



Mark Scheme

Sample assessment materials
for first teaching September
2016

International GCSE in
English Literature

Component 1: Poetry and
Modern Prose

SECTION A: Unseen Poetry

Question number	Indicative content
1	<p data-bbox="379 322 609 353">A02 (20 marks)</p> <p data-bbox="379 383 1370 506">Examiners should be alert to a variety of responses and should reward points that are clearly based on evidence from the text. Evidence of a degree of personal response must be given. It is not sufficient to summarise or paraphrase, nor is it sufficient simply to list literary devices.</p> <p data-bbox="379 535 807 566">The writer's descriptive skills.</p> <ul data-bbox="379 566 1394 965" style="list-style-type: none"> <li data-bbox="379 566 1382 629">• The writer describes how his Geography teacher inspired him to travel: 'To places our teacher taught me to love'. <li data-bbox="379 629 1362 719">• The use of colour imagery provides contrasts between the 'grey' house where the teacher lived his grey life with the 'green leaves', 'orange tree' and 'glass-clear and blue [ocean]' abroad. <li data-bbox="379 719 1378 808">• The writer creates a sense of empathy for the teacher who never realises his dream, as he 'took ill' and 'never returned'; the teacher is described as nearing retirement, as he is in his 'final term'. <li data-bbox="379 808 1394 898">• The writer describes how the classroom changed after the teacher 'left', but he acknowledges how inspirational the teacher was: 'a lesson he never knew he taught'. <li data-bbox="379 898 1347 965">• The writer creates pathos at the end of the poem when he says that the places he has visited, the teacher 'never knew'. <p data-bbox="379 994 834 1025">The writer's choice of language.</p> <ul data-bbox="379 1025 1394 1509" style="list-style-type: none"> <li data-bbox="379 1025 1386 1173">• Alliteration (sibilance) is mostly used to create a calm atmosphere, almost mirroring the sound of the sea: 'sail across a warm blue sea', 'Sweet scented'; alliteration (sibilance) is also used in a more sinister way in order to emphasise the constraints of the teacher's job: 'shook off the school's stranglehold'. <li data-bbox="379 1173 1370 1263">• Metaphors are repeated with a slight variation, to suggest the intensity of the heat in other countries: 'green leaves burning on an orange tree', 'green leaves of the orange trees burned'. <li data-bbox="379 1263 1355 1294">• The 'Sweet-scented jasmine' is personified, as it is 'clinging to the walls'. <li data-bbox="379 1294 1394 1420">• The 'walls' are juxtaposed – the classroom walls are covered with maps, whereas the walls overseas are covered with 'jasmine'; the theme of 'walls' is repeated and perhaps suggest how the teacher was constrained within the classroom. <li data-bbox="379 1420 1394 1509">• Simple language is used to convey the writer's ideas about the teacher and his aspirations, but the location of 'that place on the map' or the teacher's name is not identified. <p data-bbox="379 1538 932 1570">The writer's use of structure and form.</p> <ul data-bbox="379 1570 1378 1964" style="list-style-type: none"> <li data-bbox="379 1570 1378 1695">• The writer starts the poem by recounting memories of his school days and ends on a poignant note about how he has travelled and seen a world that the Geography teacher never will; although the teacher's name has been 'forgotten', his influence has had a profound effect on the writer. <li data-bbox="379 1695 1362 1785">• The poem is structured in six quatrains of alternate rhyme, providing a regular structure and perhaps reflecting the stability and regularity of the teacher's lessons. <li data-bbox="379 1785 1307 1848">• The use of first person narrative makes the poem more personal and realistic. <li data-bbox="379 1848 1362 1910">• The euphemism for the teacher's death, 'never returned', creates a sense of poignancy. <li data-bbox="379 1910 1378 1964">• The tone is elegiac; there is a sense of sorrow for the teacher who did not experience the places he dreamed of visiting.

Level	Mark	AO2 Analyse the language, form and structure used by a writer to create meanings and effects
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> • The response is simple and the identification of language, form and structure used by the writer is minimal. • Limited use of relevant examples to support the response.
Level 2	5–8	<ul style="list-style-type: none"> • The response is largely descriptive, with some comment on the language, form and structure used by the writer. • Some use of relevant examples to support the response.
Level 3	9–12	<ul style="list-style-type: none"> • The response shows an understanding of the range of language, form and structure used by the writer and links these to their effect on the reader. • Use of clearly relevant examples to support the response.
Level 4	13–16	<ul style="list-style-type: none"> • The response is focused and detailed, and the analysis of the language, form and structure used by the writer and their effect on the reader is sustained. • Use of fully relevant examples to support the response.
Level 5	17–20	<ul style="list-style-type: none"> • The response is a cohesive evaluation of the interrelationship of the language, form and structure used by the writer and their effect on the reader. • Discriminating use of relevant examples to support the response.

SECTION B: Anthology Poetry

Question number	Indicative content
2	<p>AO2 (15 marks), AO3 (15 marks)</p> <p>Examiners should be alert to a variety of responses and should reward points that are clearly based on comparison of the two poems. Evidence of a degree of personal response must be given. It is not sufficient to summarise or paraphrase, nor is it sufficient simply to list literary devices.</p> <p>AO2 <i>Blessing</i> Responses may include:</p> <ul style="list-style-type: none"> • a vivid picture is created of the dramatic and excitable reactions of the crowds of people when a 'municipal' water pipe bursts • the writer contrasts the picture of an imagined drip of water with the torrent of water from the burst pipe • there is a vivid description of the miscellany of containers to collect the water • the writer uses precious metal imagery for water: 'silver crashes to the ground' • onomatopoeia helps to convey the images: 'cracks', 'splash', 'bursts', 'crashes', 'roar' • alliteration supports the visual image: 'polished to perfection', describing the skin of children glistening under the water • striking images convey the movement as the water breaks free: 'cracks like a pod', 'the flow has found a roar of tongues' • the structure of the poem moves from the sight of parched earth to a small drip to images of gushing water and the euphoria of the people. The poem builds towards a climax of dramatic movement and sound. <p><i>War Photographer</i> Responses may include:</p> <ul style="list-style-type: none"> • colours are used symbolically in relation to the poem's theme: the lack of light 'in the darkroom', punctuated only by the red glow – the colour of bloodshed; 'black-and-white' photographs are mentioned, as they are often considered the most powerful for depicting war and they create stark, bleak pictures • there is initially an atmosphere of mystery and secrecy, sustained by the ghostly visual effect as the images start to form on the negative: 'faintly start to twist ...' • the simile 'as though this were a church' presents religious imagery, as does the phrase 'priest preparing' • powerful images are conveyed through the use of alliteration: 'spools of suffering', 'Sunday's supplement' and onomatopoeia: 'slop' provides powerful reality to the image production process • pictures are created in the phrases 'eyeballs prick with tears' and, contrastingly, 'between the bath and pre-lunch beers' • the writer presents powerful images of the horrors of war: 'running children in a nightmare heat' • the simple ending provides a powerful image as the photographer looks down towards the apathetic people below: 'earns his living and they do not care' • the structure of the poem takes the reader on a journey from a dark, claustrophobic interior in the opening lines through the conflict zones, to the final open vista seen from an aeroplane.

Question number	Indicative content
2 (contd.)	<p>Both poems</p> <ul style="list-style-type: none"> • All poems have particular merits and features and therefore there are a number of points of comparison which students will make. Examiners might consider the following areas of comparison where applicable: treatment of subject matter and theme, tone, voice, attitude, character, diction, imagery including figurative language, poetic form/structure including rhythm, line length, enjambment. • All points of comparison should be developed and supported by close reference and evaluation of specific examples. <p>A03</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • both poems explore the way events affect people caught up in them • there is a strong contrast between the images in the two poems: in the former, excitement, rapid movement, joy; in the latter, stillness, pain, suffering • both poems use lists to build up their images: in <i>Blessing</i>, there is the varied list of containers; in <i>War Photographer</i>, there is a list of war-torn cities from various parts of the world • both poems use a simile in the opening lines to strengthen the visual impact: 'like a pod', 'as though this were a church' • colour effects are found in both poems to reinforce meaning and atmosphere: 'silver', 'red' • both poems include social comment – the effect of events on the societies concerned: unexpected water for a drought-ridden area and the apathy of people in the West towards war-torn countries far away.

Level	Mark	AO2 Analyse the language, form and structure used by a writer to create meanings and effects AO3 Explore links and connections between texts
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> The response is simple and the identification of language, form and structure used by the writer is minimal. There is little or no comparison of the two poems. Limited use of relevant examples to support the response.
Level 2	7–12	<ul style="list-style-type: none"> The response is largely descriptive, with some comment on the language, form and structure used by the writer. There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences between the poems. Some use of relevant examples to support the response. <p>NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.</p>
Level 3	13–18	<ul style="list-style-type: none"> The response shows an understanding of the range of language, form and structure used by the writer and links these to their effect on the reader. The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. Use of clearly relevant examples to support the response.
Level 4	19–24	<ul style="list-style-type: none"> The response is focused and detailed, and the analysis of the language, form and structure used by the writer and their effect on the reader is sustained. The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences between the poems. Use of fully relevant examples to support the response.
Level 5	25–30	<ul style="list-style-type: none"> The response is a cohesive evaluation of the interrelationship of the language, form and structure used by the writer and their effect on the reader. The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and/or differences between the poems. Discriminating use of relevant examples to support the response.

Question number	Indicative content
3	<p>A02 (15 marks), A03 (15 marks)</p> <p>Examiners should be alert to a variety of responses and should reward points that are clearly based on comparison of the two poems. Indicative content is offered on <i>A Mother in a Refugee Camp</i>, but because candidates are asked to choose any other appropriate poem from the selection, it is not possible to indicate content for the second except in generic ways.</p> <p>A02 <i>La Belle Dame sans Merci</i> Responses may include:</p> <ul style="list-style-type: none"> • the narrative poem, a ballad, written in 12 four-line stanzas each with regular rhythm and rhyming pattern, opens with the voice of an unknown narrator questioning the knight with concern at his state which is 'so haggard and so woe-begone' • the opening describes the poor state of the knight, which foreshadows the traumatic nature of the knight's relationship with the lady. His pale and feverish state contrasts with the magical beauty of the lady described in stanzas 4 and 5 which results in his seeing nothing else than her 'all day long' • the repeated question 'O what can ail thee', contrasts with the negative effects of the relationship that the knight goes on to describe with the lady/fairy in stanzas 4-9. So the poem presents two kinds of relationships: the casual kindness of a stranger and the misleading affection of the lady who declares 'I love thee true' but in fact has him 'in thrall' • colour imagery is used to describe the dramatic effect that his meeting with, and subsequent desertion by, the lady has had on the knight: his pale skin is described with the metaphor 'lily on thy brow' • the magical nature of the lady is developed by the use of a triplet: 'Her hair was long, her foot was light,/And her eyes were wild'. Archaic language 'fast withereth' provides a sense of time and place as the relationship is developed • this language suggests that love is like an illness: the knight is wasting away ('ail', 'fever-dew'). In stanza 10, 'pale' is repeated 3 times in the description of the 'kings', 'princes' and 'warriors' who have been tricked by the lady, suggesting that women are more generally dangerous to enter into relationships with • the bewitching nature of the relationship is emphasised when the lady/fairy feeds the knight with food from heaven 'manna'. This mitigates the impression that the knight was foolish to be taken in by the lady • the poem uses symbolism (seasons ['the harvest's done'], pale colours, dreams, sleep) to create the fairytale atmosphere for the doomed relationship and how it has affected the knight. <p><i>La Belle Dame sans Merci</i> and one other poem</p> <ul style="list-style-type: none"> • All poems have particular merits and features and therefore there are a number of points of comparison which students will make. Examiners might consider the following areas of comparison where applicable: treatment of subject matter and theme, tone, voice, attitude, character, diction, imagery including figurative language, poetic form/structure including rhythm, line length and enjambment. • All points of comparison should be developed and supported by close reference and evaluation of specific examples.

Question number	Indicative content
3 (contd.)	<p>A03</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • the poem chosen must be one in which relationships are a significant theme, such as: <i>Do not go gentle into that good night</i>, <i>Poem at Thirty-Nine</i>, <i>Piano</i>, <i>Remember</i> or any other appropriate poem from the collection • the type of relationship may be central to the comparison: love; parent-child relationship; loss in a relationship; death in a relationship; suffering in a relationship • graphic images used to convey the relationship • comparative links between the writer's attitudes to love in <i>La Belle Dame Sans Merci</i> and those of the writer towards the featured relationship in the second poem • comparisons in the way the thoughts and feelings of the writers about how relationships are portrayed in the two poems.

Level	Mark	AO2 Analyse the language, form and structure used by a writer to create meanings and effects AO3 Explore links and connections between texts
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> The response is simple and the identification of language, form and structure used by the writer is minimal. There is little or no comparison of the two poems. Limited use of relevant examples to support the response.
Level 2	7–12	<ul style="list-style-type: none"> The response is largely descriptive, with some comment on the language, form and structure used by the writer. There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences between the poems. Some use of relevant examples to support the response. <p>NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.</p>
Level 3	13–18	<ul style="list-style-type: none"> The response shows an understanding of the range of language, form and structure used by the writer and links these to their effect on the reader. The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. Use of clearly relevant examples to support the response.
Level 4	19–24	<ul style="list-style-type: none"> The response is focused and detailed, and the analysis of the language, form and structure used by the writer and their effect on the reader is sustained. The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences between the poems. Use of fully relevant examples to support the response.
Level 5	25–30	<ul style="list-style-type: none"> The response is a cohesive evaluation of the interrelationship of the language, form and structure used by the writer and their effect on the reader. The response compares and contrasts the poems perceptively with a varied and comprehensive range of similarities and/or differences between the poems. Discriminating use of relevant examples to support the response.

SECTION C: Modern Prose

Question number	Indicative content
<p>4 <i>To Kill a Mockingbird</i></p>	<p>AO1 (20 marks), AO4 (20 marks)</p> <p>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made.</p> <p>AO1</p> <ul style="list-style-type: none"> • At the start of the novel, we learn about Jem’s broken arm and Scout undertakes to tell the story of how this happened. Thus, Jem is put at the centre of the narrative and he moves from the age of ten to thirteen during its course. • Jem is imaginative and inventive. He creates a description of Boo Radley and fascinates Dill with his tale about ‘Hot Steam’. He improvises particularly well when he builds a snowman largely out of soil, prompting Atticus to say: ‘I’ll never worry about what’ll become of you, son, you’ll always have an idea.’ • Jem’s relationship with Scout is central to the novel. As siblings, they play and fight each other. He is protective of her, as in the flight from the Radley yard and during Tom Ewell’s assault towards the end of the novel. But he can also be patronising and Scout often finds him irritating. • He shows courage when he visits the Radley yard but particularly during Ewell’s assault. Throughout the novel, his notion of what it takes to be courageous is strongly influenced by Atticus, particularly in the episodes involving Mrs Dubose and over the defence of Tom Robinson. • Jem has great admiration and respect for his father and wants to avoid getting on the wrong side of Atticus. However, he refuses to go home when Atticus tells him to in the face of the lynch mob. He is strongly affected by Atticus’s prowess in shooting the rabid dog. <p>AO4</p> <ul style="list-style-type: none"> • The trial verdict horrifies Jem and shatters his belief in the fairness of Maycomb people and even the law itself. When Scout tells him about Miss Gates’ hypocrisy and prejudice, he is ‘furious’. • The realisation that society is divided along racial grounds is at the heart of the lessons that the young Finches have to learn but some of the complexities involved are illustrated by narrative concerning Mrs Dubose, who makes Jem angry when she accuses Atticus of defending a black man. His violent response and Atticus’s subsequent lesson in empathy are instrumental in helping Jem widen his perspective. • The white population of Maycomb is also divided between the comfortably off and the poor. Aunt Alexandra is particularly concerned that Scout and Jem behave like a lady and a gentleman. • Racial segregation and the Jim Crow Laws provide a context for many events of the novel, including the children’s visit to Calpurnia’s church. Tom Robinson’s trial may well have been informed by the Scottsboro trials of 1931.

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement AO4 Show understanding of the relationships between texts and the contexts in which they were written
	0	No rewardable material.
Level 1	1–8	<ul style="list-style-type: none"> • Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	<ul style="list-style-type: none"> • Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	<ul style="list-style-type: none"> • Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	<ul style="list-style-type: none"> • Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and contexts. • Use of fully relevant examples in support.
Level 5	33–40	<ul style="list-style-type: none"> • Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	Indicative content
<p>5 <i>To Kill a Mockingbird</i></p>	<p>AO1 (20 marks), AO4 (20 marks)</p> <p>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made.</p> <p>AO1</p> <ul style="list-style-type: none"> • Virtually every character is either prejudiced against others, or the victim of prejudice. The text presents racial prejudice, class prejudice and prejudice against individuals who do not fit in. • Mrs Dubose illustrates racial prejudice, explaining to Scout and Jem that their father is 'no better than the ... trash he works for'; Scout's cousin Francis claims Atticus is ruining the family by taking on the Robinson case and Mr Cunningham is part of the mob of men who would have lynched Tom Robinson. • Aunt Alexandra is obsessed with the superiority of the Finch family, part of the higher white class of citizens; she will not allow Scout to play with Walter Cunningham because she considers them of a lower class being farmers. The Ewells are considered 'white trash'. They are the lowest class of white citizens, uneducated and poor. The black community is automatically seen as the bottom of the class system. • Many of the townspeople are prejudiced against Boo Radley. Local gossip portrays him as a 'malevolent phantom' – children are afraid to pass the house or eat anything from the Radley tree. Atticus tries to make Scout and Jem understand Boo and not torment him. By the end of the novel they also respect him. • Tolerant attitudes – Atticus hates the town's racist and class prejudiced attitudes; Jem cannot believe a jury can convict an innocent man and Scout sees the hypocrisy of her teacher in opposing Hitler but defending racist attitudes. <p>AO4</p> <ul style="list-style-type: none"> • Despite the abolition of slavery, black people were still virtually powerless. The white people had too much to lose to allow black people any rights. Nothing was equal, including education, transport and religion. • Hatred for the black community was extreme, especially during the Great Depression, when money was tight. Tom Robinson as a victim epitomises Maycomb's racist attitudes. • Social and class status was extremely important for the white community. Many upper class citizens resented the lower classes believing them to benefit from the New Deal and handouts.

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement AO4 Show understanding of the relationships between texts and the contexts in which they were written
	0	No rewardable material.
Level 1	1–8	<ul style="list-style-type: none"> • Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	<ul style="list-style-type: none"> • Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	<ul style="list-style-type: none"> • Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	<ul style="list-style-type: none"> • Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and contexts. • Use of fully relevant examples in support.
Level 5	33–40	<ul style="list-style-type: none"> • Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	Indicative content
<p>6 <i>Of Mice and Men</i></p>	<p>AO1 (20 marks), AO4 (20 marks)</p> <p>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made.</p> <p>AO1</p> <ul style="list-style-type: none"> • Candy is unusual in that he is one of the few workers on the ranch who is not itinerant. Nevertheless, he is one of the more lonely, not being able to go into town with the other men: 'I ain't got the poop no more'. • He provides information for George and Lennie, and the reader, about people and previous events on the ranch: the boss, Whitey, Slim, Crooks and his fight with Smitty, Curley and Curley's wife. • He is an observer and a listener, to the extent that George accuses him of eavesdropping, but he is reluctant to give his opinions at first. He says the boss is 'nice' and only gradually does he offer any criticism: Curley's bullying 'never did seem right' to him and Curley's wife is 'a tart'. • After losing his dog, he is keen to contribute to George and Lennie's dream and he gains strength when in a group, joining in the 'attack' on Curley and defending Crooks against Curley's wife. Even so, he subsides when challenged by those who are more powerful: 'Nobody'd listen to us.' • The episodes involving his dog are important in a number of ways, not only illustrating the need for companionship. The dog's fate suggests what might happen to Candy when he becomes useless in old age: 'When they can me here I wisht somebody'd shoot me.' He admits that he should have shot the dog himself. • Candy's changing temperament shows how life on the ranch can be tough. Although usually mild, Candy can become excited and angry, particularly when he launches a verbal assault over the body of Curley's wife, calling her a 'God damn tramp'. <p>AO4</p> <ul style="list-style-type: none"> • Candy is one of the more vulnerable people on the ranch, being old and disabled. His situation highlights the insecurity of many workers in 1930s' America. He is constantly afraid of those who might 'can' him. He knows that he would not find employment elsewhere due to his arm. He demonstrates the caution needed to survive as a man low in the pecking order. • In giving information to George and Lennie when they first arrive, he paints a picture of relationships and the power/social structure on the ranch. • Candy's admission that he should have shot his dog himself resonates when George shoots Lennie. There is no safety net for those unable to work, nor for those who fall victim to rough justice. • He may show anger towards the body of Curley's wife but his last comment is one of sympathy and plaintive longing: "'Poor bastard,'" he said softly', stressing an essential humanity in the face of a frequently brutal way of life.

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement AO4 Show understanding of the relationships between texts and the contexts in which they were written
	0	No rewardable material.
Level 1	1–8	<ul style="list-style-type: none"> • Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	<ul style="list-style-type: none"> • Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	<ul style="list-style-type: none"> • Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	<ul style="list-style-type: none"> • Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and contexts. • Use of fully relevant examples in support.
Level 5	33–40	<ul style="list-style-type: none"> • Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	Indicative content
<p>7 <i>Of Mice and Men</i></p>	<p>AO1 (20 marks), AO4 (20 marks)</p> <p>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made.</p> <p>AO1</p> <ul style="list-style-type: none"> • The ranch is presented as having a clear power structure. At the top are the boss and his son Curley. At the bottom are Curley's wife and those below her: Crooks, Lennie and Candy. • The boss has economic power, being able to hire and fire. He is, reports Candy, 'sore as hell' when Lennie and George are late. However, we are told that he is generous with whisky at Christmas and Candy tells us he is a 'pretty nice fella'. He only appears to abuse his power with Crooks, giving him 'hell when he's mad', but his absolute power stresses the vulnerability of itinerant workers. • His son Curley is a more direct threat to the men, always being ready to demonstrate his boxing skills against those bigger than him and showing jealousy and aggression where his wife is concerned. Carlson and Slim stand up to him, despite the threat of being 'canned', and he is humiliated by Lennie's physical power. When his wife is killed, however, the ranch hands support him. • George has intellectual power over Lennie and tells Slim that he has abused this power in the past. Now, though, he attempts to protect Lennie. On the other hand, Lennie is cunning enough to exercise the power of emotional blackmail over George. • The least powerful are Candy, old and disabled and on the edge of his useful life, and Crooks, a black man in a society riven by racial inequality. Crooks' attempt to assert himself is easily countered by the threats of Curley's wife who, as a woman, is also severely disadvantaged. • Slim, 'the prince of the ranch', has an almost metaphysical power and 'calm, Godlike eyes'. <p>AO4</p> <ul style="list-style-type: none"> • Steinbeck's choice of title, and its source in the Burns poem, hint at the ultimate power of fate in controlling human affairs. • The boss's ability to sack workers shows his absolute power on the ranch and the itinerant workers seem to have little protection against this. The issue of worker rights is raised when the workers act in unison. After Lennie's fight with Curley, Curley's power is temporarily neutralised. However, Candy's attempt to support Crooks against Curley's wife comes to nothing. • The 1930s' views on race are reflected as black people are seen as being at the bottom of the chain of power, as we see from Crooks' monologue and the treatment of him throughout. • Society of the time offers little to help the old and infirm (Candy says 'they'll put me on the county'). Curley's wife represents the women in society who are defined by their husbands and have little hope of independence. The women who work at the cat house are able to make money only by selling themselves.

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement AO4 Show understanding of the relationships between texts and the contexts in which they were written
	0	No rewardable material.
Level 1	1–8	<ul style="list-style-type: none"> • Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	<ul style="list-style-type: none"> • Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	<ul style="list-style-type: none"> • Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	<ul style="list-style-type: none"> • Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and contexts. • Use of fully relevant examples in support.
Level 5	33–40	<ul style="list-style-type: none"> • Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	Indicative content
<p>8 The Whale Rider</p>	<p>AO1 (20 marks), AO4 (20 marks)</p> <p>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made.</p> <p>AO1</p> <ul style="list-style-type: none"> • We see antipathy towards females when Koro Apirana is 'disgusted' at the birth of his granddaughter Kahu and her naming. • This causes conflict between Koro and Nanny Flowers, who tries to get the better of him by using female wiles ('fluttered her eyelashes') but mainly insults ('paka'), threats of divorce and violence: 'pushed Koro onto the floor'. Nanny Flowers also uses her tribal ancestry and the burying of the birth cord to counter Koro's insistence on male dominance. • Koro's behaviour is fully focused on exercising the traditional supremacy of the male line through his meetings, teaching and search for a boy successor. He physically ejects Kahu from one meeting and is generally hostile towards her. • Kahu's love for Koro, her persistence and determination are not discouraged by Koro's rejection but it is her diving for the stone and her whale riding which eventually convince him: 'boy or girl, it doesn't matter'. • Ihimaera often presents this conflict with humour, as when Kahu bites Koro's toe and when Nanny Flowers' behaviour causes hilarity among observers. • Generally, brutality towards whales is caused by male characters and it is female characters, for instance the 'woman in pink slippers', who are in the forefront of their rescue. <p>AO4</p> <ul style="list-style-type: none"> • Ihimaera creates the voice of a narrator, Rawiri, who is sympathetic to the female Kahu and states 'it was Kahu's intervention which perhaps saved us all'. Rawiri represents a modernised version of Maori society, which is portrayed as a masculine hegemony where women are undervalued. • The italicised accounts of Maori myth and legend reinforce male supremacy: dominant figures are invariably male. This paradigm is challenged by strong women (Kahu and Nanny Flowers) who have male antecedents but stress the value of their own identity and contribution. • In the whale stories, females comfort and support the masculine 'ancient bull whale'. • In the accounts of Maori myth and legend the word 'man' stands in for all humankind. Kahu represents a new paradigm: leaders and myth-makers can be women, not always men.

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement AO4 Show understanding of the relationships between texts and the contexts in which they were written
	0	No rewardable material.
Level 1	1–8	<ul style="list-style-type: none"> • Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	<ul style="list-style-type: none"> • Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	<ul style="list-style-type: none"> • Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	<ul style="list-style-type: none"> • Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and contexts. • Use of fully relevant examples in support.
Level 5	33–40	<ul style="list-style-type: none"> • Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	Indicative content
<p>9 <i>The Whale Rider</i></p>	<p>AO1 (20 marks), AO4 (20 marks)</p> <p>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made.</p> <p>AO1</p> <ul style="list-style-type: none"> • Initially, Koro is seen as an old fool who rejects Kahu, is berated by Nanny Flowers and sulks. His aspirations to assert himself as chief are ridiculed and he seems ineffectual: 'turn his back on her and look elsewhere'. He has no answer to Nanny Flowers ('Yeah, yeah, yeah') who always appears to be on the point of divorcing him. • He is 'steadfast' in his 'opposition' to Kahu, despite her affection, and appears to be a figure of fun: a 'bald man with no teeth'. His studied inability to acknowledge Kahu is in contrast to his attempts to find a male heir. • Nevertheless, Ihimaera gradually makes us aware of his importance: he holds tribal meetings; he helps establish Kohanga Reo (language nests); his lessons are seen to be popular; he has a knowledge of the fishing grounds; he has a close affinity with the whales; he is a guardian of 'sacred knowledge' and displays genuine wisdom: 'It is a reminder of the oneness which the world once had.' • The whales land when he is away and he is genuinely moved when he returns, showing affection to Nanny Flowers: 'Oh, wife' and has an instinctive awareness of portents: 'Something's going on.' • He passes through fatalism and misery to a point where 'the old man understood'. He accepts Kahu, gives in to Nanny Flowers and cries for forgiveness. <p>AO4</p> <ul style="list-style-type: none"> • Koro is the epitome of a male-dominated Maori society. • He is the guardian of Maori customs, language and beliefs and is a part of a wider movement to support Maori heritage and land rites. • He is closely associated with the relationship between man and the natural world, particularly the whales, and laments the betrayal of the whales by man. • He comes to understand that salvation can be embodied in female form and that his bloodline and ancestry must disregard assumptions about male superiority.

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement AO4 Show understanding of the relationships between texts and the contexts in which they were written
	0	No rewardable material.
Level 1	1–8	<ul style="list-style-type: none"> • Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	<ul style="list-style-type: none"> • Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	<ul style="list-style-type: none"> • Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	<ul style="list-style-type: none"> • Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and contexts. • Use of fully relevant examples in support.
Level 5	33–40	<ul style="list-style-type: none"> • Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	Indicative content
<p>10 <i>The Joy Luck Club</i></p>	<p>AO1 (20 marks), AO4 (20 marks)</p> <p>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made.</p> <p>AO1</p> <ul style="list-style-type: none"> • Jing-mei Woo’s narrative serves as a bridge between the two generations: the mothers and daughters. She speaks for both herself and her deceased mother, Suyuan. She takes her mother’s place on the mah-jong table: ‘to be the fourth corner’ at the Joy Luck Club. • She also acts as a bridge between the American and Chinese cultures, going by the English name of ‘June’. • Jing-mei resents and misunderstands her mother’s alien Chinese ways and dismisses them as just ‘Chinese superstitions’. Suyuan cannot understand why she does not have the same relationship with her daughter as she had with her own mother back in China. • Jing-mei fulfils her mother’s ‘long-cherished wish’ to travel to China and tell Suyuan’s story to her long-lost daughters. This journey provides her with a deeper understanding of who her mother was in the past. • Her fears are explored throughout her and the other daughters’ narratives about their alienation from the Chinese culture and heritage. All of the mother-daughter pairs experience the same misunderstanding, which stems from cultural differences. <p>AO4</p> <ul style="list-style-type: none"> • The Chinese culture is a high-context culture: the bonds among people are very strong, within the family unit, particularly to Suyuan. The ways of behaving are important and not observing cultural traditions brings shame on the entire family. This is in contrast to the low-context culture of America, epitomised through Jing-mei: change is rapid and easy and bonds between people are looser. • Chinese families are highly stable and slow to change, as they are rooted in the past: the practice of ancestor worship. They are a unified and cohesive culture. Suyuan expects Jing-mei to obey her elders and learn by obedience, observation and imitation. • During and after World War II, immigration restrictions were eased as the United States allied with China against Japanese expansionism. Jing-mei’s life is influenced by her exposure to American culture and her mother’s Chinese heritage.

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement AO4 Show understanding of the relationships between texts and the contexts in which they were written
	0	No rewardable material.
Level 1	1–8	<ul style="list-style-type: none"> • Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	<ul style="list-style-type: none"> • Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	<ul style="list-style-type: none"> • Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	<ul style="list-style-type: none"> • Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and contexts. • Use of fully relevant examples in support.
Level 5	33–40	<ul style="list-style-type: none"> • Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	Indicative content
<p>11 <i>The Joy Luck Club</i></p>	<p>AO1 (20 marks), AO4 (20 marks)</p> <p>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made.</p> <p>AO1</p> <ul style="list-style-type: none"> • The daughters in the novel are genetically Chinese (apart from Lena, who is half Chinese) and have been raised in mostly Chinese households. They have western names: 'June', 'Rose', 'Waverly' and 'Lena' and they identify and feel at home with a modern American culture. • Waverly, Rose and Lena all have boyfriends or husbands and regard many of their mothers' customs and tastes as old-fashioned or ridiculous. Most of them during their childhoods, have tried to escape their Chinese identities; Lena walks around her house with her 'eyes wide open to make them look European'. • Waverly expresses the concern over her cultural identity. When she is arranging to go to China for her second honeymoon, she is worried that they will 'think I'm one of them' and will not let her 'come back to the United States'. • As the daughters mature they begin to show an interest in their Chinese heritage. Jing-mei's greatest fear about her trip to China is that she will be seen as an American and she will fail to see any Chinese elements within herself. However, as she enters 'Shenzhen' she feels she 'is becoming Chinese'. • Despite her fears, Jing-mei's trip to China illustrates the richly mixed identity of the Chinese and American cultures, rather than an identity of warring opposites. Her first meal in China consists of 'hamburger and apple pie'. <p>AO4</p> <ul style="list-style-type: none"> • Chinese Americans grow up learning English, but some teach their children Chinese for a variety of reasons: preservation of an ancient civilisation; preservation of a unique identity; pride in their cultural ancestry and desire for easy communication within the family. • During and after World War II, immigration restrictions were eased as the United States allied with China against Japanese expansionism. The mothers in the novel are forced to flee China and start new lives in America. • The daughters are all born in America; this emphasises the difference in the sense of identity between different generations. • Both cultures share many central traits and identities: San Francisco has Chinatown, while China serves western food: hamburgers and apple pie.

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement AO4 Show understanding of the relationships between texts and the contexts in which they were written
	0	No rewardable material.
Level 1	1–8	<ul style="list-style-type: none"> • Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	<ul style="list-style-type: none"> • Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	<ul style="list-style-type: none"> • Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	<ul style="list-style-type: none"> • Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and contexts. • Use of fully relevant examples in support.
Level 5	33–40	<ul style="list-style-type: none"> • Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	Indicative content
<p>12 <i>Things Fall Apart</i></p>	<p>AO1 (20 marks), AO4 (20 marks)</p> <p>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made.</p> <p>AO1</p> <ul style="list-style-type: none"> • Rituals and ceremonies are important as they are held in an attempt to show respect to some external being – another man, an ancestral spirit, or a god. The respect and knowledge of one’s role in society is very important to the ‘Igbo’ in determining such customs. • The Igbo celebrate the ‘Feast of the Yam’ and the new harvest as a way of giving thanks to the ‘goddess Ani’ and the fertility of the land. This is significant as yams are an important resource for the community. The women of the village make vast quantities of ‘yam foo foo’ and soup so nobody goes hungry. • The rituals highlight the gender roles in the novel; Obierika’s daughter is to be married and the ‘bride-price’ is decided using a ritual. Her price is negotiated between the bride’s family and the groom’s relatives by passing back and forth quantities of sticks that represent numbers. • Rituals also show how the village comes together to celebrate – the village celebrates the marriage of the daughter of Obierika. During the uri ritual, the husband to be presents ‘palm-oil’ to everyone in the bride’s immediate family, her relatives, and her extended group of kinsmen. For this ceremony, the bride’s mother prepares food for the whole village with the help of other women. ‘Palm-wine’ is drunk by the male relatives. • Rituals are important as they show how the villagers grieve – the funeral ceremony of ‘Ezeudu’ includes the ritual banging of drums; firing of guns; the wailing of the women and the language of the ‘ekwe’. The warriors dress in raffia shirts and are painted with chalk and charcoal. Some of the villagers dress up as ancestral spirits – the ‘egwuwu’, which are either very violent, or harmless. Machetes are hit together in salute. <p>AO4</p> <ul style="list-style-type: none"> • Ceremonies and rituals are important in every aspect of the villagers’ lives: eating, drinking, marriage, war, religion: Umuofia’s ‘Priests and medicine men were feared’ by other tribes. • Life is underpinned by the rhythm of the seasons, marked by festivals: ‘Peace week’, ‘The Feast of the Yam’. • The rites of passage are based on tradition and the respect and veneration of the gods: the initiation into adulthood, birth of children and death. After he commits a murder, Okonkwo’s compound is burnt down and his animals killed. • Traditional Nigerian society is contrasted with the impending colonialism and Christian influences.

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement AO4 Show understanding of the relationships between texts and the contexts in which they were written
	0	No rewardable material.
Level 1	1–8	<ul style="list-style-type: none"> • Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	<ul style="list-style-type: none"> • Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	<ul style="list-style-type: none"> • Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	<ul style="list-style-type: none"> • Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and contexts. • Use of fully relevant examples in support.
Level 5	33–40	<ul style="list-style-type: none"> • Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.

Question number	Indicative content
<p>13 <i>Things Fall Apart</i></p>	<p>AO1 (20 marks), AO4 (20 marks)</p> <p>Examiners should be alert to a variety of responses and should reward points which are clearly based on evidence from the text. This is not an exhaustive list but the following points may be made.</p> <p>AO1</p> <ul style="list-style-type: none"> • Okonkwo's oldest son, Nwoye, finds it difficult to cope in the shadow of his powerful and demanding father. His interests are different from Okonkwo's and are more like his grandfather's. He enjoys 'the stories that his mother used to tell'. He suffers many beatings from his father. • Ikemefuna is given to Okonkwo by a neighbouring village and becomes like an older brother to Nwoye, teaching him a gentler form of masculinity. Due to this, Okonkwo eases off his beatings of Nwoye, and Nwoye even starts to win his father's approval: 'Okonkwo was inwardly pleased at his son's development.' • Okonkwo becomes very fond of Ikemefuna, who calls him 'father' and is a perfect clansman, but Okonkwo does not demonstrate his affection because he fears that 'doing so would make him look weak'. Okonkwo deals the fatal blow in Ikemefuna's killing. • Following Ikemefuna's death, Nwoye changes his attitude towards his father. He refuses to accept Okonkwo's masculine values, which turns into pure embitterment toward him and his ways. Nwoye joins with the Christian missionaries. Okonkwo tries to disown Nwoye calling him his 'effeminate' son. • Ezinma is Okonkwo's favourite child and she understands him better than any of his other children. She reminds him of Ekwefi when Ekwefi was the village beauty. Okonkwo rarely demonstrates his affection for her, because as she is a girl, it would make him look weak. He says 'she should have been a boy', because she would have been the perfect son. • The reader sees the tender and worried side of Okonkwo as a father when he collects plants to produce a medicine for Ezinma and stays to treat her when she is ill. He follows Ekwefi into the forest in pursuit of Ezinma and Chielo when they visit 'Agbala' in the caves. <p>AO4</p> <ul style="list-style-type: none"> • The novel explores the overriding importance of kinship: extended families and their roles and responsibilities. • Life is underpinned by rituals and cultural traditions, initiation into adulthood; marriage and death. All adult men in Umuofia have to 'gather at the marketplace' following the killing of Ogbuefi's wife. • The novel is set in a patriarchal society although some women have power such as the priestess and Okonkwo's daughter, Ezinma. • The novel is set in a society in which it is common to have more than one wife and numerous children. Okonkwo has three wives.

Level	Mark	AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement AO4 Show understanding of the relationships between texts and the contexts in which they were written
	0	No rewardable material.
Level 1	1–8	<ul style="list-style-type: none"> • Limited knowledge and understanding of the text. • The response is simple with little evidence of personal engagement or critical style. • There is little comment on the relationship between text and context. • Limited use of relevant examples in support.
Level 2	9–16	<ul style="list-style-type: none"> • Some knowledge and understanding of the text. • The response may be largely narrative with some evidence of personal engagement or critical style. • There is some comment on the relationship between text and context. • Some use of relevant examples in support.
Level 3	17–24	<ul style="list-style-type: none"> • Sound knowledge and understanding of the text. • The response shows relevant personal engagement and an appropriate critical style. • There is relevant comment on the relationship between text and context. • Use of clearly relevant examples in support.
Level 4	25–32	<ul style="list-style-type: none"> • Thorough knowledge and understanding of the text. • The response shows thorough personal engagement and a sustained critical style. • There is a detailed awareness of the relationship between text and contexts. • Use of fully relevant examples in support.
Level 5	33–40	<ul style="list-style-type: none"> • Assured knowledge and understanding of the text. • The response shows assured personal engagement and a perceptive critical style. • Understanding of the relationship between text and context is integrated convincingly into the response. • Discriminating use of relevant examples in support.