

# Mark Scheme (Results)

Summer 2016

GCSE English (5EH2F)  
Unit 2: The Writer's Craft

Foundation Tier

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Summer 2016

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## **Mark Scheme**

This booklet contains the mark scheme for the English Unit 2: The Writer's Craft Foundation Tier Question Paper.

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

- i respond to texts critically, sensitively and in detail, selecting appropriate ways to convey their response, using textual evidence as appropriate;
- ii explore relationships and comparisons between texts, selecting and evaluating relevant material.

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

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

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

## **Assessment Objectives**

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

### **AO2: Reading**

- i Read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.
- ii Develop and sustain interpretations of writers' ideas and perspectives.
- iii Explain and evaluate how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.
- iv Understand texts in their social, cultural and historical contexts.

### **AO3: Writing**

- i Write clearly, effectively and imaginatively, using and adapting forms and selecting vocabulary appropriate to task and purpose in ways that engage the reader.
- ii Organise information and ideas into structured and sequenced sentences, paragraphs and whole texts, using a variety of linguistic and structural features to support cohesion and overall coherence.
- iii Use a range of sentence structures for clarity, purpose and effect, with accurate punctuation and spelling.

## SECTION A: SHAKESPEARE

### *Romeo and Juliet*

Question Number	Question	
<b>1(a)</b>	From the extract, what do you learn about the character of Juliet?  Use <b>evidence</b> from the extract to support your answer.	<b>(7 marks)</b>
	Indicative content	
	<p><b>Candidates will make inferences and judgements about the character of Juliet as seen in the extract by reference to the following points.</b></p> <ul style="list-style-type: none"> <li>• Juliet is feeling unwell: 'I am not well'</li> <li>• she is weeping/grieving for Tybalt or Romeo or both</li> <li>• her mother thinks her grief is useless: 'thou couldst not make him live'</li> <li>• her mother thinks she is grieving too much, showing 'want of wit'</li> <li>• Juliet feels loss acutely: 'Feeling so the loss'</li> <li>• Juliet appears not to recognise Romeo as the culprit: 'What villain, madam?'</li> <li>• in her aside, she claims Romeo is not a villain ('Villain and he be many miles asunder') but must hide this from her mother</li> <li>• she claims she wishes to avenge Tybalt: 'I might venge my cousin's death!'</li> </ul> <p><b>Reward any other valid points.</b></p>	
<b>Band</b>	<b>Mark</b>	<b>AO2 i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.</b>
<b>0</b>	<b>0</b>	No rewardable material
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Basic understanding of the character</li> <li>• Limited reference to the extract to support response.</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Some understanding of the character</li> <li>• Some reference to the extract to support response.</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of the character</li> <li>• Clear reference to the extract to support response</li> </ul>

Question Number	Question
1(b)	<p>Using your understanding of the extract, explain how the following lines might be performed.</p> <p><b>JULIET</b>                   <b>Feeling so the loss,</b>  <b>LADY CAPULET</b>           <b>I cannot choose but ever weep the friend.</b>  <b>him.</b>                   <b>Well, girl, thou weep'st not so much for his death</b>  <b>JULIET</b>                   <b>As that that villain lives which slaughtered</b>  <b>LADY CAPULET</b>           <b>What villain, madam?</b>  <b>JULIET</b>                   <b>That same villain,</b>  <b>Romeo.</b>  <b>(aside)</b> Villain and he be many miles asunder.  - (<i>to her mother</i>) God pardon him! I do, with all my heart -  <b>And yet no man like he doth grieve my heart.</b></p> <p>You may consider the following in your answer:</p> <ul style="list-style-type: none"> <li>• actions</li> <li>• positioning</li> <li>• movement</li> <li>• voice</li> <li>• gesture</li> <li>• facial expression.</li> </ul> <p style="text-align: right;"><b>(7 marks)</b></p>
	<p>Indicative content</p> <p><b>Candidates will select from a range of material to explain how these lines might be performed.</b></p> <p>Comments should focus on the following aspects:</p> <ul style="list-style-type: none"> <li>• Juliet's demonstration of grief</li> <li>• Juliet's concern for Romeo</li> <li>• her ability to disguise her true feelings from her mother</li> <li>• her delivery of the 'aside'</li> <li>• her mother may be impatient with her.</li> </ul> <p><b>Reward any other valid points.</b></p>

<b>Band</b>	<b>Mark</b>	<b>AO2 iii: explain and evaluate how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.</b>
<b>0</b>	<b>0</b>	No rewardable material
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Basic understanding of effectiveness of performance techniques</li> <li>• Limited reference to the lines from the extract to support response</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Occasional understanding of effectiveness of performance techniques</li> <li>• Some reference to the lines from the extract to support response</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of effectiveness of performance techniques</li> <li>• Clear reference to the lines from the extract to support response</li> </ul>

Question Number	Question
<b>1(c)</b>	<p>In the extract, Lady Capulet speaks of vengeance.</p> <p>Comment on the importance of revenge in <b>one other</b> part of the play.</p> <p style="text-align: right;"><b>(10 marks)</b></p>
	<p>Indicative content</p> <p><b>Candidates may draw on any relevant part of the play provided that the focus is on revenge. (AO2ii).</b></p> <p>Candidates must refer to ONE OTHER PART OF THE PLAY where revenge plays a part, for instance:</p> <ul style="list-style-type: none"> <li>• the early fight and the Prince's attempt to end the cycle of violence</li> <li>• Tybalt's desire to avenge Romeo's presence at the Capulet ball</li> <li>• Mercutio's avenging of Tybalt's insults towards Romeo</li> <li>• Romeo's avenging of Mercutio's death</li> <li>• the Prince's banishment of Romeo</li> <li>• Paris's attempts to wreak vengeance on Romeo in Act 5 Scene 3.</li> </ul> <p>Candidates may interpret 'importance' in a number of ways, which could include:</p> <ul style="list-style-type: none"> <li>• how that part of the play shows characters influenced by revenge</li> <li>• how that part of the play shows revenge affecting relationships</li> <li>• how revenge in that part of the play drives the plot</li> <li>• what Shakespeare is saying about revenge</li> <li>• how the play's structure is affected by revenge in that part of the play.</li> </ul> <p><b>Reward any other valid points.</b></p>
<b>Band</b>	<b>Mark</b> <p><b>AO2 ii: develop and sustain interpretations of writers' ideas and perspectives.</b></p>
<b>0</b>	<b>0</b>
	No rewardable material
<b>1</b>	<b>1-3</b>
	<ul style="list-style-type: none"> <li>• Basic understanding of theme and its importance</li> <li>• Limited reference to one other part of the play to support response</li> </ul>
<b>2</b>	<b>4-7</b>
	<ul style="list-style-type: none"> <li>• Some understanding of theme and its importance</li> <li>• Some reference to one other part of the play to support response</li> </ul>
<b>3</b>	<b>8-10</b>
	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of theme and its importance</li> <li>• Clear reference to one other part of the play to support response</li> </ul>

**Macbeth**

Question Number	Question	
<b>2(a)</b>	<p>From the extract, what do you learn about the character of Macbeth?</p> <p>Use <b>evidence</b> from the extract to support your answer.</p> <p style="text-align: right;"><b>(7 marks)</b></p>	
	Indicative content	
	<p><b>Candidates will make inferences and judgements about the character of Macbeth as seen in the extract by reference to the following points.</b></p> <ul style="list-style-type: none"> <li>• Macbeth knows his violent deeds are not complete: 'We have scorched the snake, not killed it'</li> <li>• he knows that his past deeds demand further violence: 'our poor malice...former tooth'</li> <li>• he may not be aware of the irony of the above</li> <li>• the 'terrible dreams' show he suffers remorse/guilt for his deeds</li> <li>• he would rather be dead than suffer 'the torture of the mind'</li> <li>• he will be 'bright and jovial' towards his guests and wants his wife to be likewise: 'so, I pray, be you'.</li> </ul> <p><b>Reward any other valid points.</b></p>	
Band	Mark	<b>AO2 i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.</b>
<b>0</b>	<b>0</b>	No rewardable material
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Basic understanding of the character</li> <li>• Limited reference to the extract to support response.</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Some understanding of the character</li> <li>• Some reference to the extract to support response.</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of the character</li> <li>• Clear reference to the extract to support response.</li> </ul>

Question Number	Question
<b>2(b)</b>	<p>Using your understanding of the extract, explain how the following lines might be performed.</p> <p><b>MACBETH</b></p> <p style="padding-left: 40px;"><b>Duncan is in his grave. After life's fitful fever he sleeps well. Treason has done his worst: nor steel nor poison, Malice domestic, foreign levy, nothing Can touch him further.</b></p> <p><b>LADY MACBETH</b></p> <p style="padding-left: 40px;"><b>Come on, Gentle my lord: sleek o'er your rugged looks. Be bright and jovial among your guests tonight.</b></p> <p><b>MACBETH</b></p> <p style="padding-left: 40px;"><b>So shall I, love; and so, I pray, be you.</b></p> <p>You may consider the following in your answer:</p> <ul style="list-style-type: none"> <li>• actions</li> <li>• positioning</li> <li>• movement</li> <li>• voice</li> <li>• gesture</li> <li>• facial expression.</li> </ul> <p style="text-align: right;"><b>(7 marks)</b></p>
	<p>Indicative content</p> <p><b>Candidates will select from a range of material to explain how these lines might be performed.</b></p> <p>Comments should focus on the following aspects:</p> <ul style="list-style-type: none"> <li>• Macbeth's mental torment – his bitterness, weariness</li> <li>• Macbeth's self-doubt or self-pity</li> <li>• Lady Macbeth's attempts to cheer him</li> <li>• Lady Macbeth's genuine concern for her husband</li> <li>• Macbeth's reaction to this.</li> </ul> <p><b>Reward any other valid points.</b></p>

<b>Band</b>	<b>Mark</b>	<b>AO2 iii: explain and evaluate how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.</b>
<b>0</b>	<b>0</b>	No rewardable material
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Basic understanding of effectiveness of performance techniques</li> <li>• Limited reference to the lines from the extract to support response</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Occasional understanding of effectiveness of performance techniques</li> <li>• Some reference to the lines from the extract to support response</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of effectiveness of performance techniques</li> <li>• Clear reference to the lines from the extract to support response</li> </ul>

Question Number	Question															
<b>2(c)</b>	<p>In the extract, Macbeth speaks of fear. Comment on the importance of fear in <b>one other</b> part of the play.</p> <p style="text-align: right;"><b>(10 marks)</b></p>															
	<p>Indicative content</p> <p><b>Candidates may draw on any relevant part of the play provided that the focus is on fear (AO2ii).</b></p> <p>Candidates must refer to ONE OTHER PART OF THE PLAY where fear plays a part, for instance:</p> <ul style="list-style-type: none"> <li>• Macbeth's fears before the murder of Duncan</li> <li>• his fears of being found out</li> <li>• his fear of Banquo and the witches' predictions</li> <li>• Banquo's fear in Act 3 Scene 1</li> <li>• Macbeth's fear during the banquet in Act 3 Scene 4</li> <li>• Lady Macduff's fear in Act 4 Scene 2</li> <li>• Malcolm's fear of Macduff in Act 4 Scene 3.</li> </ul> <p>Candidates may interpret 'importance' in a number of ways, which could include:</p> <ul style="list-style-type: none"> <li>• how that part of the play shows characters influenced by fear</li> <li>• how that part of the play shows fear affecting relationships</li> <li>• how fear in that part of the play drives the plot</li> <li>• what Shakespeare is saying about fear</li> <li>• how the play's structure is affected by fear in that part of the play.</li> </ul> <p><b>Reward any other valid points.</b></p>															
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<b>3</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of theme and its importance</li> <li>• Clear reference to one other part of the play to support response</li> </ul>														

## **The Merchant of Venice**

Question Number	Question	
<b>3(a)</b>	From the extract, what do you learn about the character of Portia?  Use <b>evidence</b> from the extract to support your answer.	<b>(7 marks)</b>
	Indicative content	
	<p><b>Candidates will make inferences and judgements about the character of Portia as seen in the extract by reference to the following points.</b></p> <ul style="list-style-type: none"> <li>• Portia is firm and clear in her instructions to Balthasar</li> <li>• she stresses the need for speed and says she will be in Venice 'before thee'</li> <li>• she keeps Nerissa in the dark ('work...That you yet know not of') and possibly enjoys this</li> <li>• she has a clear view of what she wants to do; 'We'll see our husbands/Before they think of us'</li> <li>• she is confident: 'They shall, Nerissa...'</li> <li>• she enjoys innuendo: 'they shall think we are accomplished/With that we lack'</li> <li>• she expresses superiority over Nerissa: 'I'll prove the prettier fellow'</li> <li>• in listing the behaviour of men, she is criticising shallow behaviour of males: 'puny lies', 'bragging jacks'</li> <li>• she is amused by Nerissa's innuendo: 'lewd interpreter'.</li> </ul> <p><b>Reward any other valid points.</b></p>	
Band	Mark	<b>AO2 i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.</b>
<b>0</b>	<b>0</b>	No rewardable material
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Basic understanding of the character</li> <li>• Limited reference to the extract to support response</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Some understanding of the character</li> <li>• Some reference to the extract to support response</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of the character</li> <li>• Clear reference to the extract to support response</li> </ul>

Question Number	Question
<b>3(b)</b>	<p>Using your understanding of the extract explain how the following lines might be performed.</p> <p><b>PORȚIA</b> <b>Come on, Nerissa, I have work in hand That you yet know not of. We'll see our husbands Before they think of us.</b></p> <p><b>NERISSA</b> <b>Shall <i>they</i> see us?</b></p> <p><b>PORȚIA</b> <b>They shall, Nerissa, but in such a habit That they shall think we are accomplished With that we lack. I'll hold thee any wager, When we are both accoutred like young men, I'll prove the prettier fellow of the two</b></p> <p>You may consider the following in your answer:</p> <ul style="list-style-type: none"> <li>• actions</li> <li>• positioning</li> <li>• movement</li> <li>• voice</li> <li>• gesture</li> <li>• facial expression.</li> </ul>
	<b>(7 marks)</b>
	<p>Indicative content</p> <p><b>Candidates will select from a range of material to explain how these lines might be performed.</b></p> <p>Comments should focus on the following aspects:</p> <ul style="list-style-type: none"> <li>• Portia's manner in taking control – her sense of purpose and enjoyment</li> <li>• Nerissa's aroused curiosity</li> <li>• Nerissa's good humour and compliance</li> <li>• their mutual enjoyment of the plan</li> <li>• their shared delight in the double entendre</li> <li>• their acting out of the actions they describe.</li> </ul> <p><b>Reward any other valid points.</b></p>

<b>Band</b>	<b>Mark</b>	<b>AO2 iii: explain and evaluate how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.</b>
<b>0</b>	<b>0</b>	No rewardable material
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Basic understanding of effectiveness of performance techniques</li> <li>• Limited reference to the lines from the extract to support response</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Occasional understanding of effectiveness of performance techniques</li> <li>• Some reference to the lines from the extract to support response</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of effectiveness of performance techniques</li> <li>• Clear reference to the lines from the extract to support response</li> </ul>

Question Number	Question		
<b>3(c)</b>	In the extract, Portia says she will pretend to be a man. Comment on the importance of pretending in <b>one other</b> part of the play.	<b>(10 marks)</b>	
	Indicative content		
	<p><b>Candidates may draw on any relevant part of the play provided that the focus is on pretending (AO2ii).</b></p> <p>Candidates must refer to ONE OTHER PART OF THE PLAY where pretending is shown or referred to, for instance:</p> <ul style="list-style-type: none"> <li>• Shylock's attempts to deceive Antonio and Bassanio as to his true hopes and motives</li> <li>• Jessica and Lorenzo's deceiving of Shylock</li> <li>• Portia's pretending at any point in the trial in Act 4 Scene 1</li> <li>• Portia's teasing deception of Bassanio in Act 5 Scene 1.</li> </ul> <p>Candidates may interpret 'importance' in a number of ways, which could include:</p> <ul style="list-style-type: none"> <li>• how that part of the play shows characters influenced by pretending</li> <li>• how that part of the play shows pretending affecting relationships</li> <li>• how pretending in that part of the play drives the plot</li> <li>• what Shakespeare is saying about pretending</li> <li>• how the play's structure is affected by pretending in that part of the play.</li> </ul> <p><b>Reward any other valid points.</b></p>		
<b>Band</b>	<b>Mark</b>	<b>AO2 ii: develop and sustain interpretations of writers' ideas and perspectives.</b>	
<b>0</b>	<b>0</b>	No rewardable material	
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Basic understanding of theme and its importance</li> <li>• Limited reference to one other part of the play to support response</li> </ul>	
<b>2</b>	<b>4-7</b>	<ul style="list-style-type: none"> <li>• Some understanding of theme and its importance</li> <li>• Some reference to one other part of the play to support response</li> </ul>	
<b>3</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of theme and its importance</li> <li>• Clear reference to one other part of the play to support response</li> </ul>	

## SECTION B: PROSE

### Anita and Me

Question Number	Question	
<b>4(a)</b>	From the extract, what do you learn about the character of Meena? Use <b>evidence</b> from the extract to support your answer.	<b>(7 marks)</b>
	Indicative content	
	<p><b>Candidates may select from a range of material from the extract. These could include the following points:</b></p> <ul style="list-style-type: none"> <li>• Meena refuses to show pain: 'It stung but...''</li> <li>• she realises that Anita is testing her</li> <li>• she responds immediately to Anita: 'I held out my crumpled bag'</li> <li>• she has committed theft: 'stolen sweets'</li> <li>• she is 'confused' by Anita's behaviour</li> <li>• she realises she can spend the holidays in any way she wants: 'I could waste or taste'</li> <li>• she obeys Anita: 'followed her without a word'</li> <li>• she is very observant, as the detailed description of Anita shows</li> <li>• she wants to be a companion to Anita and her followers: 'physically ache to be with them'</li> <li>• she is lacking confidence: 'I never expected them to even notice me.'</li> </ul> <p><b>Reward any other valid points.</b></p>	
<b>Band</b>	<b>Mark</b>	<b>AO2 i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.</b>
<b>0</b>	<b>0</b>	No rewardable material
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Basic understanding of the character</li> <li>• Limited reference to the extract to support response</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Some understanding of the character</li> <li>• Some reference to the extract to support response</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of the character</li> <li>• Clear reference to the extract to support response</li> </ul>

Question Number	Question
<b>4(b)</b>	<p>Explain how the writer uses language to present Anita in the extract.</p> <p>Use <b>evidence</b> from the extract to support your answer.</p> <p style="text-align: right;"><b>(7 marks)</b></p>
	Indicative content
	<p><b>Candidates may select from a range of material from the extract. These could include the following points:</b></p> <ul style="list-style-type: none"> <li>the phrase 'flicking the naked branch at my ankles' shows that Anita is in control and testing Meena</li> <li>the question 'What you got?' suggests she is used to being obeyed</li> <li>the verb 'snatched' suggests she does not attempt to be polite</li> <li>the phrase 'shouting over her shoulder' indicates she expects people to follow her</li> <li>the metaphor 'cock' of our yard' stresses her leadership role</li> <li>the metaphoric 'foghorn voice' tells us she is loud</li> <li>the verbs 'pouting', 'sulking', 'flirting' and the phrase 'unsettling mood swings' tell us that she uses her emotions to get what she wants</li> <li>a number of phrases tell us what she looks like: 'green eyes', 'blonde hair', 'curling mouth' (and others)</li> <li>the metaphor 'pissed-off cherub' suggests she is good-looking but with an air of peevishness and self-absorption.</li> </ul> <p><b>Reward any other valid points.</b></p>
<b>Band</b>	<b>Mark</b> <p><b>AO2 iii: explain and evaluate how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.</b></p>
<b>0</b>	<b>0</b> No rewardable material
<b>1</b>	<b>1-2</b> <ul style="list-style-type: none"> <li>Basic understanding of how the writer uses language to present ideas</li> <li>Limited reference to the extract to support response</li> </ul>
<b>2</b>	<b>3-5</b> <ul style="list-style-type: none"> <li>Occasional understanding of how the writer uses language to present ideas</li> <li>Some reference to the extract to support response</li> </ul>
<b>3</b>	<b>6-7</b> <ul style="list-style-type: none"> <li>Generally sound or sound understanding of how the writer uses language to present ideas</li> <li>Clear reference to the extract to support response</li> </ul>

Question Number	Question
<b>4(c)</b>	<p>In the extract, Meena wants to have friends.</p> <p>Explain the importance of having friends in <b>one other</b> part of the novel.</p> <p>In your answer, you <b>must</b> consider:</p> <ul style="list-style-type: none"> <li>• how friends behave in the chosen part</li> <li>• what we learn about the characters involved.</li> </ul>
	<b>(10 marks)</b>
	<p>Indicative content</p> <p><b>Candidates may draw on any relevant part of the novel provided that the focus is on having friends (AO2ii) and a reference is made to the social, cultural, historical context (AO2iv).</b></p> <p>Candidates must refer to ONE OTHER PART OF THE NOVEL where having friends is shown or referred to, for instance any incident which concerns:</p> <ul style="list-style-type: none"> <li>• Meena's friendship with Anita</li> <li>• Anita's friendship with Sherrie and/or Fat Sally</li> <li>• Meena's friendship with Sam</li> <li>• Meena's friendship with Robert.</li> </ul> <p>Candidates may interpret 'importance' in a number of ways, which could include:</p> <ul style="list-style-type: none"> <li>• how that part of the novel shows characters influenced by having friends</li> <li>• how that part of the novel shows having friends affecting relationships</li> <li>• how having friends in that part of the novel drives the plot</li> <li>• what the writer is saying about having friends</li> <li>• how the novel's structure is affected by having friends in that part of the novel.</li> </ul> <p>References to context are likely to focus on the way people of different cultural backgrounds adapt to each other in relationships.</p> <p><b>Reward any other valid points.</b></p>

<b>Band</b>	<b>Mark</b>	<b>AO2ii: develop and sustain interpretations of writers' ideas and perspectives.</b> <b>AO2iv: understand texts in their social, cultural and historical contexts.</b>
<b>0</b>	<b>0</b>	No rewardable material
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Basic understanding of theme and its importance in one other part of the novel</li> <li>• Basic reference to the novel's context</li> </ul>
<b>2</b>	<b>4-7</b>	<ul style="list-style-type: none"> <li>• Some understanding of theme and its importance in one other part of the novel</li> <li>• Some reference to the novel's context</li> </ul>
<b>3</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of theme and its importance in one other part of the novel</li> <li>• Generally sound or sound reference to the novel's context</li> </ul>

## Balzac and the Little Chinese Seamstress

Question Number	Question	
<b>5(a)</b>	<p>From the extract, what do you learn about the character of the Little Seamstress? Use <b>evidence</b> from the extract to support your answer.</p> <p style="text-align: right;"><b>(7 marks)</b></p>	
	Indicative content	
	<p><b>Candidates may select from a range of material from the extract. These could include the following points:</b></p> <ul style="list-style-type: none"> <li>• she is unsophisticated: 'untamed', 'wild'</li> <li>• her eyes are particularly bright and natural: 'Her eyes...delicate slant of the lids'</li> <li>• she is critical of her father: 'an overgrown child', 'he has done exactly as he pleases'</li> <li>• despite her wildness, her features are 'fine, almost noble'</li> <li>• her good looks ('an impressive, sensual beauty') seduce the boys into watching her</li> <li>• she works on the sewing machine (<i>'Made in Shanghai'</i>)</li> <li>• she is not embarrassed ('unabashed') when admitting she cannot read</li> <li>• she defends herself: 'you needn't think I'm a fool'</li> <li>• she likes to mix with literate people: 'I enjoy talking to people who can read and write'</li> <li>• she suggests she likes being with the boys: 'the young people from the city, for instance'.</li> </ul> <p><b>Reward any other valid points.</b></p>	
Band	Mark	<b>AO2 i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.</b>
<b>0</b>	<b>0</b>	No rewardable material
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Basic understanding of the character</li> <li>• Limited reference to the extract to support response</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Some understanding of the character</li> <li>• Some reference to the extract to support response</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of the character</li> <li>• Clear reference to the extract to support response</li> </ul>

Question Number	Question	
5(b)	<p>Explain how the writer uses language to present the room and its contents in the extract. Use <b>evidence</b> from the extract to support your answer.</p> <p style="text-align: right;"><b>(7 marks)</b></p>	
	Indicative content	
	<p><b>Candidates may select from a range of material from the extract. These could include the following points:</b></p> <ul style="list-style-type: none"> <li>the list 'shop, workplace and dining room' tells us that it was a multi-purpose room</li> <li>the adjective 'grimy' suggests how dirty the room is</li> <li>the phrase 'not regularly cleaned' points to an air of neglect</li> <li>the sentence 'There were hangers...suspended on a string...the room.' suggests a rather primitive and haphazard arrangement</li> <li>the phrase 'corners piled high...folded clothes' reinforces the idea of untidiness but also shows it is a busy and thriving place</li> <li>the metaphor 'under siege from an army of ants' further indicates that the room is not well cared for</li> <li>the sentence 'The place lacked...complete informality' shows that no-one tries to impose order on the room.</li> </ul> <p><b>Reward any other valid points.</b></p>	
Band	Mark	<b>AO2 iii: explain and evaluate how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.</b>
<b>0</b>	<b>0</b>	No rewardable material
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>Basic understanding of how the writer uses language to present ideas</li> <li>Limited reference to the extract to support response</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>Occasional understanding of how the writer uses language to present ideas</li> <li>Some reference to the extract to support response</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>Generally sound or sound understanding of how the writer uses language to present ideas</li> <li>Clear reference to the extract to support response</li> </ul>

Question Number	Question
<b>5(c)</b>	<p>In the extract, the narrator asks if the Little Seamstress can read. Explain the importance of reading in <b>one other</b> part of the novel. In your answer, you <b>must</b> consider:</p> <ul style="list-style-type: none"> <li>• how reading affects people</li> <li>• what we learn about the characters involved.</li> </ul> <p style="text-align: right;"><b>(10 marks)</b></p>
	<p>Indicative content</p> <p><b>Candidates may draw on any relevant part of the novel provided that the focus is on reading (AO2 ii) and a reference is made to the social, cultural, historical context (AO2 iv).</b></p> <p>Candidates must refer to ONE OTHER PART OF THE NOVEL where reading is shown or referred to, for instance:</p> <ul style="list-style-type: none"> <li>• the hiding of the books because they are banned</li> <li>• the students' desire to read books and their making of a list of books they want to read</li> <li>• the reading of Ursule Mirouët and its effect</li> <li>• the raiding of the suitcase in order to read</li> <li>• the doctor's interest in reading</li> <li>• the effect of reading on the Little Seamstress.</li> </ul> <p>Candidates may interpret 'importance' in a number of ways, which could include:</p> <ul style="list-style-type: none"> <li>• how that part of the novel shows characters influenced by reading</li> <li>• how that part of the novel shows reading affecting relationships</li> <li>• how reading in that part of the novel drives the plot</li> <li>• what the writer is saying about reading</li> <li>• how the novel's structure is affected by reading in that part of the novel.</li> </ul> <p>References to context are likely to focus on the characters' desire to read despite the banning of books.</p> <p><b>Reward any other valid points.</b></p>

<b>Band</b>	<b>Mark</b>	<b>AO2 ii: develop and sustain interpretations of writers' ideas and perspectives.</b> <b>AO2 iv: understand texts in their social, cultural and historical contexts.</b>
<b>0</b>	<b>0</b>	No rewardable material
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Basic understanding of theme and its importance in one other part of the novel</li> <li>• Basic reference to the novel's context</li> </ul>
<b>2</b>	<b>4-7</b>	<ul style="list-style-type: none"> <li>• Some understanding of theme and its importance in one other part of the novel</li> <li>• Some reference to the novel's context</li> </ul>
<b>3</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of theme and its importance in one other part of the novel</li> <li>• Generally sound or sound reference to the novel's context</li> </ul>

## **Heroes**

Question Number	Question	
<b>6(a)</b>	From the extract, what do you learn about the character of Larry? Use <b>evidence</b> from the extract to support your answer.	
	<b>(7 marks)</b>	
	Indicative content	
	<p><b>Candidates may select from a range of material from the extract. These could include the following points:</b></p> <ul style="list-style-type: none"> <li>• Larry is confident in Francis: 'you're going to dominate', 'you're a natural'</li> <li>• he is in command: 'Let's get going'</li> <li>• he is a teacher: 'he showed me how to stand', 'Tomorrow I'll teach you...'</li> <li>• he is an expert, as shown by his detailed instructions to Francis</li> <li>• he compliments Francis: 'Beautiful...You returned the spin'</li> <li>• he is popular with 'the crowd' who 'cheer'</li> <li>• he controls the situation: 'threw down the paddle, called a halt'</li> <li>• he has a strong effect on Francis: 'I stood spellbound'</li> <li>• he is generous: 'bought me a Coke'</li> <li>• he seems to understand sport generally: 'It's what natural athletes have...'.</li> </ul> <p><b>Reward any other valid points.</b></p>	
Band	Mark	<b>AO2 i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.</b>
<b>0</b>	<b>0</b>	No rewardable material
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Basic understanding of the character</li> <li>• Limited reference to the extract to support response</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Some understanding of the character</li> <li>• Some reference to the extract to support response</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of the character</li> <li>• Clear reference to the extract to support response</li> </ul>

Question Number	Question	
6(b)	<p>Explain how the writer uses language to present table tennis in the extract.</p> <p>Use <b>evidence</b> from the extract to support your answer.</p> <p style="text-align: right;"><b>(7 marks)</b></p>	
	Indicative content	
	<p><b>Candidates may select from a range of material from the extract. These could include the following points:</b></p> <ul style="list-style-type: none"> <li>• it is compared with ping-pong: 'game...sport'</li> <li>• alliterative verbs are used to describe movements in the game: 'swung', 'struck', and the metaphorical 'sail'</li> <li>• onomatopoeia is used to make the sound of the ball: 'plop'</li> <li>• repetition of 'bounce' captures the rhythm of the game</li> <li>• short sentences emphasise this: 'The ball returned. I hit it again.'</li> <li>• the metaphoric verb 'fly' suggests quick movement</li> <li>• the game involves exertion, emphasised by the metaphors 'sweat pasted...and glued'</li> <li>• words and phrases suggest the skill involved: 'reflexes', 'sweet anticipation', 'natural athletes'.</li> </ul> <p><b>Reward any other valid points.</b></p>	
Band	Mark	<b>AO2 iii: explain and evaluate how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.</b>
<b>0</b>	<b>0</b>	No rewardable material
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Basic understanding of how the writer uses language to present ideas</li> <li>• Limited reference to the extract to support response</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Occasional understanding of how the writer uses language to present ideas</li> <li>• Some reference to the extract to support response</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of how the writer uses language to present ideas</li> <li>• Clear reference to the extract to support response</li> </ul>

Question Number	Question
<b>6(c)</b>	<p>In the extract, Francis lacks confidence. Explain the importance of having confidence in <b>one other</b> part of the novel.</p> <p>In your answer, you <b>must</b> consider:</p> <ul style="list-style-type: none"> <li>• which character has, or lacks, confidence</li> <li>• why he or she feels that way.</li> </ul> <p style="text-align: right;"><b>(10 marks)</b></p>
	<p>Indicative content</p> <p><b>Candidates may draw on any relevant part of the novel provided that the focus is on having confidence (AO2 ii) and a reference is made to the social, cultural, historical context (AO2 iv).</b></p> <p>Candidates must refer to ONE OTHER PART OF THE NOVEL where confidence is shown or referred to, for instance:</p> <ul style="list-style-type: none"> <li>• Francis's hesitation in approaching Nicole</li> <li>• the battle scene showing how Francis has gained confidence in war</li> <li>• Larry inspiring confidence in others, including Nicole</li> <li>• Francis's lack of confidence and abortive suicide in Chapter 12</li> <li>• Larry's taking advantage of the confidence he inspires</li> <li>• Francis's loss of confidence due to his injuries</li> <li>• Francis's gaining of confidence sufficient to visit Nicole or to confront Larry.</li> </ul> <p>Candidates may interpret 'importance' in a number of ways, which could include:</p> <ul style="list-style-type: none"> <li>• how that part of the novel shows characters influenced by feeling confident or lacking confidence</li> <li>• how that part of the novel shows confidence or lacking confidence affecting relationships</li> <li>• how confidence or lacking confidence in that part of the novel drives the plot</li> <li>• what the writer is saying about confidence or the lack of it</li> <li>• how the novel's structure is affected by confidence or lacking confidence in that part of the novel.</li> </ul> <p>References to context are likely to focus on how confidence is affected by upbringing, the inspiration of others or events in the war.</p> <p><b>Reward any other valid points.</b></p>

<b>Band</b>	<b>Mark</b>	<b>AO2 ii: develop and sustain interpretations of writers' ideas and perspectives.</b> <b>AO2 iv: understand texts in their social, cultural and historical contexts.</b>
<b>0</b>	<b>0</b>	No rewardable material
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Basic understanding of theme and its importance in one other part of the novel</li> <li>• Basic reference to the novel's context</li> </ul>
<b>2</b>	<b>4-7</b>	<ul style="list-style-type: none"> <li>• Some understanding of theme and its importance in one other part of the novel</li> <li>• Some reference to the novel's context</li> </ul>
<b>3</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of theme and its importance in one other part of the novel</li> <li>• Generally sound or sound reference to the novel's context</li> </ul>

## ***Of Mice and Men***

Question Number	Question	
<b>7(a)</b>	<p>From the extract, what do you learn about the character of George?</p> <p>Use <b>evidence</b> from the extract to support your answer.</p>	
	<b>(7 marks)</b>	
	Indicative content	
	<p><b>Candidates may select from a range of material from the extract. These could include the following points:</b></p> <ul style="list-style-type: none"> <li>• George judges Lennie: 'too dumb'</li> <li>• he knows he took advantage of Lennie: 'I had fun', 'I've beat the hell outta him'</li> <li>• he shows self-knowledge: 'Made me seem God damn smart...'</li> <li>• he admits that the game lost its attraction: 'wasn't so damn much fun after a while'</li> <li>• he opens up to Slim: 'tone of confession'</li> <li>• he liked to show off: 'feelin' pretty smart'</li> <li>• he exposes more of himself to Slim: 'ain't got no people'</li> <li>• he is realistic about Lennie being a 'nuisance'</li> <li>• he admits 'you get used to' him.</li> </ul> <p><b>Reward any other valid points.</b></p>	
Band	Mark	<b>AO2 i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.</b>
<b>0</b>	<b>0</b>	No rewardable material
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Basic understanding of the character</li> <li>• Limited reference to the extract to support response</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Some understanding of the character</li> <li>• Some reference to the extract to support response</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of the character</li> <li>• Clear reference to the extract to support response</li> </ul>

Question Number	Question	
7(b)	<p>Explain how the writer uses language to present Lennie in the extract. Use <b>evidence</b> from the extract to support your answer.</p> <p style="text-align: right;"><b>(7 marks)</b></p>	
	Indicative content	
	<p><b>Candidates may select from a range of material from the extract. These could include the following points:</b></p> <ul style="list-style-type: none"> <li>the repetition of the adjective 'dumb' stresses a dominant feature of Lennie</li> <li>the phrase 'coulda bust every bone in my body' shows how strong he is but how he holds back</li> <li>phrases such as 'never got mad' and 'he jumps' demonstrate his total obedience to George</li> <li>the repetition of 'nice' by Slim and George stresses his perceived lack of meanness</li> <li>Slim's phrase: 'ain't a bit mean' reinforces this.</li> </ul> <p><b>Reward any other valid points.</b></p>	
Band	Mark	<b>AO2 iii: explain and evaluate how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.</b>
<b>0</b>	<b>0</b>	No rewardable material
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>Basic understanding of how the writer uses language to present ideas</li> <li>Limited reference to the extract to support response</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>Occasional understanding of how the writer uses language to present ideas</li> <li>Some reference to the extract to support response</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>Generally sound or sound understanding of how the writer uses language to present ideas</li> <li>Clear reference to the extract to support response</li> </ul>

Question Number	Question
<b>7(c)</b>	<p>In the extract, George describes violence. Explain the importance of violence in <b>one other</b> part of the novel. In your answer, you <b>must</b> consider:</p> <ul style="list-style-type: none"> <li>• what causes the violence</li> <li>• what we learn about the characters involved.</li> </ul> <p style="text-align: right;"><b>(10 marks)</b></p>
	<p>Indicative content</p> <p><b>Candidates may draw on any relevant part of the novel provided that the focus is on violence (AO2 ii) and a reference is made to the social, cultural, historical context (AO2 iv).</b></p> <p>Candidates must refer to ONE OTHER PART OF THE NOVEL where violence is shown or referred to, for instance:</p> <ul style="list-style-type: none"> <li>• the recounted incident in Weed</li> <li>• Candy's account of the fight between Crooks and Smitty</li> <li>• the fight between Lennie and Curley</li> <li>• the killing of Candy's dog</li> <li>• Curley's wife's threatening of Crooks</li> <li>• the killing of Curley's wife</li> <li>• the killing of Lennie.</li> </ul> <p>Candidates may interpret 'importance' in a number of ways, which could include:</p> <ul style="list-style-type: none"> <li>• how that part of the novel shows characters influenced by violence</li> <li>• how that part of the novel shows how violence affects relationships</li> <li>• how violence in that part of the novel drives the plot</li> <li>• what the writer is saying about violence</li> <li>• how the novel's structure is affected by violence in that part of the novel.</li> </ul> <p>References to context are likely to focus on the way violence is fairly common in the community depicted, and the intervention of official law is rare.</p> <p><b>Reward any other valid points.</b></p>

<b>Band</b>	<b>Mark</b>	<b>AO2 ii: develop and sustain interpretations of writers' ideas and perspectives.</b> <b>AO2 iv: understand texts in their social, cultural and historical contexts.</b>
<b>0</b>	<b>0</b>	No rewardable material
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Basic understanding of theme and its importance in one other part of the novel</li> <li>• Basic reference to the novel's context</li> </ul>
<b>2</b>	<b>4-7</b>	<ul style="list-style-type: none"> <li>• Some understanding of theme and its importance in one other part of the novel</li> <li>• Some reference to the novel's context</li> </ul>
<b>3</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of theme and its importance in one other part of the novel</li> <li>• Generally sound or sound reference to the novel's context</li> </ul>

**Rani and Sukh**

Question Number	Question	
<b>8(a)</b>	From the extract, what do you learn about the character of Resham? Use <b>evidence</b> from the extract to support your answer.	
		<b>(7 marks)</b>
	Indicative content	
	<p><b>Candidates may select from a range of material from the extract. These could include the following points:</b></p> <ul style="list-style-type: none"> <li>• Resham is determined and possibly courageous: 'gripped his stick and moved closer'</li> <li>• he is alert and intelligent, realising the toad indicates water and 'realizing what it was that lived' in the hut</li> <li>• he takes the lead: 'Mohinder came up by his side'</li> <li>• he is sensitive to sound and smell: 'rotten wood', 'gentle breeze'</li> <li>• he is on his guard: 'alert to any sudden movement'</li> <li>• he is struggling to grasp the situation: 'tried desperately to see'</li> <li>• he is affected by fear: 'panicking'</li> <li>• but he takes control: 'pulled his friend back...swung the stick'.</li> </ul> <p><b>Reward any other valid points.</b></p>	
Band	Mark	<b>AO2 i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.</b>
<b>0</b>	<b>0</b>	No rewardable material
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Basic understanding of the character</li> <li>• Limited reference to the extract to support response</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Some understanding of the character</li> <li>• Some reference to the extract to support response</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of the character</li> <li>• Clear reference to the extract to support response</li> </ul>

Question Number	Question		
<b>8(b)</b>	Explain how the writer uses language to present a sense of danger in the extract. Use <b>evidence</b> from the extract to support your answer.	<b>(7 marks)</b>	
	Indicative content		
	<p><b>Candidates may select from a range of material from the extract. These could include the following points:</b></p> <ul style="list-style-type: none"> <li>• nouns and phrases suggest uncertainty and lack of knowledge: 'something', 'whatever it was', 'nothing', 'no shape', 'what it was'</li> <li>• verbs (' gulping ', ' warbling ') are initially mysterious and unexplained</li> <li>• sounds are also mysterious, as in the alliterative ' sliding ', ' scratching ' and the onomatopoeic ' hissing '</li> <li>• the mystery of sounds and smells is reinforced by figurative phrases: ' like a gentle breeze ', ' smell of dead rats '</li> <li>• words such as ' died ', ' killed ', ' dead ' suggest threat</li> <li>• the verbs ' shuddered ' and ' panicking ' indicate the fearful reactions of the characters</li> <li>• adjectives such as ' rotten ', ' dank ' and repetition of ' darkness ' connote potential horror.</li> </ul> <p><b>Reward any other valid points.</b></p>		
Band	Mark	<b>AO2 iii: explain and evaluate how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.</b>	
<b>0</b>	<b>0</b>	No rewardable material	
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Basic understanding of how the writer uses language to present ideas</li> <li>• Limited reference to the extract to support response</li> </ul>	
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Occasional understanding of how the writer uses language to present ideas</li> <li>• Some reference to the extract to support response</li> </ul>	
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of how the writer uses language to present ideas</li> <li>• Clear reference to the extract to support response</li> </ul>	

Question Number	Question
<b>8(c)</b>	<p>In the extract, Mohinder and Resham are friends. Explain the importance of friendship in <b>one other</b> part of the novel. In your answer, you <b>must</b> consider:</p> <ul style="list-style-type: none"> <li>• how the friends behave</li> <li>• what we learn about the characters involved.</li> </ul> <p style="text-align: right;"><b>(10 marks)</b></p>
	Indicative content
	<p><b>Candidates may draw on any relevant part of the novel, provided that the focus is on friendship (AO2 ii) and a reference is made to social, cultural, historical context (AO2 iv).</b></p> <p>Candidates must refer to ONE OTHER PART OF THE NOVEL where friendship is shown or referred to, for instance:</p> <ul style="list-style-type: none"> <li>• any episode involving Rani's friendship with Sukh</li> <li>• any episode involving Rani's friendship with Nat</li> <li>• any other episode involving Resham's friendship with Mohinder</li> <li>• any episode involving Billah's friendship with Kulwant.</li> </ul> <p>Candidates may interpret 'importance' in a number of ways, which could include:</p> <ul style="list-style-type: none"> <li>• how that part of the novel shows characters influenced by friendship</li> <li>• how that part of the novel shows friendship affecting relationships</li> <li>• how friendship in that part of the novel drives the plot</li> <li>• what the writer is saying about friendship</li> <li>• how the novel's structure is affected by friendship in that part of the novel.</li> </ul> <p>References to context are likely to focus on how some friendships are frowned upon when family honour or a clash of cultures is involved.</p> <p><b>Reward any other valid points.</b></p>

<b>Band</b>	<b>Mark</b>	<b>AO2 ii: develop and sustain interpretations of writers' ideas and perspectives.</b> <b>AO2 iv: understand texts in their social, cultural and historical contexts.</b>
<b>0</b>	<b>0</b>	No rewardable material.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Basic understanding of theme and its importance in one other part of the novel</li> <li>• Basic reference to the novel's context</li> </ul>
<b>2</b>	<b>4-7</b>	<ul style="list-style-type: none"> <li>• Some understanding of theme and its importance in one other part of the novel</li> <li>• Some reference to the novel's context</li> </ul>
<b>3</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of theme and its importance in one other part of the novel</li> <li>• Generally sound or sound reference to the novel's context</li> </ul>

### **Riding the Black Cockatoo**

Question Number	Question	
<b>9(a)</b>	From the extract, what do you learn about Bob? Use <b>evidence</b> from the extract to support your answer.	
	<b>(7 marks)</b>	
	Indicative content	
	<p><b>Candidates may select from a range of material from the extract. These could include the following points:</b></p> <ul style="list-style-type: none"> <li>• Bob is inquisitive: 'Where's Gary?'</li> <li>• he is hesitant: 'stopped mid-step'</li> <li>• he is accepting: 'Okay...Let's go.'</li> <li>• he thinks before answering: 'paused again'</li> <li>• he is affectionate towards the skull: 'How you going, old man?'</li> <li>• he is ironic/sarcastic/humorous: 'thought you might be reversing all the way...'</li> <li>• he is nervous about John's driving: 'slammed his foot', 'sweet mother of god', 'a lot paler', 'I'm a bit nervous'</li> <li>• his nervousness about John's driving is reflected in physical actions: 'hit his imaginary brake pedal', 'python-like grip'</li> <li>• he settles his nerves by smoking.</li> </ul> <p><b>Reward any other valid points.</b></p>	
Band	Mark	<b>AO2 i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.</b>
<b>0</b>	<b>0</b>	No rewardable material
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Basic understanding of the character</li> <li>• Limited reference to the extract to support response</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Some understanding of the character</li> <li>• Some reference to the extract to support response</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of the character</li> <li>• Clear reference to the extract to support response</li> </ul>

Question Number	Question		
<b>9(b)</b>	Explain how the writer uses language to present the car journey in the extract. Use <b>evidence</b> from the extract to support your answer.	<b>(7 marks)</b>	
	Indicative content		
	<p><b>Candidates may select from a range of material from the extract. These could include the following points:</b></p> <ul style="list-style-type: none"> <li>• Bob's comment about 'going the other way' indicates that the journey is off to a bad start</li> <li>• the verb 'crunched' suggests the car is being used roughly</li> <li>• the reactions of the other car driver ('flashing its lights' and the 'Bee-eeeeep!!!') add drama</li> <li>• the phrase 'only a metre or two to spare' indicates a close shave</li> <li>• the phrase 'python-like grip' stresses Bob's tension as a passenger</li> <li>• the description of Bob's reaction after the car journey ('nerve-settling') points to the anxiety the ride creates.</li> </ul> <p><b>Reward any other valid points.</b></p>		
Band	Mark	<b>AO2 iii: explain and evaluate how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.</b>	
<b>0</b>	<b>0</b>	No rewardable material	
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Basic understanding of how the writer uses language to present ideas</li> <li>• Limited reference to the extract to support response</li> </ul>	
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Occasional understanding of how the writer uses language to present ideas</li> <li>• Some reference to the extract to support response</li> </ul>	
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of how the writer uses language to present ideas</li> <li>• Clear reference to the extract to support response</li> </ul>	

Question Number	Question
<b>9(c)</b>	<p>In the extract, Mary, the skull, is being moved.</p> <p>Explain the importance of the skull in <b>one other</b> part of the text.</p> <p>In your answer, you <b>must</b> consider:</p> <ul style="list-style-type: none"> <li>• how the skull is treated</li> <li>• what this tells us about the people involved.</li> </ul> <p style="text-align: right;"><b>(10 marks)</b></p>
	<p>Indicative content</p> <p><b>Candidates may draw on any relevant part of the text provided that the focus is on the skull (AO2 ii) and a reference is made to the social, cultural, historical context (AO2 iv).</b></p> <p>Candidates must refer to ONE OTHER PART OF THE TEXT where the skull is shown or referred to, for instance:</p> <ul style="list-style-type: none"> <li>• John's family's treatment of the skull</li> <li>• the reactions of people when they are told about it</li> <li>• the respect shown to it through any of the ceremonies or its burial.</li> </ul> <p>Candidates may interpret 'importance' in a number of ways, which could include:</p> <ul style="list-style-type: none"> <li>• how that part of the text shows people affected by the treatment of the skull</li> <li>• how that part of the text shows people's relationships affected by the skull</li> <li>• what the writer is saying about the proper way to treat the skull.</li> </ul> <p>References to context are likely to focus on John's realisation that the skull deserves better treatment and his quest to put matters right.</p> <p><b>Reward any other valid points.</b></p>

<b>Band</b>	<b>Mark</b>	<b>AO2 ii: develop and sustain interpretations of writers' ideas and perspectives.</b> <b>AO2 iv: understand texts in their social, cultural and historical contexts.</b>
<b>0</b>	<b>0</b>	No rewardable material
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Basic understanding of theme and its importance in one other part of the text</li> <li>• Basic reference to the text's context</li> </ul>
<b>2</b>	<b>4-7</b>	<ul style="list-style-type: none"> <li>• Some understanding of theme and its importance in one other part of the text</li> <li>• Some reference to the text's context</li> </ul>
<b>3</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of theme and its importance in one other part of the text</li> <li>• Generally sound or sound reference to the text's context</li> </ul>

## To Kill a Mockingbird

Question Number	Question	
<b>10(a)</b>	<p>From the extract, what do you learn about the character of Scout, the narrator? Use <b>evidence</b> from the extract to support your answer.</p> <p style="text-align: right;"><b>(7 marks)</b></p>	
	Indicative content	
	<p><b>Candidates may select from a range of material from the extract. These could include the following points:</b></p> <ul style="list-style-type: none"> <li>• Scout is inquisitive, as shown by her many questions to Dill</li> <li>• she makes generalisations about parents: 'They don't get around to doin' what they say'</li> <li>• she is ready to offer opinions and advice: 'It's no reason to run off', 'tell you what to do'</li> <li>• she values her privacy: 'You don't want 'em around you all the time'</li> <li>• she wonders about life being different: 'if Jem were different', 'if Atticus...'</li> <li>• she has an inflated view of her own importance: 'if Atticus did not feel the necessity of my presence, help and advice', 'couldn't get along a day without me', 'they needed me'</li> <li>• she tries to comfort Dill: 'your folks couldn't do without you'.</li> </ul> <p><b>Reward any other valid points.</b></p>	
Band	Mark	<b>AO2 i: read and understand texts, selecting material appropriate to purpose, collating from different sources and making comparisons and cross-references as appropriate.</b>
<b>0</b>	<b>0</b>	No rewardable material
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Basic understanding of the character</li> <li>• Limited reference to the extract to support response</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Some understanding of the character</li> <li>• Some reference to the extract to support response</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of the character</li> <li>• Clear reference to the extract to support response</li> </ul>

Question Number	Question	
<b>10(b)</b>	<p>Explain how the writer uses language to present parents in the extract. Use <b>evidence</b> from the extract to support your answer.</p> <p style="text-align: right;"><b>(7 marks)</b></p>	
	Indicative content	
	<p><b>Candidates may select from a range of material from the extract. These could include the following points:</b></p> <ul style="list-style-type: none"> <li>• Dill's sentences, 'He just said we would. We never did', suggest parents can be unreliable</li> <li>• this is confirmed by Scout's generalised pronouncement: 'They don't get around to doin'...'</li> <li>• Dill wants parents' attention ('just wasn't interested'), but Scout's use of the word 'weirdest' shows the concept is alien to her</li> <li>• Scout uses generalisation from personal experience: 'Atticus's gone all day...you don't want 'em around'</li> <li>• Scout sees herself as indispensable to her parent: 'needed me'</li> <li>• the use of 'they' shows that all parents are seen in the same way.</li> </ul> <p><b>Reward any other valid points.</b></p>	
Band	Mark	<b>AO2 iii: explain and evaluate how writers use linguistic, grammatical, structural and presentational features to achieve effects and engage and influence the reader.</b>
<b>0</b>	<b>0</b>	No rewardable material
<b>1</b>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• Basic understanding of how the writer uses language to present ideas</li> <li>• Limited reference to the extract to support response</li> </ul>
<b>2</b>	<b>3-5</b>	<ul style="list-style-type: none"> <li>• Occasional understanding of how the writer uses language to present ideas</li> <li>• Some reference to the extract to support response</li> </ul>
<b>3</b>	<b>6-7</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of how the writer uses language to present ideas</li> <li>• Clear reference to the extract to support response</li> </ul>

Question Number	Question
<b>10(c)</b>	<p>In the extract, Dill and Scout discuss parents.      Explain the importance of parents in <b>one other</b> part of the novel.      In your answer, you <b>must</b> consider:</p> <ul style="list-style-type: none"> <li>• how a parent behaves</li> <li>• how this behaviour affects other characters involved.</li> </ul>
	<b>(10 marks)</b>
	<p>Indicative content</p> <p><b>Candidates may draw on any relevant part of the novel provided that the focus is on parents (AO2 ii) and a reference is made to the social, cultural, historical context (AO2 iv).</b></p> <p>Candidates must refer to ONE OTHER PART OF THE NOVEL where parents are shown or referred to, for instance:</p> <ul style="list-style-type: none"> <li>• any of the many episodes showing the influence of Atticus</li> <li>• other references to Dill's upbringing</li> <li>• Boo's treatment at the hands of his parents</li> <li>• Bob Ewell's behaviour as a parent</li> <li>• the incident with Mr Cunningham.</li> </ul> <p>Candidates may interpret 'importance' in a number of ways, which could include:</p> <ul style="list-style-type: none"> <li>• how that part of the novel shows characters influenced by parents</li> <li>• how that part of the novel shows how parents affect relationships</li> <li>• how parents in that part of the novel drive the plot</li> <li>• what the writer is saying about parents</li> <li>• how the novel's structure is affected by parents in that part of the novel.</li> </ul> <p>References to context are likely to focus on the way children are treated by their parents and what is shown by their experiences.</p> <p><b>Reward any other valid points.</b></p>

<b>Band</b>	<b>Mark</b>	<b>AO2 ii: develop and sustain interpretations of writers' ideas and perspectives.</b> <b>AO2 iv: understand texts in their social, cultural and historical contexts.</b>
<b>0</b>	<b>0</b>	No rewardable material
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Basic understanding of theme and its importance in one other part of the novel</li> <li>• Basic reference to the novel's context</li> </ul>
<b>2</b>	<b>4-7</b>	<ul style="list-style-type: none"> <li>• Some understanding of theme and its importance in one other part of the novel</li> <li>• Some reference to the novel's context</li> </ul>
<b>3</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Generally sound or sound understanding of theme and its importance in one other part of the novel</li> <li>• Generally sound or sound reference to the novel's context</li> </ul>

## SECTION C: WRITING

Question Number	Question
*11	<p>A local newspaper is printing a series of articles on the topic: 'Is life too easy for young people?' Write an article presenting your views on the topic.</p> <p>In your article, you may wish to include:</p> <ul style="list-style-type: none"> <li>• what is easy about the lives of young people</li> <li>• what is hard about the lives of young people</li> <li>• what needs to be done to improve young people's lives</li> </ul> <p>as well as any other ideas you may have.</p>
	<b>(48 marks)</b>
	<p>Indicative content</p> <p><b>Purpose:</b> arguing a point of view  <b>Audience:</b> local readers, many of whom are likely to be experienced adults  <b>Form:</b> a coherent, structured argument supported by evidence drawn from a range of sources, factual and opinionative. Continuous paragraphed prose expected.</p> <p><b>Successful answers are likely to:</b></p> <ul style="list-style-type: none"> <li>• present a balanced, constructive argument</li> <li>• avoid assertions and challenge stereotypes</li> <li>• be written in a style and register appropriate to the topic, audience and genre.</li> </ul> <p><b>Reward any other valid points.</b></p>

<b>Band</b>	<b>Mark</b>	<b>AO3 i: write clearly, effectively and imaginatively, using and adapting forms and selecting vocabulary appropriate to task and purpose in ways that engage the reader.</b> <b>AO3 ii: organise information and ideas into structured and sequenced sentences, paragraphs and whole texts, using a variety of linguistic and structural features to support cohesion and overall coherence.</b>
<b>0</b>	<b>0</b>	No rewardable response
<b>1</b>	<b>1-6</b>	<ul style="list-style-type: none"> <li>• Expresses ideas at a basic level</li> <li>• Little awareness of the purpose and audience</li> <li>• Basic vocabulary; little variety of sentence structure; little evidence of control</li> <li>• Organisation is simple with little success in introducing and developing a response</li> </ul>
<b>2</b>	<b>7-12</b>	<ul style="list-style-type: none"> <li>• Expresses ideas with limited appropriateness</li> <li>• Limited grasp of the purpose and audience</li> <li>• Limited evidence of control in the choice of vocabulary and sentence structure</li> <li>• Organisation shows limited grasp of text structure, with opening and development, and limited use of appropriate paragraphing</li> </ul>
<b>3</b>	<b>13-19</b>	<ul style="list-style-type: none"> <li>• Expresses ideas that are sometimes appropriate</li> <li>• Some grasp of the purpose and audience</li> <li>• Some evidence of control in the choice of vocabulary and sentence structures</li> <li>• Organisation shows some grasp of text structure, with opening and development, and some appropriate paragraphing</li> </ul>
<b>4</b>	<b>20-26</b>	<ul style="list-style-type: none"> <li>• Expresses ideas that are generally appropriate</li> <li>• Generally sound grasp of the purpose and audience</li> <li>• Generally sound evidence of control in the choice of vocabulary and sentence structures</li> <li>• Organisation shows generally sound grasp of text structure, with opening and development, and broadly appropriate paragraphing</li> </ul>
<b>5</b>	<b>27-32</b>	<ul style="list-style-type: none"> <li>• Expresses and develops ideas appropriately</li> <li>• A clear sense of the purpose and audience</li> <li>• Well-chosen vocabulary, and some evidence of crafting in the construction of sentences</li> <li>• Organisation is sound, with a clear text structure, controlled paragraphing to reflect opening, development and closure, together with successful use of cohesive devices</li> </ul>

<b>Band</b>	<b>Mark</b>	<b>AO3 iii: use a range of sentence structures for clarity, purpose and effect, with accurate punctuation and spelling.</b>
<b>0</b>	<b>0</b>	No rewardable response
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Sentences show basic attempt to structure and control expression and meaning. A basic range of sentence structures is used</li> <li>• Basic control of a range of punctuation devices, with little success in conveying intended emphasis and effects.</li> <li>• Spelling is basic in accuracy, with many slips which hinder meaning</li> </ul>
<b>2</b>	<b>4-6</b>	<ul style="list-style-type: none"> <li>• Sentences show limited attempt to structure and control expression and meaning. A limited range of sentence structures is used.</li> <li>• Limited control of a range of punctuation devices, with limited success in conveying intended emphasis and effects.</li> <li>• Spelling is limited in accuracy, with many slips which may hinder meaning.</li> </ul>
<b>3</b>	<b>7-10</b>	<ul style="list-style-type: none"> <li>• Sentences show some attempt to structure and control expression and meaning. Occasional variety of sentence structures used.</li> <li>• Some control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for some of the response.</li> <li>• Spelling is sometimes accurate, with some slips which may hinder meaning.</li> </ul>
<b>4</b>	<b>11-13</b>	<ul style="list-style-type: none"> <li>• Sentences are generally clearly structured, with generally sound control of expression and meaning, some variety of sentence structures used.</li> <li>• Generally sound control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for most of the response.</li> <li>• Spelling is mostly accurate, with some slips which do not hinder meaning.</li> </ul>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Sentences are clearly structured, with sound control of expression and meaning, a reasonable selection of sentence structures are used.</li> <li>• Sound control of the full range of punctuation, enabling intended emphasis and effects to be conveyed for the majority of the response.</li> <li>• Spelling is mostly accurate, with occasional slips.</li> </ul>

Question Number	Question
*12	<p>Write the text of a speech you will give to your peers on how you had to make an important decision in your life.</p> <p>In your speech, you may wish to include:</p> <ul style="list-style-type: none"> <li>• the choices you were faced with</li> <li>• why you took the decision you did</li> <li>• what the consequences were</li> </ul> <p>as well as any other ideas you may have.</p>
	<b>(48 marks)</b>
	<p>Indicative content</p> <p><b>Purpose:</b> to present a personal experience  <b>Audience:</b> the candidate's peers  <b>Form:</b> a structured speech which is likely to contain appropriate rhetorical features and attempts to relate to the audience.  Continuous paragraphed prose expected.</p> <p><b>Successful answers are likely to:</b></p> <ul style="list-style-type: none"> <li>• present a coherent and structured approach to the topic</li> <li>• explain the background to the narrative, setting the context</li> <li>• explain thought processes and decisions made</li> <li>• be written in a style and register appropriate to the topic, audience and form.</li> </ul> <p><b>Reward any other valid points.</b></p>

<b>Band</b>	<b>Mark</b>	<b>AO3 i: write clearly, effectively and imaginatively, using and adapting forms and selecting vocabulary appropriate to task and purpose in ways that engage the reader.</b> <b>AO3 ii: organise information and ideas into structured and sequenced sentences, paragraphs and whole texts, using a variety of linguistic and structural features to support cohesion and overall coherence.</b>
<b>0</b>	<b>0</b>	No rewardable response.
<b>1</b>	<b>1-6</b>	<ul style="list-style-type: none"> <li>• Expresses ideas at a basic level.</li> <li>• Little awareness of the purpose and audience.</li> <li>• Basic vocabulary; little variety of sentence structure; little evidence of control.</li> <li>• Organisation is simple with little success in introducing and developing a response.</li> </ul>
<b>2</b>	<b>7-12</b>	<ul style="list-style-type: none"> <li>• Expresses ideas with limited appropriateness.</li> <li>• Limited grasp of the purpose and audience.</li> <li>• Limited evidence of control in the choice of vocabulary and sentence structure.</li> <li>• Organisation shows limited grasp of text structure, with opening and development, and limited use of appropriate paragraphing.</li> </ul>
<b>3</b>	<b>13-19</b>	<ul style="list-style-type: none"> <li>• Expresses ideas that are sometimes appropriate.</li> <li>• Some grasp of the purpose and audience.</li> <li>• Some evidence of control in the choice of vocabulary and sentence structures.</li> <li>• Organisation shows some grasp of text structure, with opening and development, and some appropriate paragraphing.</li> </ul>
<b>4</b>	<b>20-26</b>	<ul style="list-style-type: none"> <li>• Expresses ideas that are generally appropriate.</li> <li>• Generally sound grasp of the purpose and audience.</li> <li>• Generally sound evidence of control in the choice of vocabulary and sentence structures.</li> <li>• Organisation shows generally sound grasp of text structure, with opening and development, and broadly appropriate paragraphing.</li> </ul>
<b>5</b>	<b>27-32</b>	<ul style="list-style-type: none"> <li>• Expresses and develops ideas appropriately.</li> <li>• A clear sense of the purpose of the writing and audience.</li> <li>• Well-chosen vocabulary, and shows some evidence of crafting in the construction of sentences.</li> <li>• Organisation is sound, with a clear text structure, controlled paragraphing to reflect opening, development and closure, together with successful use of cohesive devices.</li> </ul>

<b>Band</b>	<b>Mark</b>	<b>AO3 iii: use a range of sentence structures for clarity, purpose and effect, with accurate punctuation and spelling.</b>
<b>0</b>	<b>0</b>	No rewardable response.
<b>1</b>	<b>1-3</b>	<ul style="list-style-type: none"> <li>• Sentences show basic attempt to structure and control expression and meaning. A basic range of sentence structures is used.</li> <li>• Basic control of a range of punctuation devices, with little success in conveying intended emphasis and effects.</li> <li>• Spelling is basic in accuracy, with many slips which hinder meaning.</li> </ul>
<b>2</b>	<b>4-6</b>	<ul style="list-style-type: none"> <li>• Sentences show limited attempt to structure and control expression and meaning. A limited range of sentence structures is used.</li> <li>• Limited control of a range of punctuation devices, with limited success in conveying intended emphasis and effects.</li> <li>• Spelling is limited in accuracy, with many slips which may hinder meaning.</li> </ul>
<b>3</b>	<b>7-10</b>	<ul style="list-style-type: none"> <li>• Sentences show some attempt to structure and control expression and meaning. Occasional variety of sentence structures used.</li> <li>• Some control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for some of the response.</li> <li>• Spelling is sometimes accurate, with some slips which may hinder meaning.</li> </ul>
<b>4</b>	<b>11-13</b>	<ul style="list-style-type: none"> <li>• Sentences are generally clearly structured, with generally sound control of expression and meaning, some variety of sentence structures used.</li> <li>• Generally sound control of a range of punctuation devices, enabling intended emphasis and effects to be conveyed for most of the response.</li> <li>• Spelling is mostly accurate, with some slips which do not hinder meaning.</li> </ul>
<b>5</b>	<b>14-16</b>	<ul style="list-style-type: none"> <li>• Sentences are clearly structured, with sound control of expression and meaning, a reasonable selection of sentence structures are used.</li> <li>• Sound control of the full range of punctuation, enabling intended emphasis and effects to be conveyed for the majority of the response.</li> <li>• Spelling is mostly accurate, with occasional slips.</li> </ul>

