

UNIT 1 - HIGHER TIER

BAND CRITERIA

The following descriptions have been provided to indicate the way in which progression within the four criteria is likely to occur. Each successive description assumes demonstration of achievements in lower bands. You are asked to place work initially within a band and then to fine-tune using the marks within the band. It is recognised that work will not always fit neatly into one of the descriptions.

| (a) | (b) (c) | Critical response to texts (AO1) *Assessed in all questions | Language, structure and form (AO2) *Assessed in Section A (a) and Section B | Making comparisons (AO3) *Assessed in Section B | Social, cultural, and historical contexts (AO4) *Assessed in Section A (b and c) |
|--|--------------|--|--|---|--|
| 0 | 0 | Nothing worthy of credit. | | | |
| 1 | 1-4 | Candidates: rely on a narrative approach with some misreadings; make a personal response to the text. | Candidates: may make generalised comments about stylistic effects. | Candidates: begin to make simple points of comparison when required; give simple unfocused expression of preference. | Candidates: make simple comments on textual background. |
| <i>Responses will show some appropriate quality of written communication.</i> | | | | | |
| 2-4 | 5-9 | Candidates: display some understanding of main features; make generalised reference to relevant aspects of the text, echoing and paraphrasing; begin to select relevant detail. | Candidates: recognise and make simple comments on particular features of style and structure. | Candidates: make straightforward connections between texts; select some obvious features of similarity and difference; begin to make comments on some of the different ways writers express meaning. | Candidates: show a limited awareness of social/cultural and historical contexts; begin to be aware how social/cultural and historical context is relevant to understanding the text(s). |
| <i>Responses will show generally appropriate quality of written communication.</i> | | | | | |
| 5-7 | 10-14 | Candidates: make more detailed reference to text; discuss thoroughly, and increasingly thoughtfully, characters and relationships; probe the sub-text with increasing confidence; select and evaluate relevant textual details; understand and demonstrate how writers use ideas, themes and settings to affect the reader; convey ideas clearly and appropriately. | Candidates: see how different aspects of style and structure combine to create effects; show increasingly clear appreciation of how meanings and ideas are conveyed through language, structure and form. | Candidates: compare and make some evaluation of subject, theme, character and the different ways writers achieve effects; begin to explore comparisons of theme and style; explain the relevance and impact of connections and comparisons between texts. | Candidates: are able to set texts in contexts more securely; begin to see how texts have been influential; have a clear grasp of social/cultural and historical context; begin to relate texts to own and others' experience. |
| <i>Responses will show generally correct quality of written communication.</i> | | | | | |
| 8-10 | 15-20 | Candidates: make increasingly assured selection and incorporation of relevant detail and speculate/offer tentative judgements; evaluate characters/relationships and attitudes/motives; at the highest level, consistently handle texts with confidence, have an overview and ability to move from the specific to the general; convey ideas persuasively and cogently with apt textual support. | Candidates: show appreciation of how writers use language to achieve specific effects; make assured exploration and evaluation of the ways meaning, ideas and feeling are conveyed through language, structure and form; at the highest level, make assured analysis of stylistic features. | Candidates: make a sustained discussion of comparisons between texts; confidently explore writers' different ways of expressing meaning and achieving effects; make apt selection of details for cross reference; at the highest level, make subtle points of comparison and probe confidently. | Candidates: show a clear understanding of social/cultural and historical contexts; relate texts to own and others' experience; identify and comment on importance of social/cultural and historical contexts; show awareness of literary tradition; at the highest level, show a clear understanding of social/cultural and historical contexts; details of text to literary background and explain how texts have been/are influential at different times. |
| <i>Responses will show correct quality of written communication throughout.</i> | | | | | |

Section A: *Of Mice and Men*

- (a) Read the extract on the opposite page, and then answer the following question:
Look closely at how Crooks speaks and behaves here. What does it reveal about his character? [10 marks]

This question covers AO1 (50%) and AO2 (50%).

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| 0 marks | Nothing worthy of credit. |
| 1 mark | Brief responses, with simple comments about what Crooks says and does. |
| 2–4 marks | Answers will tend toward reorganisation, with some discussion of Crooks' character for 3-4. |
| 5-7 marks | Discussions of Crooks' behaviour will be more focused, with relevant detail from the extract to support judgements. For 6-7, answers will be typified by sustained discussion of Crooks and how he is presented in the extract, including reference to how his behaviour changes once he realises the potential danger Lennie poses. There may be some personal response. |
| 8-10 marks | Answers will be assured, evaluative and analytical. Candidates will confidently explore the language of the extract to support an imaginative, original interpretation of the character's presentation. Detailed reference to the effect of specific words/phrases to describe his speech and behaviour may be used. Reference to the sympathy evoked by some of Crooks' behaviour may be made, with some appreciation of the real source of his bitterness and abusive words. |

Note: where students attempt *both* (b) and (c), mark them separately, and award the student the higher of the two marks.

- (b) **How does John Steinbeck use the character of Curley's wife to highlight some aspects of American society in the 1930s?** [20 marks]

This question covers AO1 (33%) and AO4 (67%).

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| 0 marks | Nothing worthy of credit. |
| 1-4 marks | Simple awareness of some aspects of her character, such as her status as the only woman on the ranch, or as married to the boss' son. |
| 5-9 marks | Answers will be dependent on simple, general narrative, with some discussion of the effect of contextual factors, such as the way in which the men on the ranch ostracise her, for 8-9. Some relevant events may be referred to. |
| 10-14 marks | Answers may still be narrative driven, but will show more relevant selection of events to show an understanding of the character. Curley's wife's low status on the ranch and how this is presented may be discussed, or her inability to fulfil her ambitions. There will be some understanding of how the social, historical and cultural context of 1930s USA affects her, perhaps in reference to her isolation on the ranch. For 13-14, answers will be more thorough, with consistent discussion of important features of her character, such as her vulnerability and how it is revealed. |
| 15-20 marks | Answers will be cogent and astute, with assured use of relevant detail. There will be a confident exploration of the impact of the presentation of Curley's wife, including some details of events and what they show about her and the times in which she lives. An evaluative approach is expected for 18-20, with a confident exploration of the nuances of the characterisation. |

Please look for, and reward, valid alternatives.

- (c) **Explain how Steinbeck uses animals to present some of the themes of *Of Mice and Men*. Remember to support your answer with reference to the novel and to comment on its social, historical and cultural context.** [20 marks]

This question covers AO1 (33%) and AO4 (67%).

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| 0 marks | Nothing worthy of credit. |
| 1-4 marks | Simple, general narrative, showing a basic awareness of some of the animals referred to in the novel. |
| 5-9 marks | Answers will be general and narrative, with some focus and discussion of the animals in the novel. There may be some awareness of how the animals connect to the wider themes of the novel. There may be some awareness of how the animals illuminate ideas about 1930s America. |
| 10-14 marks | Answers may still be narrative driven, but will show more relevant selection of events to show an understanding of how the animals are used to present thematic ideas. For 13-14, there will more focused discussion of how the animals (and their treatment) connect to 1930s America – e.g. the killing of Candy's dog highlighting the unforgiving nature of life for the migrant worker, and the dog itself being a friendship proxy for a man isolated. |
| 15-20 marks | Answers will be evaluative and assured, showing a clear appreciation of how Steinbeck shapes our understanding of the themes through the use of animals. For 18-20, the analysis will be cogent, with a cohesive thread of ideas which are well-supported by detailed reference to the text. |

Please look for, and reward, valid alternatives.

Section B: *Poetry*

6. **Write about both poems and their effect on you. Show how they are similar and how they are different.**

You may write about each poem separately and then compare them, or make comparisons where appropriate in your answer as a whole. [20 marks]

This question covers AO1 (25%), AO2 (25%) and AO3 (50%).

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| 0 marks | Nothing worthy of credit. |
| 1-4 marks | Mostly simple, general comments on the poems. The response will probably be brief, with simple, basic points of comparison about content, such as both poets' description of death. |
| 5-9 marks | There may be awareness of some of the ideas in the poems, such as the first being written from the point of view of the deceased, with the second from the perspective of a bereaved son. Some basic comparison will be made – e.g. the optimism of the first poem contrasted with the second. |
| 10-14 marks | Focused use of the details in the poems and thoughtful discussion of the ways in which the poets describe death. Candidates may note the implication of something 'beyond' this world in the first poem (with the reassurance that may provide to someone bereaved), and might contrast that with the bleakness of the second poem, in which the imagery is more brutal. |
| 15-20 marks | An assured analysis of both poems and perceptive probing of subtext. There will be a clear appreciation of how both poets use language to achieve specific effects. Confident links and comparisons will be made, with subtlety and range, and awareness of ambiguity and possible interpretations for 18-20. |

Please look for, and reward, valid alternatives.