

# GCSE 2004

## *June Series*



## Mark Scheme

### English Literature Specification B *(3711/H)*

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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.

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GCSE

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

**SUMMER 2004**

**HIGHER TIER MARK SCHEME**  
**Paper 3711/H**

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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 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 comments **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. 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.

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, and Re-Marker. If any alterations are subsequently required, your own written comments and marks will be scrutinised carefully. Your initials on each script are essential.

## 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 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 will:

- 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 contexts 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 contexts 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 draw relationships between texts;
- 4) show awareness of 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 total 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** End of Act 2 Scene 3

{EXTRACT}

In the above extract Jessica expresses her view of her father. In the light of this extract, what does a study of the words and actions of Jessica and Shylock reveal to you about attitudes in Shakespeare's 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.
- 4) Relate texts to their social, cultural and historical contexts and literary traditions.

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

Candidates offer simple comments on the actions of Jessica and Shylock.

Simple background information on Christian and Jewish religions.

Basic narrative account of conflict between Shylock and Jessica.

Episodes presented with basic or no supporting commentary.

There may be simple reference to the language of the text.

**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 account of the actions of Jessica and Shylock and reasons for their behaviour.

Some textual evidence, such as the theft and elopement, their relationships with Christians, mention of Lorenzo.

Some narrative with some supporting commentary.

Some superficial examination of the language and structure of the play.

**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 interpretation of antagonism between them.

More textual evidence supporting the treatment of each by the other: the elopement, the theft and the way in which each reacts.

More judgement on the two such as condemnation of Shylock and possibly Jessica.

More awareness of language: such as Shylock and Jessica's respective arguments to defend their points of view and actions.

**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 explicit accounts of how the characters and their responses to their backgrounds 'in Shakespeare's time' affect plot and outcomes.

Critical evaluation of how religious ideals affect the characters.

Critical consideration of how they are used for selfish reasons, with reference to Shylock, Jessica, Lorenzo, Antonio, for instance.

Critical use of textual evidence – the emotions shown by the two, their respective values – accurately used for support.

Critical consideration of the opinions and actions of each and their outcomes.

Connections between aspects of language and structure explored critically and in 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 2** What points does Shakespeare make in the play about the nature of love and marriage? You should look closely at language and character 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.
- 4) Relate texts to their social, cultural and historical contexts and literary traditions.

**Range 1: 0-7**

Candidates offer simple statements on aspects of love and marriage.

Simple realisation of position in society of love and marriage.

Simple reference to episodes illustrating of love and marriage with little or no supporting commentary.

There may be basic reference to the language of the text.

**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 account of role in play of love and marriage.

Some focused examination of characters in relation to love and marriage.

Some textual evidence such as Portia's behaviour over her suitors, the ring plot, Jessica's plot.

Some accurate narrative with some supporting commentary.

Some superficial treatment of relevant material drawn from the language and structure of the play.

**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 solid understanding of love and marriage.

More discussion on riches/love, woman's choice/parental wishes, types of men who succeed.

Textual evidence more supportive of the candidate's views, such as Portia's power over Bassanio, ring plot, Jessica and Lorenzo and the deference or lack of it to parental wishes.

Some awareness of connection between aspects of language and structure in matters such as Portia and Jessica's statement of reasons for their choices.

**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, sensitive and detailed appreciation of love and marriage, the different choices granted Portia and Jessica.

Critical, sensitive understanding of difference or coincidence with accepted view of the times.

Critical use of good textual evidence of ways in which relative status conditions behaviour.

Critical consideration of the responses of other characters.

Connections between aspects of language and actions explored critically and in 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

**Romeo and Juliet – William Shakespeare**

**Question 3** Look again at the Prologue which introduces the play. How apt an introduction to the various elements of the play do you find this passage? You should refer closely to characters, events and language 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.
- 4) Relate texts to their social, cultural and historical contexts and literary traditions.

**Range 1: 0-7**

Simple statements on the content of this Prologue.  
Simple textual evidence with little understanding of ‘introduction to the various elements in the play’.  
Simple mention of episodes in play, with basic supporting commentary.  
Basic reference to dialogue or 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**

Some realisation of the nature of Prologue.  
Some development of explanations of the way in which ‘introduction to the various elements in the play’ works.  
Some textual evidence such as detail from the feud, the initial or final meeting between Juliet and Romeo, the behaviour of Friar Laurence, the parents, the Nurse.  
Some generally accurate narrative account with some supporting commentary.  
Some superficial treatment of the language and structure of the play.

**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**

A more valid appreciation of Prologue and play.  
More accurate textual evidence supporting the candidate’s views.  
More understanding demonstrated of the way in which the lives and loves of Romeo and Juliet are affected by their relatives, the feud and other factors.  
More awareness of connection between aspects of language and structure in matters such as the lovers’ determination to overcome family and social difficulties.

**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, explicit, detailed and sensitive appreciation of the dilemmas in the play.  
Critical, sensitive use of knowledge showing understanding of reasons to support several choices from this Prologue, showing how and why events unfold as they do.  
Critical, accurate used of textual evidence to support the candidate’s views.  
Critical exploration of connections between aspects of language and structure in 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 4** How do Juliet’s Nurse and Friar Lawrence contribute to the tragedy of the play? You should look closely at language and character 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.
- 4) Relate texts to their social, cultural and historical contexts and literary traditions.

**Range 1: 0-7**

Simple, narrative statements on their ‘contribution’.

Basic examples of ‘contribution’, such as involvement/deaths of Juliet, Romeo.

Thin understanding of events arising from family feud.

Little supporting commentary.

Slight reference to language used.

Only simplistic textual reference offered.

**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**

More developed explanations of their ‘contribution’ to the play, with exploration of the concept of ‘tragedy’/the operation of ‘chance’.

Textual evidence such as the outcome of the feud, the ‘helpful’/‘unhelpful’ actions of Friar Lawrence and the Nurse.

Generally accurate narrative accounts with some supporting commentary.

Some superficial treatment of relevant material drawn from the language and structure of the play.

**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**

Sound and valid appreciation of their ‘contribution’ to the play.

Textual evidence to support candidate’s views, such as evaluation of family honour as a cause of tragedy and an appreciation of fate/coincidence/star-crossed.

Awareness of connection between language and structure in matters such as the determination of the lovers to overcome family difficulties and their need for help.

**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, explicit, detailed and sensitive appreciation of their ‘contribution’ to the play.

Critical, consideration of textual evidence such as the fate of the lovers and the events which lead to this.

Critically aware support from exploration of other factors, such as the intentions of Friar Lawrence and the Nurse.

Critical, accurate and pertinent reference used to support the candidate’s views.

Critical exploration of language and structure in detail.

Critical, measured and thoughtful judgement on the importance of difference factors which affect their influence in the tragedy.

**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



***She Stoops To Conquer* – Oliver Goldsmith**

**Question 5** Consider the relationships of Tony Lumpkin and Kate Hardcastle with their parents. How do these relationships add to your interest in the play and family life in Goldsmith's time? You should refer closely to characters, language and events 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.
- 4) Relate texts to their social, cultural and historical contexts and literary traditions.

**Range 1: 0 – 7**

Simple account of relationships of Tony Lumpkin and Kate Hardcastle with their parents.

Basic comment on how their relationships affect the plot.

Basic response to 'add to your interest in'.

Basic reference to understanding of 'family life in Goldsmith's time'.

**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 expression of understanding of relationships of Tony Lumpkin and Kate Hardcastle with their parents.

Some recognition of how their relationships affect the plot.

Some account of how the characters affect the play and their relationships with others.

Some impressions of character reflected through his use of language.

Some mention of nature of 'Goldsmith's 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 response to and evaluation of relationships of Tony Lumpkin and Kate Hardcastle with their parents.

More appreciation of the effect differences in their attitudes to each other have on the course of events in the play.

Clear inference from this episode of the two sides of the relationships as seen in the play.

More examination of expectations of behaviour between parents and children in Goldsmith's time.

More realisation of events and feelings triggered by their language and attitudes throughout the play.

**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 mature comment on relationships of Tony Lumpkin and Kate Hardcastle with their parents.

Critical evaluation of the effect differences in their attitudes to each other have on the course of events in the play.

Critical personal response, with full textual support.

Critical analysis of relationships between parents and children in Goldsmith's time.

Critical judgement as to how the relationships affect the 'interest' 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 6** How does the comedy created by the contrast between appearances and reality contribute to the play?

You may wish to consider:

- Kate’s playing the maid
- Tony’s deceptions
- Mrs Hardcastle’s foolish mistakes
- Constance’s jewels

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.
- 4) Relate texts to their social, cultural and historical contexts and literary traditions.

**Range 1: 0-7**

Basic attempt at appearance and reality in the play.

Simple statements on the contrast contributing to the play.

Textual evidence basic; unfocused narrative accounts with reference to a few episodes, but with little supporting commentary.

Simple reference to the language of the text.

**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 realisation of appearance and reality in context of times.

Some consideration of the comedy provided by the contrasts.

Some textual evidence such as the behaviour of Marlow, Mr Hardcastle, Mrs Hardcastle and Tony Lumpkin.

Some generally accurate narrative accounts with some supporting commentary.

Some superficial comment on language and structure of the play.

**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 appreciation of the concept of appearance and reality.

More accurate textual evidence supporting the candidate’s ideas.

Consideration of two or three characters, demonstrating how the appearance and reality contrasts provide comedy and reflect the major concerns of the play.

More awareness of connection between aspects of language and structure.

**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, sensitive and thorough understanding of appearance and reality, with clear realisation of its effect on the major concerns of the play.

Critical examination of textual evidence such as, Marlow's behaviour with women, Mrs Hardcastle's pretension and Tony's part as catalyst to the comedy used to support the case.

Critical exploration of language and structure.

**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** What does a study of the words and actions of the female characters in this play reveal to you about attitudes to marriage in Wilde’s day? (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.
- 4) Relate texts to their social, cultural and historical contexts and literary traditions.

**Range 1: 0-7**

Simple narrative accounts of events.

Simple statements about ‘reveal to you about marriage’.

Simple paraphrases of words and actions of female characters.

Basic supporting commentary.

**0** no relevant material

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

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

**Range 2: 8-13**

Some developed exploration of ‘reveal to you about marriage’.

Some perception of the place of marriage in the context of the play.

Some superficial use of the female characters’ words and actions to illustrate the answer.

Some generally accurate narrative accounts with some supporting commentary.

**8-10** supports personal views on meaning, language, contents 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 exploration of ‘reveal to you about marriage’.

More clarity on the place of marriage in the context of the play.

Textual support, the use of female characters’ words and actions to illustrate the answer, is now more accurate, selective and pertinent.

More awareness of marriage as a major preoccupation in the play.

More awareness of connections between this theme and the characters’ 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 evaluation demonstrated of values which form the basis of the late Victorian view of society marriages.

Critical, sensitive and appositely selected textual detail supporting the case made.

Critical realisation of the part played in this case by all the female characters.

Critical exploration of language and structure in detail.

Critical appreciation of the place given marriage in relation to the whole text.

**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** Wilde said of *The Importance of Being Earnest* that “its philosophy” was “that we should treat all the trivial things of life seriously, and all the serious things of life with sincere and studied triviality”. In the light of this statement, do you think honesty is treated seriously or trivially in this play? You must consider 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.
- 4) Relate texts to their social, cultural and historical contexts and literary traditions.

**Range 1: 0-7**

Simple, narrative accounts.  
 Basic examples of matters serious/trivial.  
 Basic understanding.  
 Simple supporting commentary.  
 Basic reference to language used.  
 Basic textual evidence used.

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

**Range 2: 8-13**

Some explanation of serious/trivial.  
 Some textual evidence.  
 Some generally accurate narrative with some supporting commentary.  
 Some superficial treatment of relevant material drawn from the language and the structure of the play.

**8-10** supports personal views on meaning, language, contents 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 honesty being seriously treated in the play and trivialised.  
 More appropriate textual evidence to support candidate’s case.  
 More awareness of the link between aspects of the characters’ speeches and the structure of the play.  
 More appreciation of the treatment of honesty in the play.

**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, explicit, detailed and sensitive appreciation of the serious and the trivial in the play.  
 Critical use of textual support which is accurate and selective as well as apposite to the case made.  
 Critical support from a wide range of reference to, for example, other characters than the four lovers and Lady Bracknell.  
 Critical exploration of the language and the structure are now explored in detail and critically.  
 Critical, measured and evaluative judgement on the importance of different factors which make Wilde’s comment plausible.

**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** What expectations do Eliza Doolittle and Henry Higgins have of each other and to what extent are these expectations fulfilled? Refer closely to the language and actions of **both** 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.
- 4) Relate texts to their social, cultural and historical contexts and literary traditions.

**Range 1: 0-7**

Simple accounts of characters' roles in events of play.

One or two basic points on expectations of the two characters.

Basic comment on background and 'extent expectations are fulfilled'.

Basic reference to language and events.

Basic expression of degree of reasons.

**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 events and characters' attitudes and behaviour in response to them.

Some examination of expectations of the two characters.

Some understanding of their different expectations.

Some reference and support to the 'extent expectations are fulfilled'.

Some examination of language used by characters.

**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 events and contrast of character, with supporting reference.

More understanding of motives, philosophies and viewpoints behind the expectations.

More mention of other characters' responses to the two characters and their expectations.

More understanding of tone and language.

More personal response expressed, with reasons for points made.

**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 understanding of background and social attitudes, their causes and effects and how these colour the expectations of the two.

Critical and relevant reference and quotation to illustrate two characters' ideas and behaviour.

Critical evaluation of how characters' ideas and feelings are demonstrated through events and their own and others' perceptions.

Critical response to the two characters.

Critical, perceptive understanding of how language communicates character.

**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** What do you learn about the importance of speech as an indicator of social standing at the time of the play? You should look closely at language and character in your answer.

You may wish to consider:

- the bet between Higgins and Pickering
- the treatment of Alfred Doolittle in the play
- Eliza’s ambitions to improve herself
- how other characters treat Eliza

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.
- 4) Relate texts to their social, cultural and historical contexts and literary traditions.

**Range 1: 0-7**

Simple statements on choice of language.

Basic reference to contrast of speech of educated/uneducated and upper/lower social status characters.

Simple reference to ‘importance’ of social status, limited to basic comment.

There may be basic reference to language examples, as illustrated by the characters.

**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 exploration of how points on speech are made through the use of contrast of characters.

Some grasp of degree of ‘social status’ of Eliza and Higgins.

Some sense of development of ideas on importance of ‘social status’ in the course of the play.

Some reference to dialogue and events.

**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 understanding of the ‘nature’ of social status being open to interpretation.

More grasp of different degrees and kinds of speech and social status of Eliza, Higgins as perceived both by themselves and others.

More informed support and reference.

More exploration of behaviour, events and dialogue, to comment on speech/social status.

Summary of Shaw’s points sensibly made.

**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**

Critically aware understanding of effects of social status on the characters, seen through Shaw's eyes.

Critical evaluation of importance of speech/social status as seen at the end of the play.

Critical, sensitive analysis of concept of the nature of social status, usually through criticism of the characters.

Critically aware textual reference with relevance and support.

Critical and detailed reference to dialogue, behaviour and events, to illustrate speech/social status.

**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** In Act 1, when Sheila is commenting on the fact that Gerald “never came near” her “all last summer” and he is protesting that he “was awfully busy at the works all that time”, Mrs Birling advises:

{EXTRACT}

How does the play present the attitudes of women of the time? You should look closely at language and actions 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.
  - 4) Relate texts to their social, cultural and historical contexts and literary traditions.

**Range 1: 0-7**

Basic character comment only, anchored in prompt.

Simple narrative of interaction of Birling women with Eva Smith.

Simple comment on social status.

Personal opinion expressed in a basic manner.

**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 account of episode in which prompt occurs.

Some exploration of women’s words and actions.

Some reference to sense of their own social status and beliefs.

Some consideration of implications of ‘attitudes of 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 on the women’s actions and beliefs.

More exploration of relationships with Eva Smith, Gerald and the rest of their family.

More reference to episodes which demonstrate their beliefs and their ideas of class.

More textual support by reference to language and dialogue.

More personal judgement.

**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 review of Birling women and their abuse of Eva Smith/attitude to Inspector.

Critical and analytical reference to their attitudes and behaviour in context of social status and beliefs of class and time.

Critical analysis of their language, well supported.

Critical, sensitive degree of response and judgement on their actions.

Critical, evaluative survey of the ways in which they exploit and victimize Eva Smith.

Critical and close use of textual 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 12** How does Priestley make social criticisms of the time in this play?  
You should look closely at language, character and events 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.
- 4) Relate texts to their social, cultural and historical contexts and literary traditions.

**Range 1: 0 – 7**

Simple background material on social conditions of the time.

Some awareness of the speeches of Inspector Goole in criticizing social conditions.

Some simplistic mention of attitudes of characters which are representative of social conditions.

Basic narrative, largely based on Sheila, Eric and Gerald's treatment of Eva Smith.

**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 comment on 'how'.

Some awareness of social conditions as seen through Birling and all other characters' treatment of Eva Smith and the plight she faced.

Some treatment of Inspector Goole's dramatic importance in play.

Some mention of the 'moral' of play offered, by reference to end of play.

**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 with thoughtful exploration and careful analysis of events and implications as told by the Inspector.

More examination of members of the family and Gerald to demonstrate how their interrogation led to dramatic success and the contribution of social conditions.

End of the play explored in more detail, showing how dramatic suspense and tension is heightened and underlined.

More differentiation between Priestley's ideas and accepted ideas of society.

More textual support.

**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 Priestley's methods and attitudes.

Critical, perceptive references to Inspector and other characters, showing an understanding of how he implicates the Birling family and makes a dramatic statement in the process.

Critical, consistently sound and accurate knowledge displayed through clear textual references.

Critical evaluation of evolving social conditions and how they give a dramatic basis to 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

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

**Question 13** Near the beginning of Act 1, Hobson talks to Jim about his relationship with his daughters:

{EXTRACT}

In the light of what is said here and in the rest of the play, examine the conflict between Hobson and his daughters. (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.
- 4) Relate texts to their social, cultural and historical contexts and literary traditions.

**Range 1: 0-7**

Simple paraphrase of incidents involving Hobson and his daughters.

Simple awareness of how the words and actions of characters contribute to conflict.

Basic narrative with thin 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**

Some valid appreciation of the conflict between characters and their relationships by the end of the play.

Some generally accurate accounts given of one or more other relevant scenes and characters' responses to them.

Some references to the daughters' relationships with others.

Some focus on language and its effects.

**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 conflict and developments that bring about Hobson's downfall.

More exploration of how Hobson's relationships with his daughters changes.

More selective reference to Hobson's realisation of his changing situation.

Exploration of his style of speech and how it changes.

More grasp of factors involved, such as the attitude of the male characters to women, of the female to men and Hobson's drinking.

**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 review of stages of ‘relative status’ and how it is dramatic.

Critical understanding of the context of the times and social background.

Critical, sensitive response to changing relationships among Hobson family.

Critical discrimination in use of detailed material from relevant scenes selected to show insight into thoughts and feelings, with some empathetic judgement.

Critical recognition of the changing tone of language used by the characters, with detailed references.

**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** To what extent is the relationship of Maggie Hobson and Willie Mossop based on love and to what extent is it based on other factors? You should look closely at the context of the play, set in Salford in 1880, as well as at the language and actions of **both** 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.
- 4) Relate texts to their social, cultural and historical contexts and literary traditions.

**Range 1: 0-7**

Basic character comment on Maggie and Willie.

Basic narrative centred round the development of Maggie and Willie's lives.

Simple judgement on the context of the play.

**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 sense of initial impressions of the motivation of the characters and of change and development in them by the end of the play.

Some coverage of major events in the play and Maggie and Willie's responses to them.

Some reference to relationships between including those with Hobson, his daughters and the business.

Some recognition of the reversal of role in the two characters.

**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 characters at initial stages of the play, with reference to the motivation which their respective places in society give them.

More realisation of dramatic tension in ways their expectations are met/upset.

Identification of forces for change.

More exploration of their relationships with others.

More reference to Maggie and Willie's realisation of their changing expectations.

More exploration of how the characters' language changes in course of play.

**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 review of stages in change of motivation showing change and development of characters.

Critically aware understanding of the role reversal between Maggie and Willie, with full reasons given.

Critically aware understanding of how social expectations of the times add to the interest and humour of their changes in fortune.

Critical insight into characters' thoughts and feelings.

Critical evaluation of the importance of changing language and tone, with detailed textual 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

## Section B – Poetry

Answer **one** question from this section.

**Pre-1914**

### *The General Prologue – Geoffrey Chaucer*

**Question 15** Refer to the descriptions of the Prioress and the Wife of Bath. How does Chaucer make us aware of the differences between them and do they have anything in common? You should look closely at the way in which he chooses to present the two characters.

(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 and alternative interpretations.
- 3) Explore relationships and comparisons between texts, selecting and evaluating relevant material.

#### **Range 1: 0 – 7**

Paraphrase or simple narrative.

Basic outline of background of the two, but without support.

Basic understanding of language apparent.

Simple account of characters, with no real differentiation.

**0** no relevant material

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

**5-7** has beginnings of awareness re: appropriate material, language

#### **Range 2: 8 – 13**

Some detailed paraphrase.

Some focus on ‘differences/in common’.

Some attempt at comparison or contrast.

Some understanding of each of 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**

Much narrative, but seeing more of humour/criticism in portraits.

More awareness of authorial stance.

More appreciation of effects created by language.

More comparison or contrast.

More thoughtful reasons for evaluating ‘differences/in common’.

More understanding of how characters reflect way of life of women in different stations.

**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 evaluation of characters.

Critical awareness of Chaucer's purposes in each of the descriptions.

Critical appreciation of scope for understanding lifestyle.

Critical and well-supported comparison.

Critical response to language.

Critical exposition of telling words and phrases.

Critical evaluation of descriptions.

Critical appreciation of some literary devices.

**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** Consider the means by which Chaucer both approves of yet mocks **at least two** of the pilgrims. (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 and alternative interpretations.
- 3) Explore relationships and comparisons between texts, selecting and evaluating relevant material.

**Range 1: 0 – 7**

Simple narrative accounts.

Basic comment on ‘approves yet mocks’.

Unsupported reference to specific characters.

**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 examination of ways of life; honest or corrupt.

Some awareness of characters’ morality.

Some attempt at comparison.

Some account of ‘approves yet mocks’, with a little support.

**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 understanding of characters’ morality, or lack of it.

Specific characters more fully explored to follow up ideas.

More thoughtful comparison.

More illustration of their actions and associations.

More understanding of ‘approves yet mocks’.

More exploration of behaviour and speech of pilgrims.

**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 appreciation of morality of different characters, with full support.

Confident placing of pilgrims in categories, with relevant support and comment.

Critically aware comparison.

Critical analysis of behaviour and actions, with real understanding.

Critical, detailed illustration of ‘approves yet mocks’ from descriptions of characters.

Critical, evaluative personal response to beliefs and values of different kinds.

**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****Pre-1914**

**Question 17** Read again *London* by William Blake. In this poem, the poet powerfully expresses his horror at the environment he describes.

Compare this poem with **one other** poem from the selection, which describes an environment more favourably. You should refer closely to the language used in both poems. (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 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 poem.

Simple reference to ‘horror/more favourably’.

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 strength of ‘horror/more favourably’ in some form.

Some realisation of importance of contrasting kinds of attitude.

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 ‘horror’ and ‘more favourably’.

More perception of emotive 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**

Critically aware understanding of terms of question, with good supporting detail.

Critical analysis of language and style.

Critical comparison, well illustrated.

Critical appreciation of the effects produced in each poem.

Critical focus on different ways of expressing ‘horror/more favourably’, possibly with some judgement, but certainly with personal response.

**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 18** Read again *Sonnet 116: Let me not to the marriage of true minds...* by William Shakespeare. In this poem, the poet expresses a particular view of love.

Compare this poem with **one other** poem from the selection, which expresses a different view of love. You should refer closely to the language used in both poems. (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 and alternative interpretations.
- 3) Explore relationships and comparisons between texts, selecting and evaluating relevant material.

**Range 1: 0 – 7**

Basic narrative account of at least one poem.

Simple reference to 'love'.

Basic statement of feelings.

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 'particular/different' in the poems.

Some realisation of importance of settings and atmosphere.

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 'particular/different'.

More perception of emotive description.

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**

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

Critical analysis of language and style.

Critically informed comparison, well illustrated.

Critically aware 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** Read again *The Tyger* by William Blake. In this poem the poet expresses the beauty and menace of the tiger.

Compare this poem with **one other** poem from the pre-1914 selection, showing how language is used to express either admiration or fear. (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 and alternative interpretations.
- 3) Explore relationships and comparisons between texts, selecting and evaluating relevant material.

**Range 1: 0 – 7**

Simple narrative statement on at least one poem.

Simplistic assessment of ‘admiration or fear’.

Basic 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 paraphrase of poems.

Some exploration of attitude reflected by mood.

Some sense of difference in language of the two poets.

Some attempt at comparison, with a little understanding of 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 awareness of degree of strength of views.

More understanding of different structures and language of poems.

More on acceptability of language to express ‘admiration or fear’ or not.

Comparison with sensible evaluation of views expressed.

**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 response to language and technical devices.

Critical, sensitive, detailed exploration of poems.

Critical, sensitive personal response.

Critical awareness of poets’ views on subject.

Critical and sustained comparison.

Critical evaluation of the poems.

**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 *The World is Too Much With Us* by William Wordsworth. In this poem the poet expresses his view that "we are out of tune" with Nature.

Compare this poem with **one other** poem from the pre-1914 selection, showing how language is used to express views on the relationship of humans with nature.

(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 and alternative interpretations.
- 3) Explore relationships and comparisons between texts, selecting and evaluating relevant material.

**Range 1: 0 – 7**

Simple narrative statement on at least one poem.

Simplistic assessment of 'relationship of humans with nature'.

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 detail in paraphrase of poems.

Some exploration of mood and attitude.

Some sense of difference in language of the two poems.

Some attempt at comparison.

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

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

**Range 3: 14 – 19**

More awareness of degree of strength of views.

More understanding of different structures and language of poems.

More comment on 'relationship of humans with nature'.

More comparison and evaluation of views expressed.

**14-16** has a selective, structured, personal, critically aware response to text 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 response to language and technical devices.

Critical, detailed exploration of poems.

Critical, sensitive personal response.

Critical awareness of views expressed on human nature.

Critical, detailed comparison and engagement with the poems.

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

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

**War Poems – edited Martin****Pre-1914**

**Question 21** Look again at *War* by Edgar Wallace. This poem concentrates on the tragic after-effects of battle.

Compare this poem with **one other** poem from the pre-1914 selection, which considers a different aspect of battle. You should look closely at the language used.

(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 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 poem.

Basic focus on ‘after-effects of battle’.

Basic understanding shown of key ideas.

Basic 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 grasp of poems’ contents.

Some focus on ‘after-effects of battle’.

Some exploration of words and phrases.

Some attempt at comparison.

**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 understanding of how ‘after-effects of battle’ are conveyed through situation.

More appreciation of use of language.

More appropriate reference to illustrate ‘after-effects of battle’.

More detailed comparison which includes treatment of imagery/descriptions.

More personal response to poems.

**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 exploration of language and its use in both poems.

Critically aware use of illustration

Critical focus on ‘after-effects of battle’, with understanding of poets’ purposes.

Critical analysis of technical devices.

Critical and sensitive comparison recognises different structures and treatment used.

Critical, evaluative response to messages of 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

**Question 22** Look again at *The Battle of Blenheim* by Robert Southey in which he presents war as futile.

Compare this poem with **one other** poem from the pre-1914 selection which you consider also presents the futility of 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 and alternative interpretations.
- 3) Explore relationships and comparisons between texts, selecting and evaluating relevant material.

**Range 1: 0 – 7**

Simple narrative statement on at least one poem.

Simple focus on ‘futility of war’.

Basic 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 grasp of poems’ contents.

Some focus on varied ‘futility of war’.

Some exploration of words and phrases.

Some attempt at comparison.

**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 understanding of how ‘futility of war’ is conveyed through situation.

More appreciation of use of language.

More appropriate reference to illustrate ‘futility of war’.

More detailed comparison with comment on imagery/descriptions.

More personal response to different ‘futility of war’.

**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 exploration of language and its use in both poems.

Critical use of apt and pertinent illustration.

Critical focus on ‘futility of war’, with understanding of poets’ purposes.

Critical analysis of technical devices which are understood and illustrated.

Critical evaluation of different structures and treatment used.

Critical response to messages of each poem in comparison.

**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** Look again at *Amen* by Christina Rossetti in which she discusses the purpose of life.

Compare this poem with **one other** poem of your choice from the pre-1914 selection which invites you to reflect on life. You should look closely at the language used. (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 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 poem.

Basic knowledge appropriate to question.

Simple reference to ‘purpose of life’.

Basic 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 attempt at focus on ‘purpose of life’.

Some knowledge of poets’ ideas, attitudes and moods.

Some assessment of methods used.

Some attempt at comparison.

**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 awareness of purpose in each poem.

More understanding of different ways of describing things.

More comparison with pertinent comment.

More grasp of ‘purpose of life’.

More attention to language as communicating mood.

**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 response to the two poems.

Critical examination of language and method.

Critical, sensitive comparison.

Critical, close textual analysis.

Critically aware case for ‘purpose of life’ clearly made, with good support.

**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 24** Look again at *The Flea* by John Donne which presents a view of love.

Compare this poem with **one other** poem from the pre-1914 selection which presents love in some other way. You should look closely at the language used.

(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 and alternative interpretations.
- 3) Explore relationships and comparisons between texts, selecting and evaluating relevant material.

**Range 1: 0 – 7**

Simple narrative accounts of at least one poem.

Basic knowledge appropriate to the question.

Basic 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 attempt at focus on ‘in some other way’.

Some knowledge of ideas, attitudes and moods expressed.

Some assessment of methods used.

Some understanding of the two poems displayed.

Some attempt at comparison.

**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 awareness of purpose in each poem.

More real understanding of different points of view on same subject.

More comparison with pertinent comment.

More attention to language as communicating mood.

**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 response to the two poems.

Critical, discriminating examination of language and method.

Critical, close textual analysis.

Critically aware case for ‘in some other way’ clearly made, with good support.

Empathy on different view of love.

Critical, sensitive comparison.

**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** Read again *Mowing* by Robert Frost.

Compare this poem with **one other** poem from the post-1914 selection which also uses a routine activity as the starting point for reflection on deeper matters. You should look closely at the ways in which language is used to achieve effects.

(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 and alternative interpretations.
- 3) Explore relationships and comparisons between texts, selecting and evaluating relevant material.

**Range 1: 0 – 7**

Basic narrative of at least one poem.

Simple, largely general comment of a vague nature.

Basic 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 detailed narrative account of poems.

Some focus on the effects of nature.

Some understanding of use of language.

Some sense of poems having a common topic.

Some attempt at comparison.

**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 individual poems.

More appreciation of qualities of effects of nature in each poem.

More awareness of use of language.

More developed discussion of ‘ways’.

More and valid comment on the way nature affects human beings.

More comparison with support and reference.

**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 degree of sensitive personal response.

Critical, detailed evaluation of texts.

Critical awareness of how ideas are presented and effects made.

Critical, evaluative skills in comparison and focus.

Critical, discriminating and thorough use of reference and illustration.

**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** Read again *A Blackbird Singing* by R S Thomas in which he describes his subject effectively.

Compare this poem with **one other** poem from the post-1914 selection showing in detail how language and imagery are used to bring the subject to 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 and alternative interpretations.
- 3) Explore relationships and comparisons between texts, selecting and evaluating relevant material.

**Range 1: 0 – 7**

Basic narrative of at least one poem.

Simple, largely general comment of a vague nature.

Basic reference to language and imagery.

**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 detailed narrative account of poems.

Some focus on the ‘language and imagery/bring to life’.

Some understanding of use of language.

Some sense of poems having a common purpose.

Some attempt at comparison.

**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**

Deeper exploration of individual poems.

More appreciation of qualities of ‘language and imagery/bring to life’ in each poem.

More awareness of use of language.

More discussion of ‘how’.

More comparison with textual support and reference.

**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 degree of sensitive personal response.

Critical exploration of texts.

Critical, evaluation of how ideas are presented and effects made.

Critical comparison with pertinent and thorough use of reference and illustration.

**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** Look again at *Does it Matter?* by Siegfried Sassoon in which he gives his views on war.

Compare this poem with **one other** poem from the post-1914 selection in which the poet uses anger to emphasise the effects of war. You should look closely at the language used by the poets. (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 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 poem.

Basic focus on ‘anger/effects’ of war.

Basic understanding of key ideas.

Basic mention of use of nature.

Basic 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 knowledge of poems’ contents.

Some focus on ‘anger/effects’ of war.

Some exploration of words and phrases.

Some perception of poets’ purposes.

Some attempt at comparison.

**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 understanding of how ‘anger/effects’ of war can be conveyed through language and style.

More and appropriate reference to nature to illustrate effects, particularly graphic effects.

More comment on use of imagery.

Personal response to use of anger in connection with war.

More structured attempt at 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**

Critical exploration of language and its use in both poems.

Critical use of apt and pertinent illustration.

Critical and full focus on ‘anger/effects’ of war, with understanding of poets’ purposes.

Critical appreciation of the use of anger.

Critical evaluation of stylistic techniques.

Critical comparison of the effects of 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

**Question 28** Look again at *Exposure* by Wilfred Owen.

Compare this poem with **one other** poem from the post-1914 selection showing how the poet uses imagery and language to convey the horror of 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 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 poem.

Basic focus on ‘horror’ of war.

Basic understanding of key ideas.

Basic 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 knowledge of poems’ contents.

Some focus on ‘horror’ of war.

Some exploration of words and phrases.

Some perception of poets’ purposes.

Some attempt at comparison.

**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 developed understanding of how ‘horror’ is conveyed through language and style.

More appropriate comment on use of imagery.

More appropriate reference to illustrate effects, particularly graphic effects.

More detail in personal response to ‘horror’.

More detailed 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**

Critical exploration of language and its use in both poems.

Critical, discriminating and pertinent illustration used.

Critical and sustained focus on ‘horror’, with understanding of poets’ purposes.

Stylistic techniques understood and examined critically.

Critically aware response to the effects of each poem.

Critical comparison of the effects of 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

## Post-1914

### *Axed Between The Ears* – edited Kitchen

**Question 29** Look again at *Song of the Battery Hen* by Edwin Brock.

Compare this poem with **one other** poem from the selection which is also concerned with our treatment of animals. You should refer closely to the language used. (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 and alternative interpretations.
- 3) Explore relationships and comparisons between texts, selecting and evaluating relevant material.

#### Range 1: 0 – 7

Simple account of at least one poem.

Basic reference to ‘treatment of animals’.

Basic statement of poets’ intentions.

Basic 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 ‘treatment of animals’ in the poems.

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 and firmer focus on ‘treatment of animals’.

More perceptive treatment of emotive language and description.

More appreciation of language and stylistic devices.

More attempt at 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

Critically aware understanding of terms of the question, with good supporting detail.

Critically sustained and perceptive analysis of language and style.

Critically discriminating and informed comparison, with good reference.

Critical evaluation of ‘treatment of animals’ for 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

**Question 30** Look again at Phoebe Hesketh’s *Geriatric Ward*.

Compare this poem with **one other** poem from the selection which presents an alternative view of older people. You should refer closely to the language used.  
(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 and alternative interpretations.
- 3) Explore relationships and comparisons between texts, selecting and evaluating relevant material.

**Range 1: 0 – 7**

Basic narrative accounts of at least one poem.

Simple reference to tone.

Basic statement of poets’ intentions.

Basic 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 different tones of the poems.

Some realisation of importance of emotion/imagery/word choice in achieving this.

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 degree of focus on tones.

More perceptive treatment of emotive description.

More appreciation of language and 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**

Critically aware and sustained understanding of terms of the question, with good supporting detail.

Critically aware analysis of language and style.

Critically aware and selective and informed comparison, with good reference.

Critically aware and discriminating appreciation of tones/registers used/developed in each poem.

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

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

**Best Words****Post-1914**

**Question 31** Look again at *Long Distance* by Tony Harrison in which he writes about the death of his parents.

Compare this poem with **one other** poem from the post-1914 selection which also deals in some way with death. You should refer closely to the language used.

(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 and alternative interpretations.
- 3) Explore relationships and comparisons between texts, selecting and evaluating relevant material.

**Range 1: 0 – 7**

Basic narrative account of at least one poem.

Simple paraphrase of descriptions of death.

Basic knowledge displayed.

Basic 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 understanding of presentation of death in both poems.

Some mention of use of language as a major tool for description.

Some attempt at comparison, based on people or events.

**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 accurate analysis of two poems, with support.

More awareness of importance of language in creating the atmosphere of the poems.

More structured and sensible discussion of similarities/differences in the two poems.

More focus on 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**

Critically aware sustained understanding of the purposes of descriptions.

Critical exploration of vocabulary and style.

Critical evaluation of how language is used.

Critical, discriminating and supported comparison, with relevant reference.

Critical evaluation of the alternative views offered in the poems.

**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 32** Look again at *Bedtime Story* by George Macbeth in which he uses humour for a serious purpose.

Compare this poem with **one other** poem from the post-1914 selection which also has a serious purpose. You should refer closely to the language used. (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 and alternative interpretations.
- 3) Explore relationships and comparisons between texts, selecting and evaluating relevant material.

**Range 1: 0 – 7**

Basic narrative of at least one poem.

Simple paraphrase of humour.

Simple knowledge of both poems displayed.

Basic 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 understanding of use of humour in both poems.

Some mention of use of language as a major tool for creation of humour.

Some attempt at comparison, based on different ‘serious’ purposes.

**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 analytical and accurate consideration of two poems, with support.

More awareness of importance of language in humour.

More detailed and sensible discussion of similarities/differences in the two poems.

More focus on methods used to enliven descriptions.

**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, sustained understanding of the ‘serious’ purposes.

Critical, discriminating exploration of vocabulary and style.

Critical evaluation of how language is used.

Critical, structured, clear and supported comparison, with relevant reference.

Critically aware focus on the methods used to create humour.

**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 a starting point for your answer.

### *Pride and Prejudice* – Jane Austen

**Question 33** Look again at the following extract, in which Elizabeth tells Mrs Gardiner how she feels about Wickham, Darcy and her father's faith in her "resolution and good conduct":

{EXTRACT}

Is Elizabeth a character whose judgements can be trusted? You should refer closely to dialogue and actions. (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 and alternative interpretations.

#### **Range 1: 0 – 7**

Basic narrative account of character.

Basic general character comment.

Simple understanding of 'judgements/trusted'.

**0** no mention of text

**1-4** narrative treatment re AOs 1, 2

**5-7** some thematic interpretation/some understanding importance of language re AOs 1, 2

#### **Range 2: 8 – 13**

Some detail in account of character.

Some reference to specific incidents.

Some awareness of implications of others' judgements and impressions.

Some reference to dialogue, thoughts 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 reference to character, revelation of character traits.

More detailed comment on behaviour of character.

More detailed comment on thoughts of character.

More detailed attempt at demonstrating whether her judgements can be trusted.

**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, discriminating, structured coverage of character, with judgement.

Critically aware use of incident and dialogue.

Critically aware consideration of other characters' views of her.

Critically aware, evaluative comment on character, dialogue and incident.

Critically aware, evaluation of writer's use of structure and style to engage/not engage readers' trust/lack of trust in her judgements.

Critically aware use of apt and detailed reference as illustration.

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

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

**Question 34** What is your opinion of Mr and Mrs Bennet as parents? You should refer closely to **at least two** episodes 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 and alternative interpretations.

**Range 1: 0 – 7**

Simple narrative account of both characters.

Basic attempt at character delineation.

Basic reference to two or three obvious events.

Simple idea of ‘parents’.

**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**

Some understanding of actions of both characters.

Some judgement, with a little support.

Some use of events to illustrate comment.

Some grasp of analysis of them as parents.

**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 exploration of children’s’ relationships with them, each other and with other characters.

More evidence of differentiation in opinion of the two in terms of ‘parents’.

More grasp of part played in plot by the two.

More exploration of language.

**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**

Critically aware, sustained, explicit and informed judgement and discrimination.

Critically aware, discriminatingly supported points on character and behaviour.

Critical examination of language and style of dialogue.

Critically aware, evaluation of what each parent adds to or emphasizes in novel.

**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** By what means does Emily Brontë make Heathcliff a forceful character who controls other characters and events? You should refer closely to his words and actions 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 and alternative interpretations.

**Range 1: 0 – 7**

Simple narrative accounts of the character.

Basic attempt at character analysis.

Basic reference to a few events/some aspects of behaviour.

Simple reasons for opinion.

**0** no mention of text

**1-4** narrative treatment re AOs 1, 2

**5-7** some thematic interpretation/some understanding importance of language re AOs 1, 2

**Range 2: 8 – 13**

Some understanding of Heathcliff shown.

Some judgement, with some support.

Some use of events to illustrate traits of character.

Some pertinent character analysis.

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

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

**Range 3: 14 – 19**

More exploration of Heathcliff's relationships with other characters.

More focus on, and understanding of 'forceful/controls'.

More recognition of importance of his speech, language and actions.

More grasp of what is conveyed by his 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**

Critically aware, discriminating and informed judgement.

Critically aware focus on 'forceful/controls'.

Critical examination of language and dialogue.

Critically aware analysis of motivation.

Critically aware evaluation with pertinent support and reference.

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

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

**Question 36** Examine the importance of the settings 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 and alternative interpretations.

**Range 1: 0 – 7**

Simple narrative account of settings only.

Basic grasp of structure of novel.

Basic understanding of how settings affect the action.

**0** no mention of text

**1-4** narrative treatment re AOs 1, 2

**5-7** some thematic interpretation/some understanding importance of language re AOs 1, 2

**Range 2: 8 – 13**

Some sense of structure of novel.

Some exploration of the significance of the settings.

Some reference to incident and event.

Some focus on characters and how they behave in their environments.

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

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

**Range 3: 14 – 19**

More understanding of 'importance'.

More examination and interpretation of the settings in the novel.

More and specific reference to events, with supporting detail.

More understanding of the effect of the setting on characters.

**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**

Critically aware and sustained focus on terms of the question.

Critically aware, discriminating grasp of symbolism of settings.

Critical evaluation of effect on characters.

Critically aware grasp of emotional extent of novel.

**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** Examine the part played by fate in the novel. You should look closely at events and the effects they have on the characters. (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 and alternative interpretations.

**Range 1: 0 – 7**

Basic narrative account of some episodes in novel.

Basic attempt at character delineation.

Simple reference to two or three obvious events.

Basic understanding of 'part'.

**0** no mention of text

**1-4** narrative treatment re AOs 1, 2

**5-7** some thematic interpretation/some understanding importance of language re AOs 1, 2

**Range 2: 8 – 13**

Some understanding of 'fate' in events and behaviour.

Some understanding of 'part'.

Some use of events to illustrate ideas.

Some pertinent analysis.

**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 exploration of effects of 'fate' on relationships of principal characters.

More developed recognition of 'part'.

More understanding of the relevance to 'fate' of dialogue, actions and setting.

More grasp of Hardy's purposes.

**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, discriminating, explicit and informed measure of stylistic means used.

Critically aware points made on character and behaviour.

Critical examination in detail of language and behaviour.

Critically aware evaluation of 'part'.

Critically aware and sustained degree of detailed support.

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

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

**Question 38** In what ways does Thomas Hardy make Bathsheba Everdene a fascinating character to the male characters in this novel? You should refer closely to her words and actions. (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 and alternative interpretations.

**Range 1: 0 – 7**

Simple narrative account.

Basic attempt at character delineation.

Basic comment on ‘fascinating’.

Simple, unsupported reference to Bathsheba's character.

**0** no mention of text

**1-4** narrative treatment re AOs 1, 2

**5-7** some thematic interpretation/some understanding importance of language re AOs 1, 2

**Range 2: 8 – 13**

Some examination of major events involving Bathsheba e.g. sheep, fire incidents, valentine, Troy.

Some perception of role as fascinator.

Some account of effects.

Some feeling for Bathsheba as a catalyst to action.

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

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

**Range 3: 14 – 19**

More division of characters into ‘fascinated’ or not.

More expansion of importance of major events involving Bathsheba.

More detailed revelation of effect on characters.

More selective reference to specific incidents in support.

**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**

Critically aware, discriminating understanding of Bathsheba’s role in the novel.

Critical examination of Bathsheba’s power over characters.

Critically aware examination of limits of Bathsheba's power over some characters.

Critically aware evaluation of real importance of her role in novel.

**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** How far do you agree that Piggy represents order and sense in the novel? You should refer closely to characters, events and language 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 and alternative interpretations.

**Range 1: 0 – 7**

Simple narrative account of plot.

Basic comment on ‘order and sense’.

Simple descriptions of Piggy’s behaviour.

**0** no mention of text

**1-4** narrative treatment re AOs 1, 2

**5-7** some thematic interpretation/some understanding importance of language re AOs 1, 2

**Range 2: 8 – 13**

Some exploration of actions of Piggy, on a physical and an emotional level.

Some reference to behaviour of different boys towards him.

Some comment on, for example, Jack’s and Ralph’s positions.

Some understanding of ‘order and sense’ and how the veneer is stripped from the boys.

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

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

**Range 3: 14 – 19**

More clearly differentiated examination of ‘order and sense’.

More exploration of behaviour towards Piggy of major characters and their attitudes.

More specific comment, for example, on Ralph and Jack and their different attitudes.

More realisation of growing lack of control and open warfare.

**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 and discriminating awareness of changes in boys’ civilised exterior.

Critical exploration of stages in changes, with idea, for example, of savagery versus ‘order and sense’.

Critical and sustained understanding shown through reference to behaviour, dialogue and events.

Critically aware and evaluative judgement, with sound support.

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

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

**Question 40** Look closely at the beginning and end of the chapter *A View to a Death*. What is the importance of the character of Simon here and in the rest of 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 and alternative interpretations.

**Range 1: 0 – 7**

Basic narrative account of Simon’s time on the island.

Basic attempt at character delineation.

Simple reference to two or three obvious events.

Simple reasons for change.

**0** no mention of text

**1-4** narrative treatment re AOs 1, 2

**5-7** some thematic interpretation/some understanding importance of language re AOs 1, 2

**Range 2: 8 – 13**

Some understanding of nature of change.

Some judgement on ‘importance’, with some support.

Some use of events to illustrate ideas.

Some informed character analysis.

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

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

**Range 3: 14 – 19**

More exploration of relationships with others.

More recognition of how changes manifest themselves.

More reference to dialogue and language.

More grasp of Simon’s uncertainties, insecurities and health.

**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 and discriminating, explicit and informed judgement and account of change.

Critical analysis of reasons for change.

Critical and sustained close reference to language and behaviour.

Critical insight into sense of degeneration and fear, e.g. the beast.

Critically aware evaluation of Simon’s youth and inexperience.

**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** How far do you agree that the death of Lennie is inevitable? You should refer closely to his words, to events and to the actions of other 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 and alternative interpretations.

**Range 1: 0 – 7**

Basic narrative account only.

Simple background material evinced.

Basic focus on character description.

**0** no mention of text

**1-4** narrative treatment re AOs 1, 2

**5-7** some thematic interpretation/some understanding importance of language re AOs 1, 2

**Range 2: 8 – 13**

Some reference to some traits of character.

Some knowledge of how events foreshadow/build up.

Some relevant points made, but not fully supported.

Some ability to see that events, behaviour and speech all affect him.

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

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

**Range 3: 14 – 19**

More careful analysis of his character.

More consideration of relationships with George and others.

More knowledge shown in comment on important scenes, with reference.

More understanding of how events are affected by his behaviour.

More grasp of key areas of influence and close, detailed reference.

**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 survey of how he affects plot and is affected by events.

Critically informed and discriminating understanding of his motivation, with some sympathy or understanding.

Analytical ability demonstrated to see structure of novel.

Critically informed grasp and detailed support.

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

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

**Question 42** What is the significance of loneliness in this novel? You should refer in detail to characters, settings and language 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 and alternative interpretations.

**Range 1: 0 – 7**

Basic narrative account only.

Simple background material evinced.

Basic focus on loneliness.

**0** no mention of text

**1-4** narrative treatment re AOs 1, 2

**5-7** some thematic interpretation/some understanding importance of language re AOs 1, 2

**Range 2: 8 – 13**

Some reference to a few descriptions of loneliness in character or setting or context.

Some knowledge of how characters are affected by loneliness, e.g. ranch hands.

Some relevant points, but not fully supported.

Some consideration of behaviour and speech.

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

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

**Range 3: 14 – 19**

More careful analysis of loneliness.

More and clear knowledge of important descriptions, with reference.

More understanding of how characters are affected by loneliness.

More grasp of key areas of setting and close, detailed reference.

**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**

Critically informed and discriminating survey of how loneliness is described/used.

Critical awareness of characters' motivations within their isolation.

Critically informed understanding of abstract concepts.

Critically informed grasp of ideas and detailed support.

**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** What is the importance of the character Uncle Hammer in this novel? You should refer in detail to his words and actions. (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 and alternative interpretations.

**Range 1: 0 – 7**

Simple narrative accounts of Hammer.

Basic attempt at character sketch.

Simple reference to most obvious events.

**0** no mention of text

**1-4** narrative treatment re AOs 1, 2

**5-7** some thematic interpretation/some understanding importance of language re AOs 1, 2

**Range 2: 8 – 13**

Some understanding of situation of prejudice.

Some use of events to illustrate ideas.

Some character analysis.

Judgement, with some support.

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

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

**Range 3: 14 – 19**

More exploration of his influence and support offered to Cassie and family.

More differentiation between situations faced and explanations offered.

More grasp of reactions to events.

More recognition of the importance of language used.

**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**

Critically informed, discriminating, explicit and informed judgement, with support.

Critically perceptive points on behaviour and advice of Hammer.

Critical awareness of the dangers he represents and the different culture in which he lives.

Critical and sensitive understanding of reactions of family members.

Critically aware and evaluative response to character.

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

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

**Question 44** Consider the different forms of intolerance shown by **three** characters in this novel.

You may wish to consider:

- the different nature of intolerance shown by your chosen characters
- the ways in which the writer conveys their intolerance
- the importance of intolerance in the novel as a whole

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 and alternative interpretations.

**Range 1: 0 – 7**

Basic accounts of three characters.

Obvious, rather than relevant events picked.

Simple concentration on character alone.

**0** no mention of text

**1-4** narrative treatment re AOs 1, 2

**5-7** some thematic interpretation/some understanding importance of language re AOs 1, 2

**Range 2: 8 – 13**

Three characters described in some detail.

Some appreciation of intolerance.

Some comment on methods and style used.

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

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

**Range 3: 14 – 19**

Three characters described with more appreciation and clarity.

'Intolerance' more clearly understood.

More appreciation of reasons for the various manifestations of intolerance.

More consideration of description and language.

**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 personal response evident.

Critical awareness of methods used.

Critical attention paid to ways in which character and action are used.

Critical awareness that not all of the intolerance is white on black.

Critical, discriminating, supported use of text.

**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**

Higher Tier – 3711/H

Assessment Objective	AO1	AO2	AO3	AO4
<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 Higher Tier paper</b>	<b>25%</b>	<b>25%</b>	<b>10%</b>	<b>10%</b>
<b>Total number of marks for Higher Tier paper</b>	<b>78</b>			
<b>Quality of Written Communication (QWC)</b>	<b>5% of total marks</b>			