

# Mark Scheme (Results)

## Summer 2010

GCSE

### GCSE English Literature (1213) Paper 2F



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# GCSE ENGLISH LITERATURE (1213): MARK SCHEME

MAY 2010  
FOUNDATION TIER

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*The expected range for the Foundation Tier paper is grade U to C. The Mark Scheme is for guidance and is not definitive. Additional details will be provided during the standardisation stage of the marking.*

## Mark Scheme

This booklet contains the mark schemes for the **Foundation Tier**, Question Papers 2F.

The questions on this paper have been designed to enable candidates to show what they can achieve in relation to detailed study of a text. The specification aims to encourage students to:

- i respond to texts critically, sensitively and in detail, selecting appropriate ways to convey their response, using textual evidence as appropriate;
- ii explore relationships and comparisons between texts, selecting and evaluating relevant material.

Examiners should allow the candidate to determine her or his own approach, and assess what the candidate has offered, rather than judging it against predetermined ideas of what an answer should contain. Examiners must assure themselves that, before they score through passages they consider to be completely irrelevant, they have made every effort to appreciate the candidate's approach to the question. Errors of fact, weak deduction or complete irrelevance should be indicated where they occur.

## Assessment Objectives

### Section A: Modern Poetry (pre-released material)

The questions in this section are designed to meet the following Assessment Objectives:

- i respond to texts critically, sensitively and in detail, selecting appropriate ways to convey their response, using textual evidence as appropriate;
- ii explore relationships and comparisons between texts, selecting and evaluating relevant material.

### Section B: Modern Prose

### Section C: Modern Drama

### Section D: Literary non-fiction

The questions in these sections are designed to meet the following Assessment Objectives:

- iii explore relationships and comparisons between texts, selecting and evaluating relevant material.

## SECTION A: MODERN POETRY

*Collection A: In Such a Time as This*

Question Number	Indicative content	
1	<p><i>The House</i> looks back on a childhood memory using the first person, whereas we are told of the events in <i>Half-past Two</i> somewhat differently - though still very much from the point of view of the child, as can be seen most obviously in the childlike phrases which the poet uses. This link between the two poems should prove an accessible one for most candidates.</p> <p>Basic responses may offer little more than narrative accounts of each poem, while stronger responses will reflect an understanding of the child's perspective, and of how this is seen in the writing. The poems may differ in tone, but there are many obvious points of comparison, such as the negative feelings which the child experiences in each case. Stronger responses will pay due attention to the need for comparison, while less developed responses may treat the two poems separately. Any text-based comparative approach should be given consideration.</p>	
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies a poem/a child.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements, perhaps identifying the child's situation in one or both poems.
6-10	<i>Subject of each poem outlined/straightforward comment on connections between poems/ reference made to particular words or phrases</i>	Some basic relevant comments will be offered, possibly in narrative form. May write about the child being left on his own, in <i>Half-past Two</i> , for example, and his reactions to this.
11-15	<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>	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. The focus may be on the contrast in tone and mood of the poems.
16-20	<i>Awareness shown/comparisons and connections made/issues raised in the prompts dealt with/ reference to details supported by some quotations</i>	<p>Begins to use the poems to develop ideas. For example, may discuss how the situations differ: in one case the poem turns on a single event, whereas <i>The House</i> recollects emotions and experiences built up over time.</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>
21-25	<i>Insight shown/clear comparisons and connections made/reference to details to support views/ comments on language</i>	<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 the poems. Might, for example, offer some supported analysis of how the world of childhood has been re-created so effectively in each poem.</p> <p>Will comment specifically on language and expression to illustrate the answer.</p>
<b>Total for Section A: 40 Marks</b>		



Collection A: In Such a Time as This

Question Number	Indicative content	
2	<p>There is a wide choice open to candidates here with poems as diverse as <i>Electricity Comes to Cocoa Bottom</i> or even <i>Dulce et Decorum Est</i> being equally valid. Provided that the chosen poem is shown to 'convey strong feelings and emotions', then any choice of poem from Collection A is acceptable.</p> <p>Basic responses may offer little more than narrative accounts of each poem, while stronger responses will begin to look at how the strength of emotion has been conveyed, in each case. More developed responses will be increasingly evaluative, offering comments on how successfully each poem achieves its effects. Stronger responses will pay due attention to the need for comparison, while less developed responses may treat the two poems separately.</p> <p>Any text-based comparative approach should be given consideration.</p>	
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/comments</i>	Identifies a detail, or a character, from a poem.
3-5	<i>Undeveloped statements/simple comments</i>	Makes some simple statements, about the poem/poems, such as identifying their settings, in broad terms.
6-10	<i>Subject of each poem outlined/straightforward comment on connections between poems/reference made to particular words or phrases</i>	Some basic relevant comments will be offered, possibly in narrative form. May write about the broad narrative in <i>Refugee Blues</i> , for example.
11-15	<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>	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. The focus may be on the contrast in tone and mood of the poems.
16-20	<i>Awareness shown/ comparisons and connections made/ issues raised in the prompts dealt with/ reference to details supported by some quotations</i>	<p>Begins to use the poems to develop ideas. For example, may discuss the impact of dramatic language, in a poem such as <i>Dulce et Decorum Est</i>.</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>
21-25	<i>Insight shown/clear comparisons and connections made/reference to details to support views/ comments on language</i>	<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 the poems. Might, for example, compare the chosen poem with <i>Refugee Blues</i> in terms of the significance of the events being described, or some other aspect of how the expression relates to the context.</p> <p>Will comment specifically on language and expression to illustrate the answer.</p>
<b>Total for Section A: 40 Marks</b>		

Collection B: Identity

Question Number	Indicative content	
3	<p>The link between these two poems is a direct one, and should provide candidates with a straightforward way into the question. The task, however, is not simply to recognise common subject matter, but to compare the poets' treatments of this theme.</p> <p>Basic responses may offer little more than narrative accounts of each poem, while stronger responses may identify differences in tone and style: clearly <i>The Road Not Taken</i> is much 'heavier', while <i>Warning</i> makes its serious points in a light-hearted way, and more developed responses may explore this approach fruitfully. Stronger responses will pay due attention to the need for comparison, while less developed responses may treat the two poems separately.</p> <p>Any text-based comparative approach should be given consideration.</p>	
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/comments</i>	Identifies a detail, or a character, from a poem.
3-5	<i>Undeveloped statements/simple comments</i>	Makes some simple statements, about the poem/poems, such as the setting, in very broad terms.
6-10	<i>Subject of each poem outlined/straightforward comment on connections between poems/reference made to particular words or phrases</i>	Some basic relevant comments will be offered, possibly in narrative form. May comment on how the writer in <i>Warning</i> sees herself in the future.
11-15	<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>	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. The focus may be on the contrast in tone and mood of the poems.
16-20	<i>Awareness shown/comparisons and connections made/issues raised in the prompts dealt with/ reference to details supported by some quotations</i>	<p>Begins to use the poems to develop ideas. For example, may discuss how the consequences of the decision have already been felt in <i>The Road Not Taken</i>, whereas <i>Warning</i> is a statement of future intent.</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>
21-25	<i>Insight shown/clear comparisons and connections made/reference to details to support views/ comments on language</i>	<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 the poems. Might, for example, pursue the comparison of the two differing styles/tones which the two poets adopt, perhaps offering a comment on which of them is the more successful.</p> <p>Will comment specifically on language and expression to illustrate the answer.</p>
<b>Total for Section A: 40 Marks</b>		

Collection B: Identity

Question Number	Indicative content	
4	<p>While <i>Still I Rise</i> is one of the most dramatic poems in Collection B, there are plenty of others which involve 'strong personal feelings'. Candidates might quite reasonably choose anything from <i>Old Man, Old Man</i> to <i>Mirror</i> or <i>Once Upon a Time</i>. Provided that the chosen poem or poems are shown to be relevant, in the terms of the question, any choice is acceptable.</p> <p>Basic responses may offer little more than narrative accounts of each poem, while stronger responses will begin to consider how the strength of emotion is conveyed, and how successfully. Stronger responses will pay due attention to the need for comparison, while less developed responses may treat the two poems separately.</p> <p>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.</p> <p>Any text-based comparative approach should be given consideration.</p>	
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies a detail/a character from a poem.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements, perhaps about the contexts of a poem/poems, in broad outline.
6-10	<i>Subject of each poem outlined/ straightforward comment on connections between poems/ reference made to particular words or phrases</i>	Some basic relevant comments will be offered, possibly in narrative form. May write about the woman portrayed in <i>Still I Rise</i> , and her situation/history.
11-15	<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>	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. The focus may be on the contrast in tone and mood of the poems.
16-20	<i>Awareness shown/ comparisons and connections made/issues raised in the prompts dealt with/ reference to details supported by some quotations</i>	<p>Begins to use the poems to develop ideas. For example, may discuss how the event, or situation, or relationship in the chosen poem or poems compares with the narrative context of <i>Still I Rise</i>.</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>
21-25	<i>Insight shown/clear comparisons and connections made /reference to details to support views/ comments on language</i>	<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 the poems. Might, for example, consider how the strength of emotion is conveyed through dramatic words and images in <i>Still I Rise</i>, perhaps in contrast to other techniques which might be identified elsewhere.</p> <p>Will comment specifically on language and expression to illustrate the answer.</p>
<b>Total for Section A: 40 Marks</b>		

Collection C: Nature

Question Number	Indicative content	
5	<p>As the question acknowledges, the settings and narratives of the two poems differ, but their common theme should be evident to all candidates, providing them with a direct approach into the question. The question focuses on how the 'force and power' is presented, however, and simple identification of the theme, without appropriate comment, will restrict achievement.</p> <p>Basic responses may offer little more than narrative accounts of each poem, while stronger responses will recognise the need to comment on the poets' methods and techniques. More developed responses may also be more evaluative, perhaps offering a preference. Stronger responses will pay due attention to the need for comparison, while less developed responses may treat the two poems separately.</p> <p>Any text-based comparative approach should be given consideration.</p>	
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies a poem/a detail.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements, about nature.
6-10	<i>Subject of each poem outlined/ straightforward comment on connections between poems/ reference made to particular words or phrases</i>	Some basic relevant comments will be offered, possibly in narrative form. May write about how each poem illustrates great force and strength, without much supporting comment.
11-15	<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>	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. The focus may be on the contrast in tone and mood of the poems.
16-20	<i>Awareness shown/comparisons and connections made/issues raised in the prompts dealt with/ reference to details supported by some quotations</i>	<p>Begins to use the poems to develop ideas. For example, may discuss how the settings of the two poems differ, and how this relates to each poet's presentation of nature. May comment on the use of vivid language and imagery, in <i>The Storm</i>, for example.</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>
21-25	<i>Insight shown/clear comparisons and connections made/reference to details to support views/ comments on language</i>	<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 the poems. Might, for example, compare the 'quiet' power of <i>Mushrooms</i> with the more obvious force of <i>The Storm</i> in terms of expression and poetic technique.</p> <p>Will comment specifically on language and expression to illustrate the answer.</p>
<b>Total for Section A: 40 Marks</b>		

Collection C: Nature

Question Number	Indicative content	
6	<p>Appropriate choices to put alongside <i>Break of Day in the Trenches</i>, for this question, might include <i>Keeping Orchids</i>, <i>The Flowers</i>, <i>The Five Students</i>, or several others from Collection C. Any choice is acceptable, provided that the response is relevant, in the terms of the question, and that it is supported by textual reference.</p> <p>Basic responses may offer little more than narrative accounts of each poem, while stronger responses will consider more fully the techniques used by the poets in expressing human emotion through the natural world. Stronger responses will pay due attention to the need for comparison, while less developed responses may treat the two poems separately. Any text-based comparative approach should be given consideration.</p>	
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies a poem/a detail.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements, about the poem/poems.
6-10	<i>Subject of each poem outlined/ straightforward comment on connections between poems/ reference made to particular words or phrases</i>	Some basic relevant comments will be offered, possibly in narrative form. May write about the setting of the other chosen poem, in broad terms, for example.
11-15	<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>	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. The focus may be on the contrast in tone and mood of the poems.
16-20	<i>Awareness shown/comparisons and connections made/issues raised in the prompts dealt with/ reference to details supported by some quotations</i>	Begins to use the poems to develop ideas. For example, may identify and discuss how the two poets use nature similarly, or quite differently, to convey their ideas on mankind. Addresses aspects of technique and expression. Selects relevant quotations in support of points being made about the content and language of the poems.
21-25	<i>Insight shown/clear comparisons and connections made/reference to details to support views/ comments on language</i>	<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 the poems. Might, for example, compare the use of nature in portraying the 'epic' setting and emotions of <i>Break of Day in the Trenches</i> with something much more 'domestic', such as can be seen in <i>Keeping Orchids</i>, or <i>The Flowers</i>.</p> <p>Will comment specifically on language and expression to illustrate the answer.</p>
<b>Total for Section A: 40 Marks</b>		

## SECTION B: MODERN PROSE

*Of Mice and Men*

Question Number	Indicative content	
7	<p>Many responses may suggest that Curley's wife is an innocent, or unlucky, victim of circumstances, but there is plenty of material on which to judge her more critically. Some responses may take the balanced view, offering evidence on both sides of the argument: any interpretation of her character and role is acceptable, provided that it is supported by textual reference.</p> <p>Basic responses may simply recount her part in the narrative, perhaps focusing largely on the closing parts of the book; while stronger responses will begin to offer some analysis of her character, behaviour and relationships, in arriving at a direct answer to the question. More developed responses may also comment on how she is presented to the reader by Steinbeck.</p> <p>Any relevant text-based response should be given consideration.</p>	
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies Curley's wife.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about her.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments, perhaps about her isolation, as a woman, on the ranch.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. Might, for example, comment on her unhappy marriage to Curley, and the background to it.
16-20	<i>Predominantly narrative account/some developed comment on content/plot/ character/motive/ setting/theme</i>	Begins to use the text to develop ideas. May perhaps show how she is almost aggressive and abusive (e.g. to Crooks) and yet meets her death when she is simply 'talking' to Lennie.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/ setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. Might, for example, refer to her own account of her life with her mother, and her disillusionment with the being 'in the movies', to show why we should feel sympathy for her. Might comment on her dealings with the various ranch hands, perhaps offering examples of dialogue.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
<b>Total for Section B: 40 Marks</b>		

*Of Mice and Men*

Question Number	Indicative content	
8	<p>Basic responses may do little more than retell parts of the story, perhaps relating them to the question in a generalised way: accounts of Lennie’s life and death might, perhaps, feature frequently, without much supporting comment. Other characters may also feature in many responses: Crooks is an obvious choice, as is Curley’s wife, or Candy. Stronger responses will use the text to respond to the question more thoughtfully, arriving at a conclusion based on consideration of the text as a whole, and will be supported by relevant detail.</p> <p>Any relevant text-based response should be given consideration.</p>	
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies a character.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements, about ranch life, perhaps.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments, such as that the life of the ranch hands often involves cruelty and unkindness.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. Might perhaps offer the example of one or two individuals - e.g. Crooks, or Candy - to show how life is, largely, unkind to them.
16-20	<i>Predominantly narrative account/some developed comment on content/plot/ character/motive/ setting/theme</i>	Begins to use the text to develop ideas. Might perhaps refer to the various characters’ plights, which contribute to the harshness of their lives.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/ setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. Might perhaps refer to some of the more explicitly cruel aspects of the story, such as the times when characters insult or abuse each other, such as Curley’s wife’s words to Crooks; or the way the ranch hands use Crooks as a ‘punch-bag’ at Christmas.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
<b>Total for Section B: 40 Marks</b>		

*To Kill a Mockingbird*

Question Number	Indicative content	
9	<p>This question invites candidates to consider aspects of character and presentation. Basic responses will show the love which the characters have for each other, while more developed responses might point to conflicts or to the importance of what Scout learned from other characters or what she learned from Atticus.</p> <p>Any relevant text-based response should be given consideration.</p>	
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies the characters.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about the relationship - e.g. that Atticus taught Scout a lot, that he read to her, that she loved and respected him.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments, perhaps about what Scout gained from the relationship - e.g. you get to understand people by putting yourself in their shoes
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. Candidates will identify some incidents - e.g. Mrs Dubose or the mad dog - to show Atticus' influence on Scout.
16-20	<i>Predominantly narrative account/some developed comment on content/plot/ character/motive/ setting/theme</i>	Begins to use the text to develop ideas. Aptly chosen narrative will demonstrate the influence which Atticus had on Scout, through consideration of such incidents as the mad dog, Mrs Dubose, the courtroom and the relationship with the Cunninghams.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/ setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. Candidates might begin to broaden the response to show that Scout developed empathy and tolerance and that Atticus was a tolerant but strict father. There might be some awareness of conflicts in the relationship - e.g. Scout's initial dismissal of Atticus as old and useless.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
<b>Total for Section B: 40 Marks</b>		



## To Kill a Mockingbird

Question Number	Indicative content	
10	<p>This question invites candidates to consider attitudes within the community and the symbolism of the title. Basic responses will be largely narrative, but more developed responses will consider the position of various characters and attitudes towards them, while strongest responses will possibly consider the treatment and behaviour of these characters in the context of the culture and/or the mockingbird symbol.</p> <p>Any relevant text-based response should be given consideration. Candidates are free, of course, to write about one character in greater depth or to write about both characters in general terms, so equal credit should be given to different approaches.</p>	
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies characters.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about the position of some the characters - e.g. might identify some aspects of behaviour which were considered errant.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments about attitudes - e.g. Boo Radley was feared, Tom Robinson was unjustly convicted, Dolphus was misunderstood.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. In addition to the above, candidates might begin to show in a general and undeveloped way that the characters were eventually vindicated.
16-20	<i>Predominantly narrative account/some developed comment on content/plot/ character/motive/ setting/theme</i>	Begins to use the text to develop ideas. In addition to the above, candidates might try to identify not only attitudes towards the characters but also who held them - there might just be some reference to the fact that Scout herself held many of these views.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/ setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. Candidates will be aware of symbolism and they will show how the characters were mockingbirds. There might be some reference to the nature of the Maycomb community.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
<b>Total for Section B: 40 Marks</b>		

## Animal Farm

Question Number	Indicative content	
11	The question invites candidates to identify various aspects of the character and his role within the text. Less developed responses are likely to offer a basic character sketch or narrate incidents that involve Benjamin. More confident responses may offer a detailed character study which considers Benjamin's role in the novel and how he manages to survive. Any relevant text-based response should be given consideration.	
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies Benjamin.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about Benjamin.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments - perhaps commenting on the fact that he is always grumpy.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. May comment on how hardworking he can be, but unwilling to 'put himself out'.
16-20	<i>Predominantly narrative account/some developed comment on content/plot/ character/motive/ setting/theme</i>	Begins to use the text to develop ideas. Might for example explore the importance of Benjamin's ability to read; and his refusal 'to further the revolution'.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/ setting/theme</i>	Uses specific detail chosen appropriately to address the question directly. There may be some comment on how Benjamin can 'see through' the tricks of the pigs; his ability to survive; his allegorical importance in the novel.  The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.
<b>Total for Section B: 40 Marks</b>		

## Animal Farm

Question Number	Indicative content	
12	<p>The question invites candidates to look at how power can be abused and how the animals are bullied and how they live in fear of firstly, Jones and then the pigs and their henchmen. Less confident candidates will offer obvious and straightforward explanations, perhaps in a narrative form, picking episodes which show examples of bullying. More confident responses will develop ideas about the corrosive aspects absolute power and the fear it generates in greater depth</p> <p>Any relevant text-based response should be given consideration.</p>	
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies the pigs as bullies.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about the pigs being the most intelligent, cleverest, of all the animals.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments about the pigs' treatment of other animals, how they force the animals to comply to their wishes.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question - for example may comment on how the pigs are taking over control of the farm through fear and bullying
16-20	<i>Predominantly narrative account/some developed comment on content/plot/ character/motive/ setting/theme</i>	Begins to use the text to develop ideas. May explore the issues of how the next generation of animals is being indoctrinated, or discuss what happens when some animals 'rebel' against the pigs, the chickens for example and their brutal execution.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/ setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. May comment on how like their former masters the pigs have become with their bullying techniques and use of fear to keep the animals under control.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
<b>Total for Section B: 40 Marks</b>		

*Lord of the Flies*

Question Number	Indicative content	
13	<p>Candidates are asked to consider what happens on the island once the veneer of law and order is destroyed. Less confident responses may offer a straightforward and narrative illustration of the theme. More confident responses may make supported and developed comments about how necessary it is to maintain a fabric of rules to sustain the idea of civilisation and order, otherwise society soon disintegrates into lawlessness.</p> <p>Any relevant text-based response should be given consideration.</p>	
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies the opening.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about the lack of adult supervision.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments about the situation the boys find themselves in but see the need for some kind of framework for rules.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. May for example explore the boys' attempts at 'democracy'.
16-20	<i>Predominantly narrative account/some developed comment on content/plot/ character/motive/ setting/theme</i>	Begins to use the text to develop ideas. May perhaps comment on the failure of certain ideas and why opposite ideas may appear to be more attractive, but are in fact more dangerous; how Jack's ideas of play and fun may seem more exciting than Ralph's supposedly kill-joy attitude.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/ setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. May explore the values which are represented by various boys, Jack and Ralph being the most obvious and comment on the consequences of lawlessness: the death of Piggy and Simon; Ralph's close escape and perhaps include a general comment on how the novel could be a reflection of modern society.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
<b>Total for Section B: 40 Marks</b>		

*Lord of the Flies*

Question Number	Indicative content	
14	<p>The candidates are invited to choose and focus upon one of the characters. Less developed responses are likely to offer basic character comment or narrate incidents in which the character is involved. More developed responses may offer a detailed study that considers the character's role in detail.</p> <p>Any relevant text-based response should be given consideration.</p>	
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies the chosen character.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about the character.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments about the character. May perhaps comment on Piggy's idea of the conch; or Jack's, or Ralph's attempts to assume leadership of the island.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. May, perhaps, explore ideas that Piggy, or Ralph, try to foster; or the growing violence associated with Jack.
16-20	<i>Predominantly narrative account/some developed comment on content/plot/ character/motive/ setting/theme</i>	Begins to use the text to develop ideas. May, perhaps, trace the growing danger Piggy faces and his death; or discuss the reasons why Ralph is losing support to Jack.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/ setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. May explore the values that the character represents. There may be some brief comparison with another character to add weight to the argument.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
<b>Total for Section B: 40 Marks</b>		

*The Other Side of Truth*

Question Number	Indicative content	
15	<p>This question invites candidates to consider aspects of character and presentation. Basic responses will be largely narrative and/or undeveloped, but more developed responses may consider differences between the two characters - e.g. Papa's idealism against Tunde's pragmatism.</p> <p>Any relevant text-based response should be given consideration.</p>	
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies the characters.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about the characters' positions - e.g. Papa was a journalist, Tunde a lawyer - or offers a simple narrative of their reactions to the shooting.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments, to show, perhaps, how the characters reacted to the shooting.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. Candidates might now begin to show that it was Tunde who took control after the shooting.
16-20	<i>Predominantly narrative account/some developed comment on content/plot/ character/motive/ setting/theme</i>	Begins to use the text to develop ideas. Candidates will perhaps refer to Papa's idealism and perhaps link it to the shooting or they will present Tunde as the voice of calm reason.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/ setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. Candidates might show that much of Papa's character and many of his views are presented through flashbacks. There might be a recognition that it is Tunde who rescues the situation while Papa luxuriated in his principles and that without Tunde's decisive actions there would be no story! There might be a reference to the title in considering the third bullet point - perhaps showing that he children learned to love truth.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
<b>Total for Section B: 40 Marks</b>		

*The Other Side of Truth*

Question Number	Indicative content	
16	<p>This question invites candidates to consider aspects of behaviour, role and presentation. Candidates are free to adopt a variety of perspectives and timescales. Some might begin their response with the death of Mama, while others might consider the flight to England to be of more significance. Basic responses will be largely narrative, while stronger responses might show that Mama's death is the catalyst for other events or that we learn about Papa from his reaction to her death or that we learn about Tunde from his more pragmatic response to events. The most developed responses might then consider the significance of Mama through the writer's use of an inner voice. Any relevant text-based response should be given consideration.</p>	
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies the title or some characters in the novel.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about events - Mama was killed, or the children had bad experiences in London, for example.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments to link events to Mama's death - e.g. the children's exile in London.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question by, perhaps, referring to characters' reactions - the emotional impact, for example, of having to send the children away, or the impact of Mrs Bankole's betrayal - or to falsehoods and lies.
16-20	<i>Predominantly narrative account/some developed comment on content/plot/ character/motive/ setting/theme</i>	Begins to use the text to develop ideas. Aptly chosen narrative will describe a range of incidents which illustrate betrayal and falsehood or aspects of character or the effect of the either the killing of Mama or subsequent experiences on the characters. Some responses might offer a contrast between the security and comfort of family life in Nigeria and the cold winds of reality in London.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/ setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. Candidates will possibly adopt a variety of perspectives - to show, for example, that the children were affected by falsehoods and betrayals - Mrs Bankole and the video shop incident, for example - or that the theme of the book is the price which must be paid for idealism, and that it is this idealism which is revealed in the book's opening pages.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
<b>Total for Section B: 40 Marks</b>		

## Twenty-One Stories

Question Number	Indicative content	
17	<p>The candidates are invited to focus on the writer's skills in describing relationships. Less developed responses may offer little more than just a description of relationships, while more developed responses may begin to look at the relationships in greater depth which may focus on some of the methods used by the writer.</p> <p>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 story, in some depth; or to write about two or more other stories, in broader terms. These are equally acceptable.</p> <p>Any relevant text-based response should be given consideration.</p>	
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies a child and an adult.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about the relationship.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments about the relationships between the child and the adult.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. May explore the sad, cynical or amusing nature of the relationships.
16-20	<i>Predominantly narrative account/some developed comment on content/plot/ character/motive/ setting/theme</i>	Begins to use the text to develop ideas. May for example explore the similarities and differences between the different relationships and comment on why they are interesting.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/ setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. Details, at this level and above, should be expected from both stories. There should be an emphasis on 'how' with appropriate detail about both stories.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
<b>Total for Section B: 40 Marks</b>		



## Twenty-One Stories

Question Number	Indicative content	
18	<p>Candidates are invited to look at the writer's skills in creating suspense, humour through the unexpected ending. Less developed responses may offer little than narrative accounts of the story and its ending. More confident responses will comment on the 'how' aspects of the question.</p> <p>Any relevant text-based response should be given consideration.</p>	
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies an ending.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about the ending.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments - may note how unexpected the ending is.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question - may begin to look at how the ending affects the story making it unexpectedly amusing/unusual.
16-20	<i>Predominantly narrative account/some developed comment on content/plot/ character/motive/ setting/theme</i>	Begins to use the text to develop ideas. May begin to explore the similarities or differences between the two ending and comment on what makes them interesting/amusing/thought-provoking.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/ setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. Details, at this level and above, should be expected from both stories. In addition to the above, there will be more emphasis on the 'how' aspect of the question and details will be expected from both the stories</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
<b>Total for Section B: 40 Marks</b>		

SECTION C: MODERN DRAMA

*An Inspector Calls*

Question Number	Indicative content	
19	<p>Mrs Birling reveals herself to the audience more and more as the play unfolds, and there is plenty of material here for candidates to show their knowledge and understanding of the text. Her place in the very traditional Birling household, as Mr Birling's wife, may be the starting point for many responses, and there is also likely to be much consideration of her part in turning away Eva/Daisy when Eva sought charity, near the end of her young life. However, there is also much which could be said about her role as a mother, in relation to both Sheila and Eric; and her defiant stance towards the Inspector is also memorable, contributing much to Priestley's 'message'.</p> <p>Basic responses may not offer much more than a generalised account of her part in the narrative; while stronger responses will offer a considered view of her role, in her various relationships, in the action and structure of the play, and in her contribution to the expression of the play's themes and values.</p> <p>Any relevant text-based response should be given consideration.</p>	
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies Mrs Birling.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about her.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments, perhaps that she is unsympathetic towards Eva/Daisy.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. Might perhaps concentrate on the 'Committee' episode, to show how harsh and cruel she was.
16-20	<i>Predominantly narrative account/some developed comment on content/plot/ character/motive/ setting/theme</i>	Begins to use the text to develop ideas. Might, perhaps refer to how the Inspector gets her to condemn 'the father of the baby' before she realises that she is talking about her own son, and how these actions contribute so effectively to the Inspector's 'responsibility' message.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/ setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. Might, for example, comment on her attitude at the end of the play, at the 'hoax' stage, to show how much - or how little - she has changed.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
<b>Total for Section C: 40 Marks</b>		

## An Inspector Calls

Question Number	Indicative content	
20	<p>Many responses may follow the lead given by the bullet points, but a wide range of approaches may be seen here, and they may all be equally valid, provided that they are relevant in the terms of the question, and supported by textual evidence. Some candidates may lean towards a wholly negative interpretation of Arthur Birling's character perhaps; while others may prefer to focus on any redeeming features he may be considered to have: presumably Mr Birling himself believes he is doing his best for his family, in his life and work.</p> <p>Basic responses may do little more than describe the setting, and give straightforward narrative accounts, perhaps with some relevant comment; while stronger responses will take an overall view of the text as a whole, in arriving at a direct and well supported answer to the question. Although she is not specified in either the question or the bullet points, it would be valid for candidates to discuss Mr Birling in his role as a father to Sheila, as well as to Eric. Any relevant text-based response should be given consideration.</p>	
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/comments</i>	Identifies Mr Birling.
3-5	<i>Undeveloped statements/simple comments</i>	Makes some simple statements about him.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments, such as outlining the family relationships.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. Might, perhaps, comment on how the characters speak to each other, and the 'old-fashioned' expressions which they use.
16-20	<i>Predominantly narrative account/some developed comment on content/plot/character/motive/setting/theme</i>	Begins to use the text to develop ideas. Might, perhaps, begin to discuss how the play's themes, and the social attitudes which the themes highlight, are seen in the father/son relationship.
21-25	<i>More focused accounts/awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. Might, for example, focus on the style of thought and behaviour exhibited by Mr Birling, and how this reflects the era: his attitudes to wealth, class, and privilege, for example, might be cited. More detailed comments might involve Priestley's use of dramatic irony - 'The Titanic', for instance - in a fuller analysis of his character.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
<b>Total for Section C: 40 Marks</b>		

## Educating Rita

Question Number	Indicative content	
21	<p>This question invited candidates to consider the dynamic of the relationship between Frank and Rita and its presentation. Basic responses will be largely narrative and undeveloped, while stronger responses will consider the fluctuations in the relationship and Rita's growing independence. There might be consideration of motive - for example, Rita's desire to sing a better song - or character - for example, Frank's cynicism - in determining the course of the relationship.</p> <p>Any relevant text-based response should be given consideration.</p>	
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies the characters.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about behaviour - e.g. Rita wanted an education, Frank didn't want to teach her.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments, perhaps showing that it was Rita's persistence and uniqueness which persuaded Frank to continue or that Rita wanted to learn "everything" from Frank.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. Candidates might now show that the relationship was close and that they drifted apart.
16-20	<i>Predominantly narrative account/some developed comment on content/plot/ character/motive/ setting/theme</i>	Begins to use the text to develop ideas. Aptly chosen narrative will track events such as Rita's initial dependence and then independence.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/ setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. There might here be some reference to the characters' motives, contrasting, perhaps, Rita's desire to know everything with Frank's cynicism, or there might be awareness of the characters' impact on each other or there might be reference to Frank's comment about the different song.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
<b>Total for Section C: 40 Marks</b>		

## Educating Rita

Question Number	Indicative content	
22	<p>This question invites candidates to consider the characters' relationships with other, unseen, characters in the play. Basic responses will be largely narrative and/or undeveloped, while stronger responses will see many of the relationships as perhaps obstacles. An attempt might be made to link the breakdown of the relationships to aspects of character - e.g. to Rita's self-centredness or Frank's world-weary cynicism. Both characters are actually involved in a number of off-stage relationships. Some candidates might offer detailed responses to a limited number of the relationships, concentrating on Rita's with her husband and Frank's with his ex-wife and/or Julia. Both approaches should be given due consideration.</p> <p>Any relevant text-based response should be given consideration.</p>	
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies Frank and Rita.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about relationships - e.g. the break with Denny and Julia.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments about the relationships, identifying Denny as an obstacle or Julia as a hindrance.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. Candidates might now consider other relationships - perhaps Rita's with Trish or Rita's with the other students.
16-20	<i>Predominantly narrative account/some developed comment on content/plot/ character/motive/ setting/theme</i>	Begins to use the text to develop ideas. Aptly chosen narrative will identify a range of relationships and consider attitudes towards them - e.g. Frank's dismissal of Julia and her cooking.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/ setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. Candidates might show that the relationship breakdowns were a function of motive or character - that perhaps the break with Denny was inevitable or that the relationship with Trish was built on a false premise or that Frank was probably incapable of having any sort of relationship.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
<b>Total for Section C: 40 Marks</b>		

*A View from the Bridge*

Question Number	Indicative content	
23	<p>The candidates are asked to focus on the presentation of Rodolfo. Less developed responses may be largely narrative, but more developed one's may consider Rodolfo's values, his character and appearance as well as his impact on the Carbone family. More thoughtful responses may display an awareness of the complexity of Eddie's attitude to Rodolfo and the reasons for the subsequent tragedy.</p> <p>Any relevant text-based response should be given consideration.</p>	
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies Rodolfo.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about Rodolfo - perhaps that he is an illegal immigrant, or that he falls in love with Catherine.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments - may for example comment on why Eddie dislikes him so intensely.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. May comment on Rodolfo's 'non-Italian' appearance and may develop the real reasons for Eddie's dislike of him.
16-20	<i>Predominantly narrative account/some developed comment on content/plot/ character/motive/ setting/theme</i>	Begins to use the text to develop ideas. The response may be largely narrative with supported comment on the relationship between Eddie, Catherine and Rodolfo and this will be placed within the context of the final betrayal by Eddie.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/ setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. Will show an awareness of character and motives. Might allude to the fact that Rodolfo is the catalyst in the already crumbling relationships within the Carbone family.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
<b>Total for Section C: 40 Marks</b>		

## A View from the Bridge

Question Number	Indicative content	
24	<p>Candidates are invited to look at the presentation of family values of the Carbone family and of their ultimate betrayal by Eddie. Less confident responses may present a largely narrative approach to the breakdown of the family. More confident responses may look at the reasons behind the breakdown and betrayal of family values.</p> <p>Any relevant text-based response should be given consideration.</p>	
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies the basic family unit.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about the relationships within the Carbone family.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments - may perhaps comment on Eddie's sense of loyalty towards his close family.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. There may be comments on how Eddie's sense of loyalty is tested by Rodolfo.
16-20	<i>Predominantly narrative account/some developed comment on content/plot/ character/motive/ setting/theme</i>	Begins to use the text to develop ideas. There may be comments on how each of the characters forces Eddie to renege on his original ideas of family loyalty.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/ setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. May show an awareness of how Eddie's concept of loyalty becomes increasingly mistaken and how his obsession with Catherine influences his moves. Might comment in detail on how each member of the family has put Eddie's sense of loyalty to the test.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
<b>Total for Section C: 40 Marks</b>		

## Talking Heads

Question Number	Indicative content	
25	<p>This question invites candidates to consider aspects of character, motive and presentation. Basic responses will be largely narrative and/or undeveloped, but stronger responses will show that the narrators are victims of others' selfishness or of their own loneliness and that denial becomes a tactic for survival. Candidates are, of course, free to adopt different perspectives and to consider one monologue in greater depth or more than one in more general terms.</p> <p>Any relevant text-based response should be given consideration.</p>	
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies the narrators.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes simple statements about behaviour - e.g. Irene is constantly writing letters.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments, to show perhaps that the narrators were lonely or unfulfilled.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question by considering not only the narrators but the reaction of others - to show, for example, that Irene was being indulged and/or ignored by a basically unsympathetic society.
16-20	<i>Predominantly narrative account/some developed comment on content/plot/ character/motive/ setting/theme</i>	Begins to use the text to develop ideas. Aptly chosen narrative will consider the views of the narrators to show, for example, that they cannot accept that nobody cares or that they have been manipulated.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/ setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. Details, at this level and above, should be expected from both monologues. Candidates might consider the naivety of the narrators and show that they were being driven and that the endings of the monologues were inevitable. Some might then consider that the dreams and naivety were essential to survival.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
<b>Total for Section C: 40 Marks</b>		



## Talking Heads

Question Number	Indicative content	
26	<p>This question invites candidates to consider aspects of attitude and character and their presentation. Basic responses will be largely narrative and/or undeveloped, but stronger responses will consider the attitudes of the narrators in the context of their description of the unseen characters, perhaps identifying bias in the descriptions or a lack of empathy and sympathy. Some might see significance in the fact that Lesley, for example, questions others' actions very rarely and that, in general, she sees the characters through a veil of almost virtual reality and dreams and desperation or loneliness. Well developed responses might move on to consider the reactions of the narrators to events and characters and/or to make assessments of character. Any relevant text-based response should be given consideration.</p>	
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies the narrators.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes simple statements about the other characters - e.g. that they were involved in film or that the director, for example, had ulterior motives (which Lesley saw through!). Some narrative might be offered to demonstrate, for example, a series of twists of fate.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments to show, for example, that that male characters exploited their position.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question by considering how some events affected Lesley's behaviour, for example, her eternal optimism in the face of rejection by Simon and her attitudes to the succession of male characters with whom she came into contact.
16-20	<i>Predominantly narrative account/some developed comment on content/plot/ character/motive/ setting/theme</i>	Begins to use the text to develop ideas. Well chosen narrative will consider a range of incidents - the audition with Simon and the ludicrous combination of chess and water skiing and/or the confusion which this causes further on. Some reference might be made to dramatic irony - by showing that Lesley is too bound up in her own world to question others' motives.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/ setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. Details, at this level and above, should be expected from both monologues. Reference to aspects of technique - dramatic irony, in particular, will be more developed. Candidates might now consider the position of the other characters, to show, perhaps, that Lesley was partly or wholly culpable due to her naivety and possibly desperation, or that we have only her word for it. There might be some consideration of attitudes - of Lesley's patronising and dismissive attitude towards homosexuals or tattoos, for example.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
<b>Total for Section C: 40 Marks</b>		

## Journey's End

Question Number	Indicative content	
27	<p>Candidates are asked to focus on the two characters and how their relationship develops throughout the play. Less developed responses may offer no more than just a narrative account. More confident responses may offer some judgements about the two characters' changing relationship from conflict to understanding and friendship.</p> <p>Any relevant text-based response should be given consideration.</p>	
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies Raleigh and Stanhope.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about Raleigh and Stanhope.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments - may, for example, comment on how at first Stanhope does not like Raleigh much.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. May comment on the reasons for Stanhope's dislike of Raleigh.
16-20	<i>Predominantly narrative account/some developed comment on content/plot/ character/motive/ setting/theme</i>	Begins to use the text to develop ideas. May comment on the reasons for Stanhope original dislike of Raleigh. May mention the 'letter incident' and the final reconciliation before Raleigh's death.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/ setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. May explore Raleigh's naivety and his reasons for joining the company, as well as Stanhope's feelings and fears of being 'discovered' which are disguised as aggression towards his younger officer.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
<b>Total for Section C: 40 Marks</b>		

*Journey's End*

Question Number	Indicative content	
28	<p>Candidates are asked to focus on the presentation of Hibbert. Less developed responses may be largely narrative, perhaps concentrating on the cowardly aspect of Hibbert's behaviour in comparison to, say, Stanhope's. More thoughtful responses may display an awareness of how Hibbert brings out Stanhope's leadership qualities.</p> <p>Any relevant text-based response should be given consideration.</p>	
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies Hibbert.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about Hibbert - perhaps that he suffers from 'neuralgia'.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments about Hibbert's behaviour - that he is a coward full of self-pity.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. May consider the confrontation between Hibbert and Stanhope.
16-20	<i>Predominantly narrative account/some developed comment on content/plot/ character/motive/ setting/theme</i>	Begins to use the text to develop ideas. The response may be largely narrative with supported comment on Hibbert's behaviour; he may be compared to some of the other men - Trotter's optimism and sense of humour; Raleigh's youthful sense of excitement.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/ setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. There may be comment on how Hibbert redeems himself in the end; how his confrontation with Stanhope reveals the latter's care for his officers. May consider why the playwright has included a character like Hibbert.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
<b>Total for Section C: 40 Marks</b>		

*The Long and the Short and the Tall*

Question Number	Indicative content	
29	<p>This question asks candidates to consider behaviour and the writer's presentation of the characters' reactions. Basic responses will be largely narrative and/or undeveloped, while stronger responses will consider how characters responded to the situation and the nature of that situation.</p> <p>Any relevant text-based response should be given consideration.</p>	
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies the patrol or the jungle hut.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about the situation - e.g. the soldiers are isolated or that Bamforth is aggressive or that Whitaker is frightened.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments, to show, for example, that the soldiers argue with each other or show aggression towards each other and/or the prisoner.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question, to show, perhaps, that Whitaker was the most overtly frightened of the British soldiers or the reaction of the prisoner to the soldiers' aggression.
16-20	<i>Predominantly narrative account/some developed comment on content/plot/ character/motive/ setting/theme</i>	Begins to use the text to develop ideas. Aptly chosen narrative will show that the tension between the soldiers is linked to their isolation and that the soldiers react differently, perhaps contrasting Smith with Whitaker or Mitchem with Johnstone.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/ setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. There will be an awareness of some aspects of stagecraft - the drawing in of night, for example, or the hissing of the broken radio. Some candidates might show that Mitchem tries to control his fear, or that the soldiers have other fears or that Bamforth may not actually be frightened at all. There might be some reference to the patrol's changing attitudes to the prisoner as being an indicator of fear and isolation.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
<b>Total for Section C: 40 Marks</b>		

*The Long and the Short and the Tall*

Question Number	Indicative content	
30	<p>This question invites candidates to consider aspects of attitude and motive and their presentation. Basic responses will be largely narrative and/or undeveloped, but stronger responses, by possibly focusing on Bamforth's defence of the prisoner, will consider the motives of the patrol.</p> <p>Any relevant text-based response should be given consideration.</p>	
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies the patrol and the prisoner.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements to show that some soldiers wanted to kill the prisoner and/or that Bamforth wanted to defend him.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments to show, for example, that, initially, the patrol was sympathetic to the prisoner.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question by perhaps recognising the significance of the discovery of the cigarette case.
16-20	<i>Predominantly narrative account/some developed comment on content/plot/ character/motive/ setting/theme</i>	Begins to use the text to develop ideas. Aptly chosen narrative will describe the reactions of the British soldiers and will recognise the pivotal nature of the cigarette case. Some reference might be made to the way that Bamforth challenged the rest of the patrol.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/ setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. Candidates might here show that Bamforth's views remained fairly constant or that Mitchem was not affected by the discovery, maintaining the pragmatic view that the prisoner would probably have to be killed anyway.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
<b>Total for Section C: 40 Marks</b>		

## SECTION D: MODERN LITERARY NON-FICTION

*Angela's Ashes*

Question Number	Indicative content	
31	<p>The candidates are invited to look in detail at the relationship between the writer and his siblings. Less developed responses are likely to offer little more than basic character comments or narrate incidents in which the characters are involved. More confident responses may offer insight into the relationships. Any relevant text-based response should be given consideration.</p>	
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies Eugene and Michael.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about the characters - perhaps notes that Eugene dies as a young child.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments - may note that Michael survived and grew to depend on Frank.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. May relate in some detail incidents connected with either or both the brothers.
16-20	<i>Predominantly narrative account/some developed comment on content/plot/ character/motive/ setting/theme</i>	Begins to use the text to develop ideas. May note the growing relationship between Frank and his younger brother.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/ setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. May argue that with a feckless father and a mother who cannot really cope, Frank becomes a role model of sorts for his younger brother.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
<b>Total for Section D: 40 Marks</b>		

## Angela's Ashes

Question Number	Indicative content	
32	<p>The question asks candidates to focus on how the writer uses the setting to portray poverty and an almost hopeless existence of his childhood. Less confident responses will offer little more than descriptive summaries of incidents where the setting plays an important role, while more confident responses will try to develop ideas commenting on how the setting reflects the writer's feelings.</p> <p>Any relevant text-based response should be given consideration.</p>	
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies his home.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about the unpleasant and drab appearance of where the writer lives.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments about other factors - may comment on how it always seems to be cold when something bad happens.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question- may relate specific incidents which link the setting to the general atmosphere of the book: the funerals, his father's drinking.
16-20	<i>Predominantly narrative account/some developed comment on content/plot/ character/motive/ setting/theme</i>	Begins to use the text to develop ideas - may start to discuss links between the themes and the setting. There may be reference to how the surroundings appear to reflect Frank's moods; the cold felt during his siblings' funerals; the drab and damp house Frank lives in; Christmas.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/ setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. May show insight into how the pervasive atmosphere of suffering and hopelessness is reflected in the descriptions of the settings. May also discuss how setting is used to reflect Frank's character and emotions.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
<b>Total for Section D: 40 Marks</b>		

*The Diary of Anne Frank*

Question Number	Indicative content	
33	<p>This question invites candidates to consider attitudes and their presentation. Basic responses will be largely narrative and/or undeveloped, but stronger responses might show that Anne does not feel the same way about both parents. Some candidates might try to place her views in the context of the Annexe and her incarceration.</p> <p>Any relevant text-based response should be given consideration.</p>	
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies Anne's parents.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about Anne's parents - e.g. she did not like her parents, or at least did not get on with them.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments to show, for example, that Anne had no respect for her mother but that she did respect her father.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question by showing that that her views were beginning to develop some intensity and even ambiguity - e.g. questioning her parents' marriage and accusing them of being so sentimental. There might then be some reference to her growing estrangement from them - "I can't stand mother...".
16-20	<i>Predominantly narrative account/some developed comment on content/plot/ character/motive/ setting/theme</i>	Begins to use the text to develop ideas. Aptly chosen narrative will describe Anne's alienation from her family - Margot and mother ceased to count long ago..." - and her father's growing distress at her behaviour. There might be reference to her view of Mrs van Daan's behind or of her vitriolic Diary entry about Mrs van Daan, which uses words like "despicable". There might be some recognition of a minor reconciliation with her parents by the end.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/ setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. Candidates might try to contextualise Anne's behaviour by referring to her growing up or her lack of empathy or even her complete lack of understanding of the situation in which her the adults found themselves.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
<b>Total for Section D: 40 Marks</b>		



*The Diary of Anne Frank*

Question Number	Indicative content	
34	<p>This question invites candidates to consider changing attitudes and their presentation in the Diary. Basic responses will be largely narrative and/or undeveloped, but more developed responses will show Anne as quite an arrogant and selfish/self-centred child whose views actually changed quite little during her incarceration, which served possibly only to confirm what she already knew or that she was becoming increasingly confused by her sexuality, growing up and attitudes towards others. Responses might focus either on Anne's behaviour towards others or on her growing estrangement from all around her. Candidates might list the people with whom Anne has connections - though limited, such a response should be given due consideration. Equally, some might offer apparently unbalanced answers, concentrating either on the "lonely" or the "isolated" aspects of the question - again, these should be given due consideration.</p> <p>Any relevant text-based response should be given consideration.</p>	
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies Anne.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about Anne's views - she is lonely or that she has nobody to talk to. There might be some reference to the number of people with whom Anne has relationships.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments - for example, she is lonely, that she has to write a diary (which takes on human form) because she can't really get on with people.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question by showing that she is anxious to grow up or that she cannot take the situation seriously, even though it is serious, or that she wants a cat because she is longing for physical affection yet cannot show any affection to her sister or parents. Narrative might identify aspects of her relationships - e.g. she doesn't get on with her mother.
16-20	<i>Predominantly narrative account/some developed comment on content/plot/ character/motive/ setting/theme</i>	Begins to use the text to develop ideas. Aptly chosen narrative will describe aspects of Anne's views on, for example, sex, growing up, adults and Peter. There might be some reference to her ambiguous feelings towards her father or to her admission that her moods were always changing.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/ setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. There will be, perhaps, recognition that Anne wants more from life more "than affection ...hugs and kisses.." or that she wants to be seen as a person in her own right, despite being only 14! Some candidates might see her confusion expressed in her language - for example, she refers to her feelings for Peter as "friendship" then "yearning" and then "desire".</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
<b>Total for Section D: 40 Marks</b>		

*Bad Blood*

Question Number	Indicative content	
35	<p>'Home life' is a broad term, and candidates will no doubt interpret it in a range of ways: any interpretation is acceptable, provided that it is relevant, in the terms of the question, and that the response is supported by textual reference. The bullet points offer candidates a way into the question, and these may form the pattern of many responses.</p> <p>Basic responses may do little more than offer a narrative account of some of the main events of the writer's life at this time, while stronger response will show an ability to reflect on and consider the overall picture of the life which Lorna Sage re-creates for the reader.</p> <p>Any relevant text-based response should be given consideration.</p>	
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies the writer/a detail.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about the writer's life.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments, perhaps suggesting that her life was unhappy in some ways.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. For example, might comment on how academic achievement was (dis)regarded within the family and the impact this had on Lorna.
16-20	<i>Predominantly narrative account/some developed comment on content/plot/ character/motive/ setting/theme</i>	Begins to use the text to develop ideas. Might, for example, refer to the weight Lorna placed on friendships outside the family, to show that she lacked affection, perhaps, at home.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/ setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. Might refer, perhaps, to her relationship with her father, and his 'military' attitude to domestic life.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
<b>Total for Section D: 40 Marks</b>		

**Bad Blood**

Question Number	Indicative content	
36	<p>The writer's Grandfather was very influential in her early years, and his personality dominates early parts of the book. This character alone should give candidates ample material on which to base a response to the question. His influence on the writer was far from being entirely negative, as she herself makes clear, despite her criticism of her adultery, and her account of his coldness towards her grandmother. Any other choice of character is acceptable, provided that it is relevant, in the terms of the question, and that the response is supported by reference to the text.</p> <p>Basic responses may do little more than record the chosen character's part in the account, in broad terms, whereas stronger responses will do justice to the question by arriving at a balanced judgement, based on a thorough and thoughtful review of the evidence. Developed responses may consider not just what the character actually does, but how the writer interprets his or her actions and behaviour for us; and perceptive responses will consider how their relationship 'colours' her judgement.</p>	
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies a character.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about him/her.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments, perhaps that Grandfather befriended Lorna when she was very young, when she lacked the company of other adults.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. Might suggest that she liked Grandfather, as the one adult who introduced her to books, for example.
16-20	<i>Predominantly narrative account/some developed comment on content/plot/ character/motive/ setting/theme</i>	Begins to use the text to develop ideas. Might, perhaps, refer to Grandfather's diaries for 1933 and 1934, when Grandfather's affair with 'MB' was at its height, to illustrate how she blames him for his behaviour, and for the damage he caused to others, thereby reflecting the impacts he had on her.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/ setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. Might perhaps refer to her close bond with Grandfather - 'This confirmed me as his creature' - to show how she disapproves of his conduct, and yet she cannot completely condemn him.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
<b>Total for Section D: 40 Marks</b>		

*Chinese Cinderella*

Question Number	Indicative content	
37	<p>This question invites candidates to consider aspects of attitude and behaviour. Basic responses will be largely narrative and/or undeveloped, while more developed responses will possibly broaden the definition of cruelty to encompass a lack of kindness or sensitivity. Some might distinguish between the causal and cynical cruelty of Big Sister with the perhaps immature insensitivity of the prankster brothers.</p> <p>Any relevant text-based response should be given consideration.</p>	
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies the children.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about behaviour - e.g. Big Sister was very unkind, the brothers were always playing malicious jokes.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments to show that in general Adeline was blamed for her mother's death or that she was low in the pecking order, which is why she was bullied by her brothers - e.g. the dragons' eyes and the urine in the drink.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. by considering the effect of this cruelty on Adeline.
16-20	<i>Predominantly narrative account/some developed comment on content/plot/ character/motive/ setting/theme</i>	Begins to use the text to develop ideas. Aptly chosen narrative will describe a range of incidents - e.g. Big Sister blaming Adeline for mother's death or tearing off her medal, the brothers' bullying.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/ setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. Candidates might here show that all of the siblings were terrified of Niang or perhaps that there was a difference between Big Sister's malicious and manipulative cruelty and the boys' bullying of a female child and between this and the indifference shown by all to Adeline's development and achievements.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
<b>Total for Section D: 40 Marks</b>		

*Chinese Cinderella*

Question Number	Indicative content	
38	<p>This question invites candidates to consider aspects of behaviour and context. Stronger responses might show that this is a description of one, rich, family rather than all Chinese families. Basic responses will be largely narrative and/or undeveloped, while more developed responses will contextualise some of Adeline's experiences.</p> <p>Any relevant text-based response should be given consideration.</p>	
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies Adeline.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about aspects of family life - e.g. they all lived together, Niang ruled the roost, father let her get away with it, other family members could do nothing to stop her.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments to show mostly negative aspects of life in the household - e.g. the bullying, insensitivity towards educational achievement, the extended family, Niang's power, Nia Nia's moderating influence as the Elder, Adeline being bullied because she was a girl, the distant father
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. Candidates will show that Niang's behaviour and father's acquiescence are pivotal to our understanding of events.
16-20	<i>Predominantly narrative account/some developed comment on content/plot/ character/motive/ setting/theme</i>	Begins to use the text to develop ideas. Aptly chosen narrative will describe a range of, mostly negative, incidents - the bullying, Niang's cruelty, her attitude to her own children and show, perhaps through Baba and Ye Ye's powerlessness, the power of a mother figure in China.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/ setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. Some attempt might be made to offer some balance - e.g. the family was well off and ate well, Ye Ye and Baba were at least tolerated and shown a modicum of respect, boarding school was considered to be quite normal for children of this class. There might be some reference to shock felt at Niang's westernisation or to the difficulties which she would have faced in establishing herself in such a traditional household.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
<b>Total for Section D: 40 Marks</b>		

*Down and Out in Paris and London*

Question Number	Indicative content	
39	<p>This is a broad question, and allows the candidate to range widely across the first part of the text. Any approach is acceptable, provided that the response is relevant, in the terms of the question, and that it is supported by textual reference. The question is not solely content-based, however: candidates are required to comment on how they have perceived Orwell's life in Paris, filtered through his perspective, rather than simply to record what happened to him.</p> <p>Basic responses may offer little more than broad narrative accounts of Orwell's time in Paris, but stronger responses will attempt to show how these events, experiences and acquaintanceships have been conveyed. Developed responses may touch areas such as emphasis and tone, even if they do not do so explicitly.</p> <p>Any relevant text-based response should be given consideration.</p>	
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies Paris/a detail.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about Orwell's time in Paris.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments, such as that he suffered hardship in Paris.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. Might write about his time as a plongeur, for example, to show that his life was difficult.
16-20	<i>Predominantly narrative account/some developed comment on content/plot/ character/motive/ setting/theme</i>	Begins to use the text to develop ideas. Might, for example, use Orwell's friendship with Boris, to show that his time in Paris was not entirely a negative experience.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/ setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. May demonstrate some understanding of how the Orwell's personality, and his skill and technique as a writer, are factors in how we see Paris through his eyes, coloured by his emotions and reactions.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
<b>Total for Section D: 40 Marks</b>		

*Down and Out in Paris and London*

Question Number	Indicative content	
40	<p>Boris is perhaps the dominant character in the early stage of the book, and as such should provide plenty of material on which candidates can base a response. The bullet points also give a direct route into the question. Any approach is acceptable, provided that the response is relevant, in the terms of the question, and that it is supported by textual reference. However, the question asks for more than a straightforward character study, and candidates are required to show how Orwell presents Boris, rather than simply to record his dealings with the writer.</p> <p>Basic responses may offer little more than an account of where and when Boris appears in the book, without much comment on presentation; while stronger responses will recognise that the question is about Orwell's portrayal of Boris, and his skill as a writer in doing this successfully.</p> <p>Any relevant text-based response should be given consideration.</p>	
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies Boris.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about Boris.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments, such as that Boris and Orwell work together in the hotel.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. Might suggest, for example, that Orwell and Boris form an unlikely friendship, coming from such different backgrounds.
16-20	<i>Predominantly narrative account/some developed comment on content/plot/ character/motive/ setting/theme</i>	Begins to use the text to develop ideas. Might, perhaps, suggest that Orwell presents Boris in a sympathetic, or kindly, light, even though what he tells us about Boris is not always creditable. Might offer examples of dialogue, where relevant.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/ setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. May demonstrate awareness of Orwell's technique in his characterisation of Boris, even if not explicitly.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
<b>Total for Section D: 40 Marks</b>		

## A Moment of War

Question Number	Indicative content	
41	<p>This question invites candidates to consider the presentation of various characters and their attitudes to war. Less developed responses may offer little more than narrative descriptions of characters. More confident responses may consider how certain characters represent certain attitudes towards war. As there is no specific number of characters the candidate is required to write about, the response can be a comparison between two characters or a broader look at three or more characters. Both types of responses are acceptable.</p> <p>Any relevant text-based response should be given consideration.</p>	
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies a character.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about the chosen character.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments - may perhaps note how young and idealistic, or cynical, the soldiers were.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question - may comment on Eulalia and how she has adapted to the situation
16-20	<i>Predominantly narrative account/some developed comment on content/plot/ character/motive/ setting/theme</i>	Begins to use the text to develop ideas - may comment on Eulalia and note how the war for her is a form of liberation; there may be comments on Sam the American and his ambivalent attitude to the writer.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/ setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. In addition to the above points in greater detail there may be comments on how the writer's idealism is destroyed.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
<b>Total for Section D: 40 Marks</b>		



*A Moment of War*

Question Number	Indicative content	
42	<p>Candidates are invited to comment on how friendship is presented in the book. Less developed responses may be largely narrative, but more developed ones may make supported comments about the nature of the friendships discussed and there may be comment on the 'how' aspect of the question.</p> <p>Any relevant text-based response should be given consideration.</p>	
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies a friendly character.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about this character.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments - may explain the way the character show friendship.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question - may make general comments on how the friendship affects the writer.
16-20	<i>Predominantly narrative account/some developed comment on content/plot/ character/motive/ setting/theme</i>	Begins to use the text to develop ideas. Narrative will be supported by comments about the contrasting characters who befriend the writer - Sam and Eulalia, for example; there may be comments on the sense of camaraderie among the soldiers.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/ setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. Awareness of character may be shown through the characters' behaviour - Eulalia straightforward and physical, Sam rather more problematic - and the writer's response.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
<b>Total for Section D: 40 Marks</b>		

**TOTAL FOR PAPER: 120 MARKS**

# The Assessment of Quality of Written Communication May 2010

## 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 2010.

- 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 feature(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>

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