



General Certificate of Secondary Education

English Literature 3711

Specification B Higher Tier

Mark Scheme

2007 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.

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Section A – How to Mark

1 The Positive Approach

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

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

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

2 Flexibility

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

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

3 The Text

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

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

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

4 'Narrative'

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

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

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

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

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

5 'Prepared' answers

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

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

6 Use of 'technical terms'

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

7 Use of background material

Biographical information should be given little credit unless it has, by some means, been made relevant. 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 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 permitted for that Tier. This compensatory mark 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.

Candidates are reminded to:

- answer the question using appropriate evidence from the texts
- explore language and structure
- relate texts to their contexts and traditions.

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 Pre-1914**

Question 1 Read again the following extract from early in Act 4 Scene 1 in which Portia is defending Antonio in court:

PORTIA: It is an attribute to God himself,
And earthly power doth then show likest God's
When mercy seasons justice.

What points does Shakespeare make in the play about the nature of mercy and justice? 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

Simple comments on mercy and justice.

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 terms of mercy and justice.

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 in terms of mercy and justice.

More textual evidence supporting the motivation of characters in terms of mercy and justice.

More judgement in terms of mercy and justice.

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 mercy and justice and how they affect the play.

Critical consideration and evaluation of actions and reasons in terms of mercy and justice.

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

***The Merchant of Venice* – William Shakespeare**
Pre-1914

Question 2 What does Shakespeare have to say about appearance and reality in this play?
You should look closely at language and characters in your answer.

You may wish to consider:

- female characters dressing up as men
- the casket scenes
- why characters deceive

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 appearance and reality.

Simple view of the times.

Simple reference illustrating attitudes to appearance and reality with little or no supporting commentary.

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

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 appearance and reality.

Some focused examination of characters in relation to appearance and reality.

Some textual evidence such as women dressed as men, the casket episodes, 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 appearance and reality.

More discussion on appearance and reality.

Textual evidence more supportive of the candidate's views, such as motivation in the dealings of Portia, Shylock and Bassanio.

More awareness of connection between aspects of language and structure in matters such as the court scene and the rings.

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 appearance and reality.

Critical and sensitive understanding 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 characters 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
Pre-1914**

Question 3 What do 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 statements on attitudes to women.
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 attitudes to women.
Some development of explanations of the differences in attitudes to women.
Some textual evidence such as detail from the young men (Mercutio and Benvolio for example) and Romeo, the behaviour of Capulet, Friar Lawrence, 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 attitudes to women and play.
More accurate textual evidence supporting the candidate's views.
More understanding demonstrated of the factors which condition attitudes to women.
More awareness of connection between aspects of language and structure in matters concerning attitudes to women.

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 reasons for attitudes to women.

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

Romeo and Juliet – William Shakespeare
Pre-1914

Question 4 Read again the following extract from early in Act 2 Scene 3 in which Friar Lawrence appears for the first time, collecting herbs:

FRIAR: Two such opposèd kings encamp them still
 In man as well as herbs, grace and rude will;
 And where the worser is predominant,
 Full soon the canker death eats up that plant.

How far do you agree that this opposition of “grace and rude will” contributes to the deaths in this play? You should look closely at language, events 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 ‘grace and rude will’.

Basic examples of ‘grace and rude will’, 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 ‘grace and rude will’ in the play, with exploration of the contribution to the deaths.

Some textual evidence such as the outcome of the family feud, the actions of Friar Lawrence, Mercutio, 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 effects of the opposition of 'grace and rude will' in the play.
More selective textual evidence to support candidate's views, such as evaluation of family honour 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 Friar Lawrence and the lovers to overcome 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 opposition of 'grace and rude will' 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
Pre-1914**

Question 5 What is your opinion of the role and character of Young Marlow 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 account of Young Marlow.

Basic comment on how Young Marlow affects the plot.

Basic response to 'opinion'.

Basic reference to 'context'.

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 Young Marlow.

Some recognition of how Young Marlow affects the plot.

Some account of Young Marlow's relationships with others.

Some impressions of character reflected through use of language.

Some mention of nature of 'context'.

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 Young Marlow.

More appreciation of the effect Young Marlow has on the course of events in the play.

More examination of role and behaviour in the context 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 Young Marlow.

Critical evaluation of context in the whole play.

Critical personal response, with full textual support.

Critical analysis of role of Young Marlow in the context of the play.

Critical and perceptive judgement as to how Young Marlow's attitudes and those of others to him 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

***She Stoops To Conquer* – Oliver Goldsmith
Pre-1914**

Question 6 What elements make this play comic? You should look closely at language and characters in your answer.

You may wish to consider:

- disguise
- deliberate deceptions
- mistaken identity
- dramatic irony

as well as any ideas of your own.

(25 marks)

OBJECTIVES: Candidates should:

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

Range 1: 0-7

Basic attempt at explaining comedy in the play.

Simple statements on the contribution of 'comic' 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 'comic' in context of play with reference to specific characters.

Some consideration of the contribution to the play provided by 'comic' attitudes such as those to love and marriage or in manners or in language with reference to specific characters such as the Hardcastles.

Some textual evidence such as comedy in disguise/deception 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 'comic' with reference to specific characters such as Marlow, Tony Lumpkin.

More accurate textual evidence and specific comment on characters supporting the candidate's ideas.

More consideration of characters, demonstrating how 'comic' attitudes such as those to love and marriage or in manners or in language 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 'comic' 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 disguise, deliberate deceptions, mistaken identity and dramatic irony with comment on a wide range of characters.

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
Pre-1914**

Question 7 What is the importance of Lady Bracknell to the success 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 narrative accounts of events.

Simple statements about 'the success of this play'.

Simple paraphrases of words and actions of the characters including Lady Bracknell.

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 'the success of this play'.

Some perception of the place of Lady Bracknell's attitudes, for example, to marriage, men, status and other characters in the context of the play.

Some superficial use of Lady Bracknell's and other 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 the importance of Lady Bracknell to 'the success of this play'.

Some perception of the place of Lady Bracknell's attitudes, for example, to marriage, men, status and other characters in the context of the play.

Textual support, the use of Lady Bracknell's and other characters' words and actions to illustrate the answer, is now more accurate, selective and pertinent.

More awareness of connections between themes and Lady Bracknell's 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 factors in 'the success of this play'.

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

Critical realisation of the part played in this case by other characters' reactions to Lady Bracknell.

Critical exploration of language and structure.

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

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

***The Importance of Being Earnest* – Oscar Wilde**
Pre-1914

Question 8 What points does Wilde make in this play about the nature of love and marriage?
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, narrative accounts.
Basic understanding of love and marriage.
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 love and marriage.
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 love and marriage leading to 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 love and marriage 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 love and marriage considering matters 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 references to, for example, the four lovers and Lady Bracknell.

Connections made between aspects of the language and the structure are now explored in detail and critically.

Critical, and evaluative judgement on the importance of different factors which make Wilde's treatment of love and marriage comically effective.

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

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

Pygmalion – George Bernard Shaw
Post-1914

Question 9 In what ways does Eliza change during the play and in what ways does she stay the same? 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 Eliza in events of play.
Basic points on 'change/stay the same'.
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 Eliza's attitudes and behaviour in response to them, in particular to Higgins, society, language.
Some examination of other characters.
Some reference and support to the 'change/stay the same'.
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 Eliza, in particular to Higgins, society, language.
More mention of other characters' responses to Eliza.
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 Eliza's ideas and behaviour in particular to Higgins, society, language.

Critical evaluation of how Eliza'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

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

Pygmalion – George Bernard Shaw
Post-1914

Question 10 What points does Shaw make in this play about money and status in society? 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 'money and status in society'.

Basic reference to what do you learn from Shaw's treatment of them in 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 'money and status in society'.

Some grasp of Shaw's points.

Some sense of development of ideas on importance of money, 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 'money and status in society'.

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 'money and status in society'.

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
Post-1914**

Question 11 What is the importance of the role of Eric Birling in 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

Basic character comment only.

Simple narrative of interaction of Eric 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 Eric Birling's words and actions.

Some reference to sense of his attitudes and beliefs.

Some consideration of implications of 'importance'.

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 Eric Birling's words, actions and beliefs.

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

More reference to episodes which demonstrate his beliefs.

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 Eric Birling and his treatment of Eva Smith/the rest of the family/attitude to Inspector.

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

Critical analysis of their language, well supported.

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

Critical, evaluative survey of the ways in which he exploits and victimises 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

An Inspector Calls – J B Priestley
Post-1914

Question 12 What do you learn from this play about attitudes to social status at the time? 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 background material.

Simple awareness of attitudes to social status at the time.

Simple mention of attitudes of characters.

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 'what do you learn'.

Some awareness of attitudes to social status at the time.

Some treatment of dramatic importance to the play.

Some mention of the 'moral' of play offered, by reference to different 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 'what do you learn' with thoughtful exploration and careful analysis of events and implications.

More examination of language, actions and characters.

More treatment of attitudes to social status at the time.

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 attitudes to social status at the time showing changes in characters.

Critical, perceptive references to language, actions and characters, showing an understanding of interaction of and with characters, including the Inspector.

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

Critical evaluation of 'what do you learn' and how attitudes to social status contribute 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**
Post-1914

Question 13 What is the importance of the role of Maggie Hobson to the success of this 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

Simple paraphrase of incidents involving Maggie.

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

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 Maggie.

Some generally accurate accounts given of one or more other relevant scenes and character's 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 Maggie's importance to the success of the play.

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

More selective reference to Maggie's realisation of her changing situation.

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

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

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 Maggie.

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

***Hobson's Choice* – Harold Brighouse**
Post-1914

Question 14 What do you learn from this play about attitudes to love and romance at the time?
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 comment on attitudes to love and romance.

Basic narrative account pertaining to love and romance.

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 attitudes to love and romance at the time.

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

Some reference to relationships such as those with Hobson, his daughters, Will and the suitors.

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 attitudes to love and romance at the time.

More discussion of 'learn from'.

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 attitudes to love and romance at the time.

Critically aware understanding of attitudes to love and romance at the time.

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

Candidates are reminded to:

- answer the question using appropriate evidence from the texts
- explore language and structure
- look at the relationships between poems.

The General Prologue – Chaucer Pre-1914

Question 15 Refer to the descriptions of the Maunciple and the Frankeleyn. 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

The General Prologue –Chaucer
Pre-1914

Question 16 Compare the means by which Chaucer presents corruption in the mediaeval church in **at least two** of the pilgrims.

You may wish to consider:

- the descriptions of the pilgrims
- 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 'corruption in the mediaeval church'.

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; more or less corrupt.

Some awareness of characters' morality.

Some account of 'corruption in the mediaeval church', 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 'corruption in the mediaeval church'.

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 'corruption in the mediaeval church' from descriptions of characters.

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
Pre-1914

Question 17 Read again *How Do I Love Thee?* In this poem Elizabeth Barrett Browning expresses an intense view of love.

Compare this poem with **one other** poem from the selection, which also expresses a view about love. You should refer closely to the language used in both poems.
(25 marks)

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

Range 1: 0 – 7

Simple narrative account of at least one poem.

Simple reference to ‘an intense view of love’.

Basic statement of comparison.

Superficial reference to language.

0 no relevant material

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

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

Range 2: 8 – 13

Some recognition of the language used to create ‘an intense view of love’ in some form.

Some comment on the way in which language is used.

Some comment on the use of imagery to present ‘an intense view of love’ or other view of love.

Some attempt at comparison of the two poems.

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

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

Range 3: 14 – 19

More focus on ‘an intense view of love’.

More perception of use of imagery to convey ‘an intense view of love’ or other view of love.

More appreciation of stylistic devices.

More thoughtful and supported comparison.

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

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

Range 4: 20 – 25

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

Critical, perceptive analysis of language and style.

Critical comparison, well illustrated.

Critical appreciation of the effects produced in each poem.

Critical focus on different ways of expressing 'an intense view of love' or other view of love, 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

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

Question 18 Read again *The Snake*. In this poem Dickinson expresses an interest in the natural environment.

Compare this poem with **one other** poem from the selection, which is also concerned about an environment. 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 'environment'.

Basic statement of poets' interest/concern.

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 'environment' in the poems.

Some realisation of importance of settings and atmosphere.

Some comment on the way in which language is used to express interest/concern.

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 concern with 'environment'.

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 *London*. In this poem Blake expresses his condemnation of oppression.

Compare this poem with **one other** poem from the pre-1914 selection, which expresses strong views. 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 strong views'.
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 'expresses strong views'.
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 'strong views'.
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 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 20 Read again *Composed upon Westminster Bridge*. In this poem Wordsworth expresses the profound effects of the situation he describes.

Compare this poem with **one other** poem from the pre-1914 selection, which also uses description of a situation to express a deeply emotional 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 'a deeply emotional 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 'a deeply emotional 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 'a deeply emotional 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 deeply emotional 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 *The Hyaenas*. In this poem Kipling powerfully presents the indignity of war.

Compare this poem with **one other** poem from the pre-1914 selection, which also presents the indignity of 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 'indignity of war'.
Basic understanding shown of key ideas.
Superficial reference to language.

0 no relevant material

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

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

Range 2: 8 – 13

Some grasp of poems' content.
Some focus on 'indignity of war'.
Some exploration of words and phrases.
Some perception of poets' purposes.

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

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

Range 3: 14 – 19

More understanding of how the interpretation of 'indignity of war' in both poems is conveyed.

More appreciation of use of language.

More appropriate reference to 'indignity of war'.

More comment on imagery/descriptions.

More personal response to poems.

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

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

Range 4: 20 – 25

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

Critical and pertinent illustration used.

Critical focus on 'indignity of war', with understanding of poets' purposes.

Technical devices critically appreciated and illustrated.

Critical recognition of different structures and treatment used.

Critical, involved response to messages of each poem.

Critical comparison, well illustrated.

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

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

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

Question 22 Read again *The Charge of the Light Brigade*. In this poem Tennyson presents the glory as well as the futility of war in a memorable way.

Compare this poem with **one other** poem from the pre-1914 selection, which also conveys the poet's views on war in a memorable 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 statement on at least one poem.

Simple focus on 'conveys the poet's views on war in a memorable 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 grasp of poems' content.

Some focus on 'conveys the poet's views on war in a memorable 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 'conveys the poet's views on war in a memorable way' are conveyed through situation.

More appreciation of use of language.

More appropriate reference to illustrate possibly different presentations of war.

More comment on imagery/descriptions.

More comparison.

More personal response to possibly different presentations of war.

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

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

Range 4: 20 – 25

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

Critical and pertinent illustration used.

Critical comparison, well illustrated.

Critical focus on 'conveys the poet's views on war in a memorable way', 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 *The Flea*. In this poem Donne presents his subject in a strikingly unexpected way.

Compare this poem with **one other** poem from the pre-1914 selection, which also presents its subject in a thought-provoking 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 its subject in a thought-provoking 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 its subject in a thought-provoking 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 its subject in a thought-provoking 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 its subject in a thought-provoking 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

Best Words

Pre-1914

Question 24 Read again *To Autumn* by Keats. This poem makes a strong appeal to our senses.

Compare this poem with **one other** poem from the pre-1914 selection, which also makes a strong appeal to the reader. 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 ‘makes a strong appeal’.
Some knowledge of ideas, attitudes and moods expressed.
Some assessment of methods used.
Some understanding of the two poems displayed.
Some comparison.

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

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

Range 3: 14 – 19

More awareness of purpose in each poem.
More understanding of different points of view on same subject.
More comparison expressed, with pertinent comment.
More attention to language as communicating mood.
More comparison.

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

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

Range 4: 20 – 25

Critical and sensitive response to the two poems.

Critical and detailed examination of language and method.

Critical textual analysis.

Critical and full case for 'makes a strong appeal' clearly made, with good support.

Empathy on different view of strong appeal.

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 Consider the poem *Mowing* and Frost's thoughts about this subject.

Compare this poem with **one other** poem from the post-1914 selection which in some way presents reflections on work and life. You should look closely at 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 'presents reflections on work and life' in each poem.
Some understanding of use of language.
Some sense of poems having a similar 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 'presents reflections on work and life' 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

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

Question 26 Read again *Children’s Song* by Thomas. This poem uses language and imagery to create a thought-provoking comparison of childhood and adult imagination.

Compare this poem with **one other** poem from the post-1914 selection, which also uses language and imagery in a thought-provoking 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 a thought-provoking 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 with detailed support and reference.
More awareness of use of language.
More discussion of ‘uses language and imagery in a thought-provoking way’.
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 *God! How I Hate You* by West. This poem presents the horror of war in a colloquial tone of voice.

Compare this poem with **one other** poem from the post-1914 selection, which also presents the horror of war 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 focus on ‘the horror of war’.

Simple understanding of key ideas.

Superficial reference to language.

0 no relevant material

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

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

Range 2: 8 – 13

Some knowledge of poems’ contents.

Some focus on ‘the horror of war’.

Some exploration of words and phrases.

Some perception of poets’ purposes.

Some comparison.

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

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

Range 3: 14 – 19

More understanding of how ‘the horror of war’ can be conveyed through language and style.

More appropriate reference to illustrate effects, particularly graphic effects.

More use of imagery commented upon.

More personal response to use of tone of voice 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

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

Question 28 Read again *Route March Rest* by Scannell.

Compare this poem with **one other** poem from the post-1914 selection showing how imagery and language are used to convey attitudes to war. (25 marks)

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

Range 1: 0 – 7

Simple narrative account of at least one poem.

Basic focus on 'how, imagery and language are used to convey attitudes to war'.

Simple understanding of key ideas.

Superficial reference to language.

0 no relevant material

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

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

Range 2: 8 – 13

Some knowledge of poems' contents.

Some focus on 'how, imagery and language are used to convey attitudes to 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 language and style.

More appropriate reference to illustrate effects, particularly graphic effects.

More use of imagery commented upon.

More personal response to 'how, imagery and language are used to convey attitudes to 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, imagery and language are used to convey attitudes to war', with understanding of poets' purposes.

Stylistic techniques understood and examined critically.

Critical and involved response to the effects of each poem.

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

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

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

Question 29 Look again at *Peerless Jim Driscoll* by Scannell.

Compare this poem with **one other** poem from the selection which is also concerned with memories or the past. 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 'memories or the past'.

Basic statement of poets' intentions.

Superficial reference to language.

0 no relevant material

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

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

Range 2: 8 – 13

Some recognition of 'memories or the past' 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 'memories or the past'.

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

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

Question 30 Read again *Friends* by Jennings.

Compare this poem with **one other** poem from the selection, which also conveys its message 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

Basic narrative of at least one poem.

Slight reference to 'conveys its message effectively'.

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 'conveys its message effectively' 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 'conveys its message effectively'.

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 'conveys its message effectively' 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 *The Road Not Taken*. In this poem Frost presents an attitude to life through his choice of direction.

Compare this poem with **one other** poem from the post-1914 selection, which also presents the poet's attitude to 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

Basic narrative account of at least one poem.

Simple paraphrase of descriptions of 'presents the poet's attitude to 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 'presents the poet's attitude to 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 attitudes to 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

Best Words
Post-1914

Question 32 Look again at *War Photographer* by Duffy.

Compare this poem with **one other** poem from the post-1914 selection showing in detail how language and imagery are used to capture your attention 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 'capture your attention'.
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 'capture your attention'.
Some attempt at comparison, based on different 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 'capture your attention'.
More discussion of similarities/differences in the two poems.
More focus on methods used to enliven poems.
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 'capture your attention'.
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

Candidates are reminded to:

- answer the question using appropriate evidence from the texts
- explore language and structure.

Pride and Prejudice - Jane Austen Pre-1914

Question 33 In what ways and for what reasons does the character of Elizabeth Bennet change in the novel? You should refer closely to her 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 narrative account of character.

Basic general character comment.

Basic sense of understanding of reasons for change.

0 no mention of text

1-4 narrative treatment re AOs 1, 2

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

Range 2: 8 – 13

Some account of character.

Some reference to some specific incidents such as her rejection/acceptance of marriage proposals.

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 her treatment of Wickham, Darcy, Lady Catherine.

More comment on thoughts of character.

More attempt to demonstrate importance of changes 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 and changes, including her treatment of her sisters, Wickham, Darcy, with judgement.

Critical use of incident and dialogue.

Critical consideration of other characters' views of her.

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

Pride and Prejudice - Jane Austen
Pre-1914

Question 34 Examine the importance of love in the novel. You should refer closely to language, events and characters in your answer. (25 marks)

OBJECTIVES Candidates should:

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

Range 1: 0 – 7

Simple narrative account of love.
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 loves of, say, Lydia, Elizabeth, Charlotte 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 the love 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
Pre-1914**

Question 35 What is the importance of the character of Lockwood to the novel?

You may wish to consider:

- the way in which he is presented
- his relationships with other characters
- his 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 Lockwood 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 Lockwood's relationships with other characters.

More focus on, and understanding of 'importance'.

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

More grasp of what is conveyed by his opinions/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

Wuthering Heights – Emily Brontë
Pre-1914

Question 36 Examine the part played by violence in the novel. You should refer closely to language, events and 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 only.

Basic grasp of structure of novel.

Basic understanding of how violence 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 violence.

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 violence, 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' violence.

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
Pre-1914**

Question 37 Does the character of Bathsheba Everdene change for the better as a result of her experiences in the novel? You should refer closely to her 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 involving Bathsheba.

Basic attempt at character delineation.

Simple reference to two or three obvious events.

Basic understanding of 'change/ as a result'.

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 'change/as a result' in terms of behaviour and events such as the destruction of Oak's farm.

Some understanding of 'better' or not.

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 'change/as a result'.

More recognition of better or not, events such as the valentine, her marriage, her reliance on Oak.

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 'change/as a result' such as the ways in which she is manipulated by Troy.

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

Far From The Madding Crowd – Thomas Hardy
Pre-1914

Question 38 Examine the part played by obsession in this novel. You should refer closely to language, events and characters in your answer. (25 marks)

OBJECTIVES Candidates should:

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

Range 1: 0 – 7

Simple narrative account.
Basic attempt at character delineation.
Basic comment on 'obsession'.
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 'obsession' such as those involving Bathsheba with Troy and Boldwood.

Some perception of 'obsession'.

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 'obsession' in incidents such as those involving Bathsheba with Oak, Troy and Boldwood, Troy with Fanny.

More expansion of importance of episodes involving 'obsession'.

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 'obsession' 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
Post-1914

Question 39 What is the importance of Simon in the 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

Basic account of plot.

Simple comment on importance.

Simple descriptions of Simon'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 Simon, on a physical and an emotional level.

Some reference to behaviour of different boys towards him.

Some reference to his relationship with Ralph.

Some evaluation of Simon's, Piggy's, 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 Ralph.

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

More specific comment on Simon, Piggy, 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 responses to changes in civilised exterior.

Critical examination of his relationship with Ralph and others.

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

Lord Of The Flies – William Golding
Post-1914

Question 40 What are the causes of the breakdown of civilised behaviour in the novel? You should refer closely to language, events and 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 'causes of the breakdown of civilised behaviour'.

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 in relation to breakdown of civilised behaviour.

Some judgement on 'causes of the breakdown of civilised behaviour', 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 in relation to breakdown of civilised behaviour.

More recognition of how 'causes of the breakdown of civilised behaviour' are manifested.

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 in relation to breakdown of civilised behaviour.

Critically sound reasons given for change.

Critical and close reference to language and behaviour to show how 'causes of the breakdown of civilised behaviour' are manifested – sense of degeneration and fear.

Critical, perceptive and sensitive understanding of characters.

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
Post-1914**

Question 41 By what means and how successfully is the character of George made sympathetic? You should refer closely to his words, to events and to the actions and opinions of other characters in your answer. (25 marks)

OBJECTIVES Candidates should:

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

Range 1: 0 – 7

Basic account only.

Simple background material evinced.

Basic focus on character description.

0 no mention of text

1-4 narrative treatment re AOs 1, 2

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

Range 2: 8 – 13

Some reference to some traits of character.

Some knowledge of what makes him sympathetic, such as his care of Lennie.

Some relevant points made, but not fully supported.

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

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

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

Range 3: 14 – 19

More careful analysis of his character.

More detail on relationships with Lennie and others.

More knowledge shown of important episodes, with reference.

More understanding of how events are affected by his behaviour.

More grasp of key areas of what makes him sympathetic 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

***Of Mice and Men* – John Steinbeck
Post-1914**

Question 42 Examine the part played by prejudice in the novel. You should refer closely to language, events and 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 prejudice.
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 examples of prejudice.
Some knowledge of how characters are affected by prejudice e.g. Curly's wife, Crooks.
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 prejudice.
More clarity in knowledge of important descriptions, with reference.
More understanding of how characters are affected by prejudice.
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 prejudice and how it is shown.
Critical understanding of characters' motivations for their prejudices.
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
Post-1914

Question 43 What is the importance of the characters Papa and Mama in the novel? You should refer closely to their words and actions, to events and to the 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 Papa and Mama.
Basic attempt at character sketches.
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 Papa's and Mama's behaviour, for example, in relation to their land and their children.

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 their role.

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 Papa and Mama.

Critical awareness of the dangers they face and the society/culture in which they live.

Critical, perceptive understanding of their 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

***Roll of Thunder, Hear my Cry* – Mildred Taylor**
Post-1914

Question 44 The events in the novel are seen through the eyes of a child. How important is this in the success of the novel? You should refer closely to **at least two** episodes in the novel and to language, events and characters in your answer.

(25 marks)

OBJECTIVES Candidates should:

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

Range 1: 0 – 7

Basic narrative account.

Obvious, rather than relevant events picked.

Simple consideration of 'important/success'.

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 'important/success' such as Cassie's reactions to, for example, 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 'important/success'.

More appreciation of reasons for the chosen 'important/success' such as reactions to, for example, 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 described.

Critical awareness of 'important/success' 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
May 2007

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			