document consists of 24 pages

MARKING INSTRUCTIONS

PREPARATION FOR MARKING SCORIS

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *scoris assessor Online Training*; *OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca>
3. Log-in to scoris and mark the **required number** of practice responses (“scripts”) and the **number of required** standardisation responses.

YOU MUST MARK 10 PRACTICE AND 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

TRADITIONAL

Before the Standardisation meeting you must mark at least 10 scripts from several centres. For this preliminary marking you should use **pencil** and follow the **mark scheme**. Bring these **marked scripts** to the meeting.

MARKING

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the scoris 50% and 100% (traditional 40% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone or the scoris messaging system, or by email.
5. Work crossed out:
 - a. where a candidate crosses out an answer and provides an alternative response, the crossed out response is not marked and gains no marks
 - b. if a candidate crosses out an answer to a whole question and makes no second attempt, and if the inclusion of the answer does not cause a rubric infringement, the assessor should attempt to mark the crossed out answer and award marks appropriately.

6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there then add a tick to confirm that the work has been seen.
7. There is a NR (No Response) option. Award NR (No Response)
- if there is nothing written at all in the answer space
 - OR if there is a comment which does not in anyway relate to the question (e.g. 'can't do', 'don't know')
 - OR if there is a mark (e.g. a dash, a question mark) which isn't an attempt at the question.
- Note: Award 0 marks – for an attempt that earns no credit (including copying out the question).
8. The scoris **comments box** is used by your team leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.** If you have any questions or comments for your team leader, use the phone, the scoris messaging system, or e-mail.
9. Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.
10. For answers marked by levels of response:
- a. **To determine the level** – start at the highest level and work down until you reach the level that matches the answer
 - b. **To determine the mark within the level**, consider the following:

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

11. Annotations

Annotation	Meaning

12. Subject-specific Marking Instructions

INTRODUCTION

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. This material includes:

- the specification, especially the assessment objectives
- the question paper and its rubrics
- the texts which candidates have studied
- the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please read carefully **Appendix 5 Introduction to Script Marking: Notes for New Examiners**.

Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

ASSESSMENT OBJECTIVES

Candidates are expected to demonstrate the following in the context of the content described:

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.
AO3	Make comparisons and explain links between texts, evaluating writers' different ways of expressing meaning and achieving effects.
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.

WEIGHTING OF ASSESSMENT OBJECTIVES

The relationship between the units and the assessment objectives of the scheme of assessment is shown in the following grid:

Unit	% of GCSE				Total
	AO1	AO2	AO3	AO4	
Unit A661: <i>Literary Heritage Linked Texts</i>	10	-	15	-	25
Unit A662: <i>Modern Drama</i>	12.5	12.5	-	-	25
Unit A663: <i>Prose from Different Cultures</i>	-	10	-	15	25
Unit A664: <i>Literary Heritage Prose and Contemporary Poetry</i>	12.5	12.5	-	-	25
Total	35	35	15	15	100

USING THE MARK SCHEME

Please study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question papers and Mark Schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This Mark Scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co-ordination scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme.

Before the Standardisation Meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected.

In your marking, you will encounter valid responses which are not covered by the Mark Scheme: these responses must be credited. You will encounter answers which fall outside the 'target range' of Bands for the paper which you are marking – for example, above Band 4 on a Foundation Tier paper or below Band 5 on a Higher Tier paper. Please mark these answers according to the marking criteria.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

INFORMATION AND INSTRUCTIONS FOR EXAMINERS

- 1 The co-ordination scripts provide you with *examples* of the standard of each band. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at the Examiners' Co-ordination Meeting.
- 2 The specific task-related notes on each question will help you to understand how the band descriptors may be applied. However, these comments do not constitute the mark scheme. They are some thoughts on what was in the setter's mind when the question was formulated. It is hoped that candidates will respond to questions in a variety of ways and will give original and at times unexpected interpretations of texts. Rigid demands for 'what must be a good answer' would lead to a distorted assessment.
- 3 Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thought and which have not been adapted to the thrust of the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but have only partially understood.
- 4 Candidates' answers should demonstrate knowledge of their chosen texts. This knowledge will be shown in the range and detail of their references to the text. Re-telling sections of the text without commentary is of little or no value.

INSTRUCTIONS TO EXAMINERS:**A INDIVIDUAL ANSWERS**

- 1 The NOTES ON THE TASK indicate the expected parameters for candidates' answers, but be prepared to recognise and credit unexpected approaches where they show relevance.
- 2 Using 'best-fit', decide first which set of BAND DESCRIPTORS across AO2, AO4 and QWC best describes the overall quality of the answer. In Unit A663, the AOs have different weightings: AO4 15%, AO2 10%. When the mark band has been located, adjust the mark according to the dominant AO following the guidelines below.

There are seven marks at each band.

- **Highest mark:** If clear evidence of all the qualities in the band descriptors is shown, the HIGHEST Mark should be awarded.
 - **Lowest mark:** If the answer shows the candidate to be borderline (i.e. they have achieved all the qualities of the bands below and show limited evidence of meeting the criteria of the band in question) the LOWEST mark should be awarded.
 - **Middle mark:** This mark should be used for candidates who are secure in the band. They are not 'borderline' but they have only achieved some of the qualities in the band descriptors.
 - Further refinement can be made by using the intervening marks.
- 3 Be prepared to use the full range of marks. Do not reserve (e.g.) high Band 3 marks 'in case' something turns up of a quality you have not yet seen. If an answer gives clear evidence of the qualities described in the band descriptors, reward appropriately.

B TOTAL MARKS

- 1 Transfer the mark awarded to the front of the script.
- 2 HIGHER TIER: The maximum mark for the paper is **40**.
- 3 Quality of Written Communication is assessed in this paper. Candidates are expected to:
 - ensure that text is legible and that spelling, punctuation and grammar are accurate so that meaning is clear
 - present information in a form that suits its purpose
 - use a suitable structure and style of writing.

Question		Answer	Marks	Guidance
1	(a) 	<p>John Steinbeck: <i>Of Mice and Men</i></p> <p>This moment is significant because we first meet the character who largely determines the tragic denouement of the novel. Those elements of her appearance and behaviour that contribute to what happens in the final two chapters are revealed in this short extract. Every detail supplied by Steinbeck advertises her need to be noticed, her craving for attention: the descriptions of lips, eyes, fingernails, hair, shoes; the focus on the colour red suggesting the danger she represents to the men, with Curley continually on the rampage. Her conspicuousness emphasises her incongruity, providing a vivid contrast to the drab surroundings, among the rough ranch hands. We can observe the strange mixture of coquettishness and defensiveness that characterises her approach to the men. She flirts openly: “I guess I better look some place else”; “Nobody can’t blame a person for lookin”. Yet, “her voice had a nasal, brittle quality” and “...she bridled a little”. Candidates should draw attention to her body language which seems provocative. Also the way she stands, framed in the doorway, striking a pose, like an actor making an entrance, indicates the extent of her self-consciousness. The doll-like aspect of her face (big eyes and ringlets) adds a suggestion of her underlying naivety and craving for admiration and love. The reactions of George and particularly Lennie are also relevant here: the former’s hostility and suspicion hint at what a destructive presence she will turn out to be; Lennie’s fascination is also ominous.</p>	40	Higher band answers that explore reasons for Curley’s wife’s behaviour other than the fact that she is a ‘rat-trap’ and a ‘tart’ may look to take a broader view, not too condemnatory of her, based on what we find out later in the barn. There are opportunities to focus on the social context – how difficult it would have been for a woman to feel valued, in that place at that time – and should gain considerable credit for making this key AO4 link. Lower and middle band answers will probably restrict themselves to the ample evidence of Curley’s wife’s efforts to draw attention to herself here; her inappropriate appearance and her flirtatiousness. High achievement in AO2 will depend on how well the candidate handles Steinbeck’s choice of language in conveying the character: look for word level analysis of words like ‘archly’ and ‘playfully’.

Question		Answer	Marks	Guidance
1	(b) 	<p>John Steinbeck: <i>Of Mice and Men</i></p> <p>The physical environment is described in Chapter Two when Candy shows George and Lennie round the bunkhouse. The austere conditions are vividly documented; no concession in their domestic arrangements to decoration or even comfort. The upturned apple box nailed to the wall serves as a cupboard containing a few rather pathetic personal items which only serve to show how few possessions the men have. Other relevant details here include: the bunks lined up in rows against the walls, offering no privacy; George interrogating Candy about bed bugs after finding some evidence. The loneliness and isolation of the men living this rootless existence is brought out in the conversation between George and Slim where they talk about how the life affects men: “ ‘Yeah, they get mean,’ Slim agreed. ‘They get so they don’t want to talk to nobody.’ ” This is also illustrated in the moment when Whit talks delightedly about Bill Tenner - seeing his name in a magazine is like being reunited with an old friend. The description of a typical night out blowing their wages in the brothel, where Whit seems as appreciative of the friendly conversation and the comfortable chairs as anything else, provides further insight into what is missing from their lives. Candidates may focus profitably on the callous insensitivity that characterises this almost exclusively male environment: the fight between Smitty and Crooks set up for the men’s entertainment; the shooting of Candy’s dog; the endemic sexism and racism; the bullying of the weaker (Crooks, Lennie, Candy) by the stronger (Curley’s wife, Curley, Carlson, the boss).</p>	40	<p>AO4 may be addressed through links to the economic depression that forced so many agricultural workers to live this way, without roots and at the mercy of exploitative and brutal ranchers. The cultural context is particularly inimical to people like Lennie and Candy who have obvious weaknesses that leave them open to the predations of tougher individuals like Curley and Carlson, and to whom the state offers very little protection. Equally, life on the ranch may be very harsh but, despite this, it could also be seen as a kind of sanctuary from the vicissitudes of life outside the ranch. Steinbeck paints a picture of a cold society where struggling to get by makes people callous. Responses that explore Steinbeck’s wider social purpose here should gain considerable credit, particularly if this awareness is supported by specific reference to the people and events in the novel. Familiarity with the kind of telling details mentioned, providing vivid insights into the men’s predicament, will be a feature of Higher Band answers. Candidates who include close reference to Steinbeck’s choice of language should be particularly rewarded.</p>

Question		Answer	Marks	Guidance
2	(a) 	<p>Harper Lee: <i>To Kill a Mockingbird</i></p> <p>The passage gives a vivid and most favourable impression of the black community of Maycomb. The humbleness of their surroundings is belied by the vigour and commitment shown by the congregation, and the dignity with which they conduct themselves. The picture painted is of a society that works together in a spirit of mutual support, putting into practice the kind of Christian precepts that many of the white population aver but conspicuously fail to apply. This is seen in the collection for Helen Robinson and the treatment of Scout and Jem; refusing their contributions and giving them pride of place in the front pew reflects both respect for Atticus and strict observance, notwithstanding their poverty, of the laws of hospitality: “ ‘you’re my company.’ ” The way the congregation sings the hymns without hymn-books, which fascinates Scout so much, also indicates their resourcefulness. Part of the impact of this scene lies in the way it brings home the burning injustice of what is happening to Tom Robinson, ‘a faithful member of First Purchase since he was a boy’, at the whim of a reprobate like Bob Ewell.</p>	40	<p>This passage affords good opportunities to target AO2 and AO4: the telling details that point to the shabbiness of their surroundings are relevant both to a consideration of Lee’s choice of language (‘unpainted’, ‘cheap cardboard’, ‘battered hymn-book’ for example), and also to a discussion about what this reveals about segregation and discrimination in the southern states at the time. Comment about the wholly positive impression we are given of the black congregation – their dignity and generosity for example – may also be shaped to fit both assessment objectives. Answers aspiring to the highest bands may well consider the contrast between Scout’s naïve excitability and the formality of proceedings, reflected in the imposing figure of the Reverend Sykes with his gold watch-chain glinting in the sunlight.</p>

Question		Answer	Marks	Guidance
2	(b) 	<p>Harper Lee: <i>To Kill a Mockingbird</i></p> <p>The details of Mayella's home life encourage a degree of understanding at the least, and most probably some sympathy for her, in spite of her culpability in Tom Robinson's death. The squalor of her surroundings is vividly described in chapter 17: "Its windows ... were covered with greasy strips of cheesecloth to keep out the varmints that feasted on Maycomb's refuse." Mayella's attempt to prettify the yard with geraniums in "chipped-enamel slop jars" only serves to highlight by contrast the sordid condition of her existence. She was forced to leave school after two or three years to take responsibility for the younger children, of whom there are many. Her mother is dead. They depend on welfare payments and her father drinks away a large proportion of that income. He beats her. When Atticus calls her "Miss Mayella" and "Ma'am" she thinks he is mocking her because no one has ever addressed her with this amount of respect before; when he asks her about "friends" she thinks he is again trying to make fun of her because the concept is so alien. She has a miserable life and her clumsy seduction of Tom Robinson can be seen as a manifestation of her desire to break out of it. Unfortunately, when her father discovers her with Tom she is prepared to sacrifice the latter to appease the former; at this point our sympathy dissolves.</p>	40	<p>Responses aspiring to the top two bands should be able to balance their approach to Mayella: she is lying to the court which leads to the death of a blameless man – base behaviour; but she is also a sad individual who has suffered a lifetime of abuse, in thrall to a vicious, bullying father, and with no real hope of ever escaping her situation. Look for a degree of ambivalence in better answers. In addressing AO4, average responses should be able to link these events to the institutionalised racism that Lee is attacking here, and in the higher bands candidates may further explore the powerful irony in Mayella wanting on the one hand to give herself to a black man and on the other to be prepared to have him hung for something he didn't do. Answers that pick out telling details like the 'brilliant red geraniums' that Mayella tends among the wreckage of their front yard or the way she reacts to being addressed as 'Miss Mayella', will move up the bands, and more particularly if they focus on Lee's choice of words to convey a measure of sympathy for her (AO2).</p>

Question		Answer	Marks	Guidance
3	(a) 	<p>Meera Syal: <i>Anita and Me</i></p> <p>Meena is very protective of her Nanima, and since the events of the end of the fete she is also much more aware of the existence of racism, so when she recognises a man in the shop as one of the hecklers she jumps to a massively wrong conclusion: she sees a conspiracy to cheat her grandmother where there isn't one. Mr Ormerod is a mild-mannered, kindly individual, but his gentle protestations here only serve to fuel Meena's determination to right the perceived wrong. The fact that she casts herself rather pompously in the role of crusader for justice and racial equality means her final humiliation is all the more acute. There is humour here as Meena's fondness for the dramatic takes hold, for example in accusing Mr Ormerod of wanting Nanima's sixpence to give to the fund for the new church roof. The man in the shop (innocent of any complicity in crime) is demonised as, "The Mean Man....cleaning his gob with my Nanima's change." As in previous confrontations with adults, for example over the stolen charity tin, her behaviour combines nervous anxiety and a taste for the theatrical that leads her to dig herself a deeper hole. At the end, after the ghastly truth has been revealed that Nanima bought a bar of chocolate with the sixpence, Mr Ormerod offers her a Curly Wurly; he could have sent her away with a flea in her ear and his forbearance makes her bluster seem all the more ridiculous. The description of her retreat – "fumbling for the door handle" and "fell out the door" – illustrate her mortification very well.</p>	40	<p>This extract has interesting things to say about race relations; it highlights how misunderstanding and suspicion can easily breed. Meena has become sensitised by Sam Lowbridge's antics at the fair and her over-reaction here is understandable. Candidates, who explore this aspect of the scene, making the link with the wider context, are likely to be addressing AO4 effectively and should be well rewarded. There is much comic detail in this scene that better answers should be able to focus on; look for some personal response to the intensely embarrassing situation Meena finds herself in. Candidates who manage to go beyond locating the humour to analysing it in terms of the characters involved should fulfil the criteria for AO2 at the higher bands. 'Revealing' can be effectively addressed through a consideration of how Meena's personality comes across here, and in the contrast between her pomposity and Mr Ormerod's mild and kindly reaction. Responses will move up through the bands in relation to how well candidates have focused on Syal's language in order to explain the characters' behaviour.</p>

Question			Answer	Marks	Guidance
3	(b)		<p>Meera Syal: <i>Anita and Me</i></p> <p>There are a good number of possibilities here; the one that stands out is the fight between Anita and Sally because of its ferocity. Other candidates include the attack on the man at the bus stop (told with appalling relish by Anita), and the accounts given of the atrocities in India at the time of partition. As well as incidents of violence, there are the deaths – Robert, Mrs Christmas, Tracey’s dog, which all have shocking elements to them. There are several racist incidents; most of them involving Sam Lowbridge, but the one where the perfectly respectable woman in the queue of traffic uses highly offensive language in addressing the nine-year Meena is briefly told but packs a powerful punch. It could also be persuasively argued that some of the more routine behaviour of Anita and, in a different way, Meena is fairly shocking: Meena’s stealing of the charity tin and blaming the twins for it; Anita’s boorishness during her visit to the Kumars; the urinating competition, especially Anita’s treatment of her sister afterwards.</p>	40	<p>Answers will focus on one or two moments when people’s attitudes are shocking. There are opportunities to address AO4 in that the tensions between characters are related to racial, class or generational differences or a mixture of these.</p> <p>Such moments will contain vivid description and most will include colourful dialogue, so look for an appreciation of how Syal’s writing gives the scene its power to shock (AO2). Answers at the higher grades will combine this critical understanding of the effect of Syal’s choice of language with an effective use of quotation and strong insight into the characters’ behaviour and motivation.</p>

Question			Answer	Marks	Guidance
4	(a)		<p>Amy Tan: <i>The Joy Luck Club</i></p> <p>'Entertaining' focuses on the comedy in the situation centred on Rick's obliviousness to the impression he is making. His brash American openness and confidence are amusingly contrasted with the pained politeness of Lindo. His faux pas include: bringing French wine and drinking too much of it; insisting on using chopsticks and dropping his food in his lap; taking too much food on some occasions and not enough on others. The strict conventions of the Chinese dinner table sail entirely over his head. It culminates in the incident of the soy sauce where he fails to realise it's his job to refute Lindo's falsely modest claims about the food. The scene is described by Waverly who is desperate for her mother's approval of Rick and mortified by his blunders, while, at the same time, also able to see everything through his American eyes. So she is torn. Higher band answers may comment on the way Tan's description emphasises the humour in the scene: his chopstick technique, 'like the knock-kneed legs of an ostrich'; his act of vandalism on the food, as he shakes 'a riverful of the salty black stuff on the platter, right before my mother's horrified eyes'.</p>	40	<p>This scene really points out the contrast in Chinese and American mealtime conventions and effective answers will also refer to Waverly's position, the one caught in the middle, with one foot in each culture (AO4). Rick's obliviousness to his faux pas adds a layer of ironic humour to the description. Candidates should also be alert to the broader comedy of the chopstick problems and Lindo's 'horrified' reaction to Rick lathering his plate with 'salty black stuff'. Shoshana 'shrieking with laughter' at the chicken landing in his lap, adds more broad humour. Any quotes that focus on Rick's blunders, (the chopsticks, and the soy sauce) or contrast his approach with, for example, Waverly's father, will gain credit.</p>

Question			Answer	Marks	Guidance
4	(b)		<p>Amy Tan: <i>The Joy Luck Club</i></p> <p>Chapter One contains vivid descriptions of what conditions were like for the inhabitants of Kweilin during the war: brutality, squalor, starvation and the horrific effects of the Japanese bombing are documented in a few telling details: “arms and legs hanging from telephone wires.” As she flees the city Suyuan pushes her wheelbarrow past rows of corpses laid out in the street. The road from Kweilin to Chungking is littered with the treasured possessions of a stream of increasingly desperate refugees. The final chapter takes the story on, recounting how, her hands blistered and bleeding, and racked with dysentery and fever, Suyuan is forced to leave her babies at the side of the road and struggle on to Chungking to find her husband and help. The description of the infants, smiling and “reaching their chubby hands for her, wanting to be picked up again”, packs quite an emotional punch. When Suyuan, against all the odds, survives and tries to find out what happened to the babies, there is no trail to follow.</p>	40	<p>Suyuan's story vividly illustrates how the innocent fare during the upheavals caused by war; in addressing AO4, effective responses will, we hope, place the individual tragedy of these abandoned children in the context of the horrific suffering of this whole community which is typical of the way the lives of non-combatants as well as soldiers are devastated by war. As a vivid depiction of what it is to be a refugee, the last chapter is very effective; look in better answers for some of the details mentioned above to be cited (ideally quoted) and commented on in terms of Tan's choice of words (AO2); look also for some personal response to the agony caused to Suyuan by having to abandon her children and then not be able to find them again.</p>

Question			Answer	Marks	Guidance
5	(a)		<p>Roddy Doyle: <i>Paddy Clarke Ha Ha Ha</i></p> <p>The boys have a gang culture. They set defences for ‘the enemy’ but they are easily intimidated by grown-ups (Missis Kilmartin). The area they live in is changing. Slum housing in the city is being knocked down and the residents are being moved into the new Corporation houses nearby. New families are moving in but their children are kept at a distance by the boys. The boys are quick to blame the incoming children for laying trip wire made of real wire. Paddy picks up the phrase ‘slum scum’ and when he uses it at home, his mother hits him for the prejudice it shows. This is particularly striking because his mother never usually hits him. Paddy does not really understand what he is saying.</p>	40	<p>Candidates will be aware that the passage reveals the gang culture of the boys, their exclusion of the children Corporation houses and their prejudice against these incoming families (AO4). They will see the dramatic nature of the passage in the setting of the sharpened sticks, the injury of Ian McEvoy and Paddy’s mum’s uncharacteristically violent reaction to his use of the phrase ‘slum scum’ (AO2). Better answers will pick up the false bravado of the boys demonstrated in the over exaggeration of Ian McEvoy’s injury (‘His foot was hanging off him’) and his fear that Missis Kilmartin will ‘yell at him’; the denigration of the new families in the description of their ill-kept gardens; the blaming of the new children for the laying of real wire as trip wire reinforcing the ‘them and us’ attitude and the use the phrase ‘slum scum’ to show the extent of the prejudice against the incomers. The best answers will also show an awareness that these attitudes are picked up from the adults around them - Paddy does not understand what he is really saying – and that Paddy’s mother is strongly opposed to this prejudice shown in her reaction to his use of the phrase. They may show awareness that her violent reaction is most unlike her but emphasises the extent of her disapproval and be able to explore the contradiction between the opposition to the prejudice and the violence used to show the opposition.</p>

Question		Answer	Marks	Guidance
5	(b) 	<p>Roddy Doyle: <i>Paddy Clarke Ha Ha Ha</i></p> <p>Candidates' views on Henno will vary according to how they regard his style of teaching and method of exerting control in the classroom. His approach seems very regimented and stifling today, though entirely typical of the early sixties, and his liberal use of slaps, pokes and thumps would not now be countenanced. The fact that he sits the pupils in the room according to the results of their last test is strong evidence of his belief in the value of competition and hierarchy. However, there is light and shade in Doyle's depiction of Henno: at the start of the novel when Liam O'Connell soils his pants in the classroom Henno carries him out and cleans him up; when Paddy falls asleep he takes him to the Head's office and improvises a bed for him, though when James McEvoy does the same, Henno cuffs him awake – maybe his mother has a point when she comes to complain of Henno picking on her son! He moderates his behaviour when the situation or the pupil demands it: for example, after the sleeping incident he shows concern for Paddy, realising he is exhausted and that it may be connected to trouble at home; he is comparatively mild in his treatment of David Geraghty who has had polio. He joins in with football and handball in the yard and is good at both. Our most negative impression of Henno is gained when he marches Sinbad into Paddy's class in order to show his brother's book with its smudges, which Paddy reckons were caused by tears.</p>	40	<p>Henno's teaching style belongs very much to its time and candidates will be able to address AO4 by reference to the casual violence he employs in keeping discipline in class and the strict rules he imposes. Basic answers may take a narrative approach but better answers will see the different sides of his character, the harsh disciplinarian and the kind-hearted way he treats Liam O'Connell when he soils his pants and Paddy when he falls asleep in class. They may also contrast Henno's behaviour with the formal beating Paddy receives from his previous, less frightening teacher for a fairly innocuous lie. The best answers will pay close attention to Doyle's use of language (AO2) and how he evokes the contradictory aspects of Henno's character. For instance, in the incident with Sinbad and Paddy's smudged book his unattractive bullying side is portrayed through his use of bludgeoning words like 'disgraceful' and 'specimen' and his threatening, ugly comments: " – You're damn lucky you're not in my class" and " – Get out of my sight".</p>

Question		Answer	Marks	Guidance
6	(a) 	<p>Athol Fugard: <i>Tsotsi</i></p> <p>The vividness of the description is enhanced by being filtered through David's panic and confusion: he is aware of shoulders, torches, enormous khaki-coloured shadows and of only two recognisable words spoken – 'pas kaffir'; everything happens so brutally and quickly that he cannot isolate individual humans among their attackers which makes them even more terrifying. In the third paragraph, which describes what is going on outside, it is the sounds that convey the consternation of the defenceless as they are driven and corralled like animals. Most candidates will comment on the savage treatment dealt out to women and children; effective answers may well focus on Fugard's language in examples such as 'torn out by the first savage thrust of shoulders', 'stabbing in the dark', 'clatter and slam of steel doors'. Animal imagery emphasises the helplessness of the people in words like 'herded', 'scuttled', 'door slammed and bolted'. The effect on David is effectively conveyed in 'a thin wail of terror spilt out of his lips.' Also shocking in the conduct of the police is their disregard of the dictates of common decency towards the women, or of the repercussions on the children, caught up in the raid and left behind.</p>	40	<p>Most candidates will refer to the way the people are treated by the police, their racist language and how this reflects the society they are living in (AO4). The descriptive detail and the language offer access to AO2 especially in the third paragraph which is full of violent images, mostly describing sounds; the raucous presence of the vans, 'roaring', 'grinding', 'revving', is contrasted with the description of the people and their 'desperate and surreptitious movement' as they 'scuttled or crawled or clambered away into the night'. The level of response to the language of the passage will differentiate the best answers from those in bands 3 and below.</p>

Question			Answer	Marks	Guidance
6	(b)		<p>Athol Fugard: <i>Tsotsi</i></p> <p>The hope is that candidates will be prepared to offer a good measure of sympathy for him. His childhood was taken away from him in the raid; he learned the brutal law of survival among the street kids; he lost touch with the boy he was and his memory of before was closed down. Additionally, the Tsotsi who organised the killing of Gumboot and beat up Boston is not the Tsotsi who dies trying to save the baby's life. The influence of Boston, Morris, Miriam and most importantly the baby have brought about a profound transformation; the Tsotsi who is on his way to pick up the infant from the ruins for the last time has reverted to David; greets the stranger on the street with "peace be with you"; is eager to get back to Miriam, to intimacy, to family. The abiding impact on the reader of Tsotsi's early deeds is mitigated by the exquisite cruelty of a fate that orchestrates his demise just at the moment when he is able to be re-born. The smile on his face at the end (presumably prompted by the saving of the infant) suggests that he has finally achieved redemption and is fully deserving of our pity.</p>	40	<p>The development of the character of Tsotsi throughout the novel intimately links the traumatic events in his childhood and early adult life to the reality of life in South Africa under apartheid and this provides a variety of opportunities to address AO4. Basic answers may take a simplistic view, refusing to allow later changes to cancel our original impression of Tsotsi as a vicious, cold-blooded killer. Such responses, which dwell fairly exclusively on his crimes, should be rewarded for providing the evidence from the first part of the novel, including his initially callous treatment of Miriam, but in disregarding the clear line that charts his progress to rehabilitation will miss out on the valuable material that can help push the response into the top bands. Candidates who embrace the opportunity to chart Tsotsi's transformation and consider the influences driving the change may well be setting themselves up for higher achievement here. In addition, candidates who display the textual knowledge and the ability to focus on Fugard's choice of language (AO2) in examining key moments in this process should be well rewarded.</p>

APPENDIX 1

A663H: Prose from Different Cultures Higher Tier Band Descriptors

Band	Marks	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.	AO2: Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings.	QWC
1	40 - 35	Candidates show a thorough and well-developed understanding of the significance of social/cultural/historical context (as appropriate to the text and task), and explain this significance with consistent reference to a wide range of relevant textual detail.	Candidates confidently explore and evaluate how language, structure and form contribute to the writer's presentation of ideas, themes and settings, and of how these affect the readers.	Spelling, punctuation and grammar are consistently accurate and assured; meaning is very clearly communicated.
2	34 - 28	Candidates show good understanding of the significance of social/cultural/historical context (as appropriate to the text and task), and explain this significance with reference to a good range of relevant textual detail.	Candidates demonstrate a good understanding of how language, structure and form contribute to writers' presentation of ideas, themes and settings and of how these affect the readers.	Spelling, punctuation and grammar are usually accurate and assured; meaning is very clearly communicated.
3	27 - 21	Candidates show sound understanding of the significance of social/cultural/historical context (as appropriate to the text and task), and explain this significance with some relevant textual references.	Candidates demonstrate a sound understanding of how language, structure and form contribute to writer's presentation of ideas, themes and settings and of how these affect the readers.	Spelling, punctuation and grammar are usually accurate; meaning is clearly communicated.
4	20 - 14	Candidates show some understanding of social/cultural/ historical context (as appropriate to the text and task), and make some attempt to explain how this is significant, with some textual references.	Candidates make some response to the effects of language, structure and form in the texts, showing some awareness of key ideas.	There may be some errors in spelling, punctuation and grammar but meaning is usually clearly communicated.
Below 4	13 - 7	Candidates show basic awareness of social/cultural/ historical context (as appropriate to the text and task). They make a limited attempt to relate context to the text.	Candidates make a basic response to the effects of language, structure and form in the texts, showing limited awareness of key ideas.	The response may be illegible at times, with some errors in spelling, punctuation and grammar that can sometimes hinder communication.
	6 - 1	Candidates make a limited response that shows little awareness of the social/cultural/historical context of the text.	Candidates make a limited response that shows little awareness of key ideas.	The response may be illegible at times, with multiple errors in spelling, punctuation and grammar that hinder communication.

0 marks = no response or no response worthy of credit

Assessment Objectives Grid (includes QWC ✍)

Question	AO1	AO2	AO3	AO4	Total
1(a) ✍		10%		15%	25%
1(b) ✍		10%		15%	25%
2(a) ✍		10%		15%	25%
2(b) ✍		10%		15%	25%
3(a) ✍		10%		15%	25%
3(b) ✍		10%		15%	25%
4(a) ✍		10%		15%	25%
4(b) ✍		10%		15%	25%
5(a) ✍		10%		15%	25%
5(b) ✍		10%		15%	25%
6(a) ✍		10%		15%	25%
6(b) ✍		10%		15%	25%
Totals		10%		15%	25%

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