

GCSE

Edexcel GCSE

English Literature (1213)

2F

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Mark Scheme (Results)



## SECTION A - MODERN POETRY (Foundation Tier)

### *Collection A: In Such a Time as This*

- F1 Re-read the poem *The Send-off*. In this poem, the writer seems unsure about what lies ahead for the soldiers. Choose **ONE** other poem from *In Such a Time as This* which also deals with going into battle, or facing an uncertain future.

Compare how the writers in the two poems show us their emotions and reactions.

You may wish to consider:

- the events described in each poem
- the tone or mood of each poem
- words and phrases which the writers use to express their feelings.

Many candidates may opt for one of the other war poems (such as Wilfred Owen, again, and the despair and anger of *Dulce et Decorum Est*) but several other poems make worthwhile comparisons as studies of "uncertain futures" - such as *Refugee Blues*, or *The Darkling Thrush*.

Any text-based comparative approach should be given consideration.

<p><b>1-2</b> <i>Rudimentary statements/ comments</i></p>	<p>Identifies that the poems are about the writers' feelings.</p>
<p><b>3-5</b> <i>Basic awareness of theme/ description of the poem/poems in basic terms/basic commentary</i></p>	<p>Makes some simple statements, about the soldiers in <i>The Send-off</i>, for example.</p>
<p><b>6-10</b> <i>Subject of each poem outlined/ straightforward comment on connections between poems/ reference made to particular words or phrases</i></p>	<p>Some basic relevant comments will be offered, possibly in narrative form. May begin to describe the writers' reactions to the events described.</p>
<p><b>11-15</b> <i>Comparisons and connections attempted/reference made to general mood of the poems/ some attempt made to address prompts/some attempt made to use quotations</i></p>	<p>Works through a straightforward understanding of the texts to address the question. The answer may be structured around the bullet points, with some worthwhile quotation offered. Focus may be on the writers' presentation of an unknown future - perhaps identifying the pessimism in <i>The Send-off</i>, for example, and illustrating this alongside references to the other chosen poem.</p>

<p><b>16-20</b>  <i>Awareness shown/comparisons and connections made/issues raised in the prompts dealt with/reference to details supported by some quotations</i></p>	<p>Begins to use the poems to develop ideas. For example, may offer a comparison, or a contrast, between two poems to establish the writers' standpoints (such as the "creep back" of <i>The Send-off</i> as against "Hope" in <i>The Darkling Thrush</i> or "The old Lie" in <i>Dulce et Decorum Est</i>). Addresses aspects of technique and expression. Selects relevant quotations in support of points being made about the content and language of the poems.</p>
<p><b>21-25</b>  <i>Insight shown/clear comparisons and connections made/reference to details to support views/comments on language</i></p>	<p>Uses specific details chosen appropriately to address the question directly. Details, at this level and above, should be expected from both <i>The Send-off</i> and the other chosen poem. Identifies, or offers an interpretation of, the key aspects of each poem. Might, for example, discuss the tone of each poem with some insight. Will comment specifically on language and expression to illustrate the answer.</p>

## SECTION A - MODERN POETRY

### *Collection A: In Such a Time as This*

F2 Re-read the poems *Hide and Seek* and *Half-past Two*. Both poems describe events from a child's point of view.

Compare how the two writers convey a child-like view point, in the two poems.

You may wish to consider:

- what happens to the child in each poem
- the tone or mood of each poem
- words or phrases which the writers use to express their feelings.

Most candidates may offer an impression of the child's changing state of mind in *Hide and Seek* - excitement, suspense, pride, doubt, for example - and may contrast this with the emotions experienced at the time, and long afterwards, in *Half-past Two*. A variety of techniques might be identified in attempting a comparison of the writers' methods and effects.

Any text-based comparative approach should be given consideration.

<p><b>1-2</b> <i>Rudimentary statements/ comments</i></p>	<p>Identifies that the poems are about childhood experiences.</p>
<p><b>3-5</b> <i>Basic awareness of theme/ description of the poem/poems in basic terms/basic commentary</i></p>	<p>Makes some simple statements, perhaps about what happens to the characters.</p>
<p><b>6-10</b> <i>Subject of each poem outlined/ straightforward comment on connections between poems/ reference made to particular words or phrases</i></p>	<p>Some basic relevant comments will be offered, possibly in narrative form. May begin to describe the writers' comments on the events.</p>
<p><b>11-15</b> <i>Comparisons and connections attempted/reference made to general mood of the poems/ some attempt made to address prompts/some attempt made to use quotations</i></p>	<p>Works through a straightforward understanding of the texts to address the question. The answer may be structured around the bullet points, with some worthwhile quotation offered. Focus may be on how the two children are treated by the other characters in the poems - the teacher in <i>Half-past Two</i>, or the playmates in <i>Hide and Seek</i>.</p>

<p><b>16-20</b>  <i>Awareness shown/comparisons and connections made/issues raised in the prompts dealt with/reference to details supported by some quotations</i></p>	<p>Begins to use the poems to develop ideas. For example, may offer a comparison, or contrast, between the two poems. Might, perhaps, identify feelings of insecurity and doubt, even fear, in each poem.</p> <p>Addresses aspects of technique and expression. Selects relevant quotations in support of points being made about the content and language of the poems.</p>
<p><b>21-25</b>  <i>Insight shown/clear comparisons and connections made/reference to details to support views/comments on language</i></p>	<p>Uses specific details chosen appropriately to address the question directly. Details, at this level and above, should be expected from both poems. Identifies or offers an interpretation of the key aspects of each poem. Might, for example, discuss the child-like perspective of each poem with some insight.</p> <p>Will comment specifically on language and expression to illustrate the answer. Might, perhaps, speculate about the significance of the poems' titles.</p>

## SECTION A - MODERN POETRY

### *Collection B: Identity*

- F3 Re-read the poem *Miracle on St David's Day*. This poem describes a striking and dramatic event, and the effect it has on the people who see the event take place.

Write about how the dramatic event is portrayed, comparing *Miracle on St David's Day* with **AT LEAST ONE** other poem from *Identity* in which dramatic or memorable events are described.

You may wish to consider:

- the events described in each poem
- the writers' responses to these events
- words and phrases used in making the events memorable or dramatic.

As the question stipulates "at least one other", equal credit should be given to different approaches. The candidate is free to choose an approach which looks at only one other poem, in some depth; or to write about two or more other poems, in broader terms. These are equally acceptable. Obvious choices for comparison might include *Mid-Term Break*, or "memorable" in a different way, *An Unknown Girl* or *Death of a Naturalist*.

Any text-based comparative approach should be given consideration.

<p><b>1-2</b> <i>Rudimentary statements/ comments</i></p>	<p>Identifies that the poems are about dramatic events.</p>
<p><b>3-5</b> <i>Basic awareness of theme/ description of the poem/poems in basic terms/basic commentary</i></p>	<p>Makes some simple statements, about the recitation in <i>Miracle on St David's Day</i>, for example.</p>
<p><b>6-10</b> <i>Subject of each poem outlined/ straightforward comment on connections between poems/reference made to particular words or phrases</i></p>	<p>Some basic relevant comments will be offered, possibly in narrative form. The other chosen poem or poems will be introduced to some purpose.</p>
<p><b>11-15</b> <i>Comparisons and connections attempted/reference made to general mood of the poems/ some attempt made to address prompts/some attempt made to use quotations</i></p>	<p>Works through a straightforward understanding of the texts to address the question. The answer may be structured around the bullet points, with some worthwhile quotation offered. May, perhaps, compare the unexpectedness of events in <i>Miracle on St David's Day</i> with what happens in the other chosen poem or poems.</p>

<p><b>16-20</b>  <i>Awareness shown/comparisons and connections made/issues raised in the prompts dealt with/reference to details supported by some quotations</i></p>	<p>Begins to use the poems to develop ideas. For example, may show how each poet creates a sense of the drama, or significance, of the events described.</p> <p>Addresses aspects of technique and expression. Selects relevant quotations in support of points being made about the content and language of the poems.</p>
<p><b>21-25</b>  <i>Insight shown/clear comparisons and connections made/reference to details to support views/comments on language</i></p>	<p>Uses specific details chosen appropriately to address the question directly. Details, at this level and above, should be expected from <i>Miracle on St David's Day</i> and the other chosen poem/poems.</p> <p>Identifies, or offers an interpretation of, the key aspects of each poem. Might, for example, discuss the response of the writer, as distinct from the behaviour of characters within the narrative of each poem.</p> <p>Will comment specifically on language and expression to illustrate the answer.</p>



## SECTION A - MODERN POETRY

### *Collection B: Identity*

**F4** Re-read the poems *Once Upon a Time* and *Warning*. Both poems refer to people who have had to behave in certain ways, doing what is expected of them.

Compare the two poems, showing how the writers convey their thoughts and feelings on this subject.

You may wish to consider:

- the events described in each poem
- the writers' attitudes to the events
- words or phrases which the writers use to express their feelings.

Most candidates will probably reflect on how the "father" in *Once Upon a Time* reveals to the "son" how insincerity and hypocrisy have come into his life; while the narrator in *Warning* also tells us how she longs to be free of conventional restrictions. There are other points, however, which could be discussed with equal validity - such as issues of youth and age, or the social undertones in *Once Upon a Time*.

Any text-based comparative approach should be given consideration.

<p><b>1-2</b> <i>Rudimentary statements/ comments</i></p>	<p>Identifies that the poems are about how people behave.</p>
<p><b>3-5</b> <i>Basic awareness of theme/ description of the poem/poems in basic terms/basic commentary</i></p>	<p>Makes some simple statements, perhaps about what the characters say.</p>
<p><b>6-10</b> <i>Subject of each poem outlined/ straightforward comment on connections between poems/reference made to particular words or phrases</i></p>	<p>Some basic relevant comments will be offered, possibly in narrative form. May begin to describe the writers' viewpoints towards the events described.</p>
<p><b>11-15</b> <i>Comparisons and connections attempted/reference made to general mood of the poems/ some attempt made to address prompts/some attempt made to use quotations</i></p>	<p>Works through a straightforward understanding of the texts to address the question. The answer may be structured around the bullet points, with some worthwhile quotation offered.</p> <p>May recognise how the rather bitter tone of <i>Once Upon a Time</i> contrasts with the relative light-heartedness of <i>Warning</i>.</p>

<p><b>16-20</b>  <i>Awareness shown/comparisons and connections made/issues raised in the prompts dealt with/reference to details supported by some quotations</i></p>	<p>Begins to use the poems to develop ideas. For example, might suggest that the writer of <i>Once Upon A Time</i> looks back, with regret, whereas in <i>Warning</i> the approach is positive and forward looking.</p> <p>Addresses aspects of technique and expression. Selects relevant quotations in support of points being made about the content and language of the poems.</p>
<p><b>21-25</b>  <i>Insight shown/clear comparisons and connections made/reference to details to support views/comments on language</i></p>	<p>Uses specific details chosen appropriately to address the question directly. Details, at this level and above, should be expected from both poems. Identifies, or offers an interpretation of, one key aspect of each poem. Might, for example, discuss the conclusions which the two writers could be said to come to: disillusionment in one case contrasts with determination and defiance in the other.</p> <p>Will comment specifically on language and expression to illustrate the answer.</p>

## SECTION A - MODERN POETRY

### *Collection C: Nature*

F5 Re-read the poems *Mushrooms* and *Thistles*. In these poems the writers focus on how the mushrooms and thistles reveal the force and power of nature.

Compare how the two writers show us this force, and how they express their reactions towards the powerful natural events which they describe.

You may wish to consider:

- the growing things described in each poem
- the tone or mood of each poem
- words or phrases which the poets use to express their feelings.

Many candidates may identify more similarities than differences here: both poems celebrate and revere the irresistible force of nature (“resurrection”), if in different ways. There are plenty of areas of discussion, however, and for examples of contrast – such as poetic technique tone, or perspective (the first person approach of *Mushrooms*, for example).

Any text-based comparative approach should be given consideration.

<p><b>1-2</b> <i>Rudimentary statements/ comments</i></p>	<p>Identifies that the poems are about growing things.</p>
<p><b>3-5</b> <i>Basic awareness of theme/ description of the poem/poems in basic terms/basic commentary</i></p>	<p>Makes some simple statements, perhaps about the ways in which the plants grow.</p>
<p><b>6-10</b> <i>Subject of each poem outlined/ straightforward comment on connections between poems/reference made to particular words or phrases</i></p>	<p>Some basic relevant comments will be offered, possibly in narrative form. May begin to recognise the poets’ viewpoints.</p>
<p><b>11-15</b> <i>Comparisons and connections attempted/reference made to general mood of the poems/ some attempt made to address prompts/some attempt made to use quotations</i></p>	<p>Works through a straightforward understanding of the texts to address the question. The answer may be structured around the bullet points, with some worthwhile quotation offered. Focus may be on the contrast between the great numbers of <i>Mushrooms</i> (“So many of us!”) and the more separated “feud” of the <i>Thistles</i>.</p>

<p><b>16-20</b>  <i>Awareness shown/comparisons and connections made/issues raised in the prompts dealt with/reference to details supported by some quotations</i></p>	<p>Begins to use the poems to develop ideas. For example, may contrast the first-person involvement of <i>Mushrooms</i> with the perspective of the observer in <i>Thistles</i>. Addresses aspects of technique and expression. Selects relevant quotations in support of points being made about the content and language of the poems.</p>
<p><b>21-25</b>  <i>Insight shown/clear comparisons and connections made/reference to details to support views/comments on language</i></p>	<p>Uses specific details chosen appropriately to address the question directly. Details, at this level and above, should be expected from both <i>Mushrooms</i> and <i>Thistles</i>. Identifies, or offers an interpretation of, the key aspects of each poem. Might, for example, discuss the writer's response to what is described in each poem: in <i>Thistles</i>, for example, there is almost a reverence towards the power and endurance of the thistles, and the poem is characterised by its imagery of fighting and violence. Will comment specifically on language and expression to illustrate the answer.</p>

## SECTION A - MODERN POETRY

### *Collection C: Nature*

- F6 Re-read the poem *The Flowers*. In this poem the writer seems to use the wild flowers as a starting point to reflect on events in her own and her family's life. Choose **ONE** other poem from *Nature* where a writer also refers to events in his or her own life.

Compare the two poems, showing how the writers convey their thoughts and feelings.

You may wish to consider:

- the events in each poem
- the writers' attitudes to the events
- words or phrases which the writers use to express their feelings.

There is plenty of autobiographical (or pseudo-autobiographical) material in Collection C - from *Nettles* to *Keeping Orchids* to *Iguana Memory* to *Break of Day in the Trenches*. Even *Mushrooms* has a first-person perspective. Better candidates will give consideration to how the writers use this approach, commenting on aspects of technique, content, tone and style.

Any text-based comparative approach should be given consideration.

<p><b>1-2</b> <i>Rudimentary statements/ comments</i></p>	<p>Identifies that the poems are about the writers.</p>
<p><b>3-5</b> <i>Basic awareness of theme/ description of the poem/poems in basic terms/basic commentary</i></p>	<p>Makes some simple statements about what happens to the writers.</p>
<p><b>6-10</b> <i>Subject of each poem outlined/ straightforward comment on connections between poems/reference made to particular words or phrases</i></p>	<p>Some basic relevant comments will be offered, possibly in narrative form. May begin to describe the writers' reactions to the events described.</p>
<p><b>11-15</b> <i>Comparisons and connections attempted/reference made to general mood of the poems/ some attempt made to address prompts/some attempt made to use quotations</i></p>	<p>Works through a straightforward understanding of the texts to address the question. The answer may be structured around the bullet points, with some worthwhile quotation offered. Focus may be on the nature of the autobiographical experience: in <i>The Flowers</i>, for example, there is sadness but also an element of what some candidates might describe as "closure."</p>

<p><b>16-20</b>  <i>Awareness shown/comparisons and connections made/issues raised in the prompts dealt with/reference to details supported by some quotations</i></p>	<p>Begins to use the poems to develop ideas. For example, may show how the other chosen poem uses nature, just as the flowers form the starting point for reflection. Addresses aspects of technique and expression. Selects relevant quotations in support of points being made about the content and language of the poems.</p>
<p><b>21-25</b>  <i>Insight shown/clear comparisons and connections made/reference to details to support views/comments on language</i></p>	<p>Uses specific details chosen appropriately to address the question directly. Details, at this level and above, should be expected from both <i>The Flowers</i> and the other chosen poem. Identifies, or offers an interpretation of, the key aspects of each poem. Might, for example, compare the nature of the experiences which are described - painful, joyful, unexpected, perhaps.</p> <p>Will comment specifically on language and expression to illustrate the answer.</p>

## SECTION B - MODERN PROSE

### *Of Mice and Men*

F7 Explain why for Lennie the dream of having “a little house and a couple of acres” is so important.

You may wish to consider:

- what George and Lennie say about their “dream”
- Lennie’s problems
- Lennie’s relationships with other people.

The focus here is on Lennie’s desire/need for security: he is intelligent enough to realise that he copes, with difficulty, even in a society as ordered as ranch life - “This ain’t no good place. I wanna get outta here” and in a wider world he cannot integrate (the girl with the red dress in Weed). As a consequence, he clings to “the dream”, the symbol of a refuge, and of his continued companionship with George, on whom he depends totally. Any text-based response which examines Lennie’s character in this, or a similar, way is acceptable.

<p><b>1-2</b> <i>Rudimentary statements/ comments</i></p>	<p>Identifies Lennie.</p>
<p><b>3-5</b> <i>Undeveloped statements/simple comments</i></p>	<p>Makes some simple statements about Lennie’s problems, perhaps, or his reliance on George.</p>
<p><b>6-10</b> <i>Limited account/basic comments</i></p>	<p>Makes some basic relevant comments, perhaps referring to how difficult Lennie finds normal society.</p>
<p><b>11-15</b> <i>Narrative account/some worthwhile comment</i></p>	<p>Works through a straightforward understanding of the text to address the question. May write about, for example, what happens to Lennie in Weed, or how Candy becomes involved in the “dream”.</p>
<p><b>16-20</b> <i>Predominantly narrative account/some developed comment on content/plot/ character/motive/setting/the me</i></p>	<p>Begins to use the text to develop ideas, perhaps retelling the episodes (chapter one, chapter three) where the dream is discussed in detail, to show how much Lennie values this, and why.</p>
<p><b>21-25</b> <i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/setting/the me</i></p>	<p>Uses specific details chosen appropriately to address the question directly. Might quote from George/Lennie dialogue in order to identify precisely what Lennie hopes for in the “rabbits” scenario.</p>

## SECTION B - MODERN PROSE

### *Of Mice and Men*

**F8** What do you learn about the role of Curley in the book?

You may wish to consider:

- Curley's dealings with George and Lennie
- his authority within the ranch
- his marriage.

<p>The focus here is on Curley's personality, and how he interacts with George and Lennie, as well as his place in the ranch community as a whole. He may be seen as representing hostility, aggression, or violence - towards Lennie, but also to others on the ranch, including his own wife. His position as the boss's son is also a likely topic for discussion - he is not respected and has little real authority.</p>	
<p><b>1-2</b> <i>Rudimentary statements/ comments</i></p>	<p>Identifies Curley.</p>
<p><b>3-5</b> <i>Undeveloped statements/simple comments</i></p>	<p>Makes some simple statements about Curley, perhaps that he is the boss's son.</p>
<p><b>6-10</b> <i>Limited account/basic comments</i></p>	<p>Makes some basic relevant comments, perhaps mentioning the fight between Curley and Lennie.</p>
<p><b>11-15</b> <i>Narrative account/some worthwhile comment</i></p>	<p>Works through a straightforward understanding of the text to address the question. May write about, for example, how Curley treats the ranch hands as a whole, or how he is suspicious of George and Lennie.</p>
<p><b>16-20</b> <i>Predominantly narrative account/some developed comment on content/plot/ character/motive/setting/the me</i></p>	<p>Begins to use the text to develop ideas. May, for example, develop comments on Curley's relationship with his wife, his apparent jealousy; and might offer examples of how other characters view Curley.</p>
<p><b>21-25</b> <i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/setting/the me</i></p>	<p>Uses specific details chosen appropriately to address the question directly. Might show how and why Curley is important to the writer, and how his role and character allow certain themes and ideas to be expressed. Possible contradictions in his character might be addressed: he is newly married, yet seems as insecure and discontented as any of the characters; he is the boss's son, yet commands little respect from the ranch hands.</p>



## SECTION B - MODERN PROSE

### *To Kill A Mockingbird*

F9 What do you learn about the role of Jem in the book?

You may wish to consider:

- Jem’s relationship with Scout, his sister
- Jem’s relationship with Atticus, his father
- Jem’s dealings with other characters
- how Jem changes and matures throughout the story.

<p>Many responses may focus on Jem’s role as the narrator’s brother, with whom so many of the events and experiences in the book are shared. Some candidates may reflect on how Jem comes to terms with the harsher side of life, such as his refusal to accept the trial verdict, or his dealings with Mrs Dubose. His increasing maturity may be acknowledged, and there will no doubt be comment on his changing relationship with Atticus as his understanding of the world around him develops.</p>	
<p><b>1-2</b> <i>Rudimentary statements/ comments</i></p>	<p>Identifies Jem.</p>
<p><b>3-5</b> <i>Undeveloped statements/simple comments</i></p>	<p>Makes some simple statements about Jem, perhaps that he is the narrator’s elder brother.</p>
<p><b>6-10</b> <i>Limited account/basic comments</i></p>	<p>Makes some basic relevant comments, perhaps appreciating that Jem is older than Scout, and that he sometimes perceives things differently from her.</p>
<p><b>11-15</b> <i>Narrative account/some worthwhile comment</i></p>	<p>Works through a straightforward understanding of the text to address the question. May write about, for example, the Tim Johnson incident, where Jem begins to see Atticus in a new light.</p>
<p><b>16-20</b> <i>Predominantly narrative account/some developed comment on content/plot/ character/motive/setting/the me</i></p>	<p>Begins to use the text to develop ideas. Jem’s aggressive and painful dealings with Mrs Dubose, and how Atticus reacts, will no doubt be re-told in many responses. Thoughtful candidates will develop comment on how this becomes a learning process for Jem, for example.</p>
<p><b>21-25</b> <i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/setting/the me</i></p>	<p>Uses specific details chosen appropriately to address the question directly.</p> <p>May begin to explore subtleties in Scout’s relationship with Jem - “Perhaps Jem could provide the answer. Jem understood school things better than Atticus”. More perceptive candidates may discuss Jem’s role in highlighting the themes and issues in the book - how, for example, he learns the nature of various types of prejudice and malice.</p>

## SECTION B – MODERN PROSE

### *To Kill a Mockingbird*

**F10** What lessons about the world around her does Scout learn as she grows up?

You may wish to consider:

- the Tom Robinson trial
- the part played by Boo Radley
- Atticus
- Scout’s relationship with other characters.

More thoughtful responses will no doubt acknowledge that Scout writes the story as an adult narrator, looking back on her childhood with insight: more basic answers will perhaps recognise Scout only as a child, within the novel. References to her relationships with Jem, Atticus, Cal and even Tom Robinson, Boo or Mr. Ewell may well form the basis of most responses. Any text-based interpretation of “lessons” should be given consideration.

<p><b>1-2</b> <i>Rudimentary statements/ comments</i></p>	<p>Identifies Scout.</p>
<p><b>3-5</b> <i>Undeveloped statements/simple comments</i></p>	<p>Makes some simple statements about Scout, aware that she matures as the novel progresses.</p>
<p><b>6-10</b> <i>Limited account/basic comments</i></p>	<p>Makes some basic relevant comments, perhaps about how Scout learns from relationships – Atticus, most obviously.</p>
<p><b>11-15</b> <i>Narrative account/some worthwhile comment</i></p>	<p>Works through a straightforward understanding of the text to address question: may retell some aspects of Scout’s experiences throughout the book, and the lessons which they teach her.</p>
<p><b>16-20</b> <i>Predominantly narrative account/some developed comment on content/plot/ character/motive/setting/the me</i></p>	<p>Begins to use the text to develop ideas. Might focus, for example, on Boo and the specific lessons which she learns from her dealings with him “never judge...” etc.</p>
<p><b>21-25</b> <i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/setting/the me</i></p>	<p>Uses specific details chosen appropriately to address question directly. Might talk, for example, about what Scout learns from observing the trial, or her experiences when she starts school, and learns to “compromise”; or how she learns harsh lessons from her contacts with the Ewells.</p>

## SECTION B - MODERN PROSE

### *Animal Farm*

F11 “The pigs were generally recognised as being the cleverest of the animals.”

What evidence is there to support this view in the book?

You may wish to consider:

- Major’s speech
- the Seven Commandments
- Squealer
- how the pigs organise the other animals.

<p>There is much evidence in the book to confirm the pigs as being the cleverest of the animals. As a group they appear both intelligent and capable, making decisions, and explaining Animalism to the remainder of the animals. They are quick to manipulate the crowd and exploit the other farm animals. Major, Napoleon and Snowball will probably be discussed as individuals by most candidates for their part in the Revolution and subsequent events on the farm.</p>	
<p><b>1-2</b> <i>Rudimentary statements/ comments</i></p>	<p>Identifies a pig.</p>
<p><b>3-5</b> <i>Undeveloped statements/simple comments</i></p>	<p>Makes some simple statements about, for example, Napoleon being a leader.</p>
<p><b>6-10</b> <i>Limited account/basic comments</i></p>	<p>Makes some simple relevant comments about, for instance, the pigs formulating the Seven Commandments.</p>
<p><b>11-15</b> <i>Narrative account/some worthwhile comment</i></p>	<p>Works through a straightforward understanding of the text to address the question.</p> <p>Candidates may write about, for example, the way in which the pigs design and build the windmill for their own benefit.</p>
<p><b>16-20</b> <i>Predominantly narrative account/some developed comment on content/plot/ character/motive/setting/the me</i></p>	<p>Begins to use the text to develop ideas. There may be examples of the pigs simplifying the Seven Commandments and thus manipulating the other animals, or their communication and eventual fusion with the human world.</p>
<p><b>21-25</b> <i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/setting/the me</i></p>	<p>Uses specific details chosen appropriately to address the question directly. Candidates may refer to the pigs and the part they played in establishing the Revolution, the part played by Major in forming its ideology, or their ability to read and educate themselves.</p>

## SECTION B - MODERN PROSE

### *Animal Farm*

F12 What is Squealer's role in this book?

You may wish to consider:

- his relationship with Napoleon
- his relationship with the other animals
- his speeches
- his use of the dogs.

<p>Squealer may be identified as Napoleon's chief supporter. His cunning and manipulative nature may be identified and there may be reference to his rhetorical skills when he is able to 'turn black into white.' He may be cited as the pig who changes the Commandments each time one is broken. He deliberately confuses the animals by his persuasive language, irrelevant statistics and plays upon their simple natures. Candidates may make reference to the dogs which accompany Squealer around the farm.</p>	
<p><b>1-2</b> <i>Rudimentary statements/ comments</i></p>	<p>Identifies Squealer.</p>
<p><b>3-5</b> <i>Undeveloped statements/simple comments</i></p>	<p>Makes some simple statements about Squealer, for example, his close relationship with Napoleon.</p>
<p><b>6-10</b> <i>Limited account/basic comments</i></p>	<p>Makes some basic relevant comments, such as his attack on Boxer.</p>
<p><b>11-15</b> <i>Narrative account/some worthwhile comment</i></p>	<p>Works through a straightforward understanding of the text to address the question. May write about, for example, Squealer's alteration of the Seven Commandments and his subsequent explanations for the change.</p>
<p><b>16-20</b> <i>Predominantly narrative account/some developed comment on content/plot/ character/motive/setting/the me</i></p>	<p>Begins to use the text to develop ideas. Candidates may show an understanding of Squealer's eloquence and how this is used advantageously by Napoleon.</p>
<p><b>21-25</b> <i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/setting/the me</i></p>	<p>Uses specific details chosen appropriately to address the question directly. There may be an understanding of Squealer's use of propaganda and the way in which he manipulates events, taking advantage of the simple-minded animals.</p> <p>Candidates may show an awareness that Squealer is crucial to Napoleon's success.</p>

## SECTION B - MODERN PROSE

### *Lord of the Flies*

**F13** How does the writer show the changes in the relationship between Jack and Ralph in this book?

You may wish to consider:

- their initial friendship
- the choir
- violence on the island
- the ending of the book.

The question requires the candidates to show some understanding of the initial friendship between Jack and Ralph, and that Jack's jealousy of Ralph developed because of Ralph's support by the majority of the boys. The differing motives of the two boys may be explored as a contributory factor in widening their hatred of each other. Jack's use of the choir and his subsequent violence may be commented upon. Candidates may refer to Ralph's reinstatement as leader at the end of the book.

<b>1-2</b> <i>Rudimentary statements/ comments</i>	Identifies Jack or Ralph.
<b>3-5</b> <i>Undeveloped statements/simple comments</i>	Makes some simple statements about, for example, Jack hunting.
<b>6-10</b> <i>Limited account/basic comments</i>	Makes some basic relevant comments about, perhaps, the conflict between Ralph and Jack beginning to develop as Jack takes charge of the choir.
<b>11-15</b> <i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. Candidates may write about, for example, the way Ralph and Piggy become isolated from the other boys.
<b>16-20</b> <i>Predominantly narrative account/some developed comment on content/plot/ character/motive/setting/the me</i>	Begins to use the text to develop ideas. Responses may show some awareness of how the boys are friendly to begin with, but Jack's jealousy develops over Ralph's popularity and his election as leader.
<b>21-25</b> <i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/setting/the me</i>	Uses specific details chosen appropriately to address the question directly. There may be some awareness of the reasons for this schism developing, for example, Ralph's paramount concern for being rescued and remaining civilised. This is countered by Jack's desire for adventure.

## SECTION B - MODERN PROSE

### *Lord of the Flies*

F14 At one point Ralph says, “the rules are the only thing we’ve got!”

How does the writer show us the importance of law and order on the island?

You may wish to consider:

- the conch and the assemblies
- how various boys attempt to gain leadership of the group
- setting up routines.

Any approach may be considered valid providing that the response is well grounded in textual detail. Many candidates may refer to the conch and Ralph’s attempts, with the help of Piggy, to establish initial order in the form of huts, hygiene and the maintenance of the fire. There may be comments made about the deterioration of order in the form of hunting and the contest for leadership. Some candidates may comment about the final episode of the book when the naval officer restores order simply through his presence.	
<b>1-2</b> <i>Rudimentary statements/ comments</i>	Identifies an example of law and order.
<b>3-5</b> <i>Undeveloped statements/simple comments</i>	Makes some simple statements about, for example, the use of the conch to call meetings.
<b>6-10</b> <i>Limited account/basic comments</i>	Makes some basic relevant comments such as details about the building of the huts.
<b>11-15</b> <i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address question. Candidates may write about, for example, the way in which the fire becomes uncontrollable because of the boys’ lack of discipline and a possibility of rescue is lost.
<b>16-20</b> <i>Predominantly narrative account/some developed comment on content/plot/ character/motive/setting/the me</i>	Begins to use the text to develop ideas. There may be an understanding that the leadership contest between Jack and Ralph causes rivalry and is an example of order being undermined on the island.
<b>21-25</b> <i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/setting/the me</i>	Uses specific details chosen to address the question directly. Might, for example, write about how Jack uses the choir as a starting point for his group of hunters. Jack tries to impose his ideas by force whereas Ralph and even Piggy try to follow a more democratic path. Thoughtful candidates will show awareness of the writer’s craft in responding to the “how” aspect of the question.

## SECTION B - MODERN PROSE

### *The Other Side of Truth*

**F15** In this book, how does the writer explore the difficulties of living in a different culture?

You may wish to consider:

- Sade's experiences in school
- the children's first impressions of London
- Mariam's family.

Candidates may highlight the children's particular difficulties at the beginning of the book when they are deceived by Mrs Bankole and are forced to fend for themselves in London. The difficulties of the British system are explored through the children's encounters with the police and social services. School and friendships, too, prove problematic and the contrasts made between the children's lives in Nigeria and in England are explored by the writer.	
<b>1-2</b> <i>Rudimentary statements/ comments</i>	Identifies a problem.
<b>3-5</b> <i>Undeveloped statements/simple comments</i>	Makes some simple statements about, for example, Sade's first impressions of school.
<b>6-10</b> <i>Limited account/basic comments</i>	Makes some basic relevant comments, perhaps about being abandoned in London by Mrs Bankole and having to fend for themselves in a strange city.
<b>11-15</b> <i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. For example, there may be some comments made about the family to which the children are assigned and the different way of life they encounter.
<b>16-20</b> <i>Predominantly narrative account/some developed comment on content/plot/ character/motive/setting/the me</i>	Begins to use the text to develop ideas. There may be some awareness of Sade's initial difficulties at school because of her accent. The teachers are surprised, for example, that she is able to speak English so fluently and yet she has always spoken the language.
<b>21-25</b> <i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/setting/the me</i>	Uses specific details chosen appropriately to address the question directly. There might, for example, be references to the contrasting lifestyle the children led in Nigeria and the general ignorance and misconceptions of their culture they encounter from British people.

## SECTION B - MODERN PROSE

### *The Other Side of Truth*

**F16** In this book, how does the writer explore the importance of family life?

You may wish to consider:

- Sade and Femi's relationship
- the children's relationship with their father
- Mariam's family.

Candidates will probably explore the children's family relationships predominantly, making reference to the love of their father and the tragic loss of their mother. Sade's particular relationship with her Grandmother may also be highlighted. Sade and Femi are shown to have a strong bond and Sade's protection of her brother will undoubtedly be mentioned. The lives of other families are mentioned in the book, particularly those of Mariam, Mrs Graham and the kindness of Auntie Gracie.	
<b>1-2</b> <i>Rudimentary statements/ comments</i>	Identifies a family.
<b>3-5</b> <i>Undeveloped statements/simple comments</i>	Makes some simple statements about, for example, the fact that Sade and Femi have been split up from their father.
<b>6-10</b> <i>Limited account/basic comments</i>	Makes some simple relevant comments about the close bond between Femi and Sade and how Sade looks after Femi.
<b>11-15</b> <i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. Candidates may show some awareness of the reason Sade's family has been split and her desire to live as a family again.
<b>16-20</b> <i>Predominantly narrative account/some developed comment on content/plot/ character/motive/setting/the me</i>	Begins to use the text to develop ideas. Candidates may show some awareness of other family situations which are explored in the book: for example, the kindness of Auntie Gracie and the way she welcomes the children into her family.
<b>21-25</b> <i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/setting/the me</i>	Uses specific details chosen appropriately to address the question directly. The tragedy of Mariam's family's plight might invite comments from some candidates on, perhaps, the Graham household and their family situation.



## SECTION B - MODERN PROSE

### *Twenty-One Stories*

**F17** *The Basement Room* is a story about trust and betrayal. Choose **ONE** other story from this collection which also deals with this subject.

By referring to *The Basement Room* and your chosen story, show how trust and betrayal are presented.

You may wish to consider:

- characters who trust each other
- how this trust is broken, or betrayed
- what happens when one character lets down another
- your viewpoint on how this topic is presented.

Several other stories lend themselves to this topic, such as *When Greek Meets Greek*, *I Spy*, or even *The Blue Film* ("It seemed to him that he had betrayed that night the only woman he loved"). Candidates should offer material from both stories, though emphasis on one or the other is acceptable: precisely equal weight need not be given to each. Any text-based interpretations of "trust and betrayal" should be given consideration.

<p><b>1-2</b> <i>Rudimentary statements/ comments</i></p>	<p>Identifies a storyline.</p>
<p><b>3-5</b> <i>Undeveloped statements/simple comments</i></p>	<p>Makes some simple statements about one or more stories.</p>
<p><b>6-10</b> <i>Limited account/basic comments</i></p>	<p>Makes some basic relevant comments, about the plot lines or one or more stories, perhaps, with reference to the needs of the question.</p>
<p><b>11-15</b> <i>Narrative account/some worthwhile comment</i></p>	<p>Works through a straightforward understanding of the text to address the question. May write about, for example, how <i>The Basement Room</i> is based on trust which is lost over a period of time, or how betrayal is seen in a child's world.</p>
<p><b>16-20</b> <i>Predominantly narrative account/some developed comment on content/plot/ character/motive/setting/the me</i></p>	<p>Begins to use the text to develop ideas. Might, for example, re-tell the plot of <i>When Greek Meets Greek</i>, to show how issues of trust and betrayal are portrayed in a humorous way.</p>
<p><b>21-25</b> <i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/setting/the me</i></p>	<p>Uses specific details chosen appropriately to address the question directly. At this level, and above, appropriate references should be offered from both stories. Thoughtful candidates might begin to see levels of subtlety, or complexity, within the stories: it could be said, for example, that Baines betrays Mrs Baines before Philip "betrays" him; and the writer raises a question in the reader's mind with the ending of <i>The Blue Film</i>, leaving us to ponder on which woman has been "betrayed".</p>

## SECTION B - MODERN PROSE

### *Twenty-One Stories*

**F18** *I Spy* is a story told from the point of view of a child. Choose **ONE** other story from this collection which is also told from a child's point of view.

By referring to *I Spy* and your chosen story, show how the writer presents the world of childhood.

You may wish to consider:

- the child and his family, in each story
- the events which affect the child, in each story
- how the world of childhood is different from the adult world.

Candidates should offer material from both stories, though some emphasis on one or the other is acceptable: precisely equal weight need not be given to each. Many of the other stories may come in for consideration: obvious choices might be <i>The Destructors</i> , <i>The End of the Party</i> , or <i>The Basement Room</i> . Any text-based interpretation of "a child's point of view" or "the world of childhood" should be recognised.	
<b>1-2</b> <i>Rudimentary statements/ comments</i>	Identifies a storyline.
<b>3-5</b> <i>Undeveloped statements/simple comments</i>	Makes some simple statements about one or more stories.
<b>6-10</b> <i>Limited account/basic comments</i>	Makes some basic relevant comments about the world of childhood, perhaps identifying the children and their families in both stories.
<b>11-15</b> <i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. May write about, for example, how the child in each story is affected by some dramatic event, and how this is perceived in a childlike way.
<b>16-20</b> <i>Predominantly narrative account/some developed comment on content/plot/ character/motive/setting/the me</i>	Begins to use the text to develop ideas. Might, for example, re-tell the events in <i>I Spy</i> to show Charlie Stowe's mixed reactions; or might summarise <i>The Destructors</i> to show a contrasting picture of childhood.
<b>21-25</b> <i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/setting/the me</i>	Uses specific details chosen appropriately to address the question directly. At this level, and above, appropriate references should be offered from both <i>I Spy</i> and the other chosen story. For example, there might be discussion of how Philip copes - or fails to cope - with the realities of the adults' lives in <i>The Basement Room</i> , and how he reacts in a childlike way.

## SECTION C - MODERN DRAMA

### *An Inspector Calls*

F19 “In this play the writer wants us to think about responsibility.”

F19

How does the writer achieve this?

You may wish to consider:

- what Mr. Birling says about responsibility
- what the Inspector says
- how the events are presented to us.

<p>This question focuses on a central issue in the play and, as such, candidates should find no shortage of material. Both Mr. Birling and Inspector Goole offer us their thoughts on the subject - although they interpret the idea of responsibility for others very differently, as more thoughtful candidates will no doubt observe. However, the other members of the Birling family, and Gerald, might all be brought in to the discussion, as may the plot line. Any text-based interpretation of “responsibility” should be considered.</p>	
<p><b>1-2</b> <i>Rudimentary statements/ comments</i></p>	<p>Identifies a character, or some notion of responsibility.</p>
<p><b>3-5</b> <i>Undeveloped statements/simple comments</i></p>	<p>Makes some simple statements about how a character acts responsibly/irresponsibly perhaps.</p>
<p><b>6-10</b> <i>Limited account/basic comments</i></p>	<p>Makes some basic relevant comments, such as that the Inspector believes that we are all responsible for each other.</p>
<p><b>11-15</b> <i>Narrative account/some worthwhile comment</i></p>	<p>Works through a straightforward understanding of the text to address the question. May write about, for example, how Arthur Birling was saying that “a man has to mind his own business and look after himself” when the Inspector arrived.</p>
<p><b>16-20</b> <i>Predominantly narrative account/some developed comment on content/plot/ character/motive/setting/the me</i></p>	<p>Begins to use the text to develop ideas. May re-tell Eva/Daisy’s story, commenting on how various characters behaved towards her with responsibility, or otherwise. Might also comment on how/whether various characters accept responsibility as her story is revealed.</p>
<p><b>21-25</b> <i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/setting/the me</i></p>	<p>Uses specific details chosen appropriately to address the question directly.</p> <p>Perceptive candidates might begin to raise issues such as morality, “right and wrong”, class; or even dramatic irony, when we witness Mrs. Birling’s adamant insistence that the father of Eva/Daisy’s child be “compelled to confess in public his responsibility”.</p>

## SECTION C - MODERN DRAMA

### *An Inspector Calls*

**F20** What does the audience learn about relationships in the Birling family in the course of this play?

You may wish to consider:

- how relationships change
- the influence of people outside the family
- differences, or similarities, between parents and their children.

<p>Although the Birling family will no doubt occupy the bulk of candidates' responses, some comments may be offered on "Sir George and - er - Lady Croft", or on how Arthur Birling sees family relationships and business as much the same thing. A common focus may be the divisions between the generations in the Birling household, but any text-based response should be considered.</p>	
<p><b>1-2</b> <i>Rudimentary statements/ comments</i></p>	<p>Identifies a character, or family.</p>
<p><b>3-5</b> <i>Undeveloped statements/simple comments</i></p>	<p>Makes some simple statements about family relationships.</p>
<p><b>6-10</b> <i>Limited account/basic comments</i></p>	<p>Makes some basic relevant comments, perhaps suggesting that Eric and Sheila do not always see eye to eye with their parents.</p>
<p><b>11-15</b> <i>Narrative account/some worthwhile comment</i></p>	<p>Works through a straightforward understanding of the text to address the question. May write about, for example, how the audience sees the truth of the relationships in the Birling household revealed, as the play progresses.</p>
<p><b>16-20</b> <i>Predominantly narrative account/some developed comment on content/plot/ character/motive/setting/the me</i></p>	<p>Begins to use the text to develop ideas. Might, for example, refer to Eric's outburst at his father; or to Mrs Birling's "I blame the young man" episode. These perhaps show how shallow, and false, some of the Birling family relationships were.</p>
<p><b>21-25</b> <i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/setting/the me</i></p>	<p>Uses specific details chosen appropriately to address the question directly. Thoughtful candidates will review their material to come to a conclusion, in answer to the question. Some may see the evidence of the play as entirely negative, whereas others may offer a more affirmative interpretation of how relationships are portrayed (brother/sister, perhaps, rather than parent/children).</p>

## SECTION C - MODERN DRAMA

### *Educating Rita*

**F21** At one point Rita says to Frank "...you'd rather see me as the peasant I once was... I don't need you."

Does Rita "need" Frank?

You may wish to consider:

- how the writer has shown their relationship changing
- what Rita gains, or learns, from Frank
- what Rita hoped for when she began her course.

<p>Most candidates might suggest that Rita is being somewhat uncharitable in the remarks quoted, and that a more harmonious relationship is soon re-established; however, the ending of the play perhaps suggests that she is right, she doesn't "need" Frank any longer, as her goals have been achieved. Any text-based approach to the question should be considered: the bullet points may well lead to many responses.</p>	
<p><b>1-2</b> <i>Rudimentary statements/ comments</i></p>	<p>Identifies Rita or Frank.</p>
<p><b>3-5</b> <i>Undeveloped statements/simple comments</i></p>	<p>Makes some simple statements about their relationship.</p>
<p><b>6-10</b> <i>Limited account/basic comments</i></p>	<p>Makes some basic relevant comments, perhaps that Rita came to Frank for an "education," and that the relationship has developed.</p>
<p><b>11-15</b> <i>Narrative account/some worthwhile comment</i></p>	<p>Works through a straightforward understanding of the text to address the question. May write about, for example, Rita's state of mind at the start of the play, and how her views and attitudes have (or have not) altered</p>
<p><b>16-20</b> <i>Predominantly narrative account/some developed comment on content/plot/ character/motive/setting/the me</i></p>	<p>Begins to use the text to develop ideas. Might, for example, re-tell Rita's account of summer school, or of other "outside" influences which have led her away from her dependence on Frank.</p>
<p><b>21-25</b> <i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/setting/the me</i></p>	<p>Uses specific details chosen appropriately to address the question directly. At this level, candidates will review their material in order to offer a reasoned conclusion in response to the question.</p>

## SECTION C - MODERN DRAMA

### *Educating Rita*

F22 “Rita’s style of speech reflects her upbringing and background.”

How important is Rita’s style of speech in bringing her to life on the stage?

You may wish to consider:

- her use of slang or informal language
- the way her speech shows her personality
- the contrast between the way she speaks and the way Frank speaks.

This question requires a focused response, and pushes candidates into writing about the nature and purpose of dialogue: there is, however, plenty of scope for even limited candidates to comment, particularly in the areas suggested by the bullet points. Most candidates will, presumably, accept that Rita is brought “to life”, and most will see her “style of speech” as central to this. Any text-based approach should be given consideration, however.	
1-2 <i>Rudimentary statements/ comments</i>	Identifies Rita.
3-5 <i>Undeveloped statements/simple comments</i>	Makes some simple statements about how Rita speaks.
6-10 <i>Limited account/basic comments</i>	Makes some basic relevant comments, perhaps that Rita starts the play speaking in a “Working Class”, and very direct way.
11-15 <i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. May write about, for example, how Rita shocks, or surprises, Frank when she first speaks to him, with her bluntness.
16-20 <i>Predominantly narrative account/some developed comment on content/plot/ character/motive/setting/the me</i>	Begins to use the text to develop ideas. May suggest that Rita’s speech at the start is deliberately ‘extreme’ so that the writer can show the audience how she changes through “education” and her relationship with Frank. It might be suggested that her style of speech reflects (or hides) her lack of self-confidence.
21-25 <i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/setting/the me</i>	Uses specific details chosen appropriately to address the question directly. The craft of the writer will be acknowledged more explicitly, and aspects such as the contrasts/balance with Frank’s dialogue, or the contrast between Rita at the start and the end, may be examined. May comment on how Frank responds to Rita - “a breath of air -”, partly because her style of speech is so striking, and so unlike his other students.

## SECTION C - MODERN DRAMA

### *A View from the Bridge*

**F23** Jealousy is a theme in this play. How does the writer use the characters to examine this theme?

You may wish to consider:

- Eddie and Beatrice's relationship
- Beatrice and Catherine's relationship
- Catherine's relationship with Rodolfo.

<p>There will probably be an understanding that Eddie's jealousy may be roused because of his desire for Catherine and how this jealousy affects his relationship with Beatrice. Catherine's meeting with Rodolfo, her falling in love and her maturation may be explored as reasons for Eddie's increasing jealousy. Beatrice's understanding of Eddie's feelings and the way in which she confronts Catherine and Eddie because of this may, too, be explored. Eddie's jealousy of Rodolfo will probably be a feature of the response.</p>	
<p><b>1-2</b> <i>Rudimentary statements/ comments</i></p>	<p>Identifies jealousy or a character.</p>
<p><b>3-5</b> <i>Undeveloped statements/simple comments</i></p>	<p>Makes some simple statements, for example, about Catherine falling in love with Rodolfo.</p>
<p><b>6-10</b> <i>Limited account/basic comments</i></p>	<p>Makes some basic relevant comments about jealousy, for instance, Eddie's dislike of Rodolfo, based on Rodolfo's effeminate behaviour and the way in which Rodolfo treats Catherine.</p>
<p><b>11-15</b> <i>Narrative account/some worthwhile comment</i></p>	<p>Works through a straightforward understanding of the text to address the question directly. May write about, for example, Catherine regarding Eddie as a father figure and her lack of awareness of Eddie's inappropriate feelings towards her.</p>
<p><b>16-20</b> <i>Predominantly narrative account/some developed comment on content/plot/ character/motive/setting/the me</i></p>	<p>Begins to use the text to develop ideas. There may be an exploration of Beatrice's jealousy of Catherine.</p>
<p><b>21-25</b> <i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/setting/the me</i></p>	<p>Uses specific details chosen appropriately to address the question directly. There will probably be an awareness of the way in which Beatrice encourages the relationship between Rodolfo and Catherine or reference to more subtle examples of jealousy. These might include the reaction of the men at work to Rodolfo singing and the way in which Eddie deals with this. Thoughtful candidates will show awareness of the writer's craft in responding to the "how" aspect of the question.</p>

## SECTION C - MODERN DRAMA

### *A View from the Bridge*

F24 How do the characters of Rodolfo and Marco add drama and interest to this play?

You may wish to consider:

- their relationship with Eddie
- Rodolfo's relationship with Catherine
- the ending of the play.

Candidates may identify the relationship between Rodolfo and Catherine as being a source of dramatic conflict, because this contributes to Eddie's alienation from them.

Specific incidents such as the chair incident may well invite comment. Some understanding may be shown of the way Rodolfo and Marco are to be regarded as an embodiment of the Italian community and how this directly contributes to the tragedy of the play because of its conflict with American life and law.

<p><b>1-2</b> <i>Rudimentary statements/ comments</i></p>	<p>Identifies Rodolfo or Marco.</p>
<p><b>3-5</b> <i>Undeveloped statements/simple comments</i></p>	<p>Makes some simple statements about, for example, Eddie informing the police about the whereabouts of Eddie and Rodolfo.</p>
<p><b>6-10</b> <i>Limited account/basic comments</i></p>	<p>Makes some basic relevant comments such as Rodolfo and Catherine's relationship, or the fact that Rodolfo and Marco are Beatrice's relatives.</p>
<p><b>11-15</b> <i>Narrative account/some worthwhile comment</i></p>	<p>Works through a straightforward understanding of the text to address the question directly. Candidates may write about, for example, the physical strength of Marco exhibited in the chair incident and how this is used to challenge Eddie.</p>
<p><b>16-20</b> <i>Predominantly narrative account/some developed comment on content/plot/ character/motive/setting/the me</i></p>	<p>Begins to use the text to develop ideas. There may be, for example, an attempt to explore the relevance of the play's ending and the part played by Marco in this.</p>
<p><b>21-25</b> <i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/setting/the me</i></p>	<p>Uses specific details chosen appropriately to address the question directly. There may be evidence of an understanding that Rodolfo is the catalyst in Catherine's development and how this changes her relationship with Eddie, inevitably leading to dramatic action. Alternatively, the men's Italian backgrounds and place in the community may be identified as contributing to the dramatic force of the play.</p>



## SECTION C - MODERN DRAMA

### *Talking Heads*

F25 "In *A Chip in the Sugar* the writer creates a simple homely story, but he is making the audience think about much bigger issues."

By referring to *A Chip in the Sugar* and ONE other monologue from this collection, show whether you agree with this view.

You may wish to consider:

- the narrator and events in both stories
- the "bigger issues" which are raised
- how the writer makes these issues seem important.

Candidates should offer material from both monologues, though some emphasis on one or the other is acceptable: precisely equal weight need not be given to each. Candidates may identify the same "bigger issues" across their two monologues, or they may suggest a range of themes on the narrators' (or the writer's) part. Areas such as loneliness, age, marriage, social change, self-deception, lack of communication, or others may come up - any text-based response should be given consideration.

<p><b>1-2</b> <i>Rudimentary statements/ comments</i></p>	<p>Identifies a storyline or a narrator.</p>
<p><b>3-5</b> <i>Undeveloped statements/simple comments</i></p>	<p>Makes some simple statements about one or two monologues.</p>
<p><b>6-10</b> <i>Limited account/basic comments</i></p>	<p>Makes some basic relevant comments, such as that the settings are "homely", or that the narrators are ordinary people describing everyday events.</p>
<p><b>11-15</b> <i>Narrative account/some worthwhile comment</i></p>	<p>Works through a straightforward understanding of the text to address the question. May write about, for example, what some of the "bigger issues" are - might identify age and infirmity in <i>A Cream Cracker Under the Settee</i>, as an example.</p>
<p><b>16-20</b> <i>Predominantly narrative account/some developed comment on content/plot/ character/motive/setting/the me</i></p>	<p>Begins to use the text to develop ideas. Might, for example, outline the content of one or both monologues to show a straightforward grasp of how the narrator's plight/story/circumstances/relationships lead an audience towards broader concerns.</p>
<p><b>21-25</b> <i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/setting/the me</i></p>	<p>Uses specific details chosen appropriately to address the question directly. At this level, and above, appropriate references should be offered from both <i>A Chip in the Sugar</i> and the other chosen monologue. Thoughtful candidates will review their material to arrive at a clearly stated view in response to the question.</p>

## SECTION C - MODERN DRAMA

### *Talking Heads*

**F26** How does the writer create relationships between characters, in these monologues, when the audience sees only one character on stage?

In your answer, you should refer to *A Cream Cracker Under the Settee* and **ONE** other monologue from this collection.

You may wish to consider:

- each narrator's story and circumstances
- what the narrators tell us about other people
- whether the relationships seem "real".

Candidates should offer material from both monologues, though some emphasis on one or the other is acceptable; precisely equal weight need not be given to each. In *A Cream Cracker Under The Settee* most candidates will probably focus on Doris's ambivalent relationship with Zulema, but her relationship with Wilfred is perhaps conveyed just as convincingly, and with greater subtlety. Several of the other stories lend themselves to this topic: perhaps *Bed Among The Lentils* would be an obvious choice. Any text-based response should be given consideration.

<p><b>1-2</b> <i>Rudimentary statements/ comments</i></p>	Identifies a storyline or a narrator.
<p><b>3-5</b> <i>Undeveloped statements/simple comments</i></p>	Makes some simple statements about one or two monologues.
<p><b>6-10</b> <i>Limited account/basic comments</i></p>	Makes some basic relevant comments, such as that the narrators have relationships with other characters - such as with Zulema in <i>A Cream Cracker Under The Settee</i> .
<p><b>11-15</b> <i>Narrative account/some worthwhile comment</i></p>	Works through a straightforward understanding of the text to address the question. May write about, for example, whether or not the relationships in one or more storylines are important aspects of the monologues, by outlining them, in broad terms.
<p><b>16-20</b> <i>Predominantly narrative account/some developed comment on content/plot/ character/motive/setting/the me</i></p>	Begins to use the text to develop ideas. Might, for example, outline the content of one or both monologues to show how the narrator's words allow us to build up a picture of a relationship in our minds. Comment on the writer's technique in achieving this will be on a straightforward level.
<p><b>21-25</b> <i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/setting/the me</i></p>	Uses specific details chosen appropriately to address the question directly.  At this level, and above, appropriate references should be offered from both <i>A Cream Cracker Under the Settee</i> and the other chosen monologue. Thoughtful candidates will show awareness of the writer's craft in responding to the "how" aspect of the question.

## SECTION C - MODERN DRAMA

### *Journey's End*

F27 "Trotter's character is different from those of the other officers."

How does the writer make this difference clear?

You may wish to consider:

- his style of speech
- his interests
- stage directions referring to him.

There may be some understanding that Trotter is from a different class to the other men. He is essentially working class and his background is developed on stage through dialogue. His use of colloquial language separates him from the other men. Obvious differences such as his and Osborne's gardens may be used to make character comment. An example of his lack of education might be given; for instance, his incomprehension of the Alice in Wonderland quotation. Stage directions appertaining to the men may also be cited as exposing their differences. The other officers are described as being fit, good-looking, 'as hard as nails' and Trotter is described as being fat. Although the play's ending implies that all the men perished in the attack, Trotter is no less brave than the other soldiers, but it is, perhaps, the other men who are regarded as the heroes.

<p><b>1-2</b> <i>Rudimentary statements/ comments</i></p>	<p>Identifies Trotter.</p>
<p><b>3-5</b> <i>Undeveloped statements/simple comments</i></p>	<p>Makes some simple statements about his part in the play.</p>
<p><b>6-10</b> <i>Limited account/basic comments</i></p>	<p>Makes some basic relevant comments, perhaps about Trotter's relationship with the other men.</p>
<p><b>11-15</b> <i>Narrative account/some worthwhile comment</i></p>	<p>Works through a straightforward understanding of the text to address the question. For example, there may be an understanding that Trotter talks in a different way to the rest of the officers.</p>
<p><b>16-20</b> <i>Predominantly narrative account/some developed comment on content/plot/ character/motive/setting/the me</i></p>	<p>Begins to use the text to develop ideas. An understanding may be shown of how the writer separates Trotter from the rest of the officers, for example, through references to his physical shape and by drawing comparisons between his garden and Osborne's.</p>
<p><b>21-25</b> <i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/setting/the me</i></p>	<p>Uses specific details chosen appropriately to address the question directly. There might, for example, be an awareness that Trotter's educational background is at variance with that of the other officers; he is not from a public school and he fails to understand some of the other officers' comments, for example, the <i>Alice in Wonderland</i> reference.</p>

## SECTION C - MODERN DRAMA

### *Journey's End*

**F28** How does the writer present friendship in this play?

You may wish to consider:

- Stanhope and Raleigh
- Raleigh and Osborne
- the men's backgrounds.

Candidates may refer to the different combinations and types of friendships developed in the play, for example, Stanhope and Raleigh's childhood backgrounds, Stanhope's reluctance to renew this friendship in the trenches, but its restoration on Raleigh's death may be considered. Other examples might include Stanhope's reliance on and respect for Osborne, and Osborne's care for both Stanhope and Raleigh. Reference may be made to the shared backgrounds of the officers, with the exception of Trotter, whose easy nature allows him to forge friendships with Raleigh and Osborne. The situation in which the men find themselves may be explored as the common denominator through which friendship is developed. The Hibbert/Stanhope drama may well be referred to as an example of loyalty to one's friends.

<b>1-2</b> <i>Rudimentary statements/ comments</i>	Identifies a character.
<b>3-5</b> <i>Undeveloped statements/simple comments</i>	Makes some simple statements about friendship, for example, Stanhope and Raleigh's boyhood friendship.
<b>6-10</b> <i>Limited account/basic comments</i>	Make some basic relevant comments, possibly about Osborne's longstanding friendship with Stanhope.
<b>11-15</b> <i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. Candidates may write about, for example, the fact that Raleigh and Stanhope's friendship is reconciled at the end of the play.
<b>16-20</b> <i>Predominantly narrative account/some developed comment on content/plot/ character/motive/setting/the me</i>	Begins to use the text to develop ideas. Reference may be made to Osborne's and Trotter's dissimilar backgrounds, yet showing how they possess common interests such as their gardens. They are both patriotic and this forms a basis for friendship.
<b>21-25</b> <i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/setting/the me</i>	Uses specific details chosen appropriately to address the question directly. There might, for example, be an awareness of how Sherriff uses the common background and education of the officers as a source of friendship or how Sherriff explores the changing nature of Stanhope and Raleigh's friendship.

## SECTION C - MODERN DRAMA

### *The Long and the Short and the Tall*

**F29** Most audiences would agree that the ending of the play is dramatic. How does the writer try to make the ending tense?

You may wish to consider:

- how each character reacts to news of the advancing Japanese army
- the writer's use of the radio
- the treatment of the Japanese prisoner.

Candidates will probably show an understanding that the writer uses events, particularly the reported advance of the Japanese army, the shooting of the prisoner and the failure of the radio, to create tension at the end, particularly the final transmission when all the characters except Johnstone have left the stage. The men's reactions to each other and the way in which each character manages the tension may well be referred to. Some candidates may refer to the intricate stage directions used by the writer to suggest the physical tension of the men.	
<b>1-2</b> <i>Rudimentary statements/ comments</i>	Identifies the ending.
<b>3-5</b> <i>Undeveloped statements/simple comments</i>	Makes some simple statements about the soldiers' reactions to news of the advancing Japanese army.
<b>6-10</b> <i>Limited account/basic comments</i>	Makes some basic relevant comments about, for example, Whitaker's frustration with the failure of the radio and how this adds to the tension.
<b>11-15</b> <i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. Candidates may show how the episode with the cigarette case increases tension.
<b>16-20</b> <i>Predominantly narrative account/some developed comment on content/plot/ character/motive/setting/the me</i>	Begins to use the text to develop ideas. May refer to the treatment of the Japanese prisoner, the build up of tension around this character.
<b>21-25</b> <i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/setting/the me</i>	Uses specific details chosen appropriately to address the question directly. Candidates may recognise the increasingly aggressive dialogue between the men. Candidates may refer to the final bursts of information received on the radio and the effect of this in the creation of dramatic tension. Thoughtful candidates will show awareness of the writer's craft in responding to the "how" aspect of the question.

## SECTION C - MODERN DRAMA

### *The Long and the Short and the Tall*

Which character in this play do you admire most?

F30

How does the writer make your chosen character seem worthy of admiration?

You may wish to consider:

- how your chosen character behaves
- his relationship with the other characters
- how your chosen character changes during the course of the play.

This is an open-ended question allowing candidates to explore a particular character. A study of any character is permissible, but the most likely candidates would be Bamforth because of his strength and his humanitarian attitude towards the prisoner, or Mitchem, who exhibits leadership qualities throughout the play and remains loyal to his men.

<p><b>1-2</b> <i>Rudimentary statements/ comments</i></p>	<p>Identifies a character.</p>
<p><b>3-5</b> <i>Undeveloped statements/simple comments</i></p>	<p>Makes some simple statements about that character, for example, Mitchem's willingness to kill the Japanese prisoner is in the interests of his men.</p>
<p><b>6-10</b> <i>Limited account/basic comments</i></p>	<p>Makes some basic relevant comments such as Bamforth's kind attitude towards the Japanese prisoner.</p>
<p><b>11-15</b> <i>Narrative account/some worthwhile comment</i></p>	<p>Works through a straightforward understanding of the text to address the question. For example, candidates may write about the way in which the men's safety is paramount to Mitchem, and his willingness to follow orders.</p>
<p><b>16-20</b> <i>Predominantly narrative account/some developed comment on content/plot/ character/motive/setting/the me</i></p>	<p>Begins to use the text to develop ideas. There may be an understanding that Bamforth is to be admired because he recognises that the Japanese prisoner should be treated with respect. Bamforth voices his own opinions, which are contrary to those of the other soldiers.</p>
<p><b>21-25</b> <i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/setting/the me</i></p>	<p>Uses specific details chosen appropriately to address the question directly. Mitchem may be admired for the way in which he takes control after the death of the prisoner and asserts his authority.</p>

## SECTION D - MODERN LITERARY NON-FICTION

### *Angela's Ashes*

F31 "It's July and school is over forever. In a few weeks I'll be delivering telegrams at the post office, working like a man."

How does the writer describe his experiences of "working like a man"?

You may wish to consider:

- differences between school and work
- the people he meets
- the responsibilities of his job
- his relationship with Theresa Carmody.

At a basic level, candidates may focus on the writer's job, cycling around Limerick. He encounters a range of characters, both in his employers and colleagues, and in the recipients of the telegrams. More thoughtful candidates will identify his new-found sense of freedom: he also offers a more mature perspective on his relationships with others. Having a regular income is an important factor in his altered perceptions of the world around him.	
<b>1-2</b> <i>Rudimentary statements/ comments</i>	Identifies his job.
<b>3-5</b> <i>Undeveloped statements/simple comments</i>	Makes some simple statements, perhaps about the people he meets.
<b>6-10</b> <i>Limited account/basic comments</i>	Makes some basic relevant comments about the central features of his job, and how he perceives his responsibilities.
<b>11-15</b> <i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. Candidates may focus on the range of personalities with whom he comes into contact in his job, such as Mrs O'Connell his supervisor.
<b>16-20</b> <i>Predominantly narrative account/some developed comment on content/plot/ character/motive/setting/the me</i>	Begins to use the text to develop ideas. For example, might discuss the writer's relationship with Theresa Carmody and how this is a sign of his increasing maturity.
<b>21-25</b> <i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/setting/the me</i>	Uses specific details chosen appropriately to address the question directly. Some candidates might show how the writer begins to see the world of work, despite its hardships, as representing freedom and escape from the harshness of his environment. Thoughtful candidates will show awareness of the writer's craft in responding to the "how" aspect of the question.

## SECTION D - MODERN LITERARY NON-FICTION

### *Angela's Ashes*

F32 How does the writer show the effects of poverty on his family life?

You may wish to consider:

- the way the family lived
- the family's illnesses
- relationships within the family.

<p>Candidates may suggest that the whole of the writer's life was dominated by poverty. Reference may be made to the appalling conditions in which the family was forced to live, for example, the shared lavatories, the cold and the presence of rats. Reference may also be made to the family's reliance on church charity for clothing and the paucity of the food they were forced to eat. Candidates may also identify that the family's poverty led to ignorance and this caused the deaths of the twins and Frank's illnesses. Responses to the question need not necessarily focus on the writer's family, for there is evidence that many of their neighbours were equally as poor.</p>	
<p><b>1-2</b> <i>Rudimentary statements/ comments</i></p>	<p>Identifies some form of poverty.</p>
<p><b>3-5</b> <i>Undeveloped statements/simple comments</i></p>	<p>Makes some simple statements about, for example, the shared outside lavatory the family were forced to use.</p>
<p><b>6-10</b> <i>Limited account/basic comments</i></p>	<p>Makes some basic relevant comments, for instance about the poor quality of the food the family were forced to eat, for example, a pig's head was considered a treat.</p>
<p><b>11-15</b> <i>Narrative account/some worthwhile comment</i></p>	<p>Works through a straightforward understanding of the text to address the question. May write about, for example, the house in which the family lived, its size and poor condition.</p>
<p><b>16-20</b> <i>Predominantly narrative account/some developed comment on content/plot/ character/motive/setting/the me</i></p>	<p>Begins to use the text to develop ideas. Candidates may identify the fact that the writer's mother is forced to rely on church charity for clothing, or reference may be made to the boys stealing coal.</p>
<p><b>21-25</b> <i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/setting/the me</i></p>	<p>Uses specific details chosen appropriately to address the question directly. There may be some understanding that the family's poverty directly leads to the deaths of Oliver and Eugene and to family illnesses.</p>



## SECTION D - MODERN LITERARY NON-FICTION

### *The Diary of Anne Frank*

**F33** Anne describes herself as having “the reputation of being boy-crazy, a flirt, know-all.”

What evidence is there in the diary entries that this description is fair?

You may wish to consider:

- her relationship with her own family
- her relationship with Peter
- her relationships with others in the Secret Annexe.

The focus of the question lies with forming opinions and judgements about Anne’s character using details from the text. Some candidates may disagree with the statement, suggesting that she was none of these, and may provide evidence to support their view. Her short relationship with Peter, coupled with her reminiscences at the beginning of the diary of her life outside the Secret Annexe, may be used as evidence of her flirtatious nature. Family relationships, particularly her relationship with her mother, may be identified as the “know-all” aspect of her character.

<p><b>1-2</b> <i>Rudimentary statements/ comments</i></p>	<p>Identifies Anne.</p>
<p><b>3-5</b> <i>Undeveloped statements/simple comments</i></p>	<p>Makes some simple statements about Anne, for example, the fact that she is a forceful character.</p>
<p><b>6-10</b> <i>Limited account/basic comments</i></p>	<p>Makes some basic relevant comments, such as Anne often argues with her mother.</p>
<p><b>11-15</b> <i>Narrative account/some worthwhile comment</i></p>	<p>Works through a straightforward understanding of the text to address the question. Candidates may write about Anne’s relationship with Peter and how she briefly falls in love with him.</p>
<p><b>16-20</b> <i>Predominantly narrative account/some developed comment on content/plot/ character/motive/setting/the me</i></p>	<p>Begins to use the text to develop ideas. Candidates may re-tell some of the entries in order to illustrate the three elements identified in the question.</p>
<p><b>21-25</b> <i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/setting/the me</i></p>	<p>Uses specific details chosen appropriately to address the question directly. There may be an understanding of the way in which others in the Secret Annexe are seen to regard Anne’s “know all” characteristics, even although the Diary is written from Anne’s perspective. The way in which Anne describes the dentist could suggest some conflict between the two characters.</p>

## SECTION D - MODERN LITERARY NON-FICTION

### *The Diary of Anne Frank*

F34 What evidence does Anne give of the physical conditions in the Secret Annexe?

You may wish to consider:

- the cramped spaces
- obtaining food
- the lack of privacy
- the need for secrecy.

<p>Anne describes the physical conditions of the Secret Annexe in some detail. She writes about sleeping arrangements and the layout of the area. Candidates may refer to the plan of the Secret Annexe at the beginning of her diary. Continual references are made to the cramped lifestyle endured by the residents, suggesting a frustrating lack of privacy. The confining nature of their physical conditions may be identified by more thoughtful candidates as contributing to an increased fear of being unable to escape from the bombings.</p>	
<p><b>1-2</b> <i>Rudimentary statements/ comments</i></p>	<p>Identifies a feature of the Secret Annexe.</p>
<p><b>3-5</b> <i>Undeveloped statements/simple comments</i></p>	<p>Makes some simple statements about, for example, the difficulties of taking a bath and using the toilet.</p>
<p><b>6-10</b> <i>Limited account/basic comments</i></p>	<p>Makes some basic relevant comments, such as the windows being continually covered, thereby denying the residents a view of the outside world.</p>
<p><b>11-15</b> <i>Narrative account/some worthwhile comment</i></p>	<p>Works through a straightforward understanding of the text to address the question. Candidates may write about restrictions Anne felt about sharing a room with the dentist and having to negotiate the sharing of a desk with him.</p>
<p><b>16-20</b> <i>Predominantly narrative account/some developed comment on content/plot/ character/motive/setting/the me</i></p>	<p>Begins to use the text to develop ideas. There may be some understanding of how the need for secrecy was paramount: having to walk around without shoes; not being permitted to use the staircase down to the door hidden behind the bookcase may be offered as examples. Anne's attempts to cheer up her environment, with her film star postcards, may be mentioned.</p>
<p><b>21-25</b> <i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/setting/the me</i></p>	<p>Uses specific details chosen appropriately to address the question directly. For example, candidates may refer to Anne's brief relationship with Peter, and how the cramped conditions and lack of privacy affected this. More perceptive candidates may write about the conditions in the context of the constant fear of detection and the residents' vulnerability to the bombs.</p>

## SECTION D - MODERN LITERARY NON-FICTION

### *Bad Blood*

F35 How does the writer recreate her relationship with her mother, throughout the book?

You may wish to consider:

- what the writer tells us of her early years, in Part One
- her life as a teenager
- her relationship, as an adult, with her mother
- the ways in which the writer brings the picture of her mother to life.

For higher marks the 'how' aspect requires some appreciation of the writer's craft. Factors such as description, reported events, reported speech, and the personalities of mother and daughter may be under discussion. Less ambitious candidates may possibly offer little more than an account of the writer's dealings with her mother, without much reference to literary skills. Any text-based responses should be given consideration.

<p><b>1-2</b> <i>Rudimentary statements/ comments</i></p>	<p>Identifies the writer, or her mother.</p>
<p><b>3-5</b> <i>Undeveloped statements/simple comments</i></p>	<p>Makes some simple statements about their relationship.</p>
<p><b>6-10</b> <i>Limited account/basic comments</i></p>	<p>Makes some basic relevant comments, perhaps suggesting that the relationship was not always an easy one.</p>
<p><b>11-15</b> <i>Narrative account/some worthwhile comment</i></p>	<p>Works through a straightforward understanding of the text to address the question. May write about, for example, the writer's early attachment to her grandparents, and how her mother seemed to be excluded from the relationship which the writer valued most highly.</p>
<p><b>16-20</b> <i>Predominantly narrative account/some developed comment on content/plot/ character/motive/setting/the me</i></p>	<p>Begins to use the text to develop ideas. May, for example, recognise that the writer is often critical of her mother - "(she did) try to turn herself into a housewife, although she was very bad at it". The relationship clearly had its tensions.</p>
<p><b>21-25</b> <i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/setting/the me</i></p>	<p>Uses specific details chosen appropriately to address the question directly. Thoughtful candidates might discuss the relative importance, or lack of it, of her mother in the writer's early years: her grandparents, particularly her grandfather, were far more powerful influences. Also, the writer's father seems more tolerant - "my father never yelled at her for this blatant shambles. Instead, he accepted it without a murmur" - than the writer herself. Does she, perhaps see anything of herself in her mother? "Did she regret her marriage? I certainly did...". "Gail and I were determined never to marry or have children, thanks to our parents' example".</p>

## SECTION D - MODERN LITERARY NON-FICTION

### *Bad Blood*

F36 "In this book, Lorna progresses from shyness to confidence".

In your view, is this the picture which the writer gives us of her childhood years?

You may wish to consider:

- how the writer presents herself in her early years
- how we see her change and develop as she gets older
- her attitude, now, as she looks back at her childhood from an adult viewpoint
- how the writer builds up the picture.

The focus here is on the candidate's interpretation of a character portrait and, for the higher grades, some appreciation of her literary skills involved in creating such a portrait. Any text-based response should be considered, although it seems likely that most candidates would tend to agree with the proposition; and the bullet points might well suggest the shape of most responses.	
1-2 <i>Rudimentary statements/ comments</i>	Identifies the writer.
3-5 <i>Undeveloped statements/simple comments</i>	Makes some simple statements about her life.
6-10 <i>Limited account/basic comments</i>	Makes some basic relevant comments, perhaps agreeing with the proposition in very broad terms.
11-15 <i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. May write about, for example, particular moments of "shyness" as a young child, and may begin to contrast these with the more confident teenager.
16-20 <i>Predominantly narrative account/some developed comment on content/plot/ character/motive/setting/the me</i>	Begins to use the text to develop ideas. Might, for example, see "shyness" as related to relationships as a whole, rather than simply in terms of the writer's reaction to individual people or events.
21-25 <i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/setting/the me</i>	Uses specific details chosen appropriately to address the question directly. May refer to the writer's own analysis of her state of mind - "I lacked the courage to put up my hand in class...", whilst acknowledging that the writer simultaneously has a sense of her worth and abilities. May show some subtlety in commenting on the writer's retrospective presentation of herself - "I cast myself as the odd one out, but in truth it wasn't always so at all".

## SECTION D - MODERN LITERARY NON-FICTION

### *Chinese Cinderella*

**F37** This book is made up of a series of childhood events which were of great importance to the writer. Choose **TWO** such events and explain what we learn about the writer from these.

You may wish to consider:

- events whilst at school
- events involving her family
- events towards the end of the book.

Candidates are free to choose any episodes from the book; the key to a good response will be forming some judgement on the effects that the episode was seen to have on the writer. Key events might be the death of the duckling, her brother making her drink urine, her relationship with Aunt Baba and her father's decision to send her to England to study medicine.	
<b>1-2</b> <i>Rudimentary statements/ comments</i>	Identifies an incident.
<b>3-5</b> <i>Undeveloped statements/simple comments</i>	Makes some simple statements about an incident, for example, the fact that her family disliked her and the way in which she was forced to drink urine.
<b>6-10</b> <i>Limited account/basic comments</i>	Makes some basic relevant comments about, for example, her close relationship with Aunt Baba and how this gave her courage to study.
<b>11-15</b> <i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. Candidates may write about, for example, her successes at school and how she formed close bonds with the teachers and other pupils; this ultimately allowed her to move on with her life away from her family.
<b>16-20</b> <i>Predominantly narrative account/some developed comment on content/plot/ character/motive/setting/the me</i>	Begins to use the text to develop ideas. Candidates may refer to specific incidents of cruelty and the way Adeline Yen Mah had to accommodate these in her life, for example, the death of her duckling and the way in which she was forced to respond to this.
<b>21-25</b> <i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/setting/the me</i>	Uses specific details chosen appropriately to address the question directly. There may be an understanding of how she took comfort from her friends and academic studies and how these close bonds gave her an alternative life away from her family. At this level and above, there should be detailed reference to both of the chosen characters.

## SECTION D - MODERN LITERARY NON-FICTION

### *Chinese Cinderella*

**F38** “Adeline Yen Mah writes about her rejection by other members of the family, who treat her as an outsider.”

Do you agree with this comment on the family’s behaviour?

You may wish to consider:

- her relationship with Niang
- her relationship with her full brothers and full sister
- her relationship with her father.

<p>There are many examples in this book of Adeline Yen Mah’s appalling treatment at the hands of her family, both directly and in more insidious ways. Her treatment by her father and Niang may well be referred to, and so too may her relationship with her real brothers and sister. There may be an understanding that there is, too, evidence of their harsh treatment by Niang and this may be contrasted to the treatment of her spoiled half-brother and sister. Adeline Yen Mah’s isolation from the rest of her family and her sending away may form a focus to some responses.</p>	
<p><b>1-2</b> <i>Rudimentary statements/ comments</i></p>	<p>Identifies Adeline Yen Mah.</p>
<p><b>3-5</b> <i>Undeveloped statements/simple comments</i></p>	<p>Makes some simple statements about her life. For example, she has a stepmother who hates her.</p>
<p><b>6-10</b> <i>Limited account/basic comments</i></p>	<p>Makes some basic relevant comments about Adeline Yen Mah, for instance, that she is banned from certain areas of the family house.</p>
<p><b>11-15</b> <i>Narrative account/some worthwhile comment</i></p>	<p>Works through a straightforward understanding of the text to address the question directly. Candidates may write about, for example, Adeline Yen Mah being left at school on her first day, or the jealousy exhibited by her brothers at her academic achievements.</p>
<p><b>16-20</b> <i>Predominantly narrative account/some developed comment on content/plot/ character/motive/setting/the me</i></p>	<p>Begins to use the text to address the question directly. Responses may include references to Adeline Yen Mah being sent to boarding school and being the only child left in school during the holidays, because her parents did not want her at home.</p>
<p><b>21-25</b> <i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/setting/the me</i></p>	<p>Uses specific details chosen appropriately to address the question directly. Reference may be made to the death of her mother in childbirth and how this has affected her relationship with her brothers and sister. The formal relationship with her father may be referred to and the power of Niang over him.</p>

## SECTION D – MODERN LITERARY NON-FICTION

### *Down and Out in Paris and London*

**F39** How does the writer put across his views on society in this book?

You may wish to consider:

- what the writer reports on the world around him
- the impact his experiences have on him
- how he comments on what he sees.

Any text-based interpretation of what the writer’s “views on society” are should be given consideration. Although many candidates may well devote space to identifying these, the question as a whole demands a response which also tackles the writer’s literary skills. At even a modest level of achievement, candidates may acknowledge that the book has made them think about extreme poverty, harsh working conditions and life “on the road”, and that the writer has therefore put across his view effectively.	
<b>1-2</b> <i>Rudimentary statements/ comments</i>	Identifies the writer, or a viewpoint.
<b>3-5</b> <i>Undeveloped statements/simple comments</i>	Makes some simple statements, perhaps about what the writer experiences.
<b>6-10</b> <i>Limited account/basic comments</i>	Makes some basic relevant comments, perhaps showing that the writer intends to bring harsh realities to the reading public.
<b>11-15</b> <i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. May write about, for example, what the writer experienced in Paris, as a plongeur, to show that the conditions are described vividly and effectively.
<b>16-20</b> <i>Predominantly narrative account/some developed comment on content/plot/ character/motive/setting/the me</i>	Begins to use the text to develop ideas. Might offer an interpretation of what the writer’s standpoint is, and then re-tell particular episodes, or accounts of particular characters, to illustrate how this standpoint is conveyed.
<b>21-25</b> <i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/setting/the me</i>	Uses specific details chosen appropriately to address the question directly.  Candidates might refer to the closing chapter of the book for an explicit reference to the writer’s “views” - “I want to set down some general remarks about tramps”, for example.  The “how does” element of the question will be tackled, with a judgement offered on the book’s likely impact on the reader.

## SECTION D - MODERN LITERARY NON-FICTION

### *Down and Out in Paris and London*

**F40** What does the writer admire in the people he meets, in the course of the book?

You may wish to consider:

- one or more of the characters he meets in Paris
- one or more of the characters he meets in England
- why he seems to like, admire, or respect them.

The bullet points may well dictate the shape of some responses, though there is no requirement in the question for any particular number of “people” from any particular part of the narrative. Candidates have a range of “people” at their disposal and any text-based assessment of “qualities” should be considered; fortitude, doggedness, vitality, humour or generosity might be among the qualities identified; and the range of “people” might include “professionals”, such as the Tramp Majors in the Spikes, or just the writer’s fellow strugglers.

<p><b>1-2</b> <i>Rudimentary statements/ comments</i></p>	Identifies a person or a quality.
<p><b>3-5</b> <i>Undeveloped statements/simple comments</i></p>	Makes some simple statements about the people the writer encounters.
<p><b>6-10</b> <i>Limited account/basic comments</i></p>	Makes some basic relevant comments, perhaps suggesting that people display various qualities despite the hardship of their daily lives.
<p><b>11-15</b> <i>Narrative account/some worthwhile comment</i></p>	Works through a straightforward understanding of the text to address the question. May write about, for example, individual’s qualities - “he was a gentle, domesticated creature, never rowdy or quarrelsome ...”; or may re-tell episodes to illustrate qualities more broadly.
<p><b>16-20</b> <i>Predominantly narrative account/some developed comment on content/plot/ character/motive/setting/the me</i></p>	Begins to use the text to develop ideas. May generalise about the type of qualities most commonly encountered amongst the impoverished. Might, for example, re-tell some of the writer’s friendship with Boris, in Paris, or with Paddy, on the road; and may draw out shared characteristics or qualities.
<p><b>21-25</b> <i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/setting/the me</i></p>	Uses specific details chosen appropriately to address the question directly. As an example, might focus on friendship and support, exemplified through Boris - “ He had told me to come to him if I were ever in difficulties”, or Paddy - “Here y’are mate...I owe you some fag ends. You stood me a smoke yesterday. One good turn deserves another - here y’are” .



## SECTION D - MODERN LITERARY NON-FICTION

### *A Moment of War*

**F41** At the end of this book, Laurie Lee describes how he kills a man and then writes, "Was this then what I'd come for, and all my journey had meant - to smudge out the life of an unknown young man in a blur of panic which in no way could affect victory or defeat."

What do you think Laurie Lee learned about himself in his time in Spain?

You may wish to consider:

- what he hoped to achieve and how he looks back on his experiences
- his own strengths and limitations
- how he reacts to danger
- his ability to form friendships.

At a simple level, candidates may list some of the writer's experiences: they might, for example, refer to his new-found bravery at the end of the book. There may be some understanding of how his original idealism is not entirely displaced by his disillusionment with the conduct of the war. The writer's ability to survive in poor conditions, particularly the appalling weather conditions, may be highlighted, and so too might his ability, out of necessity, to form bonds with all types of people both in love and friendship. The bullet points may well form the basis of most responses.

<p><b>1-2</b> <i>Rudimentary statements/ comments</i></p>	<p>Identifies Laurie Lee.</p>
<p><b>3-5</b> <i>Undeveloped statements/simple comments</i></p>	<p>Makes some simple statements about his time in Spain.</p>
<p><b>6-10</b> <i>Limited account/basic comments</i></p>	<p>Makes some basic relevant comments about, for example, his ability to be brave in the face of combat.</p>
<p><b>11-15</b> <i>Narrative account/some worthwhile comment</i></p>	<p>Works through a straightforward understanding of the text to address the question. Candidates may write about the friendships that he formed in Spain, and what he learned about, and from, other people.</p>
<p><b>16-20</b> <i>Predominantly narrative account/some developed comment on content/plot/ character/motive/setting/ theme</i></p>	<p>Begins to use the text to develop ideas. Episodes may be re-told to illustrate aspects of his character and personality about which he shows growing self-awareness.</p>
<p><b>21-25</b> <i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/setting/ theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. Candidates may show some awareness of how the writer's time in Spain developed his character, possibly using the ending of the book as evidence. The depth of his emotional response, shown in his relationship with Eulalia, may well be offered as further evidence of what he learns about himself.</p>

## SECTION D - MODERN LITERARY NON-FICTION

### *A Moment of War*

F42 "War is not exciting; it is dull and boring."

Is this the picture of war that this book portrays?

You may wish to consider:

- activity, or inactivity, in the book
- the life of the soldiers
- people in the towns and cities.

Candidates may refer to several of the many descriptions of the soldiers' inactivity and the methods in which they passed their time waiting to be called into action. The lack of equipment, supplies and the makeshift way in which operations were conducted may be highlighted. The writer's ability to re-create this sense of inertia may well be highlighted. Candidates may refer to the soldiers' isolation from the key events in the war, which were taking place in the cities. Some candidates may refer to the writer's descriptions of the peasants, and their relaxed attitudes to the war. Candidates may, of course, decide that the writer gives a description of war which is contrary to the statement, perhaps using the imprisonment of the writer, the death of his fellow prisoner, descriptions of dead bodies, the feisty character of Eulalia, or the bombing of the cities as evidence.

<p><b>1-2</b> <i>Rudimentary statements/ comments</i></p>	Identifies that the war may be dull or boring.
<p><b>3-5</b> <i>Undeveloped statements/simple comments</i></p>	Makes some simple statements about, for example, the way in which the soldiers pass their time.
<p><b>6-10</b> <i>Limited account/basic comments</i></p>	Makes some basic relevant comments, such as the fact that most of the book is about soldiers preparing for action, rather than actually fighting.
<p><b>11-15</b> <i>Narrative account/some worthwhile comment</i></p>	Works through a straightforward understanding of the text to address the question. A broad re-telling of the events may be offered to highlight the relevant infrequency of "exciting" episodes.
<p><b>16-20</b> <i>Predominantly narrative account/some developed comment on content/plot/ character/motive/setting/the me</i></p>	Begins to use the text to develop ideas. References may be made to the way in which the writer reports events in such a way as to create a sense of inertia and disengagement with events of war elsewhere. The way in which the writer concentrates on relationships and events not directly related to the war may also be offered as evidence in support of the statement.
<p><b>21-25</b> <i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/setting/</i></p>	Uses specific details chosen appropriately to address the question directly. While most candidates will offer responses along the lines suggested above, some may make an attempt to balance their response or argue that the writer does indeed create a picture of excitement. Focus on the brutality of the war, in the shape of the shooting of the prisoner, or the fears

*theme*

of the soldiers, manifested particularly in the writer's own experience as he is initially suspected of being a spy, may be highlighted.

## The Assessment of the Quality of Written Communication May 2005

### GCSE English Literature Paper 2F Mark Scheme

The following procedures should be adopted with reference to the criteria for the Quality of Written Communication in the mark scheme for the above examination paper in summer 2005.

- 1 The QWC marks, which may initially have to be determined by a second scrutiny of the script, should be beneath the 'subject total' as the 'QWC total'.
- 2 The 'content' mark should be out of 40 and the QWC mark should be out of 2; the 'question total' is therefore out of 42.
- 3 The criteria for the Quality of Written Communication are included below. For GCSE English Literature paper 2F marks for QWC should be awarded to candidates on the following basis:

QWC Criteria	QWC Marks per Level		
	Threshold	Intermediate	High
GCSE English Literature mark allocations	0	1	2

- 4 Criteria for the Quality of Written Communication

For each GCSE subject, 5% of the total marks available in written, terminal examination papers will be allocated to spelling, punctuation and grammar according to the following criteria:

Threshold performance	Candidates spell, punctuate and use the rules of grammar with only very limited success.
Intermediate performance	Candidates spell, punctuate and use the rules of grammar with some accuracy; they use a range of specialist terms.
High performance	Candidates spell, punctuate and use the rules of grammar with greater accuracy, deploying a range of grammatical constructions; they use a wide range of specialist terms.

## Grade-specific Descriptors: Foundation Tier, Paper 2F

U	1 - 2	<ul style="list-style-type: none"> <li>• answer makes a reference to the text or question</li> <li>• offers a rudimentary commentary.</li> </ul>
G	3 - 5	<ul style="list-style-type: none"> <li>• answer shows basic awareness of the question</li> <li>• offers some reference to the text</li> <li>• refers to some basic features(s) of the text</li> <li>• offers simple commentary on plot or character or theme.</li> </ul>
F	6 - 10	<ul style="list-style-type: none"> <li>• answer shows awareness of the question</li> <li>• refers to key feature(s) of the text</li> <li>• offers unelaborated comment(s) on the author's method and/or use of language</li> <li>• makes a basic personal response.</li> </ul>
E	11 - 15	<ul style="list-style-type: none"> <li>• makes a clear attempt to relate answer to the question</li> <li>• some reference to textual details</li> <li>• comments on author's methods and/or use of language</li> <li>• offers personal response with some elaboration.</li> </ul>
D	16 - 20	<ul style="list-style-type: none"> <li>• answers are structured to the demands of the question</li> <li>• makes points supported by textual evidence</li> <li>• some awareness of the way that the author has developed ideas/character/plot</li> <li>• shows some understanding of how the author uses language</li> <li>• offers detailed personal response.</li> </ul>
C	21 - 25	<ul style="list-style-type: none"> <li>• offers a direct and structured focus on the question</li> <li>• offers relevant textual details</li> <li>• comments on the ideas and themes in the text will be developed</li> <li>• explains the author's use of language and supports with examples</li> <li>• awareness of the overall structure of the text</li> <li>• demonstrates a clear personal response.</li> </ul>
B	26 - 30	<ul style="list-style-type: none"> <li>• answer structured closely to the needs of the question</li> <li>• supports points made with carefully selected detail</li> <li>• clear understanding of the themes and ideas</li> <li>• clear and sustained knowledge of the text</li> <li>• comments appropriately on language, structure and form</li> <li>• explains and develops a personal response.</li> </ul>
A	31 - 35	<ul style="list-style-type: none"> <li>• confident and developed response to question</li> <li>• confident command of text in relation to the question</li> <li>• clear understanding and exploration of ideas and themes</li> <li>• engagement with language, structure and form</li> <li>• personal engagement with text and ability to evaluate issues.</li> </ul>
A*	36 - 40	<ul style="list-style-type: none"> <li>• close, sensitive engagement with question</li> <li>• consistent, evaluative and perceptive engagement with text</li> <li>• critical evaluation of themes and ideas</li> <li>• evaluates the way that language, structure and form contribute to meaning</li> <li>• sensitive insight and exploration based on personal response to issues.</li> </ul>