



General Certificate of Secondary Education

English Literature 3711 *Specification B*

3711/H Higher Tier

Mark Scheme

2006 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 2006

HIGHER TIER MARK SCHEME

Paper 3711/H

C O N T E N T S

Section A – How To Mark	4
Section B – Mark Ranges – Definitions	7
Section C – Question Specific Notes, with Mark Ranges	11
Drama	
Pre-1914	
<i>The Merchant of Venice</i> – William Shakespeare	11
<i>Romeo and Juliet</i> – William Shakespeare	15
<i>She Stoops To Conquer</i> – Oliver Goldsmith	18
<i>The Importance of Being Earnest</i> - Oscar Wilde	21
Post-1914	
<i>Pygmalion</i> – George Bernard Shaw	23
<i>An Inspector Calls</i> – J.B.Priestley	26
<i>Hobson’s Choice</i> – Harold Brighouse	29
Poetry	
Pre-1914	
<i>The General Prologue</i> – Geoffrey Chaucer	32
<i>Poems from Other Centuries</i> – edited Tissier	36
<i>A Choice of Poets</i> – edited Hewett/Edwards	38
<i>War Poems</i> – edited Martin	40
<i>Best Words</i>	43
Post-1914	
<i>A Choice of Poets</i> – edited Hewett/Edwards	45
<i>War Poems</i> – edited Martin	47
<i>Axed Between The Ears</i> – edited Kitchen	50
<i>Best Words</i>	52
Prose	
Pre-1914	
<i>Pride and Prejudice</i> – Jane Austen	54
<i>Wuthering Heights</i> – Emily Brontë	56
<i>Far from the Madding Crowd</i> – Thomas Hardy	58
Post-1914	
<i>Lord of the Flies</i> – William Golding	60
<i>Of Mice and Men</i> – John Steinbeck	62
<i>Roll of Thunder, Hear My Cry</i> – Mildred Taylor	64
 Assessment Grid	 66

Section A - How to Mark

1 The Positive Approach

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

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

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

2 Flexibility

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

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

3 The Text

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

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

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

4 'Narrative'

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

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

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

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

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

5 'Prepared' answers

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

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

6 Use of 'technical terms'

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

7 Use of background material

Biographical information should be given little credit unless it has, by some means, been made relevant. 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	Reduced mark range
0-1	0-1
2-4	2-3
5-7	4-5
8-10	6-7
11-13	8-9
14-16	10-12
17-19	13-15
20-22	16-17
23-25	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	Marks
RANGE 1	0–7
RANGE 2	8–13
RANGE 3	14–19
RANGE 4	20–25

The Assessment Objectives and Guidance

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

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

Assessment Objectives and Ranges

Place the answer in a range by measuring it against the assessment objectives. 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 foot 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 range expected for that Tier. This compensatory range may balance other marks in the script.

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.

Range 1 bottom 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.

Range 1 lower Marks 2-4

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

Range 1 higher 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.

Range 2 lower Marks 8-10

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

Range 2 higher 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.

Range 3 lower 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.

Range 3 higher 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.

Range 4 lower **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.

Range 4 higher **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 What similarities and differences are there between Belmont and Venice in this play? You should look closely at language, characters 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 comments on Belmont and Venice.

Basic narrative account of events.

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 actions and reasons for behaviour in Belmont and Venice.

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 reasons for behaviour.

More textual evidence supporting Portia's motivation in Belmont and Venice.

More judgement on Belmont and Venice.

More awareness of language: such as the defence of Antonio, treatment of 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 Belmont and Venice how they affect the plot and others.

Critical consideration and evaluation of actions and reasons for behaviour.

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 is the significance of money and possessions in this play? You should look closely at language, actions and characters in your answer.

You may wish to consider:

- Bassanio’s attitude to marrying Portia
- Shylock’s loan to Antonio
- the attitudes of other characters to money and possessions

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 money and possessions.

Simple realisation of position in society of money and possessions.

Simple reference to episodes illustrating attitudes to money and possessions 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 money and possessions.

Some focused examination of characters in relation to money and possessions.

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 money and possessions.

More discussion on commerce/religion, types of interest in money and possessions.

Textual evidence more supportive of the candidate’s views, such as motivation in the dealings of Shylock and Antonio.

More awareness of connection between aspects of language and structure in matters such as Jessica’s elopement 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 money and possessions.

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 The Prologue to the play describes Romeo and Juliet as a “pair of star-crossed lovers”. In what ways does the play show that they are “star-crossed”? You should look closely at language, characters 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 “star-crossed”.

Simple textual evidence with little understanding.

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 “star-crossed”.

Some development of explanations of the way in which “star-crossed” works.

Some textual evidence such as detail from the feud, the initial and subsequent meetings between Juliet and Romeo, the behaviour with Friar Lawrence, 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 “star-crossed” 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 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 points does Shakespeare make in this play about the nature of love and hate?
You should refer closely to language, actions and 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 statements on the ‘nature of love and hate’.

Basic examples of the ‘nature of love and hate’, such as feud, the lovers.

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 love and hate’ in the play, with exploration of the tragedy.

Some textual evidence such as the outcome of the family feud, the actions of Friar Lawrence, Tybalt 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 love and hate’ in the play.

More selective textual evidence to support candidate’s views, such as evaluation of family honour as a cause and an appreciation of the attitudes 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.

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 love and hate’ in the play.

Critically aware use of textual evidence.

Critical, perceptive support from exploration of other factors, such as the motivations of the 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 difference factors which affect their influence in the tragedy.

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

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

She Stoops To Conquer – Oliver Goldsmith

Question 5 What does a study of the words and actions of the male characters in this play reveal to you about attitudes to women at the time of the play? You must refer to **at least two** of the male 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 women.

Basic comment on how the male characters affect the plot.

Basic response to ‘reveal to you’.

Basic reference to ‘at the time 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 expression of understanding of attitudes to women.

Some recognition of how the male characters affect the plot.

Some account of the male characters’ relationships with others.

Some impressions of character reflected through use of language.

Some mention of nature of ‘at the time 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 response to and evaluation of attitudes to women.

More appreciation of the effect the male 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 at the time of the play.

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 women.

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

Critical personal response, with full textual support.

Critical analysis of relationships between the sexes at the time of the play.

Critical and perceptive judgement as to how male attitudes to women 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 does the contrast between town and country values contribute to the play? You should refer closely to language, actions and characters in your answer. (25 marks)

OBJECTIVES: Candidates should:

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

Range 1: 0-7

Basic attempt at contrast in the play.

Simple statements on the contribution of contrast 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 contrast in context of time.

Some consideration of the contribution to the play provided by contrasting attitudes such as those to love and marriage or in manners or in language.

Some textual evidence such as the contrast between characters.

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 contrast.

More accurate textual evidence supporting the candidate's ideas.

More consideration of characters, demonstrating how contrasting attitudes such as those to love and marriage or in manners or in language provides comedy and reflects 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 contrasting attitudes such as those to love and marriage or in manners or in language, with clear realisation of their effect on the major concerns of the play. Critical examination of textual evidence such as the contrast between characters 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 Gwendolen Fairfax and Cecily Cardew reveal to you about women’s attitudes at the time of the play?
(25 marks)

OBJECTIVES: Candidates should:

- 1) Respond to texts critically, sensitively and in detail, selecting appropriate ways to convey their response, using textual evidence as appropriate.
- 2) Explore how language, structure and forms contribute to the meanings of texts, considering different approaches to texts and alternative interpretations.
- 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 women’s attitudes at the time of the play’.

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 women’s attitudes at the time of the play’.

Some perception of the place of the characters’ attitudes, for example, to love, men, marriage and other characters 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, contents 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 women’s attitudes at the time of the play’.

More clarity on the place of the characters’ attitudes, for example, to love, men, marriage and other characters 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 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 women.

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

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

Critical exploration of language and structure.

Critical appreciation of the place of women’s attitudes 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** At the end of the play, Jack says, “Gwendolen, it is a terrible thing for a man to find out suddenly that all his life he has been speaking nothing but the truth.” To what extent do the deceptions contribute to this play? You must consider the deceptions of **at least two** characters in your answer. (25 marks)

OBJECTIVES: Candidates should:

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

Range 1: 0-7

Simple, narrative accounts.

Basic examples of deceptions.

Basic understanding of deceptions.

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 deceptions such as, false identities, lack of truthfulness.

Some textual evidence.

Some generally accurate narrative with some supporting commentary.

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

8-10 supports personal views on meaning, language, contents re 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 part played by deceptions such as, false identities, lack of truthfulness in the play.

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 deceptions in the context of the time of the play.

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, explicit, detailed and sensitive appreciation of the deceptions such as, false identities, lack of truthfulness 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, the 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 deceptions comically effective.

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

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

Pygmalion – George Bernard Shaw

Question 9 What is your opinion of the role and character of Henry Higgins in the context of this play? You should look closely at language, actions and other characters' opinions 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 Henry Higgins in events of play.

One or two basic points on 'what is your opinion'.

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 Henry Higgins's attitudes and behaviour in response to them, in particular to Eliza, drink, money.

Some examination of other characters.

Some reference and support to the 'what is your opinion'.

Some examination of language.

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

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

Range 3: 14-19

More grasp of events and characters, with supporting reference.

More understanding of motive, philosophy and viewpoint of Higgins, in particular to Eliza, drink, money.

More mention of other characters' responses to Henry Higgins.

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 character.

Critical and relevant reference and quotation to illustrate Henry Higgins's ideas and behaviour in particular to Eliza, drink, money.

Critical evaluation of how Henry Higgins's ideas and feelings are demonstrated through events and his own and others' perceptions.

Critical response to the specified character.

Critical, perceptive understanding of how language communicates character.

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

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

Question 10 Towards the end of the play Eliza remarks that “the difference between a lady and a flower girl is not how she behaves, but how she’s treated.” From the treatment of Eliza, what do you learn about class issues at the time the play was set? You should look closely at language, characters 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 “class issues at the time the play was set”.

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 “class issues at the time the play was set”.

Some understanding of what can be 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 “class issues at the time the play was set”.

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 “class issues at the time the play was set”.

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 does a study of the words and actions of Arthur and Sybil Birling tell you about attitudes to guilt and responsibility at the time of the play? (25 marks)

OBJECTIVES: Candidates should:

- 1) Respond to texts critically, sensitively and in detail, selecting appropriate ways to convey their response, using textual evidence as appropriate.
- 2) Explore how language, structure and forms contribute to the meanings of texts, considering different approaches to texts and alternative interpretations.
- 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 Arthur and Sybil Birling 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 Arthur and Sybil Birling's words and actions.

Some reference to sense of their attitudes and beliefs.

Some consideration of implications of 'attitudes to guilt and responsibility'.

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 Arthur and Sybil Birling's words, actions and beliefs.

More exploration of relationships with Eva Smith, and the other characters.

More reference to episodes which demonstrate their 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 Arthur and Sybil Birling and their treatment of Eva Smith/the rest of the family/attitude to Inspector.

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

Critical analysis of their language, well supported.

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

Critical, evaluative survey of the ways in which they exploit and victimise 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 What is the importance of the role of Sheila Birling in this play?

You may wish to consider:

- her relationship with Gerald Croft
- her response to the Inspector and his investigation
- her attitudes to her parents and responsibilities

as well as any ideas of your own.

(25 marks)

OBJECTIVES: Candidates should:

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

Range 1: 0 – 7

Simple background material.

Simple awareness of the role of Sheila Birling.

Simple mention of attitudes of characters to her.

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 bullets.

Some awareness of the role of Sheila Birling in the plight of Eva Smith.

Some treatment of her dramatic importance to the play.

Some mention of the ‘moral’ of play offered, by reference to her changing attitudes in 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 focus on ‘importance’ with thoughtful exploration and careful analysis of events and implications.

More examination of the bullets.

More treatment of her dramatic importance to the play.

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 Sheila's motives, attitudes and behavioural changes including how she reacts with other characters, crucially the Inspector.

Critical, perceptive references to Sheila and other characters, showing an understanding of how she interacts with other characters, including the Inspector, and makes a dramatic contribution in the process.

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

Critical evaluation of 'importance' and how this character contributes 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 How does the character of Henry Hobson contribute to the success of this play?

You may wish to consider:

- his relationship with his daughters
- his idea of his status
- his position by the end of 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

Simple paraphrase of incidents involving Hobson.

Simple awareness of the contribution of the words and actions of characters.

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 Hobson.

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 Hobson's importance to the success of the play.

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

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

More exploration of his notion of his status and how it changes.

More grasp of factors involved, such as the attitudes of Maggie and Will to Hobson.

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 Hobson.

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 What does Brighouse say in this play about the relationships between the generations and the sexes? You should look closely at language, actions and characters in your answer. (25 marks)

OBJECTIVES: Candidates should:

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

Range 1: 0-7

Basic comment on relationships between the generations and the sexes.

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 relationships between the generations and the sexes.

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

Some reference to relationships such as 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 relationships between the generations and the sexes.

More discussion of 'say' in relation to the generations and the sexes.

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 what Brighouse has to say about relationships between the generations and the sexes.

Critically aware understanding of relationships between the generations and the sexes.

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 Shipman and the Miller. 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 mention of issues such as: physical description, ruthlessness, exaggeration, hyperbole.

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 focus on techniques such as: physical description, ruthlessness, exaggeration, hyperbole.

More appreciation of effects created by language.

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

More understanding of how characters reflect ways of life in different stations.

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

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

Range 4: 20 – 25

Critical 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 Compare the means by which Chaucer presents hypocrisy in **at least two** of the pilgrims.

You may wish to consider:

- the portrayal of the characters
- the use of irony in each case
- the way in which language is used in each case

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

Range 1: 0 – 7

Basic narrative accounts.

Basic comment on ‘hypocrisy’.

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 ‘hypocrisy’, with a little support.

Some account of ‘means’.

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 ‘hypocrisy’.

Behaviour and speech of pilgrims explored in more depth.

More comment on ‘means’, for example physical description, irony.

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 ‘hypocrisy’ from descriptions of characters.

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

Critical and sensitive approach to ‘means’ for example physical description, irony.

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

Question 17 Read again *She Walks in Beauty*. In this poem Byron uses highly charged imagery to describe his beloved.

Compare this poem with **one other** poem from the selection, which also uses imagery to convey strong emotion. 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 ‘highly charged imagery’.
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 ‘highly charged imagery’ in some form.
Some realisation of ‘uses imagery to convey strong emotion’.
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 ‘highly charged imagery’.
More perception of ‘uses imagery to convey strong emotion’.
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 ‘uses imagery to convey strong emotion’, 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 Village*. In this poem Crabbe takes a down to earth view of village life.

Compare this poem with **one other** poem from the selection, which also represents rural 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 ‘village 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 ‘down to earth’ 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 ‘down to earth’.

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 *The Garden of Love*. In this poem Blake powerfully expresses his disapproval of the Church.

Compare this poem with **one other** poem from the pre-1914 selection, which also expresses a powerfully held view. 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 statement on at least one poem.

Simplistic assessment of ‘powerfully’.

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 ‘powerfully’.

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 ‘powerfully’.

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 *The Solitary Reaper*. In this poem Wordsworth presents a situation which he finds memorable.

Compare this poem with **one other** poem from the pre-1914 selection, which also expresses a memorable experience. 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 statement on at least one poem.
Simplistic assessment of 'expresses a memorable experience'.
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 'expresses a memorable experience'.
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 'expresses a memorable experience'.
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 a memorable experience.
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 Read again *Dirge of the Dead Sisters*. In this poem Kipling presents war with mixed emotions.

Compare this poem with **one other** poem from the pre-1914 selection, which presents war differently. 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.

Basic focus on ‘presents war differently’.

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 ‘presents war differently’.

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 the interpretation of ‘presents war differently’ in both poems is conveyed.

More appreciation of use of language.

More appropriate reference to ‘presents war differently’.

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 ‘presents war differently’, 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 Read again *Come up from the Fields Father*. In this poem Whitman presents his concerns about war in a dramatic way.

Compare this poem with **one other** poem from the pre-1914 selection, which also uses dramatic means to convey the poet's views on war. 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 statement on at least one poem.

Simple focus on 'dramatic means to convey the poet's views on 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 'dramatic means to convey the poet's views on 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 'dramatic means to convey the poet's views on war' are conveyed through situation.

More appreciation of use of language.

More appropriate reference to illustrate 'concerns about war'.

More comment on imagery/descriptions.

More comparison.

More personal response to possibly different 'concerns about war'.

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

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

Range 4: 20 – 25

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

Critical and pertinent illustration used.

Critical comparison, well illustrated.

Critical focus on 'dramatic means to convey the poet's views on 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 *Ballad* which movingly presents betrayal in a human relationship.

Compare this poem with **one other** poem from the pre-1914 selection, which also presents human relationships in a moving way. 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.

Basic knowledge appropriate to question.

Basic reference to ‘presents human relationships in a moving 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 ‘presents human relationships in a moving 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 ‘presents human relationships in a moving 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 ‘presents human relationships in a moving 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 Read again *Porphyria's Lover* by Browning. This poem is about passion and its effects.

Compare this poem with **one other** poem from the pre-1914 selection, which also makes use of strong emotion in some way. 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.
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 'strong emotion'.
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 similar/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 'strong emotion' clearly made, with good support.
Empathy on similar/different view of 'strong emotion'.
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 *The Evacuee* by R S Thomas. This poem invites the reader's sympathy and understanding for the situation of a child evacuated to a strange place in the country.

Compare this poem with **one other** poem from the post-1914 selection, in which the poet also encourages your sympathy for his subject. You should refer closely to the language used in both poems. (25 marks)

OBJECTIVES: Candidates should:

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

Range 1: 0 – 7

Basic narrative 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 the poets 'encourage your sympathy' for their subjects.

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 how the poets 'encourage your sympathy' in each poem.

More awareness of use of language.

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

Question 26 Read again *Mending Wall* by Frost. This poem uses language and imagery to make a mundane activity seem interesting.

Compare this poem with **one other** poem from the post-1914 selection, which also uses language and imagery in an impressive way. You should refer closely to the language used in both poems. (25 marks)

OBJECTIVES: Candidates should:

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

Range 1: 0 – 7

Basic narrative 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 ‘uses language and imagery in an impressive way’.

Some understanding of use of language.

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 ‘uses language and imagery in an impressive way’.

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

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

Question 27 Read again *Anthem for Doomed Youth* by Owen. This poem presents the effects of war in an unusual but effective way.

Compare this poem with **one other** poem from the post-1914 selection, which also presents war 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.

Basic focus on ‘an unusual but effective way’.

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 ‘an unusual but effective way’.

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 ‘an unusual but effective way’ 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 Read again *Icarus Allsorts* by McGough.

Compare this poem with **one other** poem from the post-1914 selection, showing how the poet also uses tone and imagery to express his feelings about war. 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.

Basic focus on ‘tone and imagery’.

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 and imagery’.

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 and imagery’

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 and imagery’, 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**

Question 29 Look again at *Green Beret* by Thien. This poem presents the atrocity of war.

Compare this poem with **one other** poem from the selection, which presents atrocity in some other way. You should refer closely to the language used in both poems. (25 marks)

OBJECTIVES: Candidates should:

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

Range 1: 0 – 7

Basic account of at least one poem.
Simple reference to ‘atrocity’.
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 ‘atrocity’ in 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 ‘atrocity’.
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

Question 30 Read again *A Working Mum* by Flood.

Compare this poem with **one other** poem from the post-1914 selection, which presents the pressures of life in some other way. You should refer closely to the language used in both poems. (25 marks)

OBJECTIVES: Candidates should:

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

Range 1: 0 – 7

Basic narrative of at least one poem.
Slight reference to ‘pressures of life’.
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 ‘pressures of life’ 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 ‘pressures of life’ and ‘some other way’.
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 ‘pressures of life’ and ‘some other way’ 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

Best Words

Post-1914

Question 31 Look again at *Afternoons* by Larkin. In this poem Larkin presents life as passing by.

Compare this poem with **one other** poem from the post-1914 selection, which portrays life in some other way. You should refer closely to the language used in both poems. (25 marks)

OBJECTIVES: Candidates should:

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

Range 1: 0 – 7

Basic narrative account of at least one poem.

Simple paraphrase of descriptions of 'life'.

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 'life' 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 'life'.

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 *An Advancement of Learning*. In this poem Heaney presents a significant experience.

Compare this poem with **one other** poem from the post-1914 selection, which also presents a significant experience. You should refer closely to the language used in both poems. (25 marks)

OBJECTIVES: Candidates should:

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

Range 1: 0 – 7

Basic narrative of at least one poem.

Simple response to ‘a significant experience’.

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 subject/tone in both poems.

Some mention of use of language as a major tool for ‘a significant experience’.

Some attempt at comparison, based on different ‘significant’ 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 ‘a significant experience’.

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 ‘a significant experience’.

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 express subject.

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 Look again at the following extract where Wickham meets Darcy for the first time in the novel:

{EXTRACT}

What is the importance of the character of Wickham 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 ‘importance’.

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 such as his elopement.

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 such as his treatment of Elizabeth.

More comment on thoughts of character.

More attempt to demonstrate how important he is and why.

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, including his treatment of the Bennet girls, his fabrications, his blackening of Darcy, 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 Examine the importance of marriage 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 marriages.
Basic attempt at character delineation.
Simple reference to two or three obvious events.
Basic idea of ‘importance’.

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 characters.
Some judgement, with a little support.
Some use of events to illustrate comment.
Some grasp of ‘importance’.

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 marriages of, say, Lydia, Elizabeth and Jane.
More exploration of characters’ attitudes.
More identification of ‘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 in exploration of some of the marriages of Lydia, Elizabeth, Jane, Charlotte and, perhaps, of the elder Bennets.
Critical, supported points on character and behaviour.
Critical examination of language and style of dialogue.
Critical understanding of ‘importance’.
Critical exploration of characters’ attitudes and what such attitudes 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 What is the importance of the character of Ellen Dean to the novel?

You may wish to consider:

- her superstitious nature
- her relationships with other characters
- her role as narrator

as well as any ideas of your own.

(25 marks)

OBJECTIVES: Candidates should:

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

Range 2: 8 – 13

Some understanding of Ellen Dean 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 Ellen Dean's relationships with other characters.
More focus on, and understanding of 'importance'.
More recognition of importance of her 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 'importance'.
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 Examine the part played by revenge in the novel. You should look closely at characters and actions 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 account only.

Basic grasp of structure of novel.

Basic understanding of how revenge affects the action.

0 no mention of text

1-4 narrative treatment re AOs 1, 2

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

Range 2: 8 – 13

Some sense of structure of novel.

Some exploration of the significance of revenge.

Some reference to incident and event.

Some focus on ‘the part played by’.

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 part played by’.

More of the structure of novel examined and interpreted.

More specific reference to revenge, 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 ‘the part played by’ revenge.

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 How does Hardy’s presentation of the character Gabriel Oak evoke the reader’s sympathy? You should refer closely to Oak’s 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 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 importance of language re AOs 1, 2

Range 2: 8 – 13

Some understanding of ‘how’ in terms of behaviour and events such as the destruction of Oak’s farm.

Some understanding of ‘sympathy’.

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 ‘sympathy’.

More recognition of ‘how’, events such as the destruction of Oak’s farm, the fire, the sheep bloat evoke the reader’s sympathy.

More understanding of the relevance of dialogue, actions and setting.

More grasp of Hardy’s purposes.

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

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

Range 4: 20 – 25

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’ such as the ways in which he is manipulated by Bathsheba.

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 Look again at chapter, *The Same Night – The Fir Plantation*, in which Troy first appears in the novel. What is the importance of chance here and elsewhere in the novel? You should refer closely to language, characters and events 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 ‘chance’.

Simple reference to characters.

0 no mention of text

1-4 narrative treatment re AOs 1, 2

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

Range 2: 8 – 13

Some examination of episodes involving ‘chance’ such as those involving Bathsheba with Oak.

Some perception of ‘chance’.

Some account of importance.

Some feeling for 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 ‘chance’ in incidents such as those involving Bathsheba with Oak, Bathsheba with Troy and Boldwood..

More expansion of importance of episodes involving ‘chance’.

More detail of 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 role of ‘chance’ in the novel.

Critical examination of 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 are Ralph’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 of plot.

Simple comment on importance.

Simple descriptions of Ralph’s behaviour.

0 no mention of text

1-4 narrative treatment re AOs 1, 2

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

Range 2: 8 – 13

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

Some reference to behaviour of different boys towards him.

Some reference to his relationship with Piggy.

Some evaluation of Ralph’s and Jack’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 how the veneer is stripped and from which of the boys.

More examination of his relationship with Piggy.

More exploration of behaviour towards Ralph 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 Ralph’s civilised exterior.

Critical examination of his relationship with Piggy.

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** What is the significance of “the beast” in this novel? You should refer closely to events and to the actions and opinions of the 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 account.

Basic attempt at ‘significance’.

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 importance of language re AOs 1, 2

Range 2: 8 – 13

Some understanding of nature of novel.

Some judgement on ‘significance’, 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 ‘significance’ of the beast 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 ‘significance’ manifests itself – sense of degeneration and fear.

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 Do you agree that Lennie is always incapable of taking responsibility for his actions? You should refer closely to Lennie's 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 importance of language re AOs 1, 2

Range 2: 8 – 13

Some reference to some traits of character.

Some knowledge of weaknesses and strengths in taking responsibility.

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 George 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 in taking responsibility 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 “dreams” 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

Basic account only.

Simple background material evinced.

Basic focus on the dreams.

0 no mention of text

1-4 narrative treatment re AOs 1, 2

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

Range 2: 8 – 13

Some reference to a few of the dreams.

Some knowledge of how characters are affected by their dreams e.g. Curley’s wife.

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 dreams.

More clarity in knowledge of important descriptions, with reference.

More understanding of how characters are affected by their dreams.

More grasp of key areas 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 dreams are used.

Critical understanding of characters’ motivations for their dreams.

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 is the significance of the character of T.J. in this novel? 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

Simple accounts of T.J.
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 importance of language re AOs 1, 2

Range 2: 8 – 13

Some understanding of T.J.'s behaviour, for example, in relation to the coat.
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 his duplicity.
More differentiation between situations faced and reactions.
More grasp of motivation.
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 T.J.
Critical awareness of the dangers he faces and the society/culture in which he lives.
Critical, perceptive understanding of his 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 violence to the novel.

You may wish to consider:

- the activities of the “night men”
- the reasons for acts of violence
- the consequences of violence

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 ‘violence’.

0 no mention of text

1-4 narrative treatment re AOs 1, 2

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

Range 2: 8 – 13

Some detail in references used.

Some appreciation of ‘violence’ such as the Simms and Barnett.

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 ‘violence’.

More appreciation of reasons for the chosen ‘violence’, such as the shooting of Papa.

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 violence 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 2006
Higher Tier - 3711H

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			