



MARKING SCHEME

SUMMER 2016

**LEVEL 1 / LEVEL 2 CERTIFICATE IN ENGLISH
LITERATURE – PAPER 1**

9701/01

INTRODUCTION

This marking scheme was used by WJEC for the 2016 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

LEVEL 1 / LEVEL 2 CERTIFICATE IN ENGLISH LITERATURE

MARK SCHEME - SUMMER 2016

Marking Guidelines

Paper 1

GENERAL

1. Expression

Where problems with presentation seriously impede communication, assessment can be problematic. In such cases the candidate should, after discussion with your team leader, be referred to me for a second opinion: write Refer to C.E. boldly at the top of the script. Confused or vague expression is often a result of faulty understanding or appreciation of a point a candidate is trying to make. Avoid the temptation of saying to yourself, 'I think I know what s/he means', and awarding credit. Signal this in the margin by a remark like 'getting somewhere' or 'not quite there'.

2. Remarks

An on-going series of remarks in the margin throughout the script is vital. These remarks will be mainly your identifications of skills as they appear. Remember that your mark at the end of the exercise must tally with the skills which you have identified. New examiners have been provided with marked scripts to illustrate this procedure.

There must always be a comment at the end of each question. This should not simply echo the mark but indicate the salient features of the candidate's performance established by the C.E. for this examination.

3. Marking positively

Please approach the marking of scripts with an **open** mind and mark **positively**. All the questions provide opportunities for candidates to make informed, independent responses, and such opportunities need to be upheld in your marking. You must evaluate what is offered by the candidate, using the criteria, but without looking for what might have been presented or for what you might have written in the candidate's place.

4. Assessment Objectives

AO1 Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations.

AO2 Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings.

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

AO4 Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.

The weighting of assessment objectives across examination components is as follows:

		Raw mark	AO1	AO3	AO3	AO4	Total
Paper 1 Section A	(a)	10	3.61%	3.61%	-	-	30%
	(b)(c)	20	7.22%	7.22%	-	8.33%	
Paper 2 Section B	(a)	10	3.61%	3.61%	-	-	30%
	(b)(c)	20	7.22%	7.22%	-	8.33%	
Paper 2 Section A		20	3.33%	3.33%	10%	3.33%	20%
Paper 2 Section B		10	5%	5%	-	-	10%
Paper 2 Section C		10	5%	5%	-	-	10%
Total		-	35%	35%	10%	20%	100%

'Best fit' marking

The work for each question should be marked according to the marking criteria using a 'best fit' approach. For each of the assessment objectives and quality of written communication descriptors, select one of the band descriptors that most closely describes the quality of the work being marked:

- where the candidate's work *convincingly* meets the statement, the highest mark should be awarded;
- where the candidate's work *adequately* meets the statement, the most appropriate mark in the middle range should be awarded;
- where the candidate's work *just* meets the statement, the lowest mark should be awarded.

Examiners should use the full range of marks available to them and award *full* marks in any band for work which fully meets that descriptor. The marks on either side of the middle mark(s) for 'adequately met' should be used where the standard is lower or higher than 'adequate' but **not** the highest or lowest mark in the band.

Marking should be positive, rewarding achievement rather than penalising failure or omissions.

The award of marks **must be** directly related to the marking criteria.

BAND CRITERIA – PAPER 1

The following descriptions have been provided to indicate the way in which progression within the 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.

Question (a) 10 marks

(a)	Critical response to texts (AO1)	Language, structure and form (AO2)
0	<i>Nothing written, or what is written is totally irrelevant to the text or not worthy of credit</i>	
1-3	Candidates rely on a narrative approach with some misreadings: make a personal response to the text.	Candidates may make generalised comments about stylistic effects.
	<i>Errors in grammar, punctuation and spelling and lack of structure are likely to impede communication on occasions. There will be little evidence of specialist vocabulary.</i>	
4-5	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 are able to recognise and make simple comments on particular features of style and structure.
	<i>Expression will be reasonably clear and the answer will have a basic structure. Grammar, punctuation and spelling will contain errors but these will not be intrusive; use of specialist vocabulary will be limited and/or not always appropriate.</i>	
6-7	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.
	<i>Expression will be mainly clear and fluent and the answer will be quite well structured. There will be some errors in spelling or punctuation; specialist vocabulary will be used mainly appropriately.</i>	
8-10	Candidates make increasingly assured selection and incorporation of relevant detail; are able to speculate/offer tentative judgements ; are able to 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.
	<i>Expression will be clear and fluent and the answer will be well structured. There will be few errors in grammar, punctuation and spelling; specialist vocabulary will be used appropriately.</i>	

Questions (b) and (c) 20 marks

(b) (c)	Critical response to texts (AO1)	Language, structure and form (AO2)	Social, cultural and historical contexts (AO4)
0	<i>Nothing written, or what is written is totally irrelevant to the text or not worthy of credit</i>		
1-7	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 make simple comments on textual background.
<i>Errors in grammar, punctuation and spelling and lack of structure are likely to impede communication on occasions. There will be little evidence of specialist vocabulary.</i>			
8-11	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 are able to recognise and make simple comments on particular features of style and structure.	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>Expression will be reasonably clear and the answer will have a basic structure. Grammar, punctuation and spelling will contain errors but these will not be intrusive; use of specialist vocabulary will be limited and/or not always appropriate.</i>			
12-15	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 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 be able to relate texts to own and other's experience.
<i>Expression will be mainly clear and fluent and the answer will be quite well structured. There will be some errors in spelling or punctuation; specialist vocabulary will be used mainly appropriately.</i>			
16-20	Candidates make increasingly assured selection and incorporation of relevant detail; are able to speculate/offer tentative judgements; are able to 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 show a clear understanding of social, cultural and historical contexts; are able to relate texts to own and others' experience; are able to identify and comment on importance of social, cultural and historical contexts; awareness of literary tradition shown; at the highest level, show a clear understanding of social, cultural and historical contexts; able to relate details of text to literary background and explain how texts have been / are influential at different times.
<i>Expression will be clear and fluent and the answer will be well structured. There will be few errors in grammar, punctuation and spelling; specialist vocabulary will be used appropriately.</i>			

MARKSCHEME – PAPER 1

SECTION A

1. Jane Eyre

- (a) Read the extract on the opposite page. The answer the following question:

How does Charlotte Brontë create mood and atmosphere here? Refer closely to the extract in your answer. [10]

0 marks	Nothing written, or nothing worthy of credit.
1-3 marks	Narrative approach with some misreading; a personal response to what is happening in the extract. Limited comments about stylistic effects, such as suspense.
4-5 marks	Understanding of main events. Generalised references and comments about stylistic effects. Selection of relevant detail, such as the strange noises, Jane's fear. Awareness of mood and atmosphere for 5.
6-7 marks	Detailed references to the extract with thorough, and for 7, thoughtful, discussion of language, e.g. about tension and suspense in the extract. Explanation of how Bronte uses different aspects of style and structure to create effects. For 7, candidates will explore the detail of the extract, showing an understanding of mood and atmosphere.
8-10 marks	Assured selection of relevant detail. Offers speculative interpretations. Evaluation of how Bronte uses language and structure to achieve specific effects and convey mood and atmosphere. For 9-10, assured analysis of stylistic features e.g. atmospheric tension.

- (b) How are the characters of Mr. and Mrs. Reed important to the novel as a whole? [20]

0 marks	Nothing written, or nothing worthy of credit.
1-7 marks	Narrative approach with some misreading of characters, a personal response to what happens to Mr. and Mrs. Reed in the novel. Makes simple comments on characters.
8-11 marks	Recognising and understanding of main characterising features of Mr. and Mrs. Reed in the novel. Awareness of social, cultural and historical contexts and how these contexts are relevant to understanding the character(s). Answers will be focused on events, with an awareness and understanding of their impact on the characters' lives for 10-11.
12-15 marks	Detailed references to the novel with thorough, and for 14-15, thoughtful, discussion of the characters. Candidates have a clear grasp of how social, cultural and historical contexts influence understanding of characters and their relationships with their society.
16-20 marks	Assured selection of detail. Offers speculative interpretations. Assured exploration and evaluation of how Bronte uses language and structure to portray characters. For 18-20, assured analysis of characterisation. Candidates show a clear understanding of social, cultural and historical contexts and comment on the importance of these contexts.

(c) How is the theme of forgiveness presented in the novel?

[20]

0 marks	Nothing written, or nothing worthy of credit.
1-7 marks	Narrative approach with some possible misreading; a personal response to what happens in the novel. Makes simple comments on forgiveness in the novel.
8-11 marks	Recognising and understanding of main characterising features of forgiveness. Awareness of social, cultural and historical contexts and how these contexts are relevant to understanding forgiveness in the novel. Answers will be focused on events, with an awareness and understanding of their impact on forgiveness for 10-11.
12-15 marks	Detailed references to the novel with thorough, and for 14-15, thoughtful, discussion of forgiveness. Explanation of how different aspects of forgiveness are portrayed. Candidates have a clear grasp of how social, cultural and historical contexts influence understanding of forgiveness in the novel.
16-20 marks	Assured selection of detail. Offers speculative interpretations. Assured exploration and evaluation of how Bronte uses language and structure to portray forgiveness. For 18-20, assured analysis of the theme. Candidates show a clear understanding of social, cultural and historical contexts and comment on the importance of these contexts in evaluating the theme of forgiveness.

2. Brick Lane

(a) Read the extract on the opposite page. The answer the following question:

How does Monica Ali create mood and atmosphere here? Refer closely to the extract in your answer. [10]

0 marks	Nothing written, or nothing worthy of credit.
1-3 marks	Narrative approach with some misreading; a personal response to what is happening in the extract. Limited comments about stylistic effects.
4-5 marks	Understanding of main events. Generalised references and comments about stylistic effects. Selection of relevant detail, such as food and people. Awareness of mood and atmosphere for 5.
6-7 marks	Detailed references to the extract with thorough, and for 7, thoughtful, discussion of language, e.g. the relationships between characters. Explanation of how Ali uses different aspects of style and structure to create effects. For 7, candidates will explore the detail of the extract, showing an understanding of mood and atmosphere.
8-10 marks	Assured selection of relevant detail. Offers speculative interpretations. Evaluation of how Ali uses language and structure to achieve specific effects and convey mood and atmosphere. For 9-10, assured analysis of stylistic features.

- (b) How does Monica Ali present the relationship between Nazneen and Chanu in the novel? [20]

0 marks	Nothing written, or nothing worthy of credit.
1-7 marks	Narrative approach with some misreading of Nazneen and/or Chanu's character; a personal response to what happens to Nazneen and Chanu in the novel. Makes simple comments on Nazneen and Chanu.
8-11 marks	Recognising and understanding of main characterising features of Nazneen and Chanu's character, such as their relationship. Awareness of social, cultural and historical contexts and how these contexts are relevant to understanding the character(s). Answers will be focused on events, with an awareness and understanding of their impact on Nazneen and Chanu for 10-11.
12-15 marks	Detailed references to the novel with thorough, and for 14-15, thoughtful, discussion of Nazneen and Chanu's characters. Explanation of how different aspects of the novel portray different aspects of their characters. Candidates have a clear grasp of how social, cultural and historical contexts influence understanding of Nazneen and Chanu's characters, such as their cultural heritage.
16-20 marks	Assured selection of detail. Offers speculative interpretations. Assured exploration and evaluation of how Ali uses language and structure to portray Nazneen and Chanu. For 18-20, assured analysis of characterisation. Candidates show a clear understanding of social, cultural and historical contexts and comments on the importance of these contexts.

- (c) How is the theme of loneliness presented in the novel? [20]

0 marks	Nothing written, or nothing worthy of credit.
1-7 marks	Narrative approach with some misreading of loneliness; a personal response to what happens in the novel. Makes simple comments on characters/loneliness.
8-11 marks	Recognising and understanding of main features of loneliness. Awareness of social, cultural and historical contexts and how these contexts are relevant to understanding the theme of loneliness. Answers will be focused on events, with an awareness and understanding of their impact on loneliness for 10-11.
12-15 marks	Detailed references to the novel with thorough, and for 14-15, thoughtful, discussion of loneliness. Explanation of how different members of the community may be lonely. Candidates have a clear grasp of how social, cultural and historical contexts influence understanding of the theme of loneliness.
16-20 marks	Assured selection of detail. Offers speculative interpretations. Assured exploration and evaluation of how Ali uses language and structure to portray language. For 18-20, assured analysis of the theme of loneliness. Candidates show a clear understanding of social, cultural and historical contexts and comment on the importance of these contexts in evaluating the theme of loneliness.

3. Tess of the D'Urbervilles

- (a) Read the extract on the opposite page. The answer the following question:

How does Thomas Hardy create mood and atmosphere here? Refer closely to the extract in your answer. [10]

0 marks	Nothing written, or nothing worthy of credit.
1-3 marks	Narrative approach with some misreading; a personal response to what is happening in the extract. Limited comments about stylistic effects.
4-5 marks	Understanding of main events. Generalised references and comments about stylistic effects. Selection of relevant detail, such as Tess's appearance.
6-7 marks	Detailed references to the extract with thorough, and for 7, thoughtful, discussion of language, e.g. about the rumours about Tess. Explanation of how Hardy uses different aspects of style and structure to create effects. For 7, candidates will explore the detail of the extract, showing an understanding of Joan's attitude and what it reveals about her character.
8-10 marks	Assured selection of relevant detail. Offers speculative interpretations. Evaluation of how Hardy uses language and structure to achieve specific effects. For 9-10, assured analysis of stylistic features e.g. the contrast between Tess and John.

- (b) How are Tess' parents, Mr. John Durbeyfield and Mrs. Joan Durbeyfield, important to the novel as a whole? [20]

0 marks	Nothing written, or nothing worthy of credit.
1-7 marks	Narrative approach with some misreading of characters; a personal response to what happens to both characters in the novel. Makes simple comments.
8-11 marks	Recognising and understanding of main characterising features of both characters in the novel. Awareness of social, cultural and historical contexts and how these contexts are relevant to understanding the character(s). Answers will be focused on events, with an awareness and understanding of their impact in the novel for 10-11.
12-15 marks	Detailed references to the novel with thorough, and for 14-15, thoughtful, discussion of the characters. Candidates have a clear grasp of how social, cultural and historical contexts influence understanding of characters and their relationship with society.
16-20 marks	Assured selection of detail. Offers speculative interpretations. Assured exploration and evaluation of how Hardy uses language and structure to portray both characters in relation to Victorian society. For 18-20, assured analysis of characterisation. Candidates show a clear understanding of social, cultural and historical contexts and comment on the importance of these contexts.

- (c) An important theme in *Tess of the D'Urbervilles* is how men can dominate women. Do you agree? Give reasons for what you say. [20]

0 marks	Nothing written, or nothing worthy of credit.
1-7 marks	Narrative approach with some misreading of the theme of suffering; a personal response to what happens in the novel. Makes simple comments on events in the novel.
8-11 marks	Recognising and understanding of main characterising features of men/woman in the novel. Awareness of social, cultural and historical contexts and how these contexts are relevant to understanding of how men can dominate women in the novel. Answers will be focused on events, with an awareness and understanding of their impact for 10-11.
12-15 marks	Detailed references to the novel with thorough, and for 14-15, thoughtful, discussion of characters. Explanation of how different aspects of mens' and womens' character(s) are portrayed. Candidates have a clear grasp of how social, cultural and historical contexts influence understanding of how men can dominate women in the novel.
16-20 marks	Assured selection of detail. Offers speculative interpretations. Assured exploration and evaluation of how Hardy uses language and structure to portray the differences between men and women in the novel. For 18-20, assured analysis of characterisation. Candidates show a clear understanding of social, cultural and historical contexts and comment on the importance of these contexts in evaluating how men can dominate women.

4. Brighton Rock

- (a) Read the extract on the opposite page. The answer the following question:

How does Graham Greene create mood and atmosphere here? Refer closely to the extract in your answer. [10]

0 marks	Nothing written, or nothing worthy of credit.
1-3 marks	Narrative approach with some misreading; a personal response to what is happening in the extract. Limited comments about stylistic effects.
4-5 marks	Understanding of main events. Generalised references and comments about stylistic effects. Selection of relevant detail, such as Pinkie's nervousness. Awareness of mood and atmosphere for 5.
6-7 marks	Detailed references to the extract with thorough, and for 7, thoughtful, discussion of language, e.g. the weather, or sea, or Rose's fear. Explanation of how Greene uses different aspects of style and structure to create effects. For 7, candidates will explore the detail of the extract, showing an understanding of mood and atmosphere.
8-10 marks	Assured selection of relevant detail. Offers speculative interpretations. Evaluation of how Greene uses language and structure to achieve specific effects and convey mood and atmosphere. For 9-10, assured analysis of stylistic features e.g. tension created.

(b) How is the character of Ida important to the novel as a whole? [20]

0 marks	Nothing written, or nothing worthy of credit.
1-7 marks	Narrative approach with some misreading of Ida, a personal response to what happens to Ida in the novel. Makes simple comments on Ida and her relationships with others.
8-11 marks	Recognising and understanding of main characterising features of the character of Ida. Awareness of social, cultural and historical contexts and how these contexts are relevant to understanding her character. Answers will be focused on Ida, with an awareness and understanding of her impact on other characters for 10-11.
12-15 marks	Detailed references to the novel with thorough, and for 14-15, thoughtful, discussion of Ida's character. Candidates have a clear grasp of how social, cultural and historical contexts influence understanding of Ida's character.
16-20 marks	Assured selection of detail. Offers speculative interpretations. Assured exploration and evaluation of how Greene uses language and structure to portray Ida. For 18-20, assured analysis of characterisation. Candidates show a clear understanding of social, cultural and historical contexts and comments on the importance of these contexts in evaluating Ida's character.

(c) *Brighton Rock* is about 'a battle between hatred and love'.
To what extent do you agree with this statement? Give reasons for what you say. [20]

0 marks	Nothing written, or nothing worthy of credit.
1-7 marks	Narrative approach with some misreading of hatred and love in the novel, a personal response to what happens in the novel. Makes simple comments on events.
8-11 marks	Recognising and understanding of main characterising features of hatred and love in the novel. Awareness of social, cultural and historical contexts and how these contexts are relevant to understanding the battle between hatred and love. Answers will be focused on events, with an awareness and understanding of their impact on hatred and love for 10-11.
12-15 marks	Detailed references to the novel with thorough, and for 14-15, thoughtful, discussion of the battle between hatred and love. Explanation of how different aspects of hatred and love are portrayed. Candidates have a clear grasp of how social, cultural and historical contexts influence hatred and love.
16-20 marks	Assured selection of detail. Offers speculative interpretations. Assured exploration and evaluation of how Greene uses language and structure to portray the battle between hatred and love. For 18-20, assured analysis of the themes of hatred and love. Candidates show a clear understanding of social, cultural and historical contexts and comment on the importance of these contexts in evaluating the battle between hatred and love.

5. Brave New World

- (a) Read the extract on the opposite page. The answer the following question:

How does Aldous Huxley create mood and atmosphere here? Refer closely to the extract in your answer. [10]

0 marks	Nothing written, or nothing worthy of credit.
1-3 marks	Narrative approach with some misreading; a personal response to what is happening in the extract. Limited comments about stylistic effects, such as dialogue.
4-5 marks	Understanding of main events. Generalised references and comments about stylistic effects. Selection of relevant detail, such as reactions to Linda's death. Awareness of mood and atmosphere for 5.
6-7 marks	Detailed references to the extract with thorough, and for 7, thoughtful, discussion of language. Explanation of how Huxley uses different aspects of style and structure to create effects. For 7, candidates will explore the detail of the extract, showing an understanding of mood and atmosphere.
8-10 marks	Assured selection of relevant detail. Offers speculative interpretations. Evaluation of how Huxley uses language and structure to achieve specific effects and convey mood and atmosphere. For 9-10, assured analysis of stylistic features.

- (b) How is the character of Lenina Crowne important to the novel as a whole?

[20]

0 marks	Nothing written, or nothing worthy of credit.
1-7 marks	Narrative approach with some misreading of Lenina; a personal response to what happens to Lenina in the novel. Makes simple comments on her character.
8-11 marks	Recognising and understanding of main characterising features of Lenina and how she is portrayed in the novel. Awareness of social, cultural and historical contexts and how these contexts are relevant to understanding her character. Answers will be focused on events, with an awareness and understanding of their impact on Lenina for 10-11.
12-15 marks	Detailed references to the novel with thorough, and for 14-15, thoughtful, discussion of the way Lenina is portrayed. Candidates have a clear grasp of how social, cultural and historical contexts influence understanding of Lenina and her relationships in the novel.
16-20 marks	Assured selection of detail. Offers speculative interpretations. Assured exploration and evaluation of how Huxley uses language and structure to portray Lenina'. For 18-20, assured analysis of characterisation. Candidates show a clear understanding of social, cultural and historical contexts and comment on the importance of these contexts in evaluating Lenina.

(c) How does Aldous Huxley present the theme of suffering in the novel? [20]

0 marks	Nothing written, or nothing worthy of credit.
1-7 marks	Narrative approach with some misreading of the theme of happiness; a personal response to what happens in the novel. Makes simple comments on happiness.
8-11 marks	Recognising and understanding of main features of the theme of suffering in the novel. Awareness of social, cultural and historical contexts and how these contexts are relevant to understanding suffering in the novel. Answers will be focused on events, with an awareness and understanding of their impact on the theme of suffering for 10-11.
12-15 marks	Detailed references to the novel with thorough, and for 14-15, thoughtful, discussion of the theme of suffering. Explanation of how different aspects of suffering are portrayed e.g. John, Linda, Bernard. Candidates have a clear grasp of how social, cultural and historical contexts influence understanding of suffering in the novel.
16-20 marks	Assured selection of detail. Offers speculative interpretations. Assured exploration and evaluation of how Huxley uses language and structure to portray suffering. For 18-20, assured analysis of characterisation. Candidates show a clear understanding of social, cultural and historical contexts and comment on the importance of these contexts in evaluating suffering in the novel.

SECTION B

6. Hamlet

- (a) Read the extract on the opposite page. Then answer the following question:

How does William Shakespeare present the relationship between Laertes and Ophelia here? Refer closely to the extract in your answer. [10]

0 marks	Nothing written, or nothing worthy of credit.
1-3 marks	Narrative approach with some misreading; a personal response to what is happening in the extract. Limited comments about stylistic effects.
4-5 marks	Understanding of main events. Generalised references and comments about stylistic effects, such as the unusual atmosphere caused by singing. Selection of relevant detail. Awareness of mood and atmosphere for 5.
6-7 marks	Detailed references to the extract with thorough, and for 7, thoughtful, discussion of language in relation to Laertes and Ophelia's relationship. Explanation of how Shakespeare uses different aspects of style and structure to create effects. For 7, candidates will explore the detail of the extract, showing an understanding of the relationship.
8-10 marks	Assured selection of relevant detail. Offers speculative interpretations. Evaluation of how Shakespeare uses language and structure to achieve specific effects and convey the relationship. For 9-10, assured analysis of stylistic features, e.g. use of questioning/exclamation.

- (b) How is the character of Polonius important to the play as a whole? [20]

0 marks	Nothing written, or nothing worthy of credit.
1-7 marks	Narrative approach with some misreading of Polonius' character; a personal response to what happens to Polonius in the play. Makes simple comments on Polonius' situation.
8-11 marks	Recognising and understanding of main characterising features of Polonius in the play. Awareness of social, cultural and historical contexts and how these contexts are relevant to understanding of Polonius' situation. Answers will be focused on events, with an awareness and understanding of Polonius for 10-11.
12-15 marks	Detailed references to the play with thorough, and for 14-15, thoughtful, discussion of Polonius' character e.g. his relationship with other characters. Explanation of how different aspects of Polonius character are portrayed. Candidates have a clear grasp of how social, cultural and historical contexts influence understanding of Polonius' character.
16-20 marks	Assured selection of detail. Offers speculative interpretations. Assured exploration and evaluation of how Shakespeare uses language and structure to Polonius and his situation. For 18-20, assured analysis of characterisation. Candidates show a clear understanding of social, cultural and historical contexts and comment on the importance of these contexts in evaluating Polonius' character.

- (c) Early in the play Hamlet says about Claudius: 'That one may smile and be a villain'. How does Shakespeare present appearance and reality in the play? [20]

0 marks	Nothing written, or nothing worthy of credit.
1-7 marks	Narrative approach with some misreading of the theme of death; a personal response to what happens to characters in the play. Makes simple comments on appearance and reality.
8-11 marks	Recognising and understanding of main characterising features of appearance and reality. Awareness of social, cultural and historical contexts and how these contexts are relevant to understanding appearance and reality. Answers will be focused on events, with an awareness and understanding of their impact on appearance and reality for 10-11.
12-15 marks	Detailed references to the play with thorough, and for 14-15, thoughtful, discussion of appearance and reality. Explanation of how different aspects of appearance and reality are portrayed. Candidates have a clear grasp of how social, cultural and historical contexts influence understanding of appearance and reality.
16-20 marks	Assured selection of detail. Offers speculative interpretations. Assured exploration and evaluation of how Shakespeare uses language and structure to portray appearance and reality. For 18-20, assured analysis of appearance and reality. Candidates show a clear understanding of social, cultural and historical contexts and comment on the importance of these contexts in evaluating how appearance and reality are presented.

7. The Browning Version

- (a) Read the extract on the opposite page. Then answer the following question:

How does Terence Rattigan create mood and atmosphere here? Refer closely to the extract in your answer. [10]

0 marks	Nothing written, or nothing worthy of credit.
1-3 marks	Narrative approach with some misreading; a personal response to what is happening in the extract. Limited comments about stylistic effects.
4-5 marks	Understanding of main events. Generalised references and comments about stylistic effects such as the tense atmosphere. Selection of relevant detail. Awareness of mood and atmosphere for 5.
6-7 marks	Detailed references to the extract with thorough, and for 7, thoughtful, discussion of language e.g. about tension in the extract. Explanation of how Rattigan uses different aspects of style and structure to create effects. For 7, candidates will explore the detail of the extract, showing an understanding of mood and atmosphere.
8-10 marks	Assured selection of relevant detail. Offers speculative interpretations. Evaluation of how Rattigan uses language and structure to achieve specific effects to convey mood and atmosphere. For 9-10, assured analysis of stylistic features e.g. use of stage directions.

(b) How is the character of John Taplow important to the play as a whole? [20]

0 marks	Nothing written, or nothing worthy of credit.
1-7 marks	Narrative approach with some misreading of John Taplow; a personal response to what happens to John Taplow in the play. Makes simple comments on the character.
8-11 marks	Recognising and understanding of main characterising features of John Taplow. Awareness of social, cultural and historical contexts and how these contexts are relevant to understanding of the character/relationship. Answers will be focused on events, with an awareness and understanding of John Taplow for 10-11.
12-15 marks	Detailed references to the play with thorough, and for 14-15, thoughtful, discussion of John Taplow. Explanation of how different aspects of his character are portrayed. Candidates have a clear grasp of how social, cultural and historical contexts influence understanding of the character.
16-20 marks	Assured selection of detail. Offers speculative interpretations. Assured exploration and evaluation of how Rattigan uses language and structure to portray John Taplow. For 18-20, assured analysis of characterisation. Candidates show a clear understanding of social, cultural and historical contexts and comment on the importance of these contexts in evaluating the relationship between John Taplow and other characters.

(c) '*The Browning Version* is largely concerned with deceit and lies'
How far do you agree with this statement? Give reasons for what you say. [20]

0 marks	Nothing written, or nothing worthy of credit.
1-7 marks	Narrative approach with some misreading of deceit and lies; a personal response to what happens in the play. Makes simple comments on deceit and lies.
8-11 marks	Recognising and understanding of main effects of deceit and lies. Awareness of social, cultural and historical contexts and how these contexts are relevant to understanding deceit and lies in the play. Answers will be focused on events, with an awareness and understanding of success and failure and impact on deceit and lies 10-11.
12-15 marks	Detailed references to the play with thorough, and for 14-15, thoughtful, discussion of deceit and lies in the play. Explanation of how different aspects of deceit and lies are portrayed. Candidates have a clear grasp of how social, cultural and historical contexts influence understanding of deceit and lies in the play.
16-20 marks	Assured selection of detail. Offers speculative interpretations. Assured exploration and evaluation of how Rattigan uses language and structure to present deceit and lies in the play. For 18-20, assured analysis of how deceit and lies are portrayed. Candidates show a clear understanding of social, cultural and historical contexts and comment on the importance of these contexts in evaluating deceit and lies in the play.

8. The Crucible

- (a) Read the extract on the opposite page. Then answer the following question:

How does Arthur Miller create mood and atmosphere here? Refer closely to the extract in your answer. [10]

0 marks	Nothing written, or nothing worthy of credit.
1-3 marks	Narrative approach with some misreading; a personal response to what is happening in the extract. Limited comments about stylistic effects.
4-5 marks	Understanding of main events. Generalised references and comments about stylistic effects, such as tense atmosphere. Selection of relevant detail. Awareness of mood and atmosphere for 5.
6-7 marks	Detailed references to the extract with thorough, and for 7, thoughtful, discussion of language, e.g. about the underlying tension. Explanation of how Miller uses different aspects of style and structure to create effects. For 7, candidates will explore the detail of the extract, showing an understanding of mood and atmosphere.
8-10 marks	Assured selection of relevant detail. Offers speculative interpretations. Evaluation of how Miller uses language and structure to achieve specific effects and convey mood and atmosphere. For 9-10, assured analysis of stylistic features e.g. use of stage directions.

- (b) How is the character of Reverend John Hale important to the play as a whole? [20]

0 marks	Nothing written, or nothing worthy of credit.
1-7 marks	Narrative approach with some misreading of Hale's character; a personal response to what happens to Hale in the play. Makes simple comments on Hale's attitude to characters.
8-11 marks	Recognising and understanding of main characterising features of Hale in the play. Awareness of social, cultural and historical contexts and how these contexts are relevant to understanding of Hale's character. Answers will be focused on events, with an awareness and understanding Hale's character for 10-11.
12-15 marks	Detailed references to the play with thorough, and for 14-15, thoughtful, discussion of chosen character, such as his relationship with others. Explanation of how different aspects of Hale's character are portrayed e.g. his relationship with the Proctors. Candidates have a clear grasp of how social, cultural and historical contexts influence understanding of Hale's character.
16-20 marks	Assured selection of detail. Offers speculative interpretations. Assured exploration and evaluation of how Miller uses language and structure to portray Hale's character. For 18-20, assured analysis of characterisation. Candidates show a clear understanding of social, cultural and historical contexts and comment on the importance of these contexts in evaluating Hale's character, such as his attitude to religion.

- (c) At the end of the play John Proctor asks, 'How may I live without my name?'
How is the theme of respect and reputation important to play as a whole? [20]

0 marks	Nothing written, or nothing worthy of credit.
1-7 marks	Narrative approach with some misreading of respect and reputation. A personal response to respect and reputation in the play. Makes simple comments on respect and reputation and their effect on selected characters.
8-11 marks	Recognising and understanding of main features of respect and reputation on selected characters. Awareness of social, cultural and historical contexts and how these contexts are relevant to understanding the way respect and reputation affects selected characters. Answers will be focused on events, with an awareness and understanding of respect and reputation and their effect on selected characters for 10-11.
12-15 marks	Detailed references to the play with thorough, and for 14-15, thoughtful, discussion of how respect and reputation affects selected characters, such as Abigail's exploitation of Elizabeth for her own ends. Explanation of how different aspects of respect and reputation and their effect on selected characters are portrayed such as Reverend Hale/John Proctor. Candidates have a clear grasp of how social, cultural and historical contexts influence understanding of how respect and reputation affects selected characters.
16-20 marks	Assured selection of detail. Offers speculative interpretations. Assured exploration and evaluation of how Miller uses language and structure to portray the effect of respect and reputation on selected characters. For 18-20, assured analysis of the effects of respect and reputation on selected characters. Candidates show a clear understanding of social, cultural and historical contexts and comment on the importance of these contexts in evaluating the effect of respect and reputation on selected characters.

9. A Raisin in the Sun

- (a) Read the extract on the opposite page. Then answer the following question:

How does Lorraine Hansberry create mood and atmosphere here? Refer closely to the extract in your answer. [10]

0 marks	Nothing written, or nothing worthy of credit.
1-3 marks	Narrative approach with some misreading; a personal response to what is happening in the extract. Limited comments about stylistic effects.
4-5 marks	Understanding of main events. Generalised references and comments about stylistic effects, such as the tense atmosphere. Selection of relevant detail. Awareness of mood and atmosphere for 5.
6-7 marks	Detailed references to the extract with thorough, and for 7, thoughtful, discussion of language, e.g. about tension in the extract. Explanation of how Hansberry uses different aspects of style and structure to create effects. For 7, candidates will explore the detail of the extract, showing an understanding of mood and atmosphere.
8-10 marks	Assured selection of relevant detail. Offers speculative interpretations. Evaluation of how Hansberry uses language and structure to achieve specific effects and convey mood and atmosphere. For 9-10, assured analysis of stylistic features e.g. use of stage directions.

- (b) How is the character of Mama (Lena Younger) important to the play as a whole? [20]

0 marks	Nothing written, or nothing worthy of credit.
1-7 marks	Narrative approach with some misreading of Mama's character; a personal response to what happens to Mama in the play. Makes simple comments on Mama.
8-11 marks	Recognising and understanding of main characterising features of Mama in the play. Awareness of social, cultural and historical contexts and how these contexts are relevant to understanding the importance of Mama. Answers will be focused on events, with an awareness and understanding of Mama as an important character for 10-11.
12-15 marks	Detailed references to the play with thorough, and for 14-15, discussion of Mama's character, such as her relationship with her family. Explanation of how different aspects of Mama's characters are portrayed. Candidates have a clear grasp of how social, cultural and historical contexts influence understanding of Mama's character.
16-20 marks	Assured selection of detail. Offers speculative interpretations. Assured exploration and evaluation of how Hansberry uses language and structure to create Mama's character. For 18-20, assured analysis of characterisation. Candidates show a clear understanding of social, cultural and historical contexts and comment on the importance of these contexts in evaluating Mama's character.

- (c) How does Lorraine Hansberry present the theme of dreams in the play? [20]

0 marks	Nothing written, or nothing worthy of credit.
1-7 marks	Narrative approach with some misreading of dreams in the play; a personal response to the dreams shown in the play. Makes simple comments on dreams.
8-11 marks	Recognising and understanding of main dreams shown in the play. Awareness of social, cultural and historical contexts and how these contexts are relevant to understanding characters' dreams. Answers will be focused on events, with an awareness and understanding of what they show about dreams for 10-11.
12-15 marks	Detailed references to the play with thorough, and for 14-15, thoughtful, discussion of dreams in the play, such as Walter Lee's hopes for a future in business. Explanation of how different aspects of dreams are portrayed, such as Beneatha's rejection of George Murchison/Walter's failure in business. Candidates have a clear grasp of how social, cultural and historical contexts influence understanding of dreams.
16-20 marks	Assured selection of detail. Offers speculative interpretations. Assured exploration and evaluation of how Hansberry uses language and structure to portray dreams. For 18-20, assured analysis of the theme of dreams. Candidates show a clear understanding of social, cultural and historical contexts and comments on the importance of these contexts in evaluating how dreams are presented.

10. The Lost Prince

- (a) Read the extract on the opposite page. Then answer the following question:

How does Stephen Poliakoff create mood and atmosphere here? Refer closely to the extract in your answer. [10]

0 marks	Nothing written, or nothing worthy of credit.
1-3 marks	Narrative approach with some misreading; a personal response to what is happening in the extract. Limited comments about stylistic effects.
4-5 marks	Understanding of main events. Generalised references and comments about stylistic effects, such as tense atmosphere. Selection of relevant detail. Awareness of mood and atmosphere for 5.
6-7 marks	Detailed references to the extract with thorough, and for 7, thoughtful, discussion of language, e.g. about tension in the extract. Explanation of how Poliakoff uses different aspects of style and structure to create effects. For 7, candidates will explore the detail of the extract, showing an understanding of mood and atmosphere.
8-10 marks	Assured selection of relevant detail. Offers speculative interpretations. Evaluation of how Poliakoff uses language and structure to achieve specific effects and convey mood and atmosphere. For 9-10, assured analysis of stylistic features e.g. stage directions.

- (b) How does Stephen Poliakoff present the relationship between Lalla and Johnnie in the screenplay? [20]

0 marks	Nothing written, or nothing worthy of credit.
1-7 marks	Narrative approach with some misreading of Lalla and Johnnie; a personal response to what happens to them in the play. Makes simple comments on Lalla and Johnnie.
8-11 marks	Recognising and understanding of main characterising features of Lalla and Johnnie. Awareness of social, cultural and historical contexts and how these contexts are relevant to understanding of Lalla and Johnnie. Answers will be focused on events, with an awareness and understanding of Lalla and Johnnie for 10-11.
12-15 marks	Detailed references to the play, with thorough, and for 14-15, thoughtful, discussion of Lalla and Johnnie. Explanation of how different aspects of their characters are portrayed e.g. their relationships with Johnnie's parents. Candidates have a clear grasp of how social, cultural and historical contexts influence understanding of Lalla and Johnnie's characters.
16-20 marks	Assured selection of detail. Offers speculative interpretations. Assured exploration and evaluation of how Poliakoff uses language and structure to portray Lalla and Johnnie. For 18-20, assured analysis of characterisation. Candidates show a clear understanding of social, cultural and historical contexts and comment on the importance of these contexts in evaluating Lalla and Johnnie's characters.

- (c) 'Johnnie enjoyed his short life, and was loved and liked.'
How does Stephen Poliakoff present the theme of happiness in the screenplay?

[20]

0 marks	Nothing written, or nothing worthy of credit.
1-7 marks	Narrative approach with some misreading of happiness; a personal response to what happens in the play. Makes simple comments on happiness.
8-11 marks	Recognising and understanding of main features of happiness in the play. Awareness of social, cultural and historical contexts and how these contexts are relevant to understanding happiness. Answers will be focused on events, with an awareness and understanding of their impact on happiness for 10-11.
12-15 marks	Detailed references to the play with thorough, and for 14-15, thoughtful, discussion of happiness. Explanation of how different aspects of Prince John's relationships with his parents happiness are portrayed. Candidates have a clear grasp of social, cultural and historical contexts influence understanding of happiness in the play.
16-20 marks	Assured selection of detail. Offers speculative interpretations. Assured exploration and evaluation of how Poliakoff uses language and structure to portray happiness in the play. For 18-20, assured analysis of the theme. Candidates show a clear understanding of social, cultural and historical contexts and comments on the importance of these contexts in evaluating how happiness is presented.

ASSESSMENT GRID

Level 1 / Level 2 Certificate in English Literature

		Assessment Objectives Raw Marks (Actual)				Total Mark	QWC
		AO1	AO2	AO3	AO4		
Paper 1							
	Section A (a)	5	5			10	✓
	Section A (b) (c)	6	6		8	20	✓
	Section B (a)	5	5			10	✓
	Section B (b) (c)	6	6		8	20	✓
	Total Marks	22	22		16	60	
		AO1	AO2	AO3	AO4		