

GCSE

English Literature

Unit **A663/02**: Prose from Different Cultures (Higher Tier)

General Certificate of Secondary Education

Mark Scheme for June 2016

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All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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Annotations

| Annotation | Meaning |
|---|--|
|  | Unclear |
| CONT | Context – AO4. If well linked to Q use ticks to reinforce. |
| DET | Relevant detail – evidence from the text; may well include, in the most effective examples, apt quotation. |
| DEV | Well developed – uses the text well to argue a point which relates text to question – a higher order skill |
| KU | Knowledge and understanding. Like DEV though less precisely supported. Point is relevant and shows textual knowledge though evidence may be less effectively deployed. |
| L | AO2: language focus, linked to Q. |
| LNK | Good link to elsewhere in the novel. |
| MR | Misread. Factual error |
| NAR | Lengthy narrative. Lost sight of Q...? |
|  | Not relevant: this section not tied in to Q. Also use for unnecessarily long quote. |
| NUT | No use of text. Points not supported. General remarks not rooted in extract, or whole text for b) question. |
| P | Personal Response |
| REP | Repeated point |
|  | Relevant point (2 for good point) |

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 |

| Question | | Answer/Indicative content | Mark | Guidance |
|----------|---|--|-----------|---|
| 1 | a | <p>We learn a lot here about the lives of George and Lennie and people like them, both from the details of their existence and the elements of their dream. The essence of what makes the extract moving is the way Steinbeck makes us aware of the amount of emotional capital – in their very different ways – that George and Lennie have both invested in the story of the farm; it is a narrative that clearly sustains them through the drudgery of work and the harshness and indignity of bunkhouse life. The passage also tells us much about the relationship between the two men with George acting very much in loco parentis; this is vividly illustrated in Lennie pleading like a child at bedtime to be told his favourite story except in this instance the ‘father’ derives as much emotional sustenance from it as the ‘son’. Best answers will be aware of Steinbeck’s purpose here to comment on social deprivation and exploitation in the contrast between the two worlds depicted and show insight into the character qualities that George in particular displays – courage, patience, endurance. When he breaks off at the end the description of their evening meal brings us back down to earth with a bump.</p> | 40 | <p>Candidates achieving band 4 and above will show understanding of how these bleak details of their lives can be linked both to AO4 (George and Lennie as victims of the economic situation America found itself in at that time), and to AO2, in focusing on the vivid details provided. As answers move up to the top of band 4 and into the higher bands look for this understanding to be more effectively developed in the appropriate selection and exploration of textual evidence, for example of the difficulties caused by their itinerant lifestyle. Answers at bands 2 and 1 may well focus on the contrast between the fantasy and the reality exploring how that reinforces the wretchedness of their existence. Look also in such responses for some development of the idea of George and Lennie as casualties of social forces well beyond their control (AO4). High-achieving candidates will also explore in detail the author’s choice of words here (AO2) in evoking, for example, the relationship between George and Lennie, or their individual relationships to the dream they share. Finally, look also for insight into the way that Lennie’s childishness and George’s courage and compassion are conveyed here; this is another aspect that offers clear links both to the question and to AO2 and AO4.</p> |

| Question | | Answer/Indicative content | Mark | Guidance |
|----------|---|--|------|--|
| 1 | b | <p>Candidates have a wide range of characters and scenes to draw on here, from George telling Lennie about how much better their lives could be in chapter 1, to Curley's wife lamenting over her missed opportunities in chapter 5, and several in between. Candy's response to the shooting of his dog and the parallels that Steinbeck makes between the two of them offer good material as does Crooks's heart-felt description of the way he is treated. Look for candidates to explore the root causes – the prejudice, the privation, the macho culture – as they affect everyone rather than simply dealing with individuals discretely. The fact that most workers on the ranch are itinerant with no opportunity to put down roots also provides ample opportunity for relevant development. Candidates may well use the passage to explore what we learn about the callous way George and Lennie have been treated and this would be acceptable, though one would hope that responses will range quite widely through the novel. Reference to the dream could be made relevant here also: the image is potent for the men partly because it offers the opportunity for more meaningful human contact.</p> | 40 | <p>Candidates working at band 4 for AO4 will focus on the individual circumstances of the characters and, as responses move up through that band they will begin to explore the links to the social context – the cultural and economic factors affecting their lives. In band 3 and above answers will include appropriate support from the text which will increasingly link to AO2 and AO4, connecting both to the idea of 'vividly' and to the characters as victims of these harsh times. In responses aspiring to the top two bands look for some well developed insights into how the characters cope with their isolation: both Crooks and Curley's wife start to pour out their lives with a little encouragement and Candy embraces George's dream with a desperate energy. Steinbeck wishes us to view his characters sympathetically even when they lash out at others and responses that show strong evidence of engagement with their plight may well attract considerable credit for both AO2 and AO4. To this effect comment on Steinbeck's use of language, particularly at word level may well indicate attainment at band 2 or 1.</p> |

| Question | | Answer/Indicative content | Mark | Guidance |
|----------|---|---|------|---|
| 2 | a | <p>The extract begins with Scout's description of the attack. There is confusion about who has done what to whom because of the fact that Scout can't really see through her costume what is happening and, as usual, events are mediated through her understanding. Her vigorous, onomatopoeic description of Bob Ewell's assault, adds a touch of humour to the account. There are some references in the previous chapter to a stranger being in the room when Scout enters but nothing to identify him to begin with as the person who saved them from Bob Ewell far less as Arthur (Boo) Radley. Lee manipulates the narrative so that the process of revelation for the reader matches that of Scout. As she describes his anaemic, sun-deprived appearance recognition dawns on us as it does on Scout, culminating in the 'Hey, Boo' that ends the chapter. The casual under-statedness of Scout's greeting gives the moment its huge emotional kick. The description of Arthur also creates a powerful impression on the reader; his ghostly pallor, shyness and vulnerability combine to evoke a strong sympathy for him.</p> | 40 | <p>Responses looking to achieve a good band 4 score or better should demonstrate a precise awareness of the demands of the question. 'Dramatic' links closely to AO2 and candidates who explore the way Lee controls the revelation of Boo being in the room for maximum impact should be well rewarded. The vivid description of Boo's appearance and manner also offers a good opportunity to move up through the bands for AO2, with responses at bands 2 and 1 analysing in some detail the effectiveness of Lee's choice of words in revealing Boo's vulnerability and evoking sympathy for him. Links to AO4 are available in addressing what makes this a particularly revealing passage: Boo, like Tom Robinson, is fundamentally a kind and honourable man who does good in the world but is persecuted, in Boo's case by his own family, because he is what he is. Candidates who explore this idea, perhaps by linking it to the metaphor of the mockingbird should gain credit; effective comment here may help propel the response into band 1 or 2 for AO4. The fact that Scout greets Boo warmly shows that she has accepted him, so the chapter, in spite of Bob Ewell's actions, ends on an optimistic note.</p> |

| Question | | Answer/Indicative content | Mark | Guidance |
|----------|---|--|-----------|--|
| 2 | b | <p>The strong bonds binding the black community together, born of adversity and necessity, are well illustrated in this scene. The fact that these people have very little is illustrated by the many vivid details provided throughout. However in spite of their poverty they are ready to shoulder the weight of other people's problems in spite of the burden of their own. The strength that the community derives from religion is also obvious here: Lee emphasises its importance in terms of social cohesion as well as spiritual succour. This is emphasised by the way Reverend Sykes exploits their sense of collective responsibility to achieve as much money as possible to help Helen Robinson. More able candidates will offer some discussion of the kind of society presented so memorably here; look for comment on its generosity, dignity and fortitude. Lee, as usual, filters her account of the scene through Scout's perception which allows her to inject a little humour into her description of this highly charged occasion, as well as enabling her to explain key aspects (for the reader as well as for Scout) like the practice of 'lining' or the reason why, owing to the callousness of the white cotton growers, Helen's situation is so desperate.</p> | 40 | <p>Responses achieving no higher than mid band 4 for both AO2 and AO4 may well approach the idea of 'memorable' by commenting on the rudimentary, make-do and mend appearance of the church, showing a little understanding of how this reflects the reality of life in the South for blacks at that time. Expect band 4 answers also to give an account of proceedings focusing on key element like Zeebo's role or the efforts of Reverend Sykes to achieve his target on behalf of Helen Robinson. At band 3 and above for AO4 responses will begin to explore the context in a more developed way, using the text for example to illustrate how close-knit the community is; if an effective contrast is drawn to white society, that should also be a marker of achievement at band 3 or above. For high attainment (bands 1 and 2) there will be effective linking to both AOs and also to the idea of 'memorable' by demonstrating how Lee's language evokes not only the nature of their surroundings, but also, through their actions and in spite of the prejudice against them, the fundamental goodness of people like Calpurnia and the Reverend Sykes. Such responses may well also comment on the effect of the extract on the reader, perhaps with comment on the humour or the emotional impact of the scene.</p> |

| Question | | Answer/Indicative content | Mark | Guidance |
|----------|---|--|------|--|
| 3 | a | <p>The way Meena treats her cousins here is both 'entertaining' and 'revealing'. Everything about them is designed to undermine her attempts to improve her 'street cred': their clothes, their voices and their behaviour, even their names represent an old-fashioned and quaint image of girlhood that Meena, under Anita's influence, wants to get away from. This is the wilful, immature Meena we have here; her rudeness is unprovoked and she is careless of any hurt she might be causing, though because her cousins are such caricatures we are more entertained than shocked by her behaviour. The introduction of Anita adds more humour to the scene – her appearance is such a contrast to Pinky and Baby's: if they are dressed up to be younger than their age then Anita is the opposite, wearing her mother's shapeless cardigan, and slovenly where they are prinked up. Her studied insouciance also stands as a contrast both to the cousins' naivety and also Meena's moody aggression. Meena's words to them at the end reinforce her determination to reject her Indian culture and embrace Anita's; her exaggerated use of the strong local dialect coupled with Pinky's response emphasises this.</p> | 40 | <p>Most candidates will have at least some understanding of what is going on here: Anita and the cousins offer polarised versions of the two cultures in Meena's life. Candidates who recognise this will have achieved band 4, 'some understanding' for AO4, and, as they begin to explore it, in the contrast between the cousins' appearance and Anita's for example, and in Meena's reactions, then the response will move up through the bands, potentially for both AOs. Achievement at band 3 and above should tackle the two adjectives in the question separately; in terms of 'entertaining' candidates who are able to isolate and comment on the sources of the humour in the scene should be well rewarded. Look, for example, for some consideration of the way Syal describes what Anita is wearing or of how Meena speaks to her cousins – her deliberate, exaggerated use of a strong local dialect providing a good opportunity to address the question and both AOs, potentially at a high level. At bands 1 and 2 for AO4, responses should be able to show how the scene strikingly presents the contrasting influences on Meena; from her family and her friend.</p> |

| Question | | Answer/Indicative content | Mark | Guidance |
|----------|---|---|-----------|---|
| 3 | b | <p>Anita's family background is fairly grim: Deirdre is not a good mother to her daughters and the father is not much featured except when we are told that he physically abused his wife after her tryst with the fairground lad. The only times we see Anita upset and vulnerable are when she confronts her mother on her return from another adulterous adventure, and then when her mother decamps entirely, abandoning her daughters without any effort to soften the blow. Candidates will probably take very different views as to how much this may mitigate some of Anita's more unpleasant behaviour like her involvement with Sam Lowbridge especially over the 'Paki bashing' incident. There is a toughness about Anita, a marked lack of empathy, which is evidenced from quite early on in the novel, as in her reaction to Mr Christmas whom she calls a 'daft old sod' when he only wants some peace and quiet for his sick wife. Later in the fight with Fat Sally there is something chilling in the calm, dispassionate way she sticks her fingernails into her opponent's cheek and keeps them there.</p> | 40 | <p>Candidates working at band 4 will probably focus on examples of Anita's bad behaviour; as responses move up through the band and beyond the emphasis will broaden out from straightforward re-telling towards a weighing up of the evidence for and against. Links to AO4 may be explored with reference to the racist attitudes that Anita embraces latterly or to the contrast between Meena's caring, protective family structure and Anita's dysfunctional one. A marker of high achievement in both AOs will be in how effectively the candidate supports points with specific reference to the text: so, if responses explore, for example, the scene where Anita recounts the 'Paki bashing' episode with analysis of Syal's choice of words here, this may well attract considerable credit for AO2 and AO4; similarly, the scene – on the other side of the argument – where Anita is upset by her mother's actions. High achieving candidates may also attempt to compare, in mitigation, Sam's influence on Anita with Anita's on Meena for which they should be well rewarded.</p> |

| Question | | Answer/Indicative content | Mark | Guidance |
|----------|---|---|------|---|
| 4 | a | <p>Rose has a passive, fatalistic nature that has allowed Ted to control their relationship. He is needy but also a bully and thinks he has pushed her into accepting the end of the marriage and relinquishing the house. The scene is particularly powerful as at the last minute Rose finds some inner strength and stands up for herself; the bully is beaten and the reader is glad. Tan emphasises Ted as the villain in this extract to intensify our sense of relief in him not getting his own way – he is brusque and impatient, speaking peremptorily to Rose, impervious to any guilt for the hurt he has caused. He shows concern for the state of the garden though not of his wife; he busies himself boorishly throwing plums into the neighbours' garden. The weed-choked garden symbolises the state of their relationship; Ted thinks he can pull up and discard his marriage as easily as he can the garden weeds but Rose knows that they have 'buried themselves in the masonry' and can't be got rid of so easily.</p> | 40 | <p>Band 4 responses for AO4 will give an account of the situation and explain how Rose turns the tables on her husband after years of being dominated. This should address 'powerful'. Towards the top end of the band look for some effort, even if rudimentary, to relate the moment to the wider context, (male and female roles within marriage in the American culture of the time); this will target 'revealing'. Responses aspiring to band 3 and above for AO4 will develop this further, showing how, having played second fiddle to Ted throughout their marriage and adopted the wifely role of supporting the husband in his aspirations, she finds the courage to stand up for what she wants. His self-centredness, manifested in the assumption that he can get his own way, seems bred out of the sexist attitudes that were prevalent in society at the time; candidates who explore this aspect of the conflict should do very well for AO4. The fact that Ted is arrogant and callous gives the scene maximum impact and candidates who analyse how he reveals himself here could end up not only addressing the question effectively but also achieving highly for both AO2 and AO4; in terms of the former the metaphor of the weeds offers plenty of opportunity to explore Tan's choice of words here at a high level.</p> |

| Question | | Answer/Indicative content | Mark | Guidance |
|----------|---|--|------|---|
| 4 | b | <p>The way some of the mothers are treated in China is shocking and a consideration of their plight offers a vivid insight into the nature of the society. All four women suffer greatly at the hands of men: one is raped, and then rejected by her family; one is blamed, unjustly, and persecuted for not getting pregnant; one is humiliated and abandoned by her husband. Suyuan's life is destroyed and she loses her children in the war – a war no doubt instigated by men. On every occasion the men go unpunished. This is because of the fact that status and power are given to men and women are treated as servants, commodities to be bought and sold, and as providers of sex and children. Expect candidates to concentrate on An-mei's mother's life: her story is indeed the most powerfully presented; her life before her husband's death was happy, but husbandless she is left in limbo, unable to build a new life and vulnerable. When she loses her reputation, unjustly, there is nothing she can do to clear her name and she is hardly able even to keep her child.</p> | 40 | <p>Candidates achieving at band 4 may well offer a fairly narrative response, giving an account of one or two of the more powerful (probably violent) moments in the novel. Responses will move up through the bands to the extent that they link to AO4 by demonstrating insight into what these moments reveal about the nature of society, making implicit comparison with our own in the process. In band 3 responses and above candidates should be developing these insights with effective reference to two or more moments in the novel, probably to the experiences of more than one mother at the hands of husbands and family. Answers that are able to offer a more sophisticated analysis, for example into the divisions of power and status in family structures, or into the role of religion and superstition may well achieve highly for AO4. If there is some word and sentence-level analysis demonstrating insight into the author's choice of words in creating such a powerful impact on the reader, this may well allow the response to be placed in bands 2 or 1 for AO2 as well as AO4.</p> |

| Question | | Answer/Indicative content | Mark | Guidance |
|----------|---|--|------|--|
| 5 | a | <p>The extract gives us a vivid impression of Mrs Clarke's expertise in handling her children: she combines psychological shrewdness with tenderness to great success. Paddy thinks Sinbad is putting it on and there may be an element of attention-seeking in his crying; but reading between the lines of Paddy's sceptical narrative we get the impression that he is genuinely distressed. Mum uses a number of strategies: she is a diagnostician; she gives sympathy, verbally and in a tactile way; she uses humour to distract and finally offers a reason for his suffering which will lead to an advantageous conclusion. Paddy doesn't come out of this very well: he shows no sympathy for his brother; his motives for telling the parents are firstly to have an end to the noise, and secondly to get Sinbad into trouble, though even he is charmed by his mothers' jokes and her compliments, especially as she is careful to include him. The scene is a touching one, though in the father's reluctance to get involved there are hints of the growing tensions in the family, with increasing pressure on Mrs Clarke to keep the household functioning.</p> | 40 | <p>Candidates working at band 4 will generally give an account of the scene with some focus on Mrs Clarke's handling of Sinbad. As responses move up through band 4 and beyond look for an increasing awareness of her skill in manipulating him; comment that explores how she distracts and flatters him and uses humour, may well hit at least band 3 for AO2. Answers looking to achieve upper band 3 or above for AO4 will demonstrate some understanding of the emblematic qualities of the scene, with Mrs Clarke carrying out the typical maternal role of comforting her child, with the father keeping out of it, and with elements of sibling rivalry and jealousy included. High level responses may focus on Paddy's motives and emotions here: his scepticism about Sinbad's pain offers good opportunities to demonstrate the ability to use the text as supporting evidence. There is also a good chance to explore Doyle's narrative technique, for example in the silent exchanges between the parents when Paddy appears at the door. If such comments also focus on the father's inactivity contrasted with the mother's obvious tiredness, as a way of exploring gender roles, they should be well rewarded for both AO2 and AO4.</p> |

| Question | | Answer/Indicative content | Mark | Guidance |
|----------|---|---|-----------|--|
| 5 | b | <p>Because of the unusually wide field available to candidates here, predicting approaches is particularly hard so expect answers outside the range outlined below. It is appropriate here for readers to be upset either by the violence and the cruelty of the boys to each other, or by the psychological effects on Paddy of the breakdown of his parents' marriage, especially the physical abuse of his mother by his father. The moment(s) chosen may well fall into one of these broad categories though within each one the options are many. The bullying of Sinbad and Edward Swanwick, especially the incidents with the lighter fluid and the soap powder would work well as would a focus on the viciousness of the fighting, or Kevin's sadistic use of the poker in the 'Ciunas the Mighty' game. The other option would involve the sad or touching moments in the novel, like the ending which vividly depicts the breakdown of Paddy's relationship with his father, or Paddy's experience of his parents' rows, including his increasingly desperate efforts to stop them arguing and to build bridges with Sinbad as the structure of the family begins to fall apart.</p> | 40 | <p>Candidates achieving band 4 will give an account of one of two moments with some reference to what makes these incidents 'upsetting'. More effective answers, those achieving band 3 and above, will show evidence of a genuine personal response here; at band 3 this will require candidates to demonstrate at least a measure of understanding of the elliptical mode of narration, particularly from those who choose to write about Paddy's mother and father. Candidates who are able to find and select from the vivid details in Doyle's writing, focusing on the effect on the reader, and incorporating some reference to how the filtering of events through Paddy's incomplete grasp of what is happening and why, should achieve highly for AO2. In higher band responses look also for the ability to make effective links to AO4, the social context. All the 'upsetting' moments in the novel deal with issues like the effect of parental strife on the children, and the way young boys relate to each other, matters that have a strong contemporary resonance and candidates looking to achieve the top two grades should be able to explore these links.</p> |

| Question | | Answer/Indicative content | Mark | Guidance |
|----------|---|--|------|---|
| 6 | a | <p>The scene gives us another reminder of how the people of the townships suffered under Apartheid. Miriam's husband has been gone a long time, no doubt rounded up by the authorities and then disappeared. This is the moment when Miriam finally lets go of the hope of him returning; it is a brave resolve – to move on and live her life. Her response to adversity is moving: in spite of the way that Apartheid has blighted her life, she will try to make what she can out of it. Tsotsi's metaphysical struggles have brought him almost to the point where he can do the same, though fate and the system will conspire against him and he won't succeed. The scene reveals just how far Tsotsi has come – his conversation with Miriam is calm and without threat, and, when she offers a home not only to David but to him also, he is probably only one day away from being able to trust her enough to accept. There is some effective description towards the end that vividly evokes not only the physical effort involved in washing clothes in a tub but also the absence of her husband, represented by the empty shirt flapping on the line.</p> | 40 | <p>Candidates who target 'moving' by showing some understanding of Miriam's situation and the role the system will have played in creating it will achieve band 4 for AO4. Responses may develop this idea into band 3 'good overall understanding' by making links to other families which have been blighted by Apartheid especially Tsotsi's own. Also for band 3 and above look for a developing insight into and personal response to both characters, relating, for example, to Miriam's courage and tenderness, and Tsotsi's almost complete metamorphosis into a whole human being. Candidates working at the top two bands for AO4 will put both characters' struggles effectively into the social context of life in the township, perhaps perceiving a kind of hope in Miriam's enduring spirit and in the change in Tsotsi, though it could be argued that that is what kills him. Responses that engage sensitively with the description of the washing, perhaps exploring the empty shirt as a metaphor, should be well rewarded for AO2, the writer's choice of words.</p> |

| Question | | Answer/Indicative content | Mark | Guidance |
|----------|---|--|-----------|--|
| 6 | b | <p>The most graphically violent description in the novel relates to the murder of Gumboot at the end of chapter one; one of the most chilling aspects of this act is the way they manage to perpetrate the crime while the victim is surrounded by a crowd of passengers who have no idea of the atrocity that is taking place right beside them. It puts it across powerfully that there is no safety to be had even in numbers in the townships at this time. Neither is Morris or Miriam safe in going about their ordinary business; nor indeed Tsotsi's mother from the police who batter down her door. The brutality of Tsotsi can be linked to the destruction of his family through the brutality of the police, which invites us to regard the violence as promoted by the system, and hence very much 'a part of everyday life'. The brutalisation process is also illustrated by the treatment of women generally in the novel, not only Miriam and Tondi, but also the mother who is encountered fleeing from some unnamed but obviously terrifying situation, and finally the pitiable, degraded women in the drinking dens.</p> | 40 | <p>Basic responses (band 4 and below) will focus on one or more incidents of violence, and give an account of events, with an emphasis on the graphic. Answers will move up through the bands to the extent that they illustrate comments with appropriate textual support. There is plenty of opportunity to focus on Fugard's language here, and responses aspiring to the top bands should be able to explore Fugard's choice of words, thus providing effective links to the idea of 'powerful' in the question as well as to AO2. The question focuses on violence taking place within the community so look in band 3 responses and above for some awareness of the links to AO4 in the idea of the state having both a direct and an indirect role in the violence in the townships. Expect bands 1 and 2 answers, in targeting AO4, the social context, to range more widely over the text, drawing parallels between different incidents and commenting on the picture Fugard builds up of the working of the apartheid system in South Africa.</p> |

APPENDIX 1

**A663H: Prose from Different Cultures
Higher Tier Band Descriptors**

| Answers will demonstrate: | | | | |
|----------------------------------|--------------|--|---|---|
| Band | Marks | AO4 *** | AO2 ** | QWC |
| 1 | 40–35 | perceptive exploration and critical evaluation of a wide range of links between texts and their contexts and/or the significance of texts to readers in different contexts | sensitive understanding of the significance and effects of writers' choices of language, structure and form | <ul style="list-style-type: none"> • text is legible • spelling, punctuation and grammar are accurate and assured • meaning is very clearly communicated. |
| 2 | 34–28 | thoughtful exploration and evaluation of a range of links between texts and their contexts and/or the significance of texts to readers in different contexts | critical insight into the significance and effects of writers' choices of language, structure and form | <ul style="list-style-type: none"> • text is legible • spelling, punctuation and grammar are accurate • meaning is very clearly communicated. |
| 3 | 27–21 | some attempt to explore and explain links between texts and their contexts and/or the significance of texts to their readers | good overall understanding that writers' choices of language, structure and form contribute to meaning/effect | <ul style="list-style-type: none"> • text is legible • spelling, punctuation and grammar are mainly accurate • meaning is very clearly communicated. |
| 4 | 20–14 | some understanding of links between texts and their contexts and/or the significance of texts to their readers | understanding of some features of language, structure and/or form | <ul style="list-style-type: none"> • text is legible • some errors in spelling, punctuation and grammar • meaning is clearly communicated for most of the answer. |
| Below 4 | 13–7 | some straightforward comments on links between texts and their contexts and/or the significance of texts to their readers | a little response to features of language, structure and/or form | <ul style="list-style-type: none"> • text is mostly legible • frequent errors in spelling, punctuation and grammar • communication of meaning is sometimes hindered. |
| | 6–1 | a few comments showing a little awareness of context-related issues | very limited awareness of language, structure and/or form | <ul style="list-style-type: none"> • text is often illegible • multiple errors in spelling, punctuation and grammar • communication of meaning is seriously impeded. |
| | 0 | response not worthy of credit | response not worthy of credit | |

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