



## General Certificate of Secondary Education

# English Literature 3711 *Specification B*

*3711/F Foundation Tier*

## Mark Scheme

*2005 examination – June series*

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.



GCSE

**Specification B**  
**ENGLISH LITERATURE**

**SUMMER 2005**

**FOUNDATION TIER MARK SCHEME**  
**Paper 3711/F**

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## **Section A - How to Mark**

### **1 The Positive Approach**

Always evaluate what is in the answer and reward the candidate appropriately: never look for what is ‘missing’.

The main criterion is quality of comment, displaying, in some degree, knowledge, understanding and insight.

Reward highly any answer which keeps the question firmly in mind and offers textual evidence in support of assertions.

### **2 Flexibility**

Use the mark-range definitions to help you place the answer.

Look out for answers which do not fit neatly into a range. They may show real sensitivity, flair and originality. Your own judgement is of crucial importance.

### **3 The Text**

All questions require reasonably accurate and detailed reference to the text.

Candidates will choose their own references to support their arguments. Reward consistent and confident use of the text.

Beware of the fluent answer full of conjecture and speculation but empty of the reference which shows knowledge.

### **4 ‘Narrative’**

Many answers recount episodes in apparently unpointed narrative. Look for key words which indicate that the question is being answered.

In poetry answers a line-by-line paraphrase has value if accompanied by commentary.

Interest can be implicit through the choice and recounting of incidents.

Do not be quick to condemn ‘mere’ storytelling, look instead for relevance.

If the narrative is rambling, irrelevant and generalised the mark must reflect this.

### **5 ‘Prepared’ answers**

Notes obviously taken from secondary sources should only be credited where they have been properly assimilated by the candidate and made relevant to the question.

You will meet some cover-all accounts. Mark what is relevant to the question.

**6 Use of ‘technical terms’**

If lists of technical terms are offered instead of fresh response to the effects of words and phrases, mark according to your judgement of the candidate's understanding.

**7 Use of background material**

Biographical information should be given little credit unless it has, by some means, been made relevant.

**8 Personal response**

Reward highly evidence of genuine response which will come through a thoughtful engagement with the text.

Do not be misled by comments of the “I couldn't put the book down” variety: evidence is needed to make this effective.

**9 The process of marking**

Check for any rubric infringements (see point **10**) and indicate these by writing a large red R clearly on the front of the script.

Show that you have read every page.

If you use ticks they must mean something.

Judge each of the three answers independently. If the script is very unbalanced, comment on this.

Your own comments are vital. They must show clearly why you have given this specific mark rather than, for example, a higher one.

There must be no sarcasm in your comments.

Your comment **must** be appropriate for your mark. Do not write “Good sound answer” and give, say, 9.

There is no point in commenting “There's much more to say”. There always will be since these are young candidates working against the clock.

Do not judge an answer as if it were coursework.

Show your reasons, particularly if you withhold marks, by indicating errors. Do not routinely award a particular mark.

Having marked the candidate's script for subject content, recording the question totals for each question, you must review the script as a whole and according to the bands of marks defined on the next page, decide on the mark to be awarded to the candidate for Quality of Written Communication. This mark should be written in the next available mark box on the front of the answer book, and QWC written next to it in the corresponding question number box. Then you should add the question total marks together and add the QWC mark to give the grand total and enter this in the box for the total mark. The grand total for the whole paper (including QWC) is the mark you should write and encode on the Examiner's Mark Sheet.

## Recording of Marks

When the mark for each question has been recorded at the end of the answer, examiners should enter the marks for each question against the appropriate question number in the e-marker programme. When the total mark is calculated by the software, this should be recorded on the front cover of the script. There is no requirement to record any other marks, such as marks for individual questions, on the front of the script.

Put the total mark for the paper in the box on the top right-hand corner of the cover marked ‘For Office Use Only’. Put your initials underneath this total.

Marking Criteria for Quality of Written Communication	
The candidate presents relevant information coherently, employing structure and style to render meaning clear. The text produced is legible. Spelling, punctuation and grammar are sufficiently accurate to render meaning clear.	3 Marks
The candidate presents relevant information in a way which assists with communication of meaning. The text produced is legible. Spelling, punctuation and grammar are sufficiently accurate not to obscure meaning.	2 Marks
The candidate presents some relevant information in a simple form. The text produced is usually legible. Spelling, punctuation and grammar allow meaning to be derived, although errors are sometimes obstructive.	1 Mark
The candidate’s presentation, spelling, punctuation and grammar seriously obstruct understanding.	0 Marks

Remember that your work will be seen by others who may include Team Leader, Chief Examiner, Checker, Award Committee, Re-Marker. If any alterations are subsequently required, your own written comments and marks will be scrutinised carefully. Your initials on each script are helpful.

## 10 Rubric Infringements

Check that only one question has been answered from each of the three sections.

Mark everything and award the best combination of marks permitted by the rubric.

If candidates have referred to only one poem or one character when the question requires reference to **two**, the answer is marked on a **reduced scale** of 19 marks instead of 25, as follows:

Mark Range	(Grade)	Reduced mark range
0-1	(U)	0-1
2-4	(G)	2-3
5-7	(F)	4-5
8-10	(E)	6-7
11-13	(D)	8-9
14-16	(C)	10-12
17-19	(B)	13-15
20-22	(A)	16-17
23-25	(A*)	18-19

When candidates use poems from the incorrect era to answer a question they should **not** be penalised as long as the poems are appropriate to the question, for example, using post-1914 nature poems to answer a question on nature in the pre-1914 Poetry Section. Obviously, if the poems are not appropriate, the candidate cannot meet the mark criteria.

If the candidate has used poems from the incorrect era please write ERA on the front of the question paper.

If the candidate chooses to use poems within the correct era but not the prescribed poems, they should **not** be penalised.

## Section B - Mark Ranges - Definitions

Range	Grade	Marks
RANGE 1	U,G,F	0-7
RANGE 2	E,D	8-13
RANGE 3	C,B	14-19
RANGE 4	A,A*	20-25

### The Assessment Objectives and Guidance

In order to mark each question on the paper, you will need the specific guidance for the question and the assessment objectives.

The four ranges of marks, used with the assessment objectives, provide an outline of the characteristics which might, in some combination, be associated with specific mark ranges. Answers do not always fit unequivocally and tidily within one range so be positive and flexible in approach.

### Assessment Objectives and Ranges

Place the answer in a range by measuring it against the assessment objectives and grades. Start with the middle mark:

Range 1	4
Range 2	10
Range 3	16
Range 4	22

Then move up or down according to the security of the answer within the range.

The full range is to be used for both Foundation Tier and Higher Tier. Individual answers may deserve marks beyond the high or low grade permitted for that Tier. This compensatory 'grade' may balance other marks in the script.

For example, Foundation Tier answers could receive D + E + B, and Higher Tier answers A\* + C + F, thus allowing a fairer result overall.



### **Assessment Objectives**

Assessment objectives will be tested as follows.

Candidates:

- 1) respond to texts critically, sensitively and in detail, selecting appropriate ways to convey their response, using textual evidence as appropriate;
- 2) explore how language, structure and forms contribute to the meanings of texts, considering different approaches to texts and alternative interpretations;
- 3) explore relationships and comparisons between texts, selecting and evaluating relevant material;
- 4) relate texts to their social, cultural and historical contexts and literary traditions.

### **Unclassified    Marks 0-1**

- 1) Candidates provide some writing about text or task;
- 2) no comment on language or form;
- 3) no comment on connections between texts;
- 4) no awareness of context of texts.

### **Grade G        Marks 2-4**

- 1) Candidates write simple statements about the text or task;
- 2) candidates write simple comments about the writer's use of words;
- 3) simple connections made between texts;
- 4) basic implicit awareness of context of texts.

### **Grade F        Marks 5-7**

- 1) Candidates select some appropriate material;
- 2) show some awareness of the writer's use of words;
- 3) begin to explore obvious connections between texts;
- 4) limited implicit awareness of the context of texts.

**Grade E      Marks 8-10**

- 1) Candidates refer to texts to support their views;
- 2) recognise features of language and structure;
- 3) recognise possible comparisons and relationships between texts, e.g. connections in themes and ideas and similarities and contrasts in writing style;
- 4) implicit awareness of the context of texts.

**Grade D      Marks 11-13**

- 1) Candidates support deductive and personal response to meanings of texts by textual reference;
- 2) recognise and respond to features of language and structure;
- 3) recognise and respond to opportunities to compare texts and show relationships between them;
- 4) show some awareness of the context of texts.

**Grade C      Marks 14-16**

- 1) Candidates make well-chosen and effective references to support a structured personal response to texts;
- 2) begin to show understanding of elements of critical awareness;
- 3) make comparisons and show understanding of relationships between texts;
- 4) show awareness of the context of texts.

**Grade B      Marks 17-19**

- 1) Candidates discriminate in their selection of textual evidence to support personal and analytical response;
- 2) demonstrate critical awareness of texts and analyse meaning;
- 3) analyse perceptively comparisons and relationships between texts;
- 4) refer to the context of texts appropriately.

**Grade A      Marks 20-22**

- 1) Candidates support responses with discriminating textual reference. Their reasoning is clear and effective;
- 2) sustain detailed critical and sensitive analysis of texts;
- 3) sustain perceptive analysis of comparisons and relationships between texts;
- 4) identify and comment on texts in context.

**Grade A\*      Marks 23-25**

- 1) Candidates support evaluative responses with textually apposite reference used discriminatingly;
- 2) sustain insight into meanings and stylistics of texts with precision and originality;
- 3) evaluate comparisons and relationships between texts in detail;
- 4) evaluate the place of texts in their context.

## Section C - Question Specific Notes, with Mark Ranges

First, decide which of the performance criteria best matches the candidate's response to the question. Second, award a mark within the mark range according to the quality of the response. The full range of marks within each range should be used.

### Section A – Drama

Answer **one** question from this section.

If you choose a question which has a short extract at the beginning, you should use the extract to remind yourself where to look in your text and to give you a starting point for your answer.

#### *The Merchant of Venice* – William Shakespeare

**Question 1** Read again this extract from Act 2, Scene 3:

{EXTRACT}

What does the story of Jessica and Lorenzo tell you about marriage at the time of the play? (25 marks)

**OBJECTIVES:** Candidates should:

- 1) Respond to texts critically, sensitively and in detail, selecting appropriate ways to convey their response, using textual evidence as appropriate.
- 2) Explore how language, structure and forms contribute to the meanings of texts, considering different approaches to texts and alternative interpretations.
- 3) Relate texts to their social, cultural and historical contexts and literary traditions.

#### **Range 1: 0-7**

Simple account of the story of Jessica and Lorenzo.  
Simple consideration of marriage at the time of the play.  
Simple reference to language.

**0** no relevant material

**1-4** simple statements re AOs 1, 2, 4

**5-7** has beginnings of awareness re: appropriate material, language, contexts re AOs 1, 2, 4

#### **Range 2: 8-13**

Superficial account of their story.  
Some understanding of marriage at the time of the play.  
Some reference to language.

**8-10** supports personal views on meaning, language, contexts re AOs 1, 2, 4

**11-13** deductive personal response to meaning, language, contexts re AOs 1, 2, 4

#### **Range 3: 14-19**

More developed critical awareness of their story.  
More understanding of marriage at the time of the play.  
More detailed consideration of the use of language.

**14-16** has a selective, structured, personal, critically aware response to text and context re AOs 1, 2, 4

**17-19** discriminating, selective, structured, personal, critically aware analysis of text and context re AOs 1, 2, 4

**Range 4: 20-25**

Critical, detailed and sensitive response to all aspects of the question.

Discriminating reference to other relevant parts of the play.

**20-22** makes a sustained, discriminating, selective, structured, personal, critically aware response in analysis of text and context re AOs 1, 2, 4

**23-25** shows evaluation and insight re AOs 1, 2, 4

**Question 2** What does the conflict between Shylock and the Christians tell you about the attitude towards Jews at the time of the play? You must refer closely to characters and events in the play.

You may wish to consider:

- Shylock and Antonio's conversations
- Gratiano's behaviour in court
- Shylock's punishment

as well as any ideas of your own.

(25 marks)

**OBJECTIVES:** Candidates should:

- 1) Respond to texts critically, sensitively and in detail, selecting appropriate ways to convey their response, using textual evidence as appropriate.
- 2) Explore how language, structure and forms contribute to the meanings of texts, considering different approaches to texts and alternative interpretations.
- 3) Relate texts to their social, cultural and historical contexts and literary traditions.

**Range 1: 0-7**

Simple account of relevant events.

Simple knowledge of attitude towards Jews.

Simple reference to the words used.

**0** no relevant material

**1-4** simple statements re AOs 1, 2, 4

**5-7** has beginnings of awareness re: appropriate material, language, contexts re AOs 1, 2, 4

**Range 2: 8-13**

Superficial understanding of relevant events.

Some understanding of attitude towards Jews.

Some personal response exploring the words used.

**8-10** supports personal views on meaning, language, contexts re AOs 1, 2, 4

**11-13** deductive, personal response to meaning, language, contexts re AOs 1, 2, 4

**Range 3: 14-19**

More focus on the relevant events.

More thoughtful judgement of the attitude towards Jews.

More exploration of language.

More confident expression of personal opinion.

**14-16** has a selective, structured, personal, critically aware response to text and context re AOs 1, 2, 4

**17-19** discriminating, selective, structured, personal, critically aware analysis of text and context re AOs 1, 2, 4

**Range 4: 20-25**

Critical, detailed and sensitive evaluation of both Shylock and the way he is treated.

Critical evaluation of the attitude towards Jews.

Critical evaluation of language and its contribution to understanding attitude.

Consistently sound and accurate knowledge displayed through clear textual references selected with discrimination.

**20-22** makes a sustained, discriminating, selective, structured, personal, critically aware response in analysis of text and context re AOs 1, 2, 4

**23-25** shows evaluation and insight re AOs 1, 2, 4

**Romeo and Juliet – William Shakespeare**

**Question 3** How does Romeo change during the course of the play?

You may wish to consider:

- his words and actions before and after meeting Juliet
- his relationship with Juliet
- his relationship with Friar Lawrence and other characters

as well as any ideas of your own.

(25 marks)

**OBJECTIVES:** Candidates should:

- 1) Respond to texts critically, sensitively and in detail, selecting appropriate ways to convey their response, using textual evidence as appropriate.
- 2) Explore how language, structure and forms contribute to the meanings of texts, considering different approaches to texts and alternative interpretations.
- 3) Relate texts to their social, cultural and historical contexts and literary traditions.

**Range 1: 0-7**

Simple narrative accounts of the words and actions of Romeo.

Simple ideas about his relationships.

Simple consideration of how he changes.

**0** no relevant material

**1-4** simple statements re AOs 1, 2, 4

**5-7** has beginnings of awareness re: appropriate material, language, contexts re AOs 1, 2, 4

**Range 2: 8-13**

Superficial account of the words and actions of Romeo.

Some understanding of his relationships.

Some valid commentary on how he changes.

**8-10** supports personal views on meaning, language, contexts re AOs 1, 2, 4

**11-13** deductive, personal response to meaning, language, contexts re AOs 1, 2, 4

**Range 3: 14-19**

More accurate account of the words and actions of Romeo.

More valid commentary showing good understanding of his relationships.

More developed critical awareness of how he changes.

**14-16** has a selective, structured, personal, critically aware response to text and context re AOs 1, 2, 4

**17-19** discriminating, selective, structured, personal, critically aware analysis of text and context re AOs 1, 2, 4

**Range 4: 20-25**

Critical, detailed and sensitive appreciation of the words and actions of Romeo.

Critical detailed and accurate supportive reference to the change in Romeo.

Developed critical awareness of character development.

**20-22** selective, structured, personal, critically aware response in analysis of text and context re AOs 1, 2, 4

**23-25** shows evaluation and insight re AOs 1, 2, 4

**Question 4** Read again this extract from towards the end of Act 3 Scene 5:

{EXTRACT}

What does Juliet's relationship with her parents tell you about parent-child relationships at the time the play was set?

(25 marks)

**OBJECTIVES:** Candidates should:

- 1) Respond to texts critically, sensitively and in detail, selecting appropriate ways to convey their response, using textual evidence as appropriate.
- 2) Explore how language, structure and forms contribute to the meanings of texts, considering different approaches to texts and alternative interpretations.
- 3) Relate texts to their social, cultural and historical contexts and literary traditions.

**Range 1: 0-7**

Simple narrative account of Juliet's relationships.  
Simple focus on her relationship with her parents.  
Simple commentary on relevant scenes or events.

**0** no relevant material

**1-4** simple statements re AOs 1, 2, 4

**5-7** has beginnings of awareness re: appropriate material, language, contexts re AOs 1, 2, 4

**Range 2: 8-13**

Superficial accounts of relevant scenes or events.  
Some understanding of Juliet's relationship with her parents.  
Some valid commentary.  
Some evidence of personal awareness and understanding.

**8-10** supports personal views on meaning, language, contexts re AOs 1, 2, 4

**11-13** deductive, personal response to meaning, language, contexts re AOs 1, 2, 4

**Range 3: 14-19**

More accurate accounts of relevant scenes or events.  
More valid commentary showing good understanding of Juliet's relationship with her parents.  
More developed critical awareness of language.

**14-16** has a selective, structured, personal, critically aware response to text and context re AOs 1, 2, 4

**17-19** discriminating, selective, structured, personal, critically aware analysis of text and context re AOs 1, 2, 4

**Range 4: 20-25**

Critical, detailed and sensitive appreciation of Juliet's relationship with her parents.  
Critical, detailed, accurate and selective supportive reference.  
Critical, detailed analysis of language.

**20-22** selective, structured, personal, critically aware response in analysis of text and context re AOs 1, 2, 4

**23-25** shows evaluation and insight re AOs 1, 2, 4



***She Stoops To Conquer - Oliver Goldsmith***

**Question 5** Read again these words by Mrs Hardcastle from near the beginning of the play:

{EXTRACT}

What do you learn about relationships between husbands and wives at the time the play was set, both here and elsewhere in the play? (25 marks)

**OBJECTIVES:** Candidates should:

- 1) Respond to texts critically, sensitively and in detail, selecting appropriate ways to convey their response, using textual evidence as appropriate.
- 2) Explore how language, structure and forms contribute to the meanings of texts, considering different approaches to texts and alternative interpretations.
- 3) Relate texts to their social, cultural and historical contexts and literary traditions.

**Range 1: 0-7**

Simple comment on the extract given.

Simple reference to Mrs Hardcastle's relationship with her husband.

Simple consideration of the social and historical issues.

**0** no relevant material

**1-4** simple statements re AOs 1, 2, 4

**5-7** has beginnings of awareness re: appropriate material, language, contexts re AOs 1, 2, 4

**Range 2: 8-13**

Some understanding of Mrs Hardcastle and her role as a wife.

Some understanding of Mrs Hardcastle's relationship with her husband.

Some generally accurate references to other relevant scenes contextualising social and historical issues.

**8-10** supports personal views on meaning, language, contexts re AOs 1, 2, 4

**11-13** deductive personal response to meaning, language, contexts re AOs 1, 2, 4

**Range 3: 14-19**

More relevant and developed consideration of Mrs Hardcastle and her relationship with her husband.

More understanding of the social, historical and cultural context.

More reference to other valid scenes.

**14-16** has a selective structured, personal, critically aware response to text and context re AOs 1, 2, 4

**17-19** discriminating, selective, structured, personal, critically aware analysis of text and context re AOs 1, 2, 4

**Range 4: 20-25**

Critical, detailed and sensitive response to Mrs Hardcastle and her relationship with her husband.

Critical and sensitive understanding of the social, historical and cultural context.

Highly focused on marital relationships.

Relevant detail from other scenes will be selected with discrimination.

**20-22** makes a sustained, discriminating, selective, structured, personal, critically aware response in analysis of text and context re AOs 1, 2, 4

**23-25** shows evaluation and insight re AOs 1, 2, 4

**Question 6** To what extent do you think that the humour in *She Stoops to Conquer* depends on the characters' misunderstandings?

You may wish to consider:

- Marlow's mistakes concerning the house
- Marlow's treatment of Kate and Hardcastle
- Lumpkin's tricks

as well as any ideas of your own.

(25 marks)

**OBJECTIVES:** Candidates should:

- 1) Respond to texts critically, sensitively and in detail, selecting appropriate ways to convey their response, using textual evidence as appropriate.
- 2) Explore how language, structure and forms contribute to the meanings of texts, considering different approaches to texts and alternative interpretations.
- 3) Relate texts to their social, cultural and historical contexts and literary traditions.

**Range 1: 0-7**

Simple paraphrase of relevant scenes.

Simple comments on this aspect of the creation of comedy.

Selection of appropriate material on how misunderstandings create humour.

**0** no relevant material

**1-4** simple statements re AOs 1, 2, 4

**5-7** has beginnings of awareness re: appropriate material, language, contexts re AOs 1, 2, 4

**Range 2: 8-13**

Superficial accounts of relevant scenes.

Some personal response that shows valid appreciation of comedy.

Focus on comedy brought about by misunderstandings.

**8-10** supports personal views on meaning, language, contexts re AOs 1, 2, 4

**11-13** deductive personal response to meaning, language, contexts re AOs 1, 2, 4

**Range 3: 14-19**

More developed critical awareness of relevant scenes.

More developed critical awareness of the various kinds of humour: such as wordplay, trickery, character used by Goldsmith.

Focus on comedy with some understanding.

**14-16** has a selective structured, personal, critically aware response to text and context re AOs 1, 2, 4

**17-19** discriminating, selective, structured, personal, critically aware analysis of text and context re AOs 1, 2, 4

**Range 4: 20-25**

Critical, detailed and sensitive response to what makes the play a comedy.

Sustained critical response to selective detail.

Detailed material from relevant scenes selected with discrimination.

**20-22** makes a sustained, discriminating, selective, structured, personal, critically aware response in analysis of text and context re AOs 1, 2, 4

**23-25** shows evaluation and insight re AOs 1, 2, 4

***The Importance of Being Earnest – Oscar Wilde***

**Question 7** Read again this extract from the beginning of Act 3:

{EXTRACT}

What do the words and actions of **either** Gwendolen **or** Cecily tell you about the attitudes of young women of their time? (25 marks)

**OBJECTIVES:** Candidates should:

- 1) Respond to texts critically, sensitively and in detail, selecting appropriate ways to convey their response, using textual evidence as appropriate.
- 2) Explore how language, structure and forms contribute to the meanings of texts, considering different approaches to texts and alternative interpretations.
- 3) Relate texts to their social, cultural and historical contexts and literary traditions.

**Range 1: 0 – 7**

Simple judgements of either Gwendolen or Cecily.  
Simple narrative account with little or no supporting commentary.  
Simple reference to social attitudes.

**0** no relevant material

**1-4** simple statements re AOs 1, 2, 4

**5-7** has beginnings of awareness re: appropriate material, language, contexts re AOs 1, 2, 4

**Range 2: 8 – 13**

Some thoughtful, generally consistent judgement of the words and actions of either Gwendolen or Cecily.  
Superficial narrative account of key episodes with some supporting commentary.  
Some reference to attitudes at the time.

**8-10** supports personal views on meaning, language, contexts re AOs 1, 2, 4

**11-13** deductive, personal response to meaning, language, contexts re AOs 1, 2, 4

**Range 3: 14 – 19**

More considered judgements of the words and actions of either Gwendolen or Cecily.  
More accurate textual support including selective reference to key scenes.  
More references to the character's use of language.  
More consideration of attitudes at the time.

**14-16** has a selective, structured, personal, critically aware response to text and context re AOs 1, 2, 4

**17-19** discriminating, selective, structured, personal, critically aware analysis of text and context re AOs 1, 2, 4

**Range 4: 20 – 25**

Critical and sensitive judgements of either Gwendolen or Cecily.  
Accurate textual support including selective reference to key scenes.  
Critical evaluation of words and actions.  
Explicit reference to the contribution of language and structure to the play.  
Perceptive critical response to attitudes at the time.

**20-22** makes a sustained, discriminating, selective, structured, personal, critically aware response in analysis of text and context re AOs 1, 2, 4

**23-25** shows evaluation and insight re AOs 1, 2, 4

**Question 8** What do you think makes this play a successful comedy?

You may wish to consider:

- what the characters do and say
- mistaken identity
- the discoveries at the end

as well as any ideas of your own.

(25 marks)

**OBJECTIVES:** Candidates should:

- 1) Respond to texts critically, sensitively and in detail, selecting appropriate ways to convey their response, using textual evidence as appropriate.
- 2) Explore how language, structure and forms contribute to the meanings of texts, considering different approaches to texts and alternative interpretations.
- 3) Relate texts to their social, cultural and historical contexts and literary traditions.

**Range 1: 0 – 7**

Simple narrative of words and actions of some characters.

Simple reference to mistaken identity.

Simple awareness of elements of comedy.

**0** no relevant material

**1-4** simple statements re AOs 1, 2, 4

**5-7** has beginnings of awareness re: appropriate material, language, contexts re AOs 1, 2, 4

**Range 2: 8 – 13**

Superficial narrative accounts of scenes from *The Importance of Being Earnest*.

Some consideration of character and mistaken identity.

Some statements covering elements of comedy.

**8-10** supports personal views on meaning, language, contexts re AOs 1, 2, 4

**11-13** deductive, personal response to meaning, language, contexts re AOs 1, 2, 4

**Range 3: 14-19**

More valid appreciation of how the events, characters and the language of the play contribute to its comedy.

More detailed and accurate textual evidence offered in support.

More comment on the language of the characters and its contribution to comedy.

**14-16** has a selective, structured, personal, critically aware response to text and context re AOs 1, 2, 4

**17-19** discriminating, selective, structured, personal, critically aware analysis of text and context re AOs 1, 2, 4

**Range 4: 20-25**

Critical, detailed and sensitive appreciation of how the events, characters and the language of the play account for its popularity.

Textual evidence offered in support is accurate and pertinent.

**20-22** makes a sustained, discriminating, selective, structured, personal, critically aware response in analysis of text and context re AOs 1, 2, 4

**23-25** shows evaluation and insight re AOs 1, 2, 4

***Pygmalion* – George Bernard Shaw**

**Question 9** Read again this extract from near the end of Act 2:

{EXTRACT}

Is Doolittle a good father here and elsewhere in the play?

(25 marks)

**OBJECTIVES:** Candidates should:

- 1) Respond to texts critically, sensitively and in detail, selecting appropriate ways to convey their response, using textual evidence as appropriate.
- 2) Explore how language, structure and forms contribute to the meanings of texts, considering different approaches to texts and alternative interpretations.
- 3) Relate texts to their social, cultural and historical contexts and literary traditions.

**Range 1: 0-7**

Simple paraphrase of the extract and the scene from which it is taken.

Simple awareness of Doolittle and his role.

Simple reference to ‘good father’.

**0** no relevant material

**1-4** simple statements re AOs 1, 2, 4

**5-7** has beginnings of awareness re: appropriate material, language, contexts re AOs 1, 2, 4

**Range 2: 8-13**

Superficial responses that show some understanding of Doolittle’s character and role.

Some evidence from the rest of the play.

Some focus on language and how it reveals the nature of parenting.

**8-10** supports personal views on meaning, language, contexts re AOs 1, 2, 4

**11-13** deductive, personal, response to meaning, language, contexts re AOs 1, 2, 4

**Range 3: 14-19**

More awareness of Doolittle’s character and role.

More consideration of language and its contribution to character.

More focus with selective reference.

**14-16** has a selective, structured, personal, critically aware response to text and context re AOs 1, 2, 4

**17-19** discriminating, selective, structured, personal, critically aware analysis of text and context re AOs 1, 2, 4

**Range 4: 20-25**

Critical, detailed and sensitive response to the question.

Critical understanding of language.

Selective and discriminating reference.

**20-22** makes a sustained, discriminating, selective, structured, personal, critically aware response in analysis of text and context re AOs 1, 2, 4

**23-25** shows evaluation and insight re AOs 1, 2, 4

**Question 10** How does the story of Eliza help you to understand society at the time of the play?

You may wish to consider:

- Eliza’s desire to better herself
- the way Pickering treats her
- the attitudes of the different social classes

as well as any ideas of your own.

(25 marks)

**OBJECTIVES:** Candidates should:

- 1) Respond to texts critically, sensitively and in detail, selecting appropriate ways to convey their response, using textual evidence as appropriate.
- 2) Explore how language, structure and forms contribute to the meanings of texts, considering different approaches to texts and alternative interpretations.
- 3) Relate texts to their social, cultural and historical contexts and literary traditions.

**Range 1: 0 – 7**

Simple account of the play.

Simple reference to the bullets.

Simple references to language and behaviour.

**0** no relevant material

**1-4** simple statements re AOs 1, 2, 4

**5-7** has beginnings of awareness re: appropriate material, language, contexts re AOs 1, 2, 4

**Range 2: 8 – 13**

Some detail of the play’s setting.

Some consideration of the suggestions in the bullets.

Some exploration of character and interaction, events and behaviour.

**8-10** supports personal views on meaning, language, contexts re AOs 1, 2, 4

**11-13** deductive, personal response to meaning, language, contexts re AOs 1, 2, 4

**Range 3: 14 – 19**

More grasp of appropriate ideas and understanding of their significance.

More understanding of characters and interaction.

More understanding of how language and actions contribute to understanding society at the time of the play.

More personal judgement on Eliza’s story.

More selective structured support from text.

**14-16** has a selective, structured, personal, critically aware response to text and context re AOs 1, 2, 4

**17-19** discriminating, selective, structured, personal, critically aware analysis of text and context re AOs 1, 2, 4

**Range 4: 20 – 25**

Critical, detailed and sensitive response to the ways in which the play presents the society of the time.

Clear and apt reference with supporting quotation.

Strong critical and personal response to the question is given.

**20-22** makes a sustained, discriminating, selective, structured, personal, critically aware response in analysis of text and context re AOs 1, 2, 4

**23-25** shows evaluation and insight re AOs 1, 2, 4

***An Inspector Calls – J B Priestley***

**Question 11** Read again this extract from near the end of the play:

{EXTRACT}

How far do you agree that the younger characters have learnt something from the Inspector's visit while the older ones have not? You should refer to the words and actions of **at least two** characters in your answer. (25 marks)

**OBJECTIVES:** Candidates should:

- 1) Respond to texts critically, sensitively and in detail, selecting appropriate ways to convey their response, using textual evidence as appropriate.
- 2) Explore how language, structure and forms contribute to the meanings of texts, considering different approaches to texts and alternative interpretations.
- 3) Relate texts to their social, cultural and historical contexts and literary traditions.

**Range 1: 0-7**

Simple comment on the extract.

Simple awareness of the message of social responsibility.

Basic reference to the reaction of characters to the Inspector's message.

**0** no relevant material

**1-4** simple statements re AOs 1, 2, 4

**5-7** has beginnings of awareness re: appropriate material, language, contexts re AOs 1, 2, 4

**Range 2: 8-13**

Some understanding of the idea of social responsibility.

Some consideration of the reaction of the characters.

Some supportive detail.

**8-10** supports personal views on meaning, language, contexts re AOs 1, 2, 4

**11-13** deductive, personal response to meaning, language, contexts re AOs 1, 2, 4

**Range 3: 14-19**

More focus on the terms of the question.

More thoughtful judgements on two characters with sound support.

More exploration of social responsibility.

More understanding of characters' reactions.

More confident expression of personal opinion.

**14-16** has a selective, structured, personal, critically aware response to text and context re AOs 1, 2, 4

**17-19** discriminating, selective, structured, personal, critically aware analysis of text and context re AOs 1, 2, 4

**Range 4: 20-25**

Critical, detailed and personal response.

Critical and sensitive evaluation of personal responsibility.

Discriminating reference to valid detail.

**20-22** makes a sustained, discriminating, selective, structured, personal, critically aware response in analysis of text and context re AOs 1, 2, 4

**23-25** shows evaluation and insight re AOs 1, 2, 4

**Question 12** What does the way that Eva Smith is treated by the Birlings and Gerald Croft tell you about attitudes at the time the play was set?

You may wish to consider:

- the way she is treated by her employers
- Eva's relationships
- the way she is treated by other characters

as well as any ideas of your own.

(25 marks)

**OBJECTIVES:** Candidates should:

- 1) Respond to texts critically, sensitively and in detail, selecting appropriate ways to convey their response, using textual evidence as appropriate.
- 2) Explore how language, structure and forms contribute to the meanings of texts, considering different approaches to texts and alternative interpretations.
- 3) Relate texts to their social, cultural and historical contexts and literary traditions.

**Range 1: 0-7**

Simple account of Eva's life.

Simple knowledge of the way she is treated.

Simple understanding of social attitudes.

**0** no relevant material

**1-4** simple statements re AOs 1, 2, 4

**5-7** has beginnings of awareness re: appropriate material, language, contexts re AOs 1, 2, 4

**Range 2: 8-13**

Superficial understanding of Eva's life.

Some appreciation of the way she is treated.

Some reference to social attitudes.

**8-10** supports personal views on meaning, language, contexts re AOs 1, 2, 4

**11-13** deductive, personal response to meaning, language, contexts re AOs 1, 2, 4

**Range 3: 14-19**

More thoughtful consideration of Eva's life.

More appreciation of the way she is treated.

More selective reference and supportive commentary.

**14-16** has a selective structured, personal, critically aware response to text and context re AOs 1, 2, 4

**17-19** discriminating, selective, structured, personal, critically aware analysis of text and context

**Range 4: 20-25**

Critical, detailed and sensitive evaluation of Eva's life and the way she is treated.

Discriminating references to scenes, words and actions to support judgements offered.

**20-22** makes a sustained, discriminating, selective, structured, personal, critically aware response in analysis of text and context re AOs 1, 2, 4

**23-25** shows evaluation and insight re AOs 1, 2, 4



***Hobson's Choice* – Harold Brighouse**

**Question 13** Read again this extract from the end of Act 1:

{EXTRACT}

What do you learn about the relationship between Maggie and Hobson both here and elsewhere in the play? (25 marks)

**OBJECTIVES:** Candidates should:

- 1) Respond to texts critically, sensitively and in detail, selecting appropriate ways to convey their response, using textual evidence as appropriate.
- 2) Explore how language, structure and forms contribute to the meanings of texts, considering different approaches to texts and alternative interpretations.
- 3) Relate texts to their social, cultural and historical contexts and literary traditions.

**Range 1: 0-7**

Simple accounts of the relationship between Maggie and Hobson.

Simple comments on their relationship.

Basic awareness of their words and actions.

**0** no relevant material

**1-4** simple statements re AOs 1, 2, 4

**5-7** has beginnings of awareness re: appropriate material, language, contexts re AOs 1, 2, 4

**Range 2: 8-13**

Superficial accounts of scenes involving Hobson and Maggie.

Some personal response exploring the words used by Hobson and Maggie.

Some understanding of their relationship.

**8-10** supports personal views on meaning, language, contexts re AOs 1, 2, 4

**11-13** deductive, personal response to meaning, language, contexts re AOs 1, 2, 4

**Range 3: 14-19**

More focus on the question with thoughtful judgements and sound support.

More exploration of language as it reveals the relationship between Maggie and Hobson.

More accurate reference to scenes, words and actions to support judgements offered.

More confident expression of personal opinion.

**14-16** has a selective, structured, personal, critically aware response to text and context re AOs 1, 2, 4

**17-19** discriminating, selective, structured, personal, critically aware analysis of text and context re AOs 1, 2, 4

**Range 4: 20-25**

Critical, detailed and sensitive evaluation of Maggie and Hobson's relationship.

Selected references to show understanding.

Critical evaluation of language and its contribution.

Consistently sound and accurate knowledge displayed through clear textual references selected with discrimination.

**20-22** makes a sustained, discriminating, selective, structured, personal, critically aware response in analysis of text and context re AOs 1, 2, 4

**23-25** shows evaluation and insight re AOs 1, 2, 4

**Question 14** Maggie is not a typical woman of her time. What do you find interesting about her character in the play?

You may wish to consider:

- her strong personality
- her attitudes towards Hobson and Willie
- the contrast with Alice and Vickey

as well as any ideas of your own.

(25 marks)

**OBJECTIVES:** Candidates should:

- 1) Respond to texts critically, sensitively and in detail, selecting appropriate ways to convey their response, using textual evidence as appropriate.
- 2) Explore how language, structure and forms contribute to the meanings of texts, considering different approaches to texts and alternative interpretations.
- 3) Relate texts to their social, cultural and historical contexts and literary traditions.

**Range 1: 0-7**

Simple narrative accounts of Maggie's character and role.

Simple consideration of the bullets.

Simple commentary.

**0** no relevant material

**1-4** simple statements re AOs 1, 2, 4

**5-7** has beginnings of awareness re: appropriate material, language, contexts re AOs 1, 2, 4

**Range 2: 8-13**

Superficial accounts of Maggie's character and role.

Superficial consideration of the bullets.

Some valid commentary.

**8-10** supports personal views on meaning, language, contexts re AOs 1, 2, 4

**11-13** deductive, personal response to meaning, language, contexts re AOs 1, 2, 4

**Range 3: 14-19**

More accurate consideration of Maggie's character and role.

More valid commentary showing good understanding.

Commentary begins to show more developed critical awareness.

**14-16** has a selective, structured, personal, critically aware analysis of text and context re AOs 1, 2, 4

**17-19** discriminating, selective, structured, personal, critically aware analysis of text and context re AOs 1, 2, 4

**Range 4: 20-25**

Critical, detailed and sensitive appreciation of Maggie's character and role.

Closely supported detailed and accurate reference.

**20-22** selective, structured, personal, critically aware response in analysis of text and context re AOs 1, 2, 4

**23-25** shows evaluation and insight re AOs 1, 2, 4

## Section B – Poetry

Answer **one** question from this section.

### Pre-1914

#### *The General Prologue - Geoffrey Chaucer*

**Question 15** What does Chaucer’s description of the Clerk tell you about his character and lifestyle? Compare the Clerk with **one other** pilgrim who is more wealthy and so leads a different kind of life. (25 marks)

**OBJECTIVES:** Candidates should:

- 1) Respond to texts critically, sensitively and in detail using textual evidence as appropriate.
- 2) Explore how language, structure and forms contribute to the meanings of texts, considering different approaches to texts and alternative interpretations.
- 3) Explore relationships and comparisons between texts, selecting and evaluating relevant material.

#### **Range 1: 0-7**

Simple description of the Clerk.

Simple comment on the description.

Simple comment on personal opinion.

**0** no relevant material

**1-4** simple statements re AOs 1, 2, 3

**5-7** has beginnings of awareness re appropriate material re AOs 1, 2, 3

#### **Range 2: 8-13**

Some detail for comment from Clerk’s portrait and one other portrait.

Superficial comparative comment on the two characters.

Superficial exploration of Chaucer’s words.

Superficial judgements on the two characters.

There may be imbalance in the treatment of the characters.

**8-10** supports personal views on meaning, language re AOs 1, 2, 3

**11-13** deductive personal response to meaning, language re AOs 1, 2, 3

#### **Range 3: 14-19**

More focus on two characters with detailed commentary.

More exploration of words and phrases as they contribute to character presentation.

More judgements on two characters with relevant textual detail.

More sensible, comparative comment.

**14-16** has a selective, structured, personal, critically aware response to text re AOs 1, 2, 3

**17-19** discriminating, selective, structured, personal, critically aware analysis of text re AOs 1, 2, 3

**Range 4: 20-25**

Detailed, critical and sensitive reference and comment on the Clerk and chosen character.

Critical evaluation of language and how it contributes to character presentation.

Critical exploration of Chaucer's roles - poet/pilgrim and Chaucer's attitude to the Clerk and other chosen pilgrim.

Thoughtful judgements on the effects of the poet's intentions and achievements with a firm grasp of irony.

Critical confident and sensitive comparative comment.

**20-22** makes a sustained, discriminating, selective, structured, personal, critically aware response in analysis of text re AOs 1, 2, 3

**23-25** shows evaluation and insight re AOs 1, 2, 3

**Question 16** What has your reading of the *General Prologue* told you about some aspects of life in fourteenth-century England? You should refer to **two** pilgrims in your answer.

You may wish to consider:

- the appearance of the two pilgrims
- what they do for a living
- their attitudes
- Chaucer's presentation of them

as well as any ideas of your own.

(25 marks)

**OBJECTIVES:** Candidates should:

- 1) Respond to texts critically, sensitively and in detail using textual evidence as appropriate.
- 2) Explore how language, structure and forms contribute to the meanings of texts, considering different approaches to texts and alternative interpretations.
- 3) Explore relationships and comparisons between texts, selecting and evaluating relevant material.

**Range 1: 0-7**

Simple narrative account of at least one pilgrim.

Simple knowledge of descriptions and attitudes of at least one character.

**0** no relevant material

**1-4** simple statements re AOs 1, 2, 3

**5-7** has beginnings of awareness re appropriate material, language re AOs 1, 2, 3

**Range 2: 8-13**

Some narrative detail in support of what candidates have learnt about some aspects of life.

Some attempt to refer aptly to character, behaviour or attitudes.

Some personal opinion with valid reasons.

There may be imbalance in the treatment of the characters

**8-10** supports personal views on meaning, language re AOs 1, 2, 3

**11-13** deductive, personal response to meaning, language re AOs 1, 2, 3

**Range 3: 14-19**

More focus and selection of detail to support what they have learnt about some aspects of life.

More comment on attitudes and lifestyles.

More widening of detail and appropriate reference.

More exploration of Chaucer's language as he describes pilgrims.

More convincing expression of personal opinion.

**14-16** has selective, structured, personal, critically aware response to text re AOs 1, 2, 3

**17-19** discriminating, selective, structured, personal, critically aware analysis of text re AOs 1, 2, 3

**Range 4: 20-25**

Detailed, critical and sensitive approach in support of what they have learnt.

Sound knowledge and comment on attitudes and lifestyles.

Critical awareness and firm grasp of irony.

Exploration of some of Chaucer's language in descriptions of the pilgrims.

Expression of personal opinion with sound judgements.

**20-22** makes a sustained, discriminating, selective, structured, personal, critically aware response in analysis of text re AOs 1, 2, 3

**23-25** shows evaluation and insight re AOs 1, 2, 3

*Poems from Other Centuries - edited Tissier*

**Question 17**      *Meeting at Night* - Robert Browning

In the above poem Browning uses language to create a powerful atmosphere. Compare this poem with **one other** poem from the selection in which an effective atmosphere is also created. (25 marks)

**OBJECTIVES:** Candidates should:

- 1) Respond to texts critically, sensitively and in detail using textual evidence as appropriate.
- 2) Explore how language, structure and forms contribute to the meanings of texts, considering different approaches to texts and alternative interpretations.
- 3) Explore relationships and comparisons between texts, selecting and evaluating relevant material.

**Range 1: 0-7**

Simple outline of at least one poem.  
Simple judgements on atmosphere.  
Simple reference to language.

**0**      no mention of text

**1-4**     simple statements re AOs 1, 2, 3

**5-7**     has beginnings of awareness re appropriate language, material re AOs 1, 2, 3

**Range 2: 8-13**

Superficial narrative outline of both chosen poems.  
Some judgements on how the poets create atmosphere.  
Superficial exploration of aspects of language.  
Some elements of comparison.

There may be imbalance in the treatment of the poems.

**8-10**    supports personal views on meaning, language re AOs 1, 2, 3

**11-13**   deductive personal response to meaning, language re AOs 1, 2, 3

**Range 3: 14-19**

More sensitive exploration of how atmosphere is created.  
More thoughtful judgements, more selective reference.  
More knowledge of each chosen poem and its presentation.  
More comparative comment.

**14-16**   has a selective, structured, personal, critically aware response to text re AOs 1, 2, 3

**17-19**   discriminating, selective, structured, personal, critically aware analysis of text re AOs 1, 2, 3

**Range 4: 20-25**

Critical, sensitive and detailed evaluation of atmosphere.  
Sound and detailed reference in support of judgements made.  
Critical exploration of linguistic and structural aspects of both poems.  
Confident and sensitive comparative comment.

**20-22**   makes a sustained, discriminating, selective, personal, critically aware response in analysis of text re AOs 1, 2, 3

**23-25**   shows evaluation and insight re AOs 1, 2, 3

**Question 18** Read again *The Song of the Shirt* in which Hood conveys a sad sense of monotony. Compare this poem with **one other** poem from the selection in which a sad situation is presented.

You may wish to consider:

- what each poem is about
- how each situation is presented
- how rhyme and rhythm are used

as well as any ideas of your own.

(25 marks)

**OBJECTIVES:** Candidates should:

- 1) Show critical, sensitive and detailed response in an appropriate way, using textual evidence.
- 2) Explore how language, structure and forms contribute to the meanings of texts, considering different approaches and alternative interpretations.
- 3) Explore relationships and comparisons between texts, with selection and evaluation.

**Range 1: 0 – 7**

Simple narrative account of at least one poem.

Simple reference to the situation.

Simple reference to language.

**0** no relevant material

**1-4** simple statements re AOs 1, 2, 3

**5-7** has beginnings of awareness re appropriate material, language re AOs 1, 2, 3

**Range 2: 8 – 13**

Some recognition of the situation in each poem.

Some consideration of how it is presented.

Some comment on the way in which language is used.

Some attempt at comparison of the two poems.

**8-10** supports personal views on meaning, language re AOs 1, 2, 3

**11-13** deductive personal response to meaning, language re AOs 1, 2, 3

**Range 3: 14 – 19**

More focus on the question.

More understanding of the use of language.

More appreciation of stylistic devices.

More thoughtful and supported comparison.

**14-16** has a selective, structured, personal, critically aware response to text re AOs 1, 2, 3

**17-19** discriminating, selective, structured, personal, critically aware analysis of text re AOs 1, 2, 3

**Range 4: 20 – 25**

Understanding of terms of question, with good supporting detail.

Critical and perceptive analysis of language and style.

Informed comparison, well illustrated.

Critical appreciation of the effects produced in each poem.

**20-22** makes a sustained, discriminating, selective, structured, personal, critically aware response in analysis of text re AOs 1, 2, 3

**23-25** shows evaluation and insight re AOs 1, 2, 3

*A Choice of Poets* - edited Hewett/Edwards

**Pre-1914**

**Question 19** *A Poison Tree* – William Blake

In the above poem Blake presents a point of view powerfully. Compare this poem with **one other** poem from the pre-1914 selection which also presents its subject powerfully. (25 marks)

**OBJECTIVES:** Candidates should:

- 1) Respond to texts critically, sensitively and in detail using textual evidence as appropriate.
- 2) Explore how language, structure and forms contribute to the meanings of texts, considering different approaches to texts and alternative interpretations.
- 3) Explore relationships and comparisons between texts, selecting and evaluating relevant material.

**Range 1: 0-7**

Simple outline of at least one poem.

Simple judgements about the presentation of at least one poem.

Simple reference to language.

**0** no relevant material

**1-4** simple statement re AOs 1, 2, 3

**5-7** has beginnings of awareness re AOS 1, 2, 3

**Range 2: 8-13**

Superficial narrative outline of both chosen poems.

Some reference to the powerful presentation of the subjects.

Some exploration of language.

Some elements of comparison.

There may be imbalance in the treatment of the poems.

**8-10** supports personal views on meaning, language re AOs 1, 2, 3

**11-13** deductive personal response to meaning, language re AOs 1, 2, 3

**Range 3: 14-19**

More sensitive exploration of language.

More thoughtful judgements: more selective reference.

More knowledge of each chosen poem and its presentation.

More comparative comment.

**14-16** has a selective, structured, personal, critically aware response to text re AOs 1, 2, 3

**17-19** discriminating, selective, structured, personal, critically aware analysis of text re AOs 1, 2, 3

**Range 4: 20-25**

Critical, sensitive and detailed evaluation of the poems.

Critical and detailed reference in support of judgements made.

Critical exploration of linguistic and structural aspects of both poems.

Confident and sensitive comparative comment.

**20-22** makes a sustained, discriminating, selective, structured, personal, critically aware response in analysis of text re AOs 1, 2, 3

**23-25** shows evaluation and insight re AOs 1, 2, 3



**Question 20** Read again *Nutting* in which Wordsworth writes about different emotions. Compare this poem with **one other** poem from the pre-1914 selection in which emotions are also important.

You may wish to consider:

- what each poem is about
- the moods and emotions
- the words and phrases used

as well as any ideas of your own.

(25 marks)

**OBJECTIVES:** Candidates should:

- 1) Respond to texts critically, sensitively and in detail using textual evidence as appropriate.
- 2) Explore how language, structure and forms contribute to the meanings of texts, considering different approaches to texts and alternative interpretations.
- 3) Explore relationships and comparisons between texts, selecting and evaluating relevant material.

**Range 1: 0-7**

Simple outline of at least one poem.

Simple judgements about the emotions in at least one of the poems.

Simple reference to language.

**0** no relevant material

**1-4** simple statement re AOs 1, 2, 3

**5-7** has beginnings of awareness re appropriate material, language re AOs 1, 2, 3

**Range 2: 8-13**

Superficial narrative outline of both chosen poems.

Some reference to the effectiveness of the language.

Some elements of comparison.

There may be imbalance in the treatment of the poems.

**8-10** supports personal views on meaning, language re AOs 1, 2, 3

**11-13** deductive personal response to meaning, language re AOs 1, 2, 3

**Range 3: 14-19**

More sensitive exploration of language in support of emotions.

More thoughtful judgement, more selective reference.

More knowledge of each chosen poem and its presentation.

More comment on effectiveness of language.

**14-16** has a selective, structured, personal, critically aware response to text re AOs 1, 2, 3

**17-19** discriminating, selective, structured, personal, critically aware analysis of text re AOs 1, 2, 3

**Range 4: 20-25**

Critical, sensitive and detailed evaluation.

Sound and detailed reference in support of judgements made.

Critical exploration of linguistic and structural aspects of both poems.

Confident and sensitive comparative comment.

**20-22** makes a sustained, discriminating, selective, structured, personal, critically aware response in analysis of text re AOs 1, 2, 3

**23-25** shows evaluation and insight re AOs 1, 2, 3

**War Poems - edited Martin**

**Pre-1914**

**Question 21** *A Wife in London* – Thomas Hardy

In the above poem Hardy creates a sense of sad loss. Compare this poem with **one other** poem from the pre-1914 selection which also conveys a sense of sadness.

(25 marks)

**OBJECTIVES:** Candidates should:

- 1) Respond to texts critically, sensitively and in detail using textual evidence as appropriate.
- 2) Explore how language, structure and forms contribute to the meanings of texts, considering different approaches to texts and alternative interpretations.
- 3) Explore relationships and comparisons between texts, selecting and evaluating relevant material.

**Range 1: 0-7**

Simple outline of at least one poem.

Simple comment on sadness.

Simple reference to language.

**0** no relevant material

**1-4** simple statements re AOs 1, 2, 3

**5-7** has beginnings of awareness re AOs 1, 2, 3

**Range 2: 8-13**

Superficial narrative outline of both chosen poems.

Superficial judgements on how the poets create a sense of sadness.

Superficial exploration of language.

Some elements of comparison.

There may be imbalance in the treatment of the poems.

**8-10** supports personal views on meaning, language re AOs 1, 2, 3

**11-13** deductive personal response to meaning, language re AOs 1, 2, 3

**Range 3: 14-19**

More sensitive exploration of the mood in the poems.

More thoughtful judgements, more selective reference.

More knowledge of each chosen poem and its presentation of sadness.

More comparative comment.

**14-16** has a selective, structured, personal, critically aware response to text re AOs 1, 2, 3

**17-19** discriminating, selective, structured, personal, critically aware analysis of text re AOs 1, 2, 3

**Range 4: 20-25**

Sensitive and detailed evaluation.

Critical and detailed reference in support of judgements made.

Critical exploration of linguistic and structural aspects of both poems.

Confident and sensitive comparative comment.

**20-22** makes a sustained, discriminating, selective, structured, personal, critically aware response in analysis of text re AOs 1, 2, 3

**23-25** shows evaluation and insight re AOs 1, 2, 3

**Question 22** Read again the poem *The Hyaenas* in which Kipling writes about the horror of war. Compare this poem with **one other** poem from the pre-1914 selection which also conveys a sense of horror.

You may wish to consider:

- what each poem is about
- the words and phrases used
- how the horror of war is presented

as well as any ideas of your own.

(25 marks)

**OBJECTIVES :** Candidates should:

- 1) Respond to texts critically, sensitively and in detail using textual evidence as appropriate.
- 2) Explore how language, structure and forms contribute to the meanings of texts, considering different approaches to texts and alternative interpretations.
- 3) Explore relationships and comparisons between texts, selecting and evaluating relevant material.

**Range 1: 0-7**

Simple outline of at least one poem.

Simple judgements on the horror of war.

Simple reference to language.

**0** no relevant material

**1-4** simple statements re AOs 1, 2, 3

**5-7** has beginnings of awareness re appropriate material, language re AOs 1, 2, 3

**Range 2: 8-13**

Superficial narrative outline of both chosen poems.

Some consideration of horror.

Some exploration of language.

There may be imbalance in the treatment of the poems.

**8-10** supports personal views on meaning, language re AOs 1, 2, 3

**11-13** deductive personal response to meaning, language re AOs 1, 2, 3

**Range 3: 14-19**

More sensitive exploration of language in support of horror of war.

More thoughtful judgements on how horror is conveyed.

More knowledge of each chosen poem and its presentation.

More comparison.

**14-16** has a selective, structured, personal, critically aware response to text re AOs 1, 2, 3

**17-19** discriminating, selective, structured, personal, critically aware analysis of text re AOs 1, 2, 3

**Range 4: 20-25**

Sensitive and detailed evaluation.

Critical and detailed reference in support of judgements made about how horror is presented.

Critical exploration of linguistic and structural aspects of both poems.

Confident and sensitive comparative comment.

**20-22** makes a sustained, discriminating, selective, structured, personal, critically aware response in analysis of text re AOs 1, 2, 3

**23-25** shows evaluation and insight re AOs 1, 2, 3

**Best Words**

**Pre-1914**

**Question 23** *Let me not* (Sonnet CXVI) - Shakespeare

In the above poem Shakespeare writes about the nature of love. Compare this poem with **one other** poem from the pre-1914 selection which is also about love.

(25 marks)

**OBJECTIVES :** Candidates should:

- 1) Respond to texts critically, sensitively and in detail using textual evidence as appropriate.
- 2) Explore how language, structure and forms contribute to the meanings of texts, considering different approaches to texts and alternative interpretations.
- 3) Explore relationships and comparisons between texts, selecting and evaluating relevant material.

**Range 1: 0-7**

Basic outline of at least one poem.

Simple judgements on love.

Simple reference to language.

**0** no relevant material

**1-4** simple statements re AOs 1, 2, 3

**5-7** has beginnings of awareness re appropriate material, language re AOs 1, 2, 3

**Range 2: 8-13**

Superficial narrative outline of both chosen poems.

Some judgements on the presentation of love.

Some exploration of language.

Some elements of comparison.

There may be imbalance in the treatment of the poems.

**8-10** supports personal views on meaning, language re AOs 1, 2, 3

**11-13** deductive personal response to meaning, language re AOs 1, 2, 3

**Range 3: 14-19**

More exploration of language used to describe love.

More thoughtful judgements, more selective reference.

More knowledge of each chosen poem and its presentation.

More comparative comment.

**14-16** has a selective, structured, personal, critically aware response to text re AOs 1, 2, 3

**17-19** discriminating, selective, structured, personal, critically aware analysis of text re AOs 1, 2, 3

**Range 4: 20-25**

Critical, sensitive and detailed evaluation of poems and their content re the theme of love.

Critical and detailed reference in support of judgements made.

Critical exploration of linguistic and structural aspects of both poems.

Confident and sensitive comparative comment.

**20-22** makes a sustained, discriminating, selective, structured, personal, critically aware response in analysis of text re AOs 1, 2, 3

**23-25** shows evaluation and insight

**Question 24** In the poem *To a Mouse* how does Burns convey his message? Compare this poem with **one other** poem from the pre-1914 selection in which the poet also has a message for the reader.

You may wish to consider:

- what each poem is about
- how words and phrases are used
- the messages presented

as well as any ideas of your own.

(25 marks)

**OBJECTIVES:** Candidates should:

- 1) Respond to texts critically, sensitively and in detail, selecting appropriate ways to convey their response, using textual evidence as appropriate.
- 2) Explore how language, structure and forms contribute to the meanings of texts, considering different approaches to texts and alternative interpretations.
- 3) Explore relationships and comparisons between texts, selecting and evaluating relevant material.

**Range 1: 0-7**

Basic outline of at least one poem.

Simple judgements on the message.

Simple reference to language.

**0** no relevant material

**1-4** simple statements re AOs 1, 2, 3

**5-7** has beginnings of awareness re appropriate material, language re AOs 1, 2, 3

**Range 2: 8-13**

Superficial narrative outline of both chosen poems.

Some judgements on the messages.

Some exploration of language.

Some elements of comparison.

There may be imbalance in the treatment of the poems.

**8-10** supports personal views on meaning, language re AOs 1, 2, 3

**11-13** deductive personal response to meaning, language re AOs 1, 2, 3

**Range 3: 14-19**

More exploration of language used to present messages.

More thoughtful judgements, more selective reference.

More knowledge of each chosen poem and its presentation.

More comparative comment.

**14-16** has a selective, structured, personal, critically aware response to text re AOs 1, 2, 3

**17-19** discriminating, selective, structured, personal, critically aware analysis of text re AOs 1, 2, 3

**Range 4: 20-25**

Critical, sensitive and detailed evaluation of poems and their content.

Critical and detailed reference in support of judgements made.

Critical exploration of linguistic and structural aspects of both poems.

Confident and sensitive comparative comment.

**20-22** makes a sustained, discriminating, selective, structured, personal, critically aware response in analysis of text re AOs 1, 2, 3

**23-25** shows evaluation and insight re AOs 1, 2, 3

*A Choice of Poets - edited Hewett/Edwards*

**Post-1914**

**Question 25** *Tree at My Window* – Robert Frost

In the above poem Frost writes in an interesting way about a familiar object. Compare this poem with **one other** poem from the post-1914 selection in which the subject is also presented in an interesting way. (25 marks)

**OBJECTIVES:** Candidates should:

- 1) Respond to texts critically, sensitively and in detail using textual evidence as appropriate.
- 2) Explore how language, structure and forms contribute to the meanings of texts, considering different approaches to texts and alternative interpretations.
- 3) Explore relationships and comparisons between texts, selecting and evaluating relevant material.

**Range 1: 0-7**

Basic outline of at least one poem.  
Simple judgements about the object and its presentation.  
Simple reference to language.

**0** no relevant material

**1-4** simple statements re AOs 1, 2, 3

**5-7** has beginnings of awareness re appropriate material, language re AOs 1, 2, 3

**Range 2: 8-13**

Superficial narrative outline of both chosen poems.  
Superficial reference to the presentation of the objects.  
Some exploration of language.  
Some elements of comparison.  
There may be imbalance in the treatment of the poems.

**8-10** supports personal views on meaning, language re AOs 1, 2, 3

**11-13** deductive personal response to meaning, language re AOs 1, 2, 3

**Range 3: 14-19**

More exploration of language.  
More thoughtful judgements, more selective reference.  
More knowledge of each chosen poem and its presentation.  
More comparative comment.

**14-16** has a selective, structured, personal, critically aware response to text re AOs 1, 2, 3

**17-19** discriminating, selective, structured, personal, critically aware analysis of text re AOs 1, 2, 3

**Range 4: 20-25**

Critical, sensitive and detailed evaluation of the poems.  
Critical and detailed reference in support of judgements made.  
Critical exploration of linguistic and structural aspects of both poems.  
Confident and sensitive comparative comment.

**20-22** makes a sustained, discriminating, selective, structured, personal, critically aware response in analysis of text re AOs 1, 2, 3

**23-25** shows evaluation and insight re AOs 1, 2, 3

**Question 26** In the poem *Lore* Thomas presents a fascinating character. Compare this poem with **one other** poem from the post-1914 selection in which another fascinating character or situation is described.

You may wish to consider:

- what each poem is about
- how words and phrases are used
- the presentation of the characters

as well as any ideas of your own.

(25 marks)

**OBJECTIVES:** Candidates should:

- 1) Respond to texts critically, sensitively and in detail using textual evidence as appropriate.
- 2) Explore how language, structure and forms contribute to the meanings of texts, considering different approaches to texts and alternative interpretations.
- 3) Explore relationships and comparisons between texts, selecting and evaluating relevant material.

**Range 1: 0-7**

Basic outline of at least one poem.

Simple judgements about the character.

Simple reference to language.

**0** no relevant material

**1-4** simple statements re AOs 1, 2, 3

**5-7** has beginnings of awareness re appropriate material, language re AOs 1, 2, 3

**Range 2: 8-13**

Superficial narrative outline of both chosen poems.

Superficial reference to the characters.

Some exploration of language.

Some elements of comparison.

There may be imbalance in the treatment of the poems.

**8-10** supports personal views on meaning, language re AOs 1, 2, 3

**11-13** deductive personal response to meaning, language re AOs 1, 2, 3

**Range 3: 14-19**

More exploration of language.

More thoughtful judgements, more selective reference.

More knowledge of each chosen poem and its presentation of characters.

More comparative comment.

**14-16** has a selective, structured, personal, critically aware response to text re AOs 1, 2, 3

**17-19** discriminating, selective, structured, personal, critically aware analysis of text re AOs 1, 2, 3

**Range 4: 20-25**

Critical, sensitive and detailed evaluation of the poems.

Critical and detailed reference in support of judgements made.

Critical exploration of linguistic and structural aspects of both poems.

Confident and sensitive comparative comment.

**20-22** makes a sustained, discriminating, selective, structured, personal, critically aware response in analysis of text re AOs 1, 2, 3

**23-25** shows evaluation and insight re AOs 1, 2, 3

**War Poems - edited Martin**

**Post-1914**

**Question 27**      *Who's for the Game?* – Jessie Pope

In the above poem Jessie Pope is encouraging young men to join the fight for their country. Compare this poem with **one other** poem from the post-1914 selection which gives a different message about war. (25 marks)

**OBJECTIVES:** Candidates should:

- 1) Respond to texts critically, sensitively and in detail using textual evidence as appropriate.
- 2) Explore how language, structure and forms contribute to the meanings of texts, considering different approaches to texts and alternative interpretations.
- 3) Explore relationships and comparisons between texts, selecting and evaluating relevant material.

**Range 1: 0-7**

Basic outline of at least one poem.

Simple judgements on the message.

Simple reference to language.

**0** no relevant material

**1-4** simple statements re AOs 1, 2, 3

**5-7** has beginnings of awareness re appropriate material, language re AOs 1, 2, 3

**Range 2: 8-13**

Superficial narrative outline of both chosen poems.

Superficial reference to the messages.

Some exploration of language.

Some elements of comparison.

There may be imbalance in the treatment of the poems.

**8-10** supports personal views on meaning, language re AOs 1, 2, 3

**11-13** deductive personal response to meaning, language re AOs 1, 2, 3

**Range 3: 14-19**

More exploration of language in the presentation of the messages.

More thoughtful judgements, more selective reference.

More knowledge of each chosen poem and its presentation.

More comparative comment.

**14-16** has a selective, structured, personal, critically aware response to text re AOs 1, 2, 3

**17-19** discriminating, selective, structured, personal, critically aware analysis of text re AOs 1, 2, 3

**Range 4: 20-25**

Critical, sensitive and detailed evaluation about how the messages are conveyed.

Critical and detailed reference in support of judgements made.

Critical exploration of linguistic and structural aspects of both poems.

Confident and sensitive comparative comment.

**20-22** makes a sustained, discriminating, selective, structured, personal, critically aware response in analysis of text re AOs 1, 2, 3

**23-25** shows evaluation and insight re AOs 1, 2, 3



**Question 28** Read again *Suicide in the Trenches* in which Sassoon writes about the horror of war. Compare this poem with **one other** poem from the post-1914 selection which also presents the horror of war.

You may wish to consider:

- what each poem is about
- how the words and phrases are used
- how the horror is created

as well as any ideas of your own.

(25 marks)

**OBJECTIVES:** Candidates should:

- 1) Respond to texts critically, sensitively and in detail using textual evidence as appropriate.
- 2) Explore how language, structure and forms contribute to the meanings of texts, considering different approaches to texts and alternative interpretations.
- 3) Explore relationships and comparisons between texts, selecting and evaluating relevant material.

**Range 1: 0-7**

Basic outline of at least one poem.

Simple judgements on horror.

Simple reference to language.

**0** no relevant material

**1-4** simple statements re AOs 1, 2, 3

**5-7** has beginnings of awareness re appropriate material, language re AOs 1, 2, 3

**Range 2: 8-13**

Superficial narrative outline of both chosen poems.

Superficial reference to the horror presented.

Some exploration of language.

Some elements of comparison.

There may be imbalance in the treatment of the poems.

**8-10** supports personal views on meaning, language re AOs 1, 2, 3

**11-13** deductive personal response to meaning, language re AOs 1, 2, 3

**Range 3: 14-19**

More exploration of language in the presentation of horror.

More thoughtful judgements, more selective reference.

More knowledge of each chosen poem and its presentation.

More comparative comment.

**14-16** has a selective, structured, personal, critically aware response to text re AOs 1, 2, 3

**17-19** discriminating, selective, structured, personal, critically aware analysis of text re AOs 1, 2, 3

**Range 4: 20-25**

Critical, sensitive and detailed evaluation about the horror presented.

Critical and detailed reference in support of judgements made.

Critical exploration of linguistic and structural aspects of both poems.

Confident and sensitive comparative comment.

**20-22** makes a sustained, discriminating, selective, structured, personal, critically aware response in analysis of text re AOs 1, 2, 3

**23-25** shows evaluation and insight re AOs 1, 2, 3

*Axed Between the Ears* - edited by Kitchen

**Question 29** *Love Grows Old Too* – Roger Palmer

In the above poem Palmer writes about a changing relationship. Compare this poem with **one other** from the selection which is also about relationships. (25 marks)

**OBJECTIVES:** Candidates should:

- 1) Respond to texts critically, sensitively and in detail using textual evidence as appropriate.
- 2) Explore how language, structure and forms contribute to the meanings of texts, considering different approaches to texts and alternative interpretations.
- 3) Explore relationships and comparisons between texts, selecting and evaluating relevant material.

**Range 1: 0-7**

Basic outline of at least one poem.

Simple judgements on the relationship.

Simple reference to language.

**0** no relevant material

**1-4** simple statements re AOs 1, 2, 3

**5-7** has beginnings of awareness re appropriate material, language re AOs 1, 2, 3

**Range 2: 8-13**

Superficial narrative outline of both chosen poems.

Superficial reference to the nature of the relationships.

Some exploration of language.

Some elements of comparison.

There may be imbalance in the treatment of the poems.

**8-10** supports personal views on meaning, language re AOs 1, 2, 3

**11-13** deductive personal response to meaning, language re AOs 1, 2, 3

**Range 3: 14-19**

More exploration of language and presentation of the relationships.

More thoughtful judgements, more selective reference.

More knowledge of each chosen poem and its presentation.

More comparative comment.

**14-16** has a selective, structured, personal, critically aware response to text re AOs 1, 2, 3

**17-19** discriminating, selective, structured, personal, critically aware analysis of text re AOs 1, 2, 3

**Range 4: 20-25**

Critical, sensitive and detailed evaluation of how the relationships are presented.

Critical and detailed reference in support of judgements made.

Critical exploration of linguistic and structural aspects of both poems.

Confident and sensitive comparative comment.

**20-22** makes a sustained, discriminating, selective, structured, personal, critically aware response in analysis of text re AOs 1, 2, 3

**23-25** shows evaluation and insight re AOs 1, 2, 3

**Question 30** Look again at the poem *Atrocities* in which Sassoon uses blunt language to give the reader something to think about. Compare this poem with **one other** poem from the selection which also gives the reader something to think about.

You may wish to consider:

- what each poem is about
- the words and phrases used
- the thought provoking message

as well as any ideas of your own.

(25 marks)

**OBJECTIVES :** Candidates should:

- 1) Show critical, sensitive and detailed response in an appropriate way, using textual evidence.
- 2) Explore how language, structure and forms contribute to the meanings of texts, considering different approaches and alternative interpretations.
- 3) Explore relationships and comparisons between texts, selection and evaluation.

**Range 1: 0-7**

Basic narrative account of at least one poem.

Simple reference to ‘think about’.

Simple reference to language.

**0** no relevant material

**1-4** simple statements re AOs 1, 2, 3

**5-7** has beginnings of awareness re appropriate material, language re AOs 1, 2, 3

**Range 2: 8-13**

Some recognition of the messages in the poems.

Superficial realisation of importance of details.

Superficial comment on the way in which language is used.

Some attempt at comparison.

There may be imbalance in the treatment of the characters.

**8-10** supports personal views on meaning, language re AOs 1, 2, 3

**11-13** deductive personal response to meaning, language re AOs 1, 2, 3

**Range 3: 14-19**

More focus on the messages and how they are conveyed.

More perception of emotive description.

More appreciation of language and stylistic devices.

More comparative comment.

**14-16** has a selective, structured, personal, critically aware response to text re AOs 1, 2, 3

**17-19** discriminating, selective, structured, personal, critically aware analysis of text re AOs 1, 2, 3

**Range 4: 20-25**

Critical understanding of terms of the question, with good supporting detail.

Critical and perceptive analysis of language and style.

Informed and thoughtful comparison, with good reference.

Full appreciation of strong emotions expressed in each poem.

**20-22** makes a sustained, discriminating, selective, structured, personal, critically aware response in analysis of text re AOs 1, 2, 3

**23-25** shows evaluation and insight re AOs 1, 2, 3

**Best Words**

**Post-1914**

**Question 31**     *The Sick Equation* – Brian Patten

In the above poem, Patten writes about his childhood and the effect of his parents' divorce. Compare this poem with **one other** poem in the post-1914 selection which is also about personal experiences. (25 marks)

**OBJECTIVES:** Candidates should:

- 1) Respond to texts critically, sensitively and in detail using textual evidence as appropriate.
- 2) Explore how language, structure and forms contribute to the meanings of texts, considering different approaches to texts and alternative interpretations.
- 3) Explore relationships and comparisons between texts selecting and evaluating relevant material.

**Range 1: 0-7**

Basic outline of at least one poem.

Simple statement about personal experience of at least one poet.

Simple reference to language.

**0**     no relevant material

**1-4**   simple statements re AOs 1, 2, 3

**5-7**   has beginnings of awareness re material, language re AOs 1, 2, 3

**Range 2: 8-13**

Superficial narrative outline of both chosen poems.

Superficial reference to the experiences.

Some exploration of language.

Some elements of comparison.

There may be imbalance in the treatment of the poems.

**8-10**   supports personal views on meaning, language re AOs 1, 2, 3

**11-13**   deductive personal response to meaning, language re AOs 1, 2, 3

**Range 3: 14-19**

More exploration of language in support of how the experiences are presented.

More thoughtful judgements, more selective reference.

More knowledge of each chosen poem and its presentation.

More comparative comment.

**14-16**   has a selective, structured, personal, critically aware response to text re AOs 1, 2, 3

**17-19**   discriminating, selective, structured, personal, critically aware analysis of text re AOs 1, 2, 3

**Range 4: 20-25**

Critical, sensitive and detailed evaluation of the personal experiences and how they are conveyed.

Critical and detailed reference in support of judgements made.

Critical exploration of linguistic and structural aspects of both poems.

Confident and sensitive comparative comment.

**20-22**   makes a sustained, discriminating, selective, structured, personal, critically aware response in analysis of texts re AOs 1, 2, 3

**23-25**   shows evaluation and insight re AOs 1, 2, 3

**Question 32** In the poem *Ballad of the Bread Man* Causley tells a story. Compare this poem with **one other** poem from the post-1914 selection which also has a tale to tell.

You may wish to consider:

- what each poem is about
- the words and phrases used
- the way events are presented

as well as any ideas of your own.

(25 marks)

**OBJECTIVES:** Candidates should:

- 1) Respond to texts critically, sensitively and in detail using textual evidence as appropriate.
- 2) Explore how language, structure and forms contribute to the meanings of texts, considering different approaches to texts and alternative interpretations.
- 3) Explore relationships and comparisons between texts, selecting and evaluating relevant material.

**Range 1: 0-7**

Basic outline of at least one poem.

Simple statement about the story.

Simple reference to language.

**0** no relevant material

**1-4** simple statements re AOs 1, 2, 3

**5-7** has beginnings of awareness re material, language re AOs 1, 2, 3

**Range 2: 8-13**

Superficial narrative outline of both chosen poems.

Superficial reference to the stories.

Some exploration of language.

Some elements of comparison.

There may be imbalance in the treatment of the poems.

**8-10** supports personal views on meaning, language re AOs 1, 2, 3

**11-13** deductive personal response to meaning, language re AOs 1, 2, 3

**Range 3: 14-19**

More exploration of language in support of how the poets present their stories.

More thoughtful judgements, more selective reference.

More knowledge of each chosen poem and its presentation.

More comparative comment.

**14-16** has a selective, structured, personal, critically aware response to text re AOs 1, 2, 3

**17-19** discriminating, selective, structured, personal, critically aware analysis of text re AOs 1, 2, 3

**Range 4: 20-25**

Critical, sensitive and detailed evaluation of the poets' presentation of their stories.

Critical and detailed reference in support of judgements made.

Critical exploration of linguistic and structural aspects of both poems.

Confident and sensitive comparative comment.

**20-22** makes a sustained, discriminating, selective, structured, personal, critically aware response in analysis of text re AOs 1, 2, 3

**23-25** shows evaluation and insight re AOs 1, 2, 3

## Section C – Prose

Answer **one** question from this section.

If you choose a question which has a short extract at the beginning, you should use the extract to remind yourself where to look in your text and to give you a starting point for your answer.

### *Pride and Prejudice - Jane Austen*

**Question 33** Read again this extract about Mr Collins:

{EXTRACT}

What is your opinion of Mr Collins in this novel? (25 marks)

**OBJECTIVES:** Candidates should:

- 1) Respond to texts critically, sensitively and in detail using textual evidence as appropriate.
- 2) Explore how language, structure and forms contribute to the meanings of texts, considering different approaches to texts and alternative interpretations.

#### **Range 1: 0-7**

Basic narrative outline of character.

Simple comment in relation to character.

Simple personal judgement.

**0** no relevant material

**1-4** simple statements re AOs 1, 2

**5-7** has beginnings of awareness re appropriate material re AOs 1, 2

#### **Range 2: 8-13**

Superficial narrative account of the character and some consideration of his 'role'.

Some understanding of character.

Some expression of personal opinion with some evidence.

**8-10** supported, inferential narrative re AOs 1, 2

**11-13** response to language/structure re AOs 1, 2

#### **Range 3: 14-19**

More detailed and well-chosen reference to character's actions and words.

More focus on key aspects of character with awareness of textual detail.

More judgements on his 'role'.

**14-16** selective reference with elements of critical awareness re AOs 1, 2

**17-19** critical awareness of whole text/subtleties of meaning re AOs 1, 2

#### **Range 4: 20-25**

Critical, sensitive and detailed reference, comment and evaluation of character.

Critical and confident judgements on the question posed in the title.

Critical exploration of the character and role.

**20-22** discriminating reference/critical analysis re AOs 1, 2

**23-25** evaluation/insight into meanings re AOs 1, 2

**Question 34** What difficulties do Elizabeth Bennet and Darcy have to overcome in order to marry?

You may wish to consider:

- Darcy’s early criticisms of Elizabeth
- Elizabeth’s rejection of Darcy
- the meddling of Catherine de Bourgh

as well as any ideas of your own.

(25 marks)

**OBJECTIVES :** Candidates should:

- 1) Respond to texts critically, sensitively and in detail using textual evidence as appropriate.
- 2) Explore how language, structure and forms contribute to the meanings of texts, considering different approaches to texts and alternative interpretations.

**Range 1: 0-7**

Basic narrative outline of aspects of the plot concerning Elizabeth and Darcy.

Basic knowledge of events.

Simple mention of difficulties.

**0** no relevant material

**1-4** simple statements re AOs 1, 2

**5-7** has beginnings of awareness re appropriate material re AOs 1, 2

**Range 2: 8-13**

Superficial narrative account of Elizabeth and Darcy’s relationship.

Superficial exploration of events which support judgements made.

Some expression of personal opinion with justification.

**8-10** supported, inferential narrative re AOs 1, 2

**11-13** response to language/structure re AOs 1, 2

**Range 3: 14-19**

More sensitive use of well-chosen reference.

More exploration of events concerning Elizabeth and Darcy and how they achieved marriage.

More evaluation of the difficulties they have to overcome.

**14-16** selective reference with elements of critical awareness re AOs 1, 2

**17-19** critical awareness of whole text/subtleties of meaning re AOs 1, 2

**Range 4: 20-25**

Critical, detailed and sensitive exploration of events concerning Elizabeth and Darcy.

Close reference to novel in support of judgements made.

Clear and critical understanding of how they achieved marriage.

Critical exploration of structure/plot with perception and insight.

**20-22** discriminating reference/critical analysis re AOs 1, 2

**23-25** evaluation/insight into meanings re AOs 1, 2

***Wuthering Heights - Emily Brontë***

**Question 35** Read again the following extract in which Heathcliff forces Catherine to be truthful:

{EXTRACT}

How far do you agree that Catherine Earnshaw has only herself to blame for what happens in the novel? (25 marks)

**OBJECTIVES :** Candidates should:

- 1) Respond to texts critically, sensitively and in detail using textual evidence as appropriate.
- 2) Explore how language, structure and forms contribute to the meanings of texts, considering different approaches to texts and alternative interpretations.

**Range 1: 0-7**

Basic narrative outline of character.

Simple comment in relation to question posed.

Simple comment on language.

**0** no relevant material

**1-4** simple statements re AOs 1, 2

**5-7** has beginnings of awareness re appropriate material, language re AOs 1, 2

**Range 2: 8-13**

Superficial narrative account of character.

Some comment related to the actions of Catherine.

Some expression of personal opinion with some evidence.

Some comment on the use of language.

**8-10** supported, inferential narrative re AOs 1, 2

**11-13** response to language/structure re AOs 1, 2

**Range 3: 14-19**

More detailed and well-chosen reference to the character.

More focus on key aspects of language with awareness of textual detail.

More judgements on whether Catherine has only herself to blame for events.

**14-16** selective reference with elements of critical awareness re AOs 1, 2

**17-19** critical awareness of whole text/subtleties of meaning re AOs 1, 2

**Range 4: 20-25**

Critical, sensitive and detailed reference, comment and evaluation of the character.

Thoughtful and confident judgements on the question posed.

Critical evaluation and understanding of language used.

**20-22** discriminating reference/critical analysis re AOs 1, 2

**23-25** evaluation/insight into meanings re AOs 1, 2



**Question 36** Write about Lockwood’s role in this novel.

You may wish to consider:

- his situation as an outsider
- his attitude to the people he meets
- the way he presents events
- his role as a narrator

as well as any ideas of your own.

(25 marks)

**OBJECTIVES :** Candidates should:

- 1) Respond to texts critically, sensitively and in detail using textual evidence as appropriate.
- 2) Explore how language, structure and forms contribute to the meanings of texts, considering different approaches to texts and alternative interpretations.

**Range 1: 0-7**

Basic narrative outline of Lockwood.  
Simple comment on Lockwood’s role.  
Simple personal judgement.

**0** no relevant material

**1-4** simple statements re AOs 1, 2

**5-7** has beginnings of awareness re appropriate material, language re AOs 1, 2

**Range 2: 8-13**

Superficial narrative account of the plot as narrated by Lockwood.  
Some comment on his situation and attitudes.  
Some expression of personal opinion with some evidence.

**8-10** supported, inferential narrative re AOs 1, 2

**11-13** response to language/structure re AOs 1, 2

**Range 3: 14-19**

More detailed and well-chosen reference in relation to Lockwood.  
More consideration of his role and attitudes.  
More focus on key aspects with awareness of textual detail.

**14-16** selective reference with elements of critical awareness re AOs 1, 2

**17-19** critical awareness of whole text/subtleties of meaning re AOs 1, 2

**Range 4: 20-25**

Critical, sensitive and detailed reference, comment and evaluation of the importance of Lockwood’s role and attitudes.  
Thoughtful and confident judgements.

**20-22** discriminating reference/critical analysis re AOs 1, 2

**23-25** evaluation/insight into meanings re AOs 1, 2

***Far from the Madding Crowd - Thomas Hardy***

**Question 37** Read again the following extract from the chapter *Blame - Fury* in which Boldwood pleads with Bathsheba:

{EXTRACT}

To what extent do you feel sorry for Boldwood here and elsewhere in the novel?  
(25 marks)

**OBJECTIVES:** Candidates should:

- 1) Respond to texts critically, sensitively and in detail using textual evidence as appropriate.
- 2) Explore how language, structure and forms contribute to the meanings of texts, considering different approaches to texts and alternative interpretations.

**Range 1: 0-7**

Basic description of Boldwood.  
Simple comment on what happens to him.  
Simple personal judgement.

**0** no relevant material

**1-4** simple statement re AOs 1, 2

**5-7** has beginnings of awareness re appropriate material, language re AOs 1, 2

**Range 2: 8-13**

Superficial account of what happens to Boldwood.  
Some comment related to his character and actions.  
Some expression of personal opinion with some evidence.

**8-10** supported, inferential narrative re AOs 1, 2

**11-13** response to language/structure re AOs 1, 2

**Range 3: 14-19**

More detailed and well-chosen reference to Boldwood's role in the novel.  
More focus on key aspects with awareness of textual detail.  
More judgements on the character and situation.

**14-16** selective reference with elements of critical awareness re AOs 1, 2

**17-19** critical awareness of whole text/subtleties of meaning re AOs 1, 2

**Range 4: 20-25**

Critical, sensitive and detailed reference, comment and evaluation of Boldwood.  
Thoughtful and confident judgements on character and situation with sound comment.

**20-22** discriminating reference/critical analysis re AOs 1, 2

**23-25** evaluation/insight into meanings re AOs 1, 2

**Question 38** How important is Fanny Robin in this novel?

You may wish to consider:

- her pregnancy
- her failed marriage ceremony
- Troy's attitude to her death

as well as any ideas of your own.

(25 mark)

**OBJECTIVES:** Candidates should:

- 1) Respond to texts critically, sensitively and in detail using textual evidence as appropriate.
- 2) Explore how language, structure and forms contribute to the meanings of texts, considering different approaches to texts and alternative interpretations.

**Range 1: 0-7**

Basic description of Fanny.  
Simple outline of her role.  
Simple comment on the question posed.

- 0** no relevant material  
**1-4** simple statements re AOs 1, 2  
**5-7** beginnings of awareness re appropriate material re AOs 1, 2

**Range 2: 8-13**

Superficial consideration of Fanny's character and role.  
Some comment on her importance to the novel.  
Some expression of personal opinion with some justification.

- 8-10** supported, inferential narrative re AOs 1, 2  
**11-13** response to language/structure re AOs 1, 2

**Range 3: 14-19**

More detailed and unified approach to task with selected and relevant supporting detail.  
More sustained focus with succinct personal view.  
More exploration of Fanny's character and situation and her effect on others.

- 14-16** selective reference with elements of critical awareness re AOs 1, 2  
**17-19** critical awareness of whole text/subtleties of meaning re AOs 1, 2

**Range 4: 20-25**

Critical, detailed and accurate comment; sound knowledge, wide-ranging reference.  
Sensitive and sustained views with focused and relevant supportive reference.

- 20-22** discriminating reference/critical analysis re AOs 1, 2  
**23-25** evaluation/insight into meanings re AOs 1, 2

***Lord of the Flies* - William Golding**

**Question 39** In the Chapter *The Shell and the Glasses* Roger says of Jack, “He’s a proper Chief, isn’t he?”

What do you learn about Jack’s style of leadership in this novel? You should consider **at least two** episodes in your answer. (25 marks)

**OBJECTIVES:** Candidates should:

- 1) Respond to texts critically, sensitively and in detail using textual evidence as appropriate.
- 2) Explore how language, structure and forms contribute to the meanings of texts, considering different approaches to texts and alternative interpretations.

**Range 1: 0-7**

Basic narrative description of Jack.

Simple judgements on his style of leadership.

Simple comment on his actions.

**0** no relevant material

**1-4** simple statements re AOs 1, 2

**5-7** has beginnings of awareness re appropriate material re AOs 1, 2

**Range 2: 8-13**

Superficial narrative description of Jack.

Superficial judgements on his style of leadership.

Some evaluation of his words and actions.

**8-10** supported, inferential narrative re AOs 1, 2

**11-13** response to language/structure re AOs 1, 2

**Range 3: 14-19**

More detailed description of Jack.

More exploration of several aspects of his style of leadership.

More judgements on his words and actions.

**14-16** selective reference with elements of critical awareness re AOs 1, 2

**17-19** critical awareness of whole text/subtleties of meaning re AOs 1, 2

**Range 4: 20-25**

Well-chosen and succinct reference to Jack.

Critical exploration of the question posed in the title.

Personal and critical judgements.

Critical perception and insight into Jack’s style of leadership.

**20-22** discriminating reference/critical analysis re AOs 1, 2

**23-25** evaluation/insight into meanings re AOs 1, 2

**Question 40** How important are the conch and the beast to this novel?

You may wish to consider:

- their use in the novel
- what the boys think about them
- what they represent

as well as any ideas of your own.

(25 marks)

**OBJECTIVES:** Candidates should:

- 1) Respond to texts critically, sensitively and in detail using textual evidence as appropriate.
- 2) Explore how language, structure and forms contribute to the meanings of texts, considering different approaches to texts and alternative interpretations.

**Range 1: 0-7**

Simple narrative outline of the conch and the beast.

Superficial reference to importance of at least one.

Simple expression of personal opinion.

**0** no relevant material

**1-4** simple statements re AOs 1, 2

**5-7** has beginnings of awareness re appropriate material, language re AOs 1, 2

**Range 2: 8-13**

Superficial narrative account of the conch and the beast.

Some exploration of aspects of importance.

Some expression of personal opinion.

**8-10** supported, inferential narrative re AOs 1, 2

**11-13** response to language/structure re AOs 1, 2

**Range 3: 14-19**

More sensitive use of well-chosen reference.

More exploration of the term 'important' with detailed reference and supporting commentary.

More evaluation of what the conch and the beast represent.

**14-16** selective reference with elements of critical awareness re AOs 1, 2

**17-19** critical awareness of whole text/subtleties of meaning re AOs 1, 2

**Range 4: 20-25**

Detailed and critical exploration of the use of the conch and the beast.

Close reference to the novel in support of judgements made.

Critical evaluation of term 'importance' with clear understanding of implications.

Critical exploration of relevance of what they represent with perception and insight.

**20-22** discriminating reference/critical analysis re AOs 1, 2

**23-25** evaluation/insight into meanings re AOs 1, 2

*Of Mice and Men - John Steinbeck*

**Question 41** Read again this passage from near the beginning of the novel:

{EXTRACT}

How far do you agree that the characters in this novel are lonely? You must write about **at least two** characters in your answer. (25 marks)

**OBJECTIVES:** Candidates should:

- 1) Respond to texts critically, sensitively and in detail using textual evidence as appropriate.
- 2) Explore how language, structure and forms contribute to the meanings of texts, considering different approaches to texts and alternative interpretations.

**Range 1: 0-7**

Basic narrative of at least one character.

Simple judgements on the question posed in the title.

Simple comment on loneliness.

**0** no relevant material

**1-4** simple statements re AOs 1, 2

**5-7** has beginnings of awareness re appropriate material, language re AOs 1, 2

**Range 2: 8-13**

Superficial narrative account of two characters.

Superficial judgements on the question posed in the title.

Superficial comment on loneliness.

**8-10** supported, inferential narrative re AOs 1, 2

**11-13** response to language/structure re AOs 1, 2

**Range 3: 14-19**

More analysis of the characters.

More detailed reference to chosen characters with supporting commentary.

More exploration of the presentation of the character.

More judgements on loneliness.

**14-16** selective reference with elements of critical awareness re AOs 1, 2

**17-19** critical awareness of whole text/subtleties of meaning re AOs 1, 2

**Range 4: 20-25**

Well-chosen and critical reference to character and situation.

Critical exploration of the question posed.

Personal and well-informed judgements on character and relationship.

Critical evaluation of language used to highlight aspects of character and relationship.

**20-22** discriminating reference/critical analysis re AOs 1, 2

**23-25** evaluation/insight into meanings re AOs 1, 2

**Question 42** Do you feel at all sorry for Candy in this novel?

You may wish to consider:

- his situation at the ranch
- how others react towards him
- his words and actions

as well as any ideas of your own.

(25 marks)

**OBJECTIVES:** Candidates should:

- 1) Respond to texts critically, sensitively and in detail using textual evidence as appropriate.
- 2) Explore how language, structure and forms contribute to the meanings of texts, considering different approaches to texts and alternative interpretations.

**Range 1: 0-7**

Simple narrative account Candy.

Simple discussion of the bullets.

Simple reference to sympathy.

**0** no relevant material

**1-4** simple statements re AOs 1, 2

**5-7** has beginnings of awareness re appropriate material, language re AOs 1, 2

**Range 2: 8-13**

Superficial consideration of Candy.

Some textual evidence offered in support of sympathy for Candy.

Superficial consideration of language.

Superficial consideration of sympathy.

**8-10** supported, inferential narrative re AOs 1, 2

**11-13** response to language/structure re AOs 1, 2

**Range 3: 14-19**

More valid and insightful comments about Candy.

More accurate and detailed textual evidence.

More detailed consideration of sympathy.

More reference to Steinbeck's presentation of character.

**14-16** selective reference with elements of critical awareness re AOs 1, 2

**17-19** critical awareness of whole text/subtleties of meaning re AOs 1, 2

**Range 4: 20-25**

Perceptive and critical understanding is shown about Candy.

Detailed, accurate and apposite textual reference.

Critical consideration of sympathy.

Critical and perceptive evaluation of Steinbeck's use of language to present Candy and his situation.

**20-22** discriminating reference/critical analysis re AOs 1, 2

**23-25** evaluation/insight into meanings re AOs 1, 2

***Roll of Thunder, Hear My Cry - Mildred Taylor***

**Question 43** Read again the following extract in which Cassie has been waiting to be served in Mr Barnett's shop during her visit to Strawberry:

{EXTRACT}

How is Cassie affected by prejudice both here and elsewhere in the novel?

(25 marks)

**OBJECTIVES:** Candidates should:

- 1) Respond to texts critically, sensitively and in detail using textual evidence as appropriate.
- 2) Explore how language, structure and forms contribute to the meanings of texts, considering different approaches to texts and alternative interpretations.

**Range 1: 0-7**

Basic narrative outline of episode.  
Simple comment about prejudice.  
Simple reference to how Cassie is affected.

**0** no relevant material

**1-4** simple statements re AOs 1, 2

**5-7** has beginnings of awareness re appropriate material, language re AOs 1, 2

**Range 2: 8-13**

Superficial consideration of Cassie's situation.  
Some judgement on prejudice.  
Superficial awareness of the problems faced by the black community.  
Some expression of personal opinion with some justification.

**8-10** supported, inferential narrative re AOs 1, 2

**11-13** response to language/structure re AOs 1, 2

**Range 3: 14-19**

More detailed and unified approach to task with selected and relevant supporting detail.  
More accurate knowledge of prejudice within the novel.  
More focus on how Cassie is affected by prejudice in the novel.  
More expression of personal opinion.

**14-16** selective reference with elements of critical awareness re AOs 1, 2

**17-19** critical awareness of whole text/subtleties of meaning re AOs 1, 2

**Range 4: 20-25**

Critical, detailed and accurate comment; sound knowledge of relevant details.  
Sensitive and sustained views of prejudice and how Cassie is affected.  
Critical and perceptive personal opinion.

**20-22** discriminating reference/critical analysis re AOs 1, 2

**23-25** evaluation/insight into meanings re AOs 1, 2



**Question 44** How important is the ownership of land to the Logans?

You may wish to consider:

- their struggle to keep their land
- Harlan Granger's threats
- the Logan brothers' efforts to raise funds

as well as any ideas of your own.

(25 marks)

**OBJECTIVES:** Candidates should:

- 1) Respond to texts critically, sensitively and in detail using textual evidence as appropriate.
- 2) Explore how language, structure and forms contribute to the meanings of texts, considering different approaches to texts and alternative interpretations.

**Range 1: 0-7**

Basic knowledge of Logan's struggle to own and keep the land.

Simple judgements.

Simple comment perhaps related to the bullets.

**0** no relevant material

**1-4** simple statements re AOs 1, 2

**5-7** has beginnings of awareness re appropriate material, language re AOs 1, 2

**Range 2: 8-13**

Superficial narrative outline of Logan's struggle to own and keep the land.

Superficial reference to relevant events.

Superficial judgements in relation to bullets.

Some comment in relation to the question.

**8-10** supported, inferential narrative re AOs 1, 2

**11-13** response to language/structure re AOs 1, 2

**Range 3: 14-19**

More sensitive judgements about the Logan's struggle.

More thoughtful judgements, more selective reference.

More awareness of the importance of land to the Logan family.

**14-16** selective reference with elements of critical awareness re AOs 1, 2

**17-19** critical awareness of whole text/subtleties of meaning re AOs 1, 2

**Range 4: 20-25**

Critical, sensitive and detailed evaluation of the Logan's struggle.

Critical reference in support of judgements made.

Critical exploration of the importance of land to the Logan family.

Confident and sensitive analytical comment.

**20-22** discriminating reference/critical analysis re AOs 1, 2

**23-25** evaluation/insight into meanings re AOs 1, 2

**ASSESSMENT GRID**

**SPECIFICATION B ENGLISH LITERATURE  
SUMMER 2004**

**Foundation Tier – 3711/F**

<b>Assessment Objective</b>	<b>AO1</b>	<b>AO2</b>	<b>AO3</b>	<b>AO4</b>
<b>SECTION A</b>				
<b>All Questions</b>	✓	✓	-	✓
<b>SECTION B</b>				
<b>All Questions</b>	✓	✓	✓	-
<b>SECTION C</b>				
<b>All Questions</b>	✓	✓	-	-
<b>Overall % weightings for Foundation Tier paper</b>	<b>25%</b>	<b>25%</b>	<b>10%</b>	<b>10%</b>
<b>Total number of marks for Foundation Tier paper</b>	<b>78</b>			
<b>Quality of Written Communication (QWC)</b>	<b>5% of total marks</b>			