



General Certificate of Secondary Education

English Literature 3711 *Specification B*

3711/H Higher Tier

Mark Scheme

2005 examination - June series

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

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



GCSE

Specification B
ENGLISH LITERATURE

SUMMER 2005

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 with a line-by-line paraphrase have 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. It is no substitute for textual evidence.

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 by writing a large red **R**.

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 (QWC)**. 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 Senior Examiners, Script Checker, Awarder and Re-Viewer. If any alterations are subsequently required, your own written comments and marks will be scrutinised carefully. Your initials on each script are helpful.

10 Rubric Infringements

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

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

If candidates have referred to only one character/episode/poem 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	Grades	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 grades. 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, using the subdivisions at the lower end of each 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 context of texts.

Grade F Marks 5-7

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

Grade E Marks 8-10

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

Grade D Marks 11-13

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

Grade C Marks 14-16

- 1) Candidates make well-chosen and effective references to support a structured personal response to texts;
- 2) begin to show understanding of elements of critical awareness;
- 3) make comparisons and 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 Read again the following extract from early in Act 1 scene 2 in which Portia is talking with Nerissa about her father's will.

PORTIA: I can easier teach twenty what were good to be done, than be one of the twenty to follow mine own teaching.

Does a study of Portia's words and actions in the play bear out her statement here?

(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 comments on Portia's actions.

Basic narrative account of Portia's behaviour.

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 Portia's actions and reasons for behaviour.

Some textual evidence, such as the test of suitors and trial of Shylock.

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 actions and behaviour.

More textual evidence supporting Portia's motivation.

More judgement on the society in which she lives.

More awareness of language: such as Portia's defence of Antonio, treatment of her suitors.

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 Portia and her response to her background affect the plot and others.

Critical consideration and evaluation of her opinion in the question.

Critical consideration of Portia's behaviour, motivation and words.

Critical, evaluative use of textual evidence accurately used for support.

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 does Shakespeare have to say about the nature of hate and prejudice in this play? You should look closely at language and character in your answer.

You may wish to consider:

- the attitudes of Christian characters
- the attitudes of Jewish characters
- Portia's attitudes to her suitors

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

Candidates offer simple statements on aspects of hate and prejudice.

Simple realisation of position in society of hate and prejudice.

Simple reference to episodes illustrating hate and prejudice 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 part in play of hate and prejudice.

Some focused examination of characters in relation to hate and prejudice.

Some textual evidence such as the behaviour of Christians and Jews.

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 hate and prejudice.

More discussion on commerce/religion, types of hate and prejudice.

Textual evidence more supportive of the candidate's views, such as Shylock's motivation in dealing with Antonio.

More awareness of connection between aspects of language and structure in matters such as Portia's defence of Shylock's charge and the attitudes of wider community.

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

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

Range 4: 20-25

Critical and sensitive and detailed appreciation of hate and prejudice.

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

Critical use of good textual evidence of what conditions behaviour.

Critical consideration of the different attitudes of a variety of 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 Act 2 Scene 2 during which Juliet talks with Romeo from her balcony. What do you learn about their attitudes to love in this scene and elsewhere in the play? You should refer closely to each character's words 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

Simple statements on the content of this passage.

Simple textual evidence with little understanding of 'their attitudes to love'.

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 this passage.

Some development of explanations of the way in which 'their attitudes to love' work.

Some textual evidence such as detail from Romeo's comments on Rosaline, attitudes to the feud, the initial and subsequent meetings between Juliet and Romeo, Juliet's greater initial reticence, the behaviour with 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 this passage and play.

More accurate textual evidence supporting the candidate's views.

More understanding demonstrated of the way in which their love is affected by family, 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 issues in the play.

Critical, sensitive use of knowledge showing understanding of the ways in which their expression of their love changes, for example the case that Romeo becomes less and Juliet more rash or merely that their love deepens, showing how and why events unfold as they do.

Textual evidence accurately and critically used to support the candidate's views.

Critical exploration of 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 What does Shakespeare have to say in this play about the nature of youth and age? 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 statements on the ‘nature of youth and age’.

Basic examples of ‘the nature of youth and age’, such as arranged marriage to Paris/deaths of Juliet, Romeo.

Basic understanding of events.

Basic supporting commentary.

Simple reference to language used.

Basic 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

Some explanations of the ‘nature of youth and age’ in the play, with exploration of the tragedy.

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

Some 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

More valid appreciation of the ‘nature of youth and age’ in the play.

More selective textual evidence to support candidate’s views, such as evaluation of family honour as a cause of tragedy and an appreciation of the relative wisdom of young and older characters.

More 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 from older characters.

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 ‘nature of youth and age’ in the play.

Critically aware use of textual evidence such as the parts played by Nurse and Friar and parents in the demise of the lovers and the events which lead to this.

Critical, perceptive support from exploration of other factors, such as the motivations of older characters.

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

Critical exploration of aspects of language and structure in detail.

Critical, measured and thoughtful judgement on the importance of different 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 What does a study of the words and actions of the women characters in this play reveal to you about attitudes to marriage in Goldsmith's day? You must refer to **at least two** of the women 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 account of attitudes to marriage.

Basic comment on how the women characters affect the plot.

Basic response to 'reveal to you'.

Basic reference to 'in Goldsmith's day'.

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 attitudes to marriage.

Some recognition of how the women characters affect the plot.

Some account of the women characters' relationships with others.

Some impressions of character reflected through Goldsmith's use of language.

Some mention of nature of 'Goldsmith's day'.

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 attitudes to marriage.

More appreciation of the effect the women characters have on the course of events in the play.

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

More examination of expectations of behaviour between characters of each gender in

Goldsmith's day.

More realisation of events and feelings triggered by 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

Critically full and mature comment on attitudes to marriage.

Critical evaluation of the effect different attitudes have on the course of events in the play.

Critical personal response, with full textual support.

Critical analysis of relationships between the sexes in Goldsmith's day.

Critical and perceptive judgement as to how the attitudes to marriage affect 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 do the conflicts in the play contribute to the comedy?

You may wish to consider:

- conflict between generations
- conflict between town and country
- the misunderstandings in the play

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 describing some conflicts in the play.

Simple statements on the contribution of conflicts to the play.

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 conflict in context of time.

Some consideration of the contribution to the play provided by the conflicts.

Some textual evidence such as the conflicts between Marlow and Kate, Hastings and Constance, parents and children, appearance and reality.

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 conflict.

More accurate textual evidence supporting the candidate's ideas.

More consideration of characters, demonstrating how the conflicts 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 and sensitive understanding of conflict, with clear realisation of its effect on the major concerns of the play.

Critical examination of textual evidence such as the conflicts between Marlow and Kate, Hastings and Constance, parents and children, appearance and reality used to support the case.

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

The Importance of Being Earnest – Oscar Wilde

Question 7 What does a study of the words, actions and motives of John Worthing and Algernon Moncrieff reveal to you about attitudes to women 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 attitudes to women in Wilde’s day’.

Simple paraphrases of words and actions of the characters.

Basic supporting commentary.

0 no relevant material

1-4 simple statements re AOs1, 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 attitudes to women in Wilde’s day’.

Some perception of the place of the characters’ attitudes to love/marriage in the context of the play.

Some superficial use of the 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, contexts re AOs1, 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 attitudes to women in Wilde’s day’.

More clarity on the place of the characters’ attitudes to love/marriage in the context of the play.

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

More awareness of attitudes to women/love/marriage as major preoccupations 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 AOs1, 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, men and women.

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

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

Critical exploration of language and structure detail.

Critical appreciation of the place of women 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 What criticisms of his time are made by Wilde 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, narrative accounts.
Basic understanding of character and/or events.
Simple supporting commentary.
Basic reference to language used.
Basic textual evidence used.

0 no relevant material

1-4 simple statements re AOs1, 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 criticisms of his time.
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, contexts re AOs1, 2, 4

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

Range 3: 14-19

More valid appreciation of the seriousness of criticisms of his time.
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 the criticisms of Wilde's time 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 criticisms in the play.
Critical use of textual support which is accurate and selective as well as apposite to the case made.
Critical, perceptive support from a wide range of reference to, for example, other characters than the four lovers and Lady Bracknell.
Connections made between aspects of the language and the structure are now explored in detail and critically.
Critical and evaluative judgement on the importance of different factors which make Wilde's criticisms effective.

20-22 makes a sustained, discriminating, selective, structured, personal, critically aware response in analysis of text and context re AOs1, 2, 4

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

***Pygmalion* – George Bernard Shaw**

Question 9 From your study of *Pygmalion* what do you learn about relationships between parents and children at the time of the play? Refer closely to the language and actions of the Higgins, the Doolittle and the Eynsford Hill families 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 parents and children in events of play.

One or two basic points on ‘what do you learn’.

Basic comment on background and relationships.

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 the characters.

Some understanding of their different expectations of each other.

Some reference and support to the ‘what do you learn’.

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 characters, with supporting reference.

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

More mention of other characters’ responses to the specified characters.

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 affect the characters’ relationships.

Critical and relevant reference and quotation to illustrate 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 specified 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

23-26 shows evaluation and insight re AOs 1, 2, 4

Question 10 Shaw stated that he used his plays to force the audience to face unpleasant facts. How are unpleasant facts presented in *Pygmalion* and what do you learn from them about the time of 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 statements on “unpleasant facts”.

Basic reference to ‘what do you learn’ from Shaw’s treatment of them ‘about the time of this play’.

Simple reference to class distinctions, limited to basic comment.

There may be basic reference to language.

0 no relevant material

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

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

Range 2: 8-13

Some exploration of “unpleasant facts”.

Some grasp of what is learned.

Some sense of development of ideas on importance of, for example, relative standing in society 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 “unpleasant facts”.

More grasp of different degrees and kinds of social differentiation between characters as perceived both by themselves and others.

More informed support and reference.

More exploration of behaviour, events and dialogue.

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 “unpleasant facts”.

Critical evaluation of importance of them in the play seen as a whole.

Critical, sensitive analysis of concept of the nature of social divisions.

Good, detailed and critical 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 What is your opinion of the character Gerald Croft in the context of this play? 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.

Simple narrative of interaction of Gerald Croft with other characters .

Simple narrative.

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 exploration of Gerald Croft's words and actions.

Some reference to sense of his attitudes and beliefs.

Some consideration of implications of 'in the context of this 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 on Gerald Croft's words, actions and beliefs.

More exploration of relationships with Eva Smith (Daisy Renton to him), and the Birling family.

More reference to episodes which demonstrate his beliefs and 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 Gerald Croft and his treatment of Eva Smith/Sheila Birling/the rest of the family/attitude to Inspector.

Critical, analytical reference to his attitudes and behaviour in context of beliefs of class and time.

Critical analysis of his language, well supported.

Critical, sensitive degree of response and judgement on his actions and motivation.

Critical, evaluative survey of the ways in which he exploits and victimizes Eva Smith/others.

Close and critical relevant 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 In Act 3, just before the Inspector exits, he offers some advice to the Birlings:

INSPECTOR: We don't live alone. We are members of one body.
We are responsible for each other.

How does the play present the need to take that advice? You should look closely at characters, 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

Simple background material.

Simple awareness of the criticisms of social conditions.

Simple mention of attitudes of characters which are representative of social conditions.

Basic narrative.

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 'the need to take that advice'.

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

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

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

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 the need to learn that lesson.

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

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 re AOs 1, 2, 4

Range 4: 20-25

Critical, detailed and sensitive evaluation of Priestley’s methods and attitudes.

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

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

Critical evaluation of ‘the need to take that advice’ and how this gives 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 What is the importance of the character of Willie Mossop to the success of the play?
(25 marks)

OBJECTIVES: Candidates should:

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

Range 1: 0-7

Simple paraphrase of incidents involving Mossop.

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 involving Mossop.

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

Some references to 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 conflicts and developments that show Mossop's importance to the success of the play.

More exploration of how Mossop's relationships with others change.

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

More exploration of his style of speech and how it changes.

More grasp of factors involved, such as the attitude of Maggie and Hobson to Mossop.

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 the importance of the character of Willie Mossop.

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

Critical, sensitive response to changing relationships among the characters.

Detailed material from relevant scenes selected with critical discrimination to show insight into the success of the play, with some empathetic judgement.

Critically aware 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 Brighouse described his play, set in Salford in 1880, as a Lancashire comedy. What is the significance of setting, in terms of time and place, to the play?

You may wish to consider:

- the occupations of the characters
- the relationships between men and women
- the actions and words of the characters

as well as any ideas of your own.

(25 marks)

OBJECTIVES: Candidates should:

- 1) Respond to texts critically, sensitively and in detail, 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 comment on setting.

Basic narrative.

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 play.

Some coverage of major events in the play and characters' responses to them.

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

Some recognition of the time and place in relation to the 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 the setting.

More discussion of importance.

More identification of forces for change.

More exploration of the setting in time and place of the play.

More reference to apt detail.

More exploration of how the characters use language 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 review of the importance of the setting in place and time of this play.

Critically aware understanding of setting.

Critically aware understanding of how social expectations of the times add to the interest and humour.

Critical insight into characters' thoughts and feelings.

Critical evaluation of the importance of 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 – Chaucer

Question 15 Refer to the descriptions of the Clerk and the Friar. 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 evaluation of background of the two, but without support.

Simple 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 re AOs 1, 2, 3

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

More attempt at comparison.

More awareness of authorial stance.

More appreciation of effects created by language.

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

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 and detailed comparison and evaluation of characters.

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

Critical appreciation of scope for understanding lifestyle.

Critical and sensitive response to language.

Critical exposition of telling words and phrases.

Critical appreciation of some literary devices.

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

Question 16 Consider the effectiveness of Chaucer’s presentation of the love of money and material things in **at least two** of his portraits 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

Basic narrative accounts.

Basic comment on ‘presentation of love of money and material things’.

Simple, 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 account of ‘love of money and material things’, with a little support.

Some account of ‘effectiveness’.

Some attempt at comparison or contrast.

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 explored to follow up ideas.

More expansion of illustration of their actions and associations.

More understanding of ‘love of money and material things’.

Behaviour and speech of pilgrims explored in more depth.

More comment on ‘effectiveness’.

More attempt at comparison or contrast.

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 comparison and analysis.

Critical understanding of morality of different characters, with full support.

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

Critical exploration of behaviour and actions, with real understanding.

Good, critical illustration of ‘love of money and material things’ from descriptions of characters.

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

Critical and sensitive approach to ‘effectiveness’.

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

Poems From Other Centuries – edited Tissier**Pre-1914**

Question 17 Read again *Meeting at Night* by Browning. In this poem, the poet conveys an emotional situation and increasing excitement by his use of language.

Compare this poem with **one other** poem from the selection, which also uses language and imagery to convey emotion or situation effectively. 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 ‘an emotional situation and increasing excitement’.

Basic statement of comparison.

Superficial 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 language used to create ‘an emotional situation and increasing excitement’ in some form.

Some realisation of importance of imagery.

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 ‘an emotional situation and increasing excitement’.

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

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

Critical, perceptive 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 ‘an emotional situation and increasing excitement’, 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 and context re AOs 1, 2, 3

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

Question 18 Read again *The Song of the Shirt* by Hood. In this poem, the poet expresses a particular view of life.

Compare this poem with **one other** poem from the selection, which expresses either a similar or a different view of life. 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 account of at least one poem.

Slight reference to ‘life’.

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 ‘a similar or a different view’ 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 ‘a similar or a different view’.

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 and perceptive analysis of language and style.

Critical comparison, well illustrated.

Critical appreciation of the effects produced in each poem.

20-22 makes a sustained, discriminating, selective, structured, personal, critically aware response in analysis of text and context 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 *A Poison Tree* by Blake. In this poem the poet powerfully conveys the growth of a negative emotion.

Compare this poem with **one other** poem from the pre-1914 selection, showing how language is used to express either negative or positive emotion. (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 ‘either negative or positive emotion’.

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 paraphrase of poems.

Some exploration of attitude reflected by ‘either negative or positive emotion’.

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 comment on language to express ‘either negative or positive emotion’.

More 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 and detailed exploration of poems.

Critical and strong personal response.

Critical awareness of poets’ views on subject.

Critical comparison, well illustrated.

Engagement with the poems.

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

Question 20 Read again *Nutting* by Wordsworth. In this poem the poet uses an experience from which he learned something to teach others.

Compare this poem with **one other** poem from the pre-1914 selection which offers a message, showing the means by which the poet conveys that message. (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 ‘the means by which the poet conveys that message’.

Superficial 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 ‘the means by which the poet conveys that message’.

Some sense of difference in language of the two poems.

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 degree of strength of views.

More understanding of different structures and language of poems.

More comment on ‘the means by which the poet conveys that message’.

More 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, detailed exploration of poems.

Critical and strong personal response.

Critical awareness of views expressed on what is to be learned.

Critical and detailed engagement with the poems.

Critical comparison, well illustrated.

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

War Poems – edited Martin

Pre-1914

Question 21 Look again at *A Wife in London* by Hardy. This poem concentrates on the loss of a loved one in war.

Compare this poem with **one other** poem from the pre-1914 selection, which considers a different aspect of war. 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 ‘a different aspect of war’.

Basic understanding shown of key ideas.

Superficial 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’ content.

Some focus on ‘a different aspect of war’.

Some exploration of words and phrases.

Some perception of poets’ 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 understanding of how ‘a different aspect of war’ and that of the named poem are conveyed through situation.

More appreciation of use of language.

More appropriate reference to illustrate the original and ‘different aspect of war’.

More comment on 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 and sensitive exploration of language and its use in both poems.

Critical and pertinent illustration used.

Critical focus on the original and ‘different aspect of war’, with understanding of poets’ purposes.

Technical devices critically appreciated and illustrated.

Critical recognition of different structures and treatment used.

Critical, involved response to messages of each poem.

Critical comparison, well illustrated.

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

Question 22 Look again at *The Hyaenas* by Kipling. This poem starkly presents the cruelty of death in war.

Compare this poem with **one other** poem from the pre-1914 selection which you consider presents war in a similar light. (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 ‘the cruelty of death in war’.

Superficial 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’ content.

Some focus on ‘cruelty of death in war’.

Some exploration of words and phrases.

Some perception of poets’ purposes.

Some 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 ‘the cruelty of death in war’ is conveyed through situation.

More appreciation of use of language.

More appropriate reference to illustrate ‘starkly’.

More comment on imagery/descriptions.

More comparison.

More personal response to ‘starkly’.

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

Critical and pertinent illustration used.

Critical comparison, well illustrated.

Critical focus on the cruelty of death in war, with understanding of poets’ purposes.

Technical devices understood and illustrated.

Critical and perceptive recognition of different structures and treatment used.

Critical response to messages of 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**Pre-1914**

Question 23 Look again at *Let me not (Sonnet CXVI)* by Shakespeare in which he discusses lasting love.

Compare this poem with **one other** poem of your choice from the pre-1914 selection which deals with love in a different 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 account of at least one poem.

Basic knowledge appropriate to question.

Basic reference to love/different way.

Superficial 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 love/different way.

Some knowledge of poets' ideas, attitudes and moods.

Some assessment of methods used.

Some understanding of the two poems displayed.

Some 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 expressed, with pertinent comment.

More grasp of love/different way.

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 and sensitive response to the two poems.

Critical examination of language and method.

Critical textual analysis.

Critical comparison, well supported.

Critical and supported case for love/different way clearly made.

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

Question 24 Consider the subject of *To a Mouse* and how Burns treats this subject.

Compare this poem with **one other** poem from the pre-1914 selection which in some way presents reflections on human 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 the question.

Superficial 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 focus on ‘human life’.

Some knowledge of ideas, attitudes and moods expressed.

Some assessment of methods used.

Some understanding of the two poems displayed.

Some 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 points of view on same subject.

More comparison expressed, with pertinent comment.

More attention to language as communicating mood.

More comparison.

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

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

Range 4: 20 – 25

Critical and sensitive response to the two poems.

Critical and detailed examination of language and method.

Critical textual analysis.

Critical and full case for ‘human life’ and ‘in some way’ clearly made, with good support.

Empathy on different view of life.

Critical comparison, well illustrated.

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

A Choice of Poets – edited Hewett/Edwards**Post-1914**

Question 25 Read again *Tree at my Window* by Frost in which the poet compares aspects of his life with that of the tree.

Compare this poem with **one other** poem from the post-1914 selection which also reflects on life. 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.
Superficial 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 narrative account of poems.
Some focus on ‘reflects on life’.
Some understanding of use of language.
Some sense of poems having a common topic.
Some 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 each poem.
More awareness of use of language.
More discussion of ‘ways’.
More valid comment on the way nature affects human beings.
More detailed support and reference.
More comparison.

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

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

Range 4: 20 – 25

Critical and high degree of sensitive personal response.

Critical and detailed exploration of texts.

Critical awareness of how ideas are presented and effects made.

Critical and evaluative skills in comparison and focus.

Critical, pertinent and thorough use of reference and illustration.

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

Question 26 Read again *Lore* by R S Thomas.

Compare this poem with **one other** poem from the post-1914 selection which seems to you to be similar in some way. Show in detail how language and imagery are used to make the poem effective. (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.

Superficial 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 narrative account of poems.

Some focus on how ‘imagery/used to make the poem effective’.

Some understanding of use of language.

Some sense of poems having a common purpose.

Some 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 ‘imagery/used to make the poem effective’ in each poem.

More awareness of use of language.

More discussion of ‘how’ in terms of presentation.

More detailed textual support and reference.

More comparison.

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

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

Range 4: 20 – 25

Critical and high degree of sensitive personal response.

Critical and detailed exploration of texts.

Critical awareness of how ideas are presented and effects made.

Critical and evaluative skills in comparison and focus.

Critical, pertinent and thorough use of reference and illustration.

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

War Poems – edited Martin

Post-1914

Question 27 Look again at *Who's for the Game?* by Pope in which she compares war to a game.

Compare this poem with **one other** poem from the post-1914 selection in which a different view of war is expressed. You should look closely at the language used by both 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 'a different view' of war.

Simple understanding of key ideas.

Superficial 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 'a different view' of war.

Some exploration of words and phrases.

Some perception of poets' purposes.

Some 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 'a different view' of war can be conveyed through language and style.

More appropriate reference to illustrate effects, particularly graphic effects.

More use of imagery commented upon.

More personal response to use of emotion in connection with war.

More comparison.

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

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

Range 4: 20 – 25

Critical and sensitive exploration of language and its use in both poems.

Critical and pertinent illustration used.

Critical focus on question, with understanding of poets' purposes.

Critical appreciation of the use of emotion.

Stylistic techniques understood and examined critically.

Critical and involved response to the effects of 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

Question 28 Look again at *Suicide in the Trenches* by Sassoon.

Compare this poem with **one other** poem from the post-1914 selection showing how tone of voice, imagery and language are used to convey attitudes to 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 ‘tone of voice, imagery and language’.
Simple understanding of key ideas.
Superficial 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 ‘tone of voice, imagery and language’.
Some exploration of words and phrases.
Some perception of poets’ purposes.
Some 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 language and style.
More appropriate reference to illustrate effects, particularly graphic effects.
More use of imagery commented upon.
More personal response to ‘tone of voice, imagery and language’
More comparison.

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

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

Range 4: 20 – 25

Critical and sensitive exploration of language and its use in both poems.
Critical and pertinent illustration used.
Critical focus on ‘tone of voice, imagery and language’, with understanding of poets’ purposes.
Stylistic techniques understood and examined critically.
Critical and involved response to the effects of 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

Axed Between the Ears* – edited Kitchen*Post-1914**

Question 29 Look again at *Love Grows Old Too* by Palmer.

Compare this poem with **one other** poem from the selection which is also concerned in some way with age or the past. 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.

Slight reference to ‘age or the past’.

Basic statement of poets’ intentions.

Superficial 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 ‘age or the past’ in the poems.

Some comment on the way in which language is used.

Some attempt at valid 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 ‘age or the past’.

More perception of emotive language and 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

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

Critical and perceptive analysis of language and style.

Critical and informed comparison, with good reference.

Critical appreciation of ‘age or the past’ for 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

Question 30 Look again at Sassoon’s *Atrocities*.

Compare this poem with **one other** poem from the selection in which another poet shows disapproval of something. 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 account of at least one poem.

Simple reference to ‘disapproval’.

Basic statement of poets’ intentions.

Superficial 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 ‘disapproval’ 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 valid 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 ‘disapproval’.

More perception 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

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

Critical and perceptive analysis of language and style.

Critical and informed comparison, with good reference.

Critical 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 *The Sick Equation* by Patten in which he writes about his relationship with his parents.

Compare this poem with one other poem from the post-1914 selection which also deals in some way with a relationship. 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 the relationships.

Basic knowledge displayed.

Superficial 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 ‘a relationship’ 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 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

Critical understanding of the purposes of the poets’ focus on ‘a relationship’.

Critical exploration of vocabulary and style.

Critical evaluation of how language is used.

Critical and supported comparison, with relevant reference.

Critical and thoughtful focus on the different means used by each poet.

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

Question 32 Look again at *Ballad of the Bread Man* by Causley in which he treats a serious subject with a light tone.

Compare this poem with one other poem from the post-1914 selection which deals with a subject in a more serious way. 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 response to ‘deals with a serious subject in a more serious way’.
Simple knowledge of one or both poems displayed.
Superficial 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 serious subject/light tone in both poems.
Some mention of use of language as a major tool for ‘deals with a serious subject in a more serious way’.
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 accurate analysis of two poems, with support.
More awareness of importance of language in ‘deals with a subject in a more serious way’.
More discussion of similarities/differences in the two poems.
More focus on methods used to enliven descriptions.
More comparison.

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

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

Range 4: 20 – 25

Critical understanding of the ‘serious’ purposes.
Critical exploration of vocabulary and style.
Critical evaluation of how language is used.
Critical and supported comparison, with relevant reference.
Critical and thoughtful focus on the methods used to create ‘light tone’.

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

Section C – Prose

Answer **one** question from this section.

Pride and Prejudice - Jane Austen

Question 33 By what means does Jane Austen make Mr Darcy an attractive character? You should refer closely to 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 account of character.

Basic general character comment.

Basic sense of understanding of ‘attractive’.

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 account of character.

Some reference to some 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 comment on behaviour of character.

More comment on thoughts of character.

More attempt to demonstrate how he is made attractive.

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, organised, structured coverage of character, with judgement.

Critical use of incident and dialogue.

Critical consideration of other characters’ views of him.

Critical, perceptive comment on dialogue and incident.

Critical understanding of writer’s use of structure and style to engage/not engage reader with character.

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 How important are the comic characters to the success of *Pride and Prejudice*? You should refer closely to **at least two** characters 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 characters.
Basic attempt at character delineation.
Simple reference to two or three obvious events.
Basic idea of ‘comic’.

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 (or more) characters.
Some judgement, with a little support.
Some use of events to illustrate comment.
Some grasp of ‘comic’.

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 the relationships of the comic characters with each other and with other characters.
More identification of comic/importance.
More grasp of part played in plot by the characters.
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

Critical, explicit and informed judgement and discrimination.
Critical, supported points on character and behaviour.
Critical examination of language and style of dialogue.
Critical understanding of comic/importance and what such characters add to the success of the 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 Isabella comments that Catherine Earnshaw “had an awfully perverted taste to esteem him [Heathcliff] so dearly, knowing him so well”.

What does Catherine Earnshaw’s relationship with Heathcliff tell you about her? You should refer closely to her 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 accounts of the character.
Basic attempt at character analysis.
Basic reference to a few events/some aspects of behaviour.
Basic reasons for opinion.

0 no mention of text

1-4 narrative treatment re AOs 1, 2

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

Range 2: 8 – 13

Some understanding of Catherine 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 Catherine’s relationships with other characters.
More focus on, and understanding of ‘perverted taste’.
More recognition of importance of Heathcliff’s speech, language and actions.
More grasp of what is conveyed by her 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

Critical, explicit and informed judgement.
Critical focus on ‘perverted taste’.
Critical examination of language and dialogue.
Critical understanding of motivation.
Critical and 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 *Wuthering Heights* is told using more than one narrator. Examine the use of different narrators in this novel. (25 marks)

OBJECTIVES: Candidates should:

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

Range 1: 0 – 7

Simple account only.

Basic grasp of structure of novel.

Basic understanding of how different narrators affect the action.

0 no mention of text

1-4 narrative treatment re AOs 1, 2

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

Range 2: 8 – 13

Some sense of structure of novel.

Some exploration of the significance of the different narrators.

Some reference to incident and event.

Some focus on different narrators.

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 the function of the narrators.

More of structure of novel examined and interpreted.

More specific reference to different narrators, with supporting detail.

More understanding of the effect of the narrations on reader perceptions.

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 focus on terms of the question.

Critical awareness of structure.

Critical analysis of effects produced by different narrators.

Critical and coherent grasp 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 Near the end of the chapter *The Homestead – A Visitor – Half-Confidences*, Bathsheba says that she had once turned down an offer of marriage from Gabriel because he was not good enough for her.

How does her opinion change during the course of the novel? You should look closely at events and the effects they have on the characters of **both** Bathsheba and Gabriel 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 account of some episodes in novel.
Basic attempt at character delineation.
Simple reference to two or three obvious events.
Basic understanding of ‘how’.

0 no mention of text

1-4 narrative treatment re AOs 1, 2

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

Range 2: 8 – 13

Some understanding of ‘changes’ in events and behaviour.
Some understanding of ‘how’.
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 exploration of effects of ‘changes’ on relationship of characters.
More recognition of ‘how’.
More understanding of the relevance of ‘changes’ to 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

Critically informed measure of stylistic means used.
Critically supported points made on character and behaviour.
Critical, analytical examination in detail of language and behaviour.
Critical case made for ‘how’.

Critical, perceptively selected and detailed support.

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

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

Question 38 What do the “rustic” characters contribute to this novel? You should refer closely to the words and actions of **at least two** characters in your answer. (25 marks)

OBJECTIVES: Candidates should:

- 1) Respond to texts critically, sensitively, and in detail, 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 ‘contribute’.

Simple reference to characters.

0 no mention of text

1-4 narrative treatment re AOs 1, 2

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

Range 2: 8 – 13

Some examination of episodes involving the chosen characters.

Some perception of role.

Some account of contribution.

Some feeling for them as commentators on action/characters/motives.

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 comment on ‘contribute’.

More expansion of importance of episodes involving the chosen characters.

More detail of chosen characters.

More aptness in the incidents referred to in support.

More consideration 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

Critical understanding and grasp of real importance of chosen characters’ role in the novel.

Critical examination of them as commentators on action/characters/motives.

Critical examination of relevant incidents/comments.

Critical appreciation of language used.

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 What is the importance of Jack Merridew in this novel? You should refer closely to his actions 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 account of plot.

Simple comment on importance.

Simple descriptions of Jack's behaviour.

0 no mention of text

1-4 narrative treatment re AOs 1, 2

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

Range 2: 8 – 13

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

Some reference to behaviour of different boys towards him.

Some evaluation of Jack's and Ralph's positions.

Some understanding of importance, 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 examination of importance.

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

More specific comment on Ralph and Jack and their different attitudes.

More realisation of growing 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 awareness of changes in boys' civilised exterior.

Critical exploration of stages in changes, with idea of savagery.

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

Critical 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 How far do you agree that this novel is about the discovery of “the darkness of man’s heart”?
(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 account of the novel.

Basic attempt at “the darkness of man’s heart”.

Basic reference to two or three obvious characters, actions, settings.

Simple comment on language.

0 no mention of text

1-4 narrative treatment re AOs 1, 2

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

Range 2: 8 – 13

Some understanding of nature of novel.

Some judgement on “the darkness of man’s heart”, 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 nature of novel.

More recognition of how “the darkness of man’s heart” manifests itself.

More reference to dialogue and language.

More grasp of character analysis.

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, explicit and informed judgement of nature of novel.

Critically sound reasons given for change.

Critical and close reference to language and behaviour to show how “the darkness of man’s heart” manifests itself - sense of degeneration and fear, e.g. the beast.

Critical, perceptive and sensitive understanding of character.

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 What are George’s weaknesses and strengths? You should refer closely to his words, to events and to the actions and opinions 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 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 interpretation/some understanding of importance of language re AOs 1, 2

Range 2: 8 – 13

Some reference to some traits of character.

Some knowledge of weaknesses and strengths.

Some relevant points made, but not fully supported.

Some ability to see that events, behaviour and speech all affect assessment of 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 detail on relationships with Lennie and others.

More knowledge shown of important episodes, with reference.

More understanding of how events are affected by his behaviour.

More grasp of key areas of weaknesses and strengths 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.

Critical understanding of his motivation, with some sympathy or understanding.

Critical ability demonstrated to see structure of novel.

Critical and 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 the settings in this novel?

You may wish to consider:

- the language used to describe the settings
- the events associated with each setting
- the characters presented in those settings

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 account only.

Simple background material evinced.

Basic focus on the settings.

0 no mention of text

1-4 narrative treatment re AOs 1, 2

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

Range 2: 8 – 13

Some reference to a few descriptions of the settings.

Some knowledge of how characters are affected by the settings, 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 the settings.

More clarity in knowledge of important descriptions, with reference.

More understanding of how characters are affected by the settings.

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

Critical survey of how the settings are described/used.

Critical understanding of characters' motivations within their settings.

Critical ability demonstrated to cope with abstract concepts.

Critical and 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 does Cassie learn about courage in this novel? You should refer in detail 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 accounts of Cassie.
 Basic attempt at character sketch.
 Basic reference to most obvious events.
0 no mention of text
1-4 narrative treatment re AOs 1, 2
5-7 some interpretation/some understanding of importance of language re AOs 1, 2

Range 2: 8 – 13

Some understanding of Cassie’s learning/courage.
 Some use of events to illustrate ideas.
 Some character analysis.
 Some 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 her learning/courage.
 More differentiation between situations faced and learning courage.
 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

Critical, explicit and informed judgement, with support.
 Critical, perceptive points on behaviour and advice of Cassie.
 Critical awareness of the dangers she faces and the society/culture in which she lives.
 Critical, perceptive understanding of her reactions.
 Critical and personal 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 Discuss the importance of revenge in this novel.

You may wish to consider:

- the Logan children's revenge on the Jefferson Davis school bus
- the reasons and motivations for revenge
- the consequences of other acts of revenge

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 narrative account.

'Obvious' rather than relevant events picked.

Simple consideration of 'importance/revenge'.

0 no mention of text

1-4 narrative treatment re AOs 1, 2

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

Range 2: 8 – 13

Some detail in references used.

Some appreciation of 'importance/revenge'.

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

More clarity and detail in references used.

More clarity in understanding of 'importance/revenge'.

More appreciation of reasons for the chosen 'revenges'.

More use of description and language considered.

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 personal response evident.

Critical, full sense of importance.

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

Critical awareness of the intolerance in the novel.

Critical, 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 2005****Higher Tier – 3711/H**

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