

GCSE

Edexcel GCSE

English Literature (1213)

3H

Summer 2005

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Mark Scheme (Results)



## SECTION A - MODERN POETRY (Higher Tier)

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

H1 Re-read the poems *Lucozade* and *Death in Leamington*.

One of these poems deals with a visit to a patient in hospital, while the other recalls the scene of a death.

Compare how the two writers convey their reactions to the events which they are describing.

<p>An obvious contrast might be identified in the tone of the two poems: while <i>Lucozade</i> expresses concern, relief, happiness perhaps, <i>Death in Leamington</i> seems almost detached and uninvolved. The first-person approach of <i>Lucozade</i> will no doubt be identified by most candidates, as part of the discussion of tone or mood. There is scope in this question for the more able to show a sophisticated appreciation of technique and expression. Any text-based comparative approach should be given consideration.</p>	
<p><b>16-20</b>  <i>Awareness shown/comparisons and connections made/issues raised in the prompts dealt with/reference to details supported by some quotations</i></p>	<p>Begins to use the poems to develop ideas. For example, might comment on the mother/daughter relationship in <i>Lucozade</i> - whereas in <i>Death in Leamington</i> no strong personal relationship is established.</p> <p>Addresses aspects of technique and expression. Selects relevant quotations in support of points being made about the content and language of the poems.</p>
<p><b>21-25</b>  <i>Insight shown/clear comparisons and connections made/reference to details to support views/comments on language</i></p>	<p>Uses specific detail chosen appropriately to address the question directly. Details, at this level and above, should be expected from both <i>Lucozade</i> and <i>Death in Leamington</i>. Identifies, or offers interpretation of, the key aspects of each poem. Might, for example, discuss the tone of each poem with some insight. Will comment specifically on language and expression to illustrate the answer.</p>
<p><b>26-30</b>  <i>Interpretative skills shown/specific comparisons and connections made/reference to selective details to support views/comments on the significance of language</i></p>	<p>An overview and a clear understanding of both poems will be demonstrated. Comments on technique might include details of characterisation, imagery, the use of dialogue, or the presentation of ideas by any other means. Similarities - or differences - in technique might be discussed, such as the verse form, the use of rhyme, or the use of symbols and imagery.</p> <p>There may be a recognition of the difference in tone between the two poems, despite the similarity of the setting.</p>

<p><b>31-35</b>  <i>Analytical skills shown/  definitive comparisons and  connections made/specific and  sustained references to  details to illustrate personal  and convincing response to  poems offered</i></p>	<p>A full understanding of the poems will be illustrated in responding to the question. Identification of tone and mood should be precise, with supporting textual reference. The structure of the poems will be clearly recognised and the development of the ideas acknowledged. A personal response might include a preference, with a reasoned justification. Comments on language will be assured.</p> <p>There may be a recognition of how illness or death heightens emotions.</p>
<p><b>36-40</b>  <i>Originality in analysis shown/  interpretation of comparisons  and connections offered/  perceptive use of quotation/  complete command of poems  demonstrated</i></p>	<p>A confident and lucidly argued interpretation will be offered.</p> <p>A personal engagement with the poems may lead to a variety of interpretations. Such interpretations will be explored through a close and sensitive analysis of the language of each poem. Alternative interpretations may be recognised. Comments on language, and its effects, will be sophisticated.</p> <p>There may be an acknowledgement that each of the poems is related closely to its period.</p>

## SECTION A - MODERN POETRY

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

H2 Re-read the poem *Refugee Blues*.

In this poem the writer strongly conveys his feelings about the plight of refugees. Choose **AT LEAST ONE** other poem from *In Such a Time as This* where you feel that the writer has strong views to express.

Compare how successfully, and by what methods, the writers of *Refugee Blues* and your other chosen poem, or poems, convey their thoughts and feelings.

<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. There is a wide choice of material throughout Collection A to suit the needs of this question - and there is a direct challenge in the question to more able candidates to explore aspects of technique and expression in depth. Any text-based comparative approach should be given consideration.</p>	
<p><b>16-20</b>  <i>Awareness shown/comparisons and connections made/issues raised in the prompts dealt with/reference to details supported by some quotations</i></p>	<p>Begins to use the poems to develop ideas. For example, might refer to the first-person perspective of <i>Refugee Blues</i>, and how this gives immediacy to the theme. Addresses aspects of techniques and expression. Selects relevant quotations in support of points being made about the content and language of the poems.</p>
<p><b>21-25</b>  <i>Insight shown/clear comparisons and connections made/reference to details to support views/comments on language</i></p>	<p>Uses specific detail chosen appropriately to address the question directly. Details, at this level and above, should be expected from both <i>Refugee Blues</i> and the other chosen poem or poems. Identifies, or offers an interpretation of, the key aspects of each poem. Might, for example, discuss the tone of each poem with some insight. Will comment specifically on language and expression to illustrate the answer.</p>
<p><b>26-30</b>  <i>Interpretative skills shown/specific comparisons and connections made/reference to selective details to support views/comments on the significance of language</i></p>	<p>An overview and a clear understanding of both poems will be demonstrated. Comments on technique might include details of characterisation, imagery, the use of dialogue, or the presentation of ideas by any other means. There may be some focus on the perspective, and the relationship (“my dear”) in <i>Refugee Blues</i>, perhaps leading to discussion of the individual/universal theme.</p>
<p><b>31-35</b>  <i>Analytical skills shown/definitive comparisons and connections made/specific and sustained references to details to illustrate personal and convincing response to</i></p>	<p>A full understanding of the poems will be illustrated in responding to the question. Identification of tone and mood should be precise, with supporting textual reference. The structure of the poems will be clearly recognised and the development of the ideas acknowledged. A personal response might include a preference, with a reasoned justification. Comments on language will be assured. There may be some</p>

<i>poems offered</i>	awareness shown of the wider social context of <i>Refugee Blues</i> .
<p><b>36-40</b>  <i>Originality in analysis shown/  interpretation of comparisons  and connections offered/  perceptive use of quotation/  complete command of poems  demonstrated</i></p>	<p>A confident and lucidly argued interpretation will be offered.</p> <p>A personal engagement with the poems may lead to a variety of interpretations. Such interpretations will be explored through a close and sensitive analysis of the language of each poem. Alternative interpretations may be recognised. Comments on language, and its effects, will be sophisticated.</p> <p>Both <i>Refugee Blues</i> and the other chosen poem should reflect such sophistication.</p>

## SECTION A - MODERN POETRY

### *Collection B: Identity*

H3 Re-read the poems *Follower* and *Old Man, Old Man*.

Both poems deal with the issues of ageing.

Compare the presentation of this theme in the two poems.

<p><i>Follower</i>, written in the first person, is about two people (father and son) and their changing relationship; whereas <i>Old Man, Old Man</i> focuses much more on a portrait of the central character, with the “daughter” figure revealed to the reader less distinctly. However, there are many obvious points of comparison in the attitudes which are related to age and its effects, and a comparison of tone and technique should stretch able candidates. Any text-based comparative approach should be given consideration.</p>	
<p><b>16-20</b>  <i>Awareness shown/comparisons and connections made/issues raised in the prompts dealt with/reference to details supported by some quotations</i></p>	<p>Begins to use the poems to develop ideas. For example, may well comment on how the balance of the relationship alters in <i>Follower</i> whereas in <i>Old Man, Old Man</i> we see only specific points in the relationship. Addresses aspects of techniques and expression. Selects relevant quotations in support of points being made about the content and language of the poems.</p>
<p><b>21-25</b>  <i>Insight shown/clear comparisons and connections made/reference to details to support views/comments on language</i></p>	<p>Uses specific detail chosen appropriately to address the question directly. Details, at this level and above, should be expected from both <i>Follower</i> and <i>Old Man, Old Man</i>. Identifies, or offers an interpretation of, the key aspects of each poem. Might, for example, discuss the tone of each poem with some insight. Will comment specifically on language and expression to illustrate the answer.</p>
<p><b>26-30</b>  <i>Interpretative skills shown/specific comparisons and connections made/reference to selective details to support views/comments on the significance of language</i></p>	<p>An overview and a clear understanding of both poems will be demonstrated. Comments on technique might include details of characterisation, imagery, the use of dialogue, or the presentation of ideas by any other means. The specialised vocabulary of <i>Follower</i> might attract comment (“headrig”), or the proper nouns in <i>Old Man, Old Man</i>.</p>
<p><b>31-35</b>  <i>Analytical skills shown/definitive comparisons and connections made/specific and sustained references to details to illustrate personal and convincing response to poems offered</i></p>	<p>A full understanding of the poems will be illustrated in responding to the question. Identification of tone and mood should be precise, with supporting textual reference. The structure of the poems will be clearly recognised and the development of the ideas acknowledged. A personal response might include a preference, with a reasoned justification. Comments on language will be assured, and there may be some recognition of how each poet uses language to give the characters life.</p>

**36-40**

*Originality in analysis shown/  
interpretation of comparisons  
and connections offered/  
perceptive use of quotation/  
complete command of poems  
demonstrated*

A confident and lucidly argued interpretation will be offered.

A personal engagement with the poems may lead to a variety of interpretations. Such interpretations will be explored through a close and sensitive analysis of the language of each poem. Alternative interpretations may be recognised. Comments on language, and its effects, will be sophisticated. The differing perspectives of each poem may be analysed.



## SECTION A - MODERN POETRY

### *Collection B: Identity*

H4 Re-read the poem *The Barn*.

This poem describes a place, or an experience, which has a memorable atmosphere and significance for the writer.

Choose **ONE** other poem from *Identity* which you feel also records an intensely-felt experience, and compare the methods by which the writers convey their thoughts and feelings.

<p>The “intensely-felt experience” could take a narrative form (<i>Mid-Term Break</i>, <i>Miracle on St David’s Day</i>, or <i>An Unknown Girl</i>) or candidates might equally validly choose a reflective poem, such as <i>Mirror</i> or <i>Follower</i>. The question asks candidates to focus on the writers’ techniques, and there is plenty of material for an examination of tone, imagery, form and structure in <i>The Barn</i>, as well as in a range of other poems. Any text-based comparative approach should be given consideration.</p>	
<p><b>16-20</b>  <i>Awareness shown/comparisons and connections made/issues raised in the prompts dealt with/reference to details supported by some quotations</i></p>	<p>Begins to use the poems to develop ideas. For example, might convey the atmosphere created in <i>The Barn</i> by discussing vocabulary, imagery and narrative content. Addresses aspects of techniques and expression. Selects relevant quotations in support of points being made about the content and language of the poems.</p>
<p><b>21-25</b>  <i>Insight shown/clear comparisons and connections made/reference to details to support views/comments on language</i></p>	<p>Uses specific detail chosen appropriately to address the question directly. Details, at this level and above, should be expected from both <i>The Barn</i> and the other chosen poem. Identifies, or offers an interpretation of, the key aspects of each poem. Might, for example, discuss the tone of each poem with some insight. Will comment specifically on language and expression to illustrate the answer.</p>
<p><b>26-30</b>  <i>Interpretative skills shown/specific comparisons and connections made/reference to selective details to support views/comments on the significance of language</i></p>	<p>An overview and a clear understanding of both poems will be demonstrated. Comments on technique might include details of characterisation, imagery, the use of dialogue, or the presentation of ideas by any other means. Focus may be on the intensity - or otherwise - of the atmosphere in <i>The Barn</i> and the other chosen poem. There may be connections made between childhood experiences, and how they are perceived by writers.</p>

<p><b>31-35</b>  <i>Analytical skills shown/  definitive comparisons and  connections made/specific and  sustained references to  details to illustrate personal  and convincing response to  poems offered</i></p>	<p>A full understanding of the poems will be illustrated in responding to the question. Identification of tone and mood should be precise, with supporting textual reference. The structure of the poems will be clearly recognised and the development of the ideas acknowledged. A personal response might include a preference, with a reasoned justification. Comments on language will be assured. Consideration of the other chosen poem should reflect the same sustained understanding as the comments on <i>The Barn</i>.</p>
<p><b>36-40</b>  <i>Originality in analysis shown/  interpretation of comparisons  and connections offered/  perceptive use of quotation/  complete command of poems  demonstrated</i></p>	<p>A confident and lucidly argued interpretation will be offered.  A personal engagement with the poems may lead to a variety of interpretations. Such interpretations will be explored through a close and sensitive analysis of the language of each poem. Alternative interpretations may be recognised. Comments on language, and its effects, will be sophisticated. A judgement on the writers' success in "conveying their thoughts and feelings" will be assured.</p>

## SECTION A - MODERN POETRY

### *Collection C: Nature*

H5 Re-read the poem *The Stag*.

This poem tells a dramatic story, with the writer offering his own viewpoint on the events.

Choose **AT LEAST ONE** other poem from *Nature* which seems to present the writer's point of view on the events described.

Compare how the writers convey their viewpoints in *The Stag* and your other chosen poem or poems.

<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. There are several other poems in Collection C where a strong "viewpoint" is evident, such as <i>Roe Deer</i>, <i>Mushrooms</i>, <i>The Flowers</i>: "viewpoint" may be interpreted as the tone or approach to the subject matter, and need not be a specific "view" or opinion. Any text-based comparative approach should be given consideration. The question asks candidates to focus on the writers' methods as much as on the "viewpoints" themselves.</p>	
<p><b>16-20</b>  <i>Awareness shown/comparisons and connections made/issues raised in the prompts dealt with/reference to details supported by some quotations</i></p>	<p>Begins to use the poems to develop ideas. For example, might characterise the "viewpoint" in <i>The Stag</i> by discussing the descriptions of the stag and contrasting these with the images made of the humans. Addresses aspects of techniques and expression. Selects relevant quotations in support of points being made about the content and language of the poems.</p>
<p><b>21-25</b>  <i>Insight shown/clear comparisons and connections made/reference to details to support views/comments on language</i></p>	<p>Uses specific detail chosen appropriately to address the question directly. Details, at this level and above, should be expected from both <i>The Stag</i> and the other chosen poem or poems. Identifies, or offers an interpretation of, the key aspects of each poem. Might, for example, discuss the tone of each poem with some insight. Will comment specifically on language and expression to illustrate the answer.</p>
<p><b>26-30</b>  <i>Interpretative skills shown/specific comparisons and connections made/reference to selective details to support views/comments on the significance of language</i></p>	<p>An overview and a clear understanding of both poems will be demonstrated. Comments on technique might include details of characterisation, imagery, the use of dialogue, or the presentation of ideas by any other means. The "viewpoint" might be seen as an attitude or as a reaction to the subject matter, in some poems (for example, something close to reverence in <i>Thistles</i>, or frustration in <i>Nettles</i>).</p>

<p><b>31-35</b>  <i>Analytical skills shown/  definitive comparisons and  connections made/specific and  sustained references to  details to illustrate personal  and convincing response to  poems offered</i></p>	<p>A full understanding of the poems will be illustrated in responding to the question. Identification of tone and mood should be precise, with supporting textual reference. The structure of the poems will be clearly recognised and the development of the ideas acknowledged. A personal response might include a preference, with a reasoned justification. Comments on language will be assured. The 'viewpoint' may be seen, additionally, as distinct in each poem, and the distinctions reflected on.</p>
<p><b>36-40</b>  <i>Originality in analysis shown/  interpretation of comparisons  and connections offered/  perceptive use of quotation/  complete command of poems  demonstrated</i></p>	<p>A confident and lucidly argued interpretation will be offered.  A personal engagement with the poems may lead to a variety of interpretations. Such interpretations will be explored through a close and sensitive analysis of the language of each poem. Alternative interpretations may be recognised. Comments on language, and its effects, will be sophisticated. The nature of the subject matter, and how this is central to the tone of <i>The Stag</i> and other chosen poem or poems, will be analysed.</p>

## SECTION A - MODERN POETRY

### *Collection C: Nature*

- H6** Re-read the poems *Wind* and *The Storm*, both of which recount the writers' experiences of the force of nature.

Compare the methods by which the writers convey their thoughts and feelings.

<p>This question is specific, and relatively narrow, in its focus but the two poems offer plenty of opportunity for a comparison - or contrast - of the poets' techniques. Vocabulary, verse form, or imagery might be widely commented upon. Any text-based comparative approach should be given consideration.</p>	
<p><b>16-20</b> <i>Awareness shown/comparisons and connections made/issues raised in the prompts dealt with/reference to details supported by some quotations</i></p>	<p>Begins to use the poems to develop ideas. For example, might recount the two writers' experiences in narrative form as the basis for comment. Addresses aspects of techniques and expression. Selects relevant quotations in support of points being made about the content and language of the poems.</p>
<p><b>21-25</b> <i>Insight shown/clear comparisons and connections made/reference to details to support views/comments on language</i></p>	<p>Uses specific detail chosen appropriately to address the question directly. Details, at this level and above, should be expected from both <i>Wind</i> and <i>The Storm</i>. Identifies, or offers an interpretation of, the key aspects of each poem. Might, for example, discuss the tone of each poem with some insight. Will comment specifically on language and expression to illustrate the answer.</p>
<p><b>26-30</b> <i>Interpretative skills shown/specific comparisons and connections made/reference to selective details to support views/comments on the significance of language</i></p>	<p>An overview and a clear understanding of both poems will be demonstrated. Comments on technique might include details of characterisation, imagery, the use of dialogue, or the presentation of ideas by any other means. Might comment on the setting, or context, of the two poems, or how this is a factor in the writers' "methods".</p>
<p><b>31-35</b> <i>Analytical skills shown/definitive comparisons and connections made/specific and sustained references to details to illustrate personal and convincing response to poems offered</i></p>	<p>A full understanding of the poems will be illustrated in responding to the question. Identification of tone and mood should be precise, with supporting textual reference. The structure of the poems will be clearly recognised and the development of the ideas acknowledged. A personal response will include a preference, with a reasoned justification. Comments on language will be assured. The apparent similarity of the subjects of each poem might be a starting point for reflection on their differences.</p>

**36-40**

*Originality in analysis shown/  
interpretation of comparisons  
and connections offered/  
perceptive use of quotation/  
complete command of poems  
demonstrated*

A confident and lucidly argued interpretation will be offered.

A personal engagement with the poems may lead to a variety of interpretations. Such interpretations will be explored through a close and sensitive analysis of the language of each poem. Alternative interpretations may be recognised. Comments on language, and its effects, will be sophisticated. The comparison sought by the question will be based on a convincing analysis of both poems.

## SECTION B - MODERN PROSE

### *Of Mice and Men*

H7 In Chapter Four Crooks says “A guy goes nuts if he ain’t got nobody” .

How does the writer explore the theme of isolation through Crooks, and **ONE** other character, in this book?

<p>Although the emphasis here is on the role of Crooks in the book (an outcast on account of racial prejudice, in addition to many other factors), comment is invited on any one other from a potential range of characters. Candy, or Curley’s wife, may be frequently chosen. More thoughtful candidates may refer to George and Lennie, who, despite their problems, have each other. “The theme of isolation” may be interpreted in any text-based way.</p>	
<p><b>16-20</b> <i>Predominantly narrative account, some developed comment on content/plot/character/motive/setting/theme</i></p>	<p>Begins to use the text to develop ideas. May show how Crooks is isolated from the everyday life of the ranch on racial grounds: “S’pose you couldn’t go into the bunk-house and play rummy ‘cause you was black”. May also refer to his job, as the stable buck.</p>
<p><b>21-25</b> <i>More focused account, insight and awareness shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. Might, for example, offer details of Crooks’ conversation with Lennie; or might show insight and awareness into other characters’ situations and how the writer portrays them. Curley’s wife could be said to be “isolated”, for example, despite her recent marriage.</p>
<p><b>26-30</b> <i>Selective use of text. Assessment of ideas, purposeful references to content/plot/character/motive/setting/theme</i></p>	<p>An overview of the text is evident. May offer the suggestion that a wide range of characters exemplify aspects of isolation (all of them, arguably - even George is isolated in the decision he has to make at the end of the book). Might comment on the typical lifestyle of the itinerant ranch hands, relating this to the theme. The (almost) all-male nature of ranch society might be assessed.</p>
<p><b>31-35</b> <i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i></p>	<p>A full understanding of the text will be evident. While the expression of the theme of isolation will be explored through the characters, elements such as atmosphere, tone and structure may be commented on. There will be reflection on a range of characters and relationships.</p>
<p><b>36-40</b> <i>Analytical use of text/ extrapolation on content/plot/character/motive/setting/theme</i></p>	<p>Offers a confident and lucidly argued interpretation. Originality of response may be displayed. Some candidates might show how isolation relates to insecurity, for example; and there are some characters who seem to cope with ranch life (Slim, perhaps) much more successfully than others. Aspects such as personality, status (Curley apparently has a position of greater authority, as the boss’s son, than Slim - and yet he has no</p>

	respect on the ranch, and thus is the more "isolated" because of this) may be analysed.
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## SECTION B - MODERN PROSE

### *Of Mice and Men*

- H8 Some readers of this book may feel that George and Lennie's relationship is entirely one-sided, and that George offers Lennie support and friendship but gains nothing in return.

Do you agree that this is how the relationship is presented?

<p>There is plenty of material on which candidates can base a response to this question. Some may agree with the "one-sided" interpretation of the relationship, but many others may discuss aspects of mutual support and protection. George and Lennie may be seen as unique - they are not subject to the loneliness which affects so many of the other characters. No doubt the ending of the book will come in for consideration. Any text-based interpretation of their relationship should be considered.</p>	
<p><b>16-20</b> <i>Predominantly narrative account, some developed comment on content/plot/character/motive/setting/theme</i></p>	<p>Begins to use the text to develop ideas. May refer to George's role as Lennie's guide and protector. Could, perhaps, retell the incident of the workcards; or how George learned not to abuse his power over Lennie (The Sacramento River Story).</p>
<p><b>21-25</b> <i>More focused account, insight and awareness shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. "I got you to look after me, and you got me to look after you". The "Ketchup" episode may well be quoted at length, to characterise their relationship. George's apparent irritation (or patience) with Lennie may be identified.</p>
<p><b>26-30</b> <i>Selective use of text. Assessment of ideas, purposeful references to content/plot/character/motive/setting/theme</i></p>	<p>An overview of the text is evident. Candidates will offer an interpretation of their relationship in the context of the setting, relationships and background of the book. How their friendship is viewed by others may be assessed (Slim, or the Boss, or Curley, perhaps).</p>
<p><b>31-35</b> <i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i></p>	<p>A full understanding of the text will be evident. There may be an appreciation of how Lennie, despite being inarticulate, shows his protectiveness towards George "Ain't nobody goin' to talk no hurt to George". Thoughtful candidates might tackle the aspect of the question more directly on the writer's craft - the presentation of the relationship, rather than just the relationship itself.</p>
<p><b>36-40</b> <i>Analytical use of text/extrapolation on content/plot/character/motive/setting/theme</i></p>	<p>Offers a confident and lucidly argued interpretation. There may be speculation on George's situation at the end of the book - he may have gained freedom from a burdensome responsibility, but his loss may outweigh this. Such extrapolation will be relatively sophisticated, and there may be originality in the response. There may be some attempt to link the presentations</p>

	of this relationship to the writer's themes, or to his view of the world, in the book as a whole.
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## SECTION B - MODERN PROSE

### *To Kill a Mockingbird*

**H9** How does the writer use the trial of Tom Robinson to bring out the themes and issues in this book?

<p>This is a straightforward question, and provides plenty of scope for analysis of the writer's methods. Many candidates may refer to Scout's role as the autobiographical observer, and how the issues are, on one level, presented to the reader through the eyes of a child. Family relationships and how the trial affects them, may also receive examination. There may also be reference to the wider Maycomb community. Any text-based interpretation of "themes and issues" should be considered.</p>	
<p><b>16-20</b>  <i>Predominantly narrative account, some developed comment on content/plot/character/motive/setting/theme</i></p>	<p>Begins to use the text to develop ideas. May, for example, identify racial/colour prejudice in a straightforward way, and may express the view that Tom was doomed from the outset because of this prejudice.</p>
<p><b>21-25</b>  <i>More focused account, insight and awareness shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. For example, the fact that Tom's left arm "hung dead at his side" may be offered as proof of his innocence: this could lead to a broader discussion of issues such as prejudice, injustice, or perhaps the jury system.</p>
<p><b>26-30</b>  <i>Selective use of text. Assessment of ideas, purposeful references to content/plot/character/motive/setting/theme</i></p>	<p>An overview of the text is evident. Candidates see Tom's case as reflective of the broader social context: in this light his "crime", so to speak, is to feel "right sorry for her", in a way which questions the established social order. There will be assessment of how the case highlights such issues.</p>
<p><b>31-35</b>  <i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i></p>	<p>A full understanding of the text will be evident. The complexities of the case, in terms of relationships as well as ideas, will be recognised. For example, candidates might consider the implications of Atticus showing compassion towards Mayella, even though she is the principal witness for the prosecution. The reactions of the community to the case are far from straightforward: Dolphus Raymond, Link Deas or Aunt Alexandra may be cited.</p>
<p><b>36-40</b>  <i>Analytical use of text/extrapolation on content/plot/character/motive/setting/theme</i></p>	<p>Offers a confident and lucidly argued interpretation. Analysis of how the writer uses the trial scenes should be relatively sophisticated. The childlike perspective may be examined, or the multi-layered reactions of the observers: "As Tom Robinson gave his testimony, it came to me that Mayella Ewell must have been the loneliest person in the world, she was even lonelier than Boo Radley..."</p>

## SECTION B - MODERN PROSE

### *To Kill a Mockingbird*

H10 What do we learn about life in Maycomb County in the 1930s from the presentation of female characters in this book?

You may refer to two or three characters, or more if you wish.

<p>This question offers candidates a wide choice. Some responses may concentrate on two or three female characters only, while others may range more widely: these should be regarded as equally valid. For some candidates, Scout herself may be the most important "female character": others may disregard her - again, either approach is valid. Cal, Aunt Alexandra, Mayella Ewell, Mrs Dubose are likely to be popular choices, and each could be linked to aspects of Maycomb Society and, more broadly, to the themes of the book.</p>	
<p><b>16-20</b>  <i>Predominantly narrative account, some developed comment on content/plot/character/motive/setting/theme</i></p>	<p>Begins to use the text to develop ideas. May, for example, write about Cal and her role in the Finch household, and how the writer uses her to illustrate issues of racial and social integration.</p>
<p><b>21-25</b>  <i>More focused account, insight and awareness shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. Might, for example, quote from Aunt Alexandra to show her (intolerant) view of Atticus' role in the trial, thereby illustrating the complexities and contradictions in Maycomb life.</p>
<p><b>26-30</b>  <i>Selective use of text. Assessment of ideas, purposeful references to content/plot/character/motive/setting/theme</i></p>	<p>An overview of the text is evident. An assessment of the role of the female characters as a whole, and how they are presented to the reader, will be offered. There may be an awareness of the overall structure of the book; comment might be offered, for example, on two complementary, or opposed, female characters, such as Cal and Aunt Alexandra.</p>
<p><b>31-35</b>  <i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i></p>	<p>A full understanding of the text will be evident. There will be a clear appreciation of how (some of) the female characters are presented (possibly, though not necessarily, through Scout's childlike perspective). This will be clearly linked to what the reader understands as typical of 1930s Maycomb, in a range of ways - socially, politically, economically for example.</p>
<p><b>36-40</b>  <i>Analytical use of text/ extrapolation on content/plot/character/motive/setting/theme</i></p>	<p>Offers a confident and lucidly argued interpretation. Close analysis will be offered of the writer's technique in presenting (at least some of) the female characters. Thoughtful candidates might write about the "presentation" of Scout herself, as she reveals herself to us through autobiography. Some may deal with the retrospective nature of the narrative, and how this relates to the question, in a relatively sophisticated way.</p>

## SECTION B - MODERN PROSE

### *Animal Farm*

H11 "Power corrupts."

In what ways do you think that this phrase applies to events in this book?

<p>An open-ended question which allows candidates the opportunity to adopt an overview of the book and show detailed understanding of Orwell's purpose in writing the book. There may be an awareness of how the pigs take control and use this to benefit themselves, taking advantage of the other farm animals. The pigs' corruption will be dealt with in detail.</p>	
<p><b>16-20</b> <i>Predominantly narrative account, some developed comment on content/plot/character/motive/setting/theme</i></p>	<p>Begins to use the text to develop ideas. Examples such as the pigs changing the Seven Commandments will possibly be cited.</p>
<p><b>21-25</b> <i>More focused account, insight and awareness shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. Candidates may refer to the pigs drinking and trading and adopting more human characteristics.</p>
<p><b>26-30</b> <i>Selective use of text. Assessment of ideas, purposeful references to content/plot/character/motive/setting/theme</i></p>	<p>An overview of the text is evident with a clear understanding of the ways in which the pigs gradually take control and remove any form of democracy. The use of the dogs or the lesser intellect of some of the animals, for example, the sheep, may be discussed.</p>
<p><b>31-35</b> <i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i></p>	<p>A full understanding of the text will be evident. Candidates may show a knowledgeable awareness of how Snowball is initially powerful because of his articulate speaking and planning and yet is overthrown by Napoleon when the latter's autonomy is threatened.</p>
<p><b>36-40</b> <i>Analytical use of text/extrapolation on content/plot/character/motive/setting/theme</i></p>	<p>Offers a confident and lucidly argued interpretation. There may be awareness of irony when the pigs adopt human characteristics and share similar aspirations. Candidates may show an understanding of the cunning of the pigs in their aim to attain absolute power.</p>

## SECTION B - MODERN PROSE

### *Animal Farm*

H12 Do you think that the writer's use of the animals as characters is effective in expressing his views?

<p>The focus of the question lies with an understanding that the writer's use of animals' physiognomy, size and natures can be regarded as an effective device through which to explore human characteristics. There will probably be an understanding that the writer has selected the animals both purposefully and relevantly and that reader sympathy and awareness is created through their use. Representation is used effectively through, for example, the docile, maternal nature of Clover and the loyalty of Boxer. The pigs may be used as contrasts. Some candidates may suggest that the simplicity of the tale and its fairy-tale qualities are its very force.</p>	
<p><b>16-20</b> <i>Predominantly narrative account, some developed comment on content/plot/character/motive/setting/theme</i></p>	<p>Begins to use to text to develop ideas, possibly with Clover being cited as a good example of how the writer develops reader sympathy through her maternal character.</p>
<p><b>21-25</b> <i>More focused account, insight and awareness shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. There will probably be an awareness of why the animals are used as representation, for example, because of the ease in matching their characters to those of human's. For example, Boxer's loyalty and his mental simplicity may be cited.</p>
<p><b>26-30</b> <i>Selective use of text. Assessment of ideas, purposeful references to content/plot/character/motive/setting/theme</i></p>	<p>An overview of the text is evident, with a clear understanding of the term 'animal representation'. The pigs' aggression, features and slyness may be commented upon.</p>
<p><b>31-35</b> <i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i></p>	<p>A full understanding of how the animals are used by the writer to explore human characteristics and their shortcomings will be evident. There will probably be a clear understanding of how this narrative device is used to influence the reader. For example, Molly's vanity or the sheep's repetitive, mindless bleating might be cited.</p>
<p><b>36-40</b> <i>Analytical use of text/ extrapolation on content/plot/character/motive/setting/theme</i></p>	<p>Offers a confident and lucidly argued interpretation with individual and innovative examples.</p>

## SECTION B - MODERN PROSE

### *Lord of the Flies*

H13 How does the writer explore the misuse of power in this book?

<p>This is an open question, allowing candidates an opportunity to adopt an overview of the book, demonstrating their understanding of power in its various forms. Power can be interpreted in many forms in the book. Negative explorations of power might be Jack and his hunters, their bullying tactics, culminating in Simon and Piggy's deaths. The power of a group may be explored. More obtusely, the power of nature, fear, friendship and morality may be examined.</p>	
<p><b>16-20</b> <i>Predominantly narrative account, some developed comment on content/plot/character/motive/setting/theme</i></p>	<p>Begins to use the text to develop ideas. For example, the power of Jack and his hunters may be explored.</p>
<p><b>21-25</b> <i>More focused account, insight and awareness shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. Candidates may refer to Jack's leadership qualities and the use of the power of the conch.</p>
<p><b>26-30</b> <i>Selective use of text. Assessment of ideas, purposeful references to content/plot/character/motive/setting/theme</i></p>	<p>An overview of the text is evident. The boys' bullying of Piggy may be mentioned or Simon's death.</p>
<p><b>31-35</b> <i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i></p>	<p>A full understanding of the text will be evident. At this level, candidates will probably be more exploratory in their interpretation of the word 'power' and may discuss the concept in its more abstract forms.</p>
<p><b>36-40</b> <i>Analytical use of text/extrapolation on content/plot/character/motive/setting/theme</i></p>	<p>Offers a confident and lucidly argued interpretation. Candidates will demonstrate an innovative approach in responding to the question and answers will be well grounded in textual detail.</p>

## SECTION B - MODERN PROSE

### *Lord of the Flies*

H14 Ralph is changed by his experiences on the island.

How does the writer show this change?

<p>Candidates may focus on Ralph's initial carefree attitude to the boys' plight on the island, his attitude towards cleanliness, his teasing of Piggy and his initial allegiance to Jack, balancing this with his final isolation and rejection toward the end of the book. However, Ralph's ability to develop may be identified as the key to his change. For example, his improved skills of oratory, his ability to think more deeply and cogently (prompted by Piggy's wisdom) lead him to value the importance of the fire, democracy and the importance of the boys' welfare. The ending of the book may be identified by some candidates as significant evidence of Ralph's loss of innocence.</p>	
<p><b>16-20</b> <i>Predominantly narrative account, some developed comment on content/plot/character/motive/setting/theme</i></p>	<p>Begins to use the text to develop ideas. There may be an account of some of the incidents in which Ralph is involved, for example, his summoning of the first meeting using the conch.</p>
<p><b>21-25</b> <i>More focused account, insight and awareness shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. Candidates may show an understanding of the way in which Ralph is initially presented as carefree, but how Piggy forces him to face up to responsibilities such as the building of the fire.</p>
<p><b>26-30</b> <i>Selective use of text. Assessment of ideas, purposeful references to content/plot/character/motive/setting/theme</i></p>	<p>An overview of the text is evident. There will probably be an awareness of how Ralph is shown to develop. For instance, his concern for the younger boys, or his growing confidence in speaking, may be cited.</p>
<p><b>31-35</b> <i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i></p>	<p>A full understanding of the text will be evident with clear, detailed references to Ralph's change. The deaths of Piggy and Simon might be viewed as contributing to this change, or the way in which the writer comments on Ralph, personally, at the end of the book.</p>
<p><b>36-40</b> <i>Analytical use of text/ extrapolation on content/plot/character/motive/setting/theme</i></p>	<p>Offers a confident and lucidly argued interpretation with an ability to select relevant detail. There will be evidence of a close understanding of Ralph's development, and close personal engagement with the text will be evident in responses.</p>



## SECTION B - MODERN PROSE

### *The Other Side of Truth*

H15 “This book seems to be based on personal experience.”

How successfully has the writer made the story seem “real” and authentic?

<p>This is an open question that invites broad, personal comment. Candidates may identify the personal style of the writer and her close engagement with her reader because of the reality of her subject matter. The authenticity of her experience in exile will possibly be regarded as lending credibility to the book. Her treatment of the characters may be written about, particularly as they are not always positively presented. The ways in which refugees are treated in the book might invite comment.</p>	
<p><b>16-20</b> <i>Predominantly narrative account, some developed comment on content/plot/character/motive/setting/theme</i></p>	<p>Begins to use the text to develop ideas. For example, the writer’s seeming personal experience of London may be cited.</p>
<p><b>21-25</b> <i>More focused account, insight and awareness shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. There may be an understanding of how the writer, from the perspective of an outsider in a strange country, is able to adopt a critical stance on events.</p>
<p><b>26-30</b> <i>Selective use of text. Assessment of ideas, purposeful references to content/plot/character/motive/setting/theme</i></p>	<p>An overview of the text is evident with an understanding that the book takes a political stance and appears to be given authenticity by the writer’s own experience. There may be some comment about the writer’s viewpoint.</p>
<p><b>31-35</b> <i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i></p>	<p>A full understanding of the text will be evident with comment perhaps about the writer’s written style and the way in which its vibrancy seems so rooted in personal experience.</p>
<p><b>36-40</b> <i>Analytical use of text/ extrapolation on content/plot/character/motive/setting/theme</i></p>	<p>Offers a confident and lucidly argued interpretation with an ability to select relevant detail. Candidates may show an awareness of the writer’s possible motives in writing the book.</p>

## SECTION B - MODERN PROSE

### *The Other Side of Truth*

H16 How does the writer use Sade's father in this book?

<p>This is an open-ended question allowing candidates the opportunity for a broad, personal response. Sade's father may be regarded as a symbol of justice and morality which remains constant throughout the book. His morality is perhaps regarded as something which is striven for by Sade. He is used as a tool for exploring conflict between the corrupt Nigerian government and democracy. He also represents love and family life. The ending of the book where Sade's father is exonerated from his alleged political crimes becomes a focus of the book where truth, honesty and integrity are explored.</p>	
<p><b>16-20</b> <i>Predominantly narrative account, some developed comment on content/plot/character/motive/setting/theme</i></p>	<p>Begins to use the text to develop ideas. For example, candidates may refer to the way family life is destroyed.</p>
<p><b>21-25</b> <i>More focused account, insight and awareness shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. There may be an understanding of the way in which the children aspire to the freedom and morality represented by the father.</p>
<p><b>26-30</b> <i>Selective use of text. Assessment of ideas, purposeful references to content/plot/character/motive/setting/theme</i></p>	<p>An overview of the text is evident. There may be an understanding of how the father's character is used to explore the corruption of the Nigerian government and also the English political system.</p>
<p><b>31-35</b> <i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i></p>	<p>A full understanding of the text will be evident with comment, perhaps on the title of the book and how 'truth' is a central issue explored by the writer and how this concept is manifest within their father.</p>
<p><b>36-40</b> <i>Analytical use of text/ extrapolation on content/plot/character/motive/setting/theme</i></p>	<p>Offers a confident and lucidly argued interpretation. Showing a clear understanding of the writer's purpose in using the character of the father as a narrative device.</p>

## SECTION B - MODERN PROSE

### *Twenty-One Stories*

H17 *When Greek Meets Greek* reveals layers of pretence and deception.

Choose AT LEAST ONE other story from this collection which has a similar theme.

By referring to *When Greek Meets Greek* and your other chosen story, or stories, show how the writer explores the theme of pretence and deception.

<p>There is a fair choice of other stories here, and any text-based interpretation of “pretence and deception” should be considered. More thoughtful candidates will recognise that the question seeks some analysis of the writer’s technique, rather than a simple identification of common themes. As the question stipulates “at least one other” 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><b>16-20</b>  <i>Predominantly narrative account, some developed comment on content/plot/character/motive/setting/theme</i></p>	<p>Begins to use the text to develop ideas. May perhaps re-tell <i>When Greek Meets Greek</i> to illustrate the concepts of pretence and deception, in broad terms; and may outline another story or stories in support.</p>
<p><b>21-25</b>  <i>More focused account, insight and awareness shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. At this level, and above, appropriate references should be offered from both <i>When Greek Meets Greek</i> and the other chosen story or stories.</p>
<p><b>26-30</b>  <i>Selective use of text. Assessment of ideas, purposeful references to content/plot/character/motive/setting/theme</i></p>	<p>An overview of the text is evident. Details to support the comments made should be selected from the chosen story or stories, as well as from <i>When Greek Meets Greek</i>. Deception may be seen as humorous (<i>When Greek Meets Greek</i>) or potentially tragic (<i>The Basement Room</i>) for example.</p>
<p><b>31-35</b>  <i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i></p>	<p>A full understanding of the text will be evident. A developed understanding will be shown of both <i>When Greek Meets Greek</i> and the other chosen story or stories. At this level considerable attention will be paid to the writer’s technique and ideas, doing justice to the “how the writer explores” aspect of the question.</p>
<p><b>36-40</b>  <i>Analytical use of text/ extrapolation on content/plot/character/motive/setting/</i></p>	<p>Offers a confident and lucidly argued interpretation. May offer a variety of perspectives, or may contrast alternative types of pretence and deception. For example, intentional deception, as in <i>When Greek Meets Greek</i>; or through accidents and misunderstandings, as is the case with some of the children</p>

*theme*

portrayed in various stories (for example, Philip, in *The Basement Room*); or even unresolved (as in *The Case for The Defence*).

## SECTION B - MODERN PROSE

### *Twenty-One Stories*

H18 "In short stories it is vital that credible characters are established quickly, and convincingly, in the reader's mind."

In your view, does the writer achieve this in *Twenty-One Stories*?

Illustrate your answer by referring to the portrayal of Mr Lever in *A Chance for Mr Lever* and a character from ONE of the other stories.

<p>Candidates should offer material from both stories, though some emphasis on one or the other is acceptable: precisely equal weight need not be given to each. This is a sharply focused question, and requires a response which deals with characterisation and technique. Almost any story in the collection might be chosen, and a variety of approaches are both possible and acceptable. Some candidates might choose to compare the presentation of one adult and one child character, others might offer one characterisation which uses a first person style, and another in the third person. Elements such as setting, plot, dialogue, descriptions, relationships, reactions to events may all come into consideration.</p>	
<p><b>16-20</b>  <i>Predominantly narrative account, some developed comment on content/plot/character/motive/setting/theme</i></p>	<p>Begins to use the text to develop ideas. May, perhaps, describe Mr Lever to show how convincingly (or otherwise) his character is drawn, and may outline another character in support.</p>
<p><b>21-25</b>  <i>More focused account, insight and awareness shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. At this level, and above, appropriate references should be offered from both <i>A Chance for Mr Lever</i> and the other chosen story.</p>
<p><b>26-30</b>  <i>Selective use of text. Assessment of ideas, purposeful references to content/plot/character/motive/setting/theme</i></p>	<p>An overview of the text is evident. Details to support the comments should be selected from the chosen story as well as from <i>A Chance for Mr Lever</i>. Characters may be chosen who are introduced to the reader mainly through description (such as the heroine of <i>A Drive In The Country</i>), or who introduce themselves to the reader through action and dialogue (such as the boys in <i>The Destructors</i>).</p>
<p><b>31-35</b>  <i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i></p>	<p>A full understanding of the text will be evident. A full understanding will be shown of both <i>A Chance for Mr Lever</i> and the other chosen story. At this level a thoughtful judgement will be offered, in response to the question, based on both stories. Some definition of "convincing characters" will be implied, if not offered explicitly.</p>
<p><b>36-40</b>  <i>Analytical use of text/ extrapolation on content/</i></p>	<p>Offers a confident and lucidly argued interpretation. A relatively sophisticated appreciation of the writer's technique</p>

<i>plot/character/motive/ setting/theme</i>	will be offered.
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## SECTION C - MODERN DRAMA

### *An Inspector Calls*

H19 "An interesting portrayal of the period in which it is set, but of little relevance to a modern audience."

By referring closely to the play, show whether you agree or disagree with this view.

<p>"By referring closely" should guide candidates towards a response which is focused clearly on the text, rather than encouraging a broader discussion of changing social patterns/politics/morality over the past century. Most responses will presumably take a thematic approach, perhaps identifying the writer's "message" and suggesting that it is (or is not) relevant today. However, some discussion of the enduring appeal of the mystery/ghost drama may be offered; or candidates may suggest that the play still offers much as a piece of craftsmanship - staging, characterisation, dialogue, structure, might all be mentioned.</p>	
<p><b>16-20</b> <i>Predominantly narrative account, some developed comment on content/plot/character/motive/setting/theme</i></p>	<p>Begins to use the text to develop ideas. May re-tell Eva/Daisy's story to show how the lessons we learn from it are relevant/irrelevant today.</p>
<p><b>21-25</b> <i>More focused account, insight and awareness shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. For example, might refer to the Inspector's speeches about collective responsibility, and their (universal) relevance. Might, perhaps, see the Inspector as the writer's mouthpiece, at some points in the play.</p>
<p><b>26-30</b> <i>Selective use of text. Assessment of ideas, purposeful references to content/plot/character/motive/setting/theme</i></p>	<p>An overview of the text is evident. Responses may recognise the context and background of the play, relating this purposefully to the question. Thoughtful candidates may point out that the play was set retrospectively, and may take this into account in arriving at a judgement.</p>
<p><b>31-35</b> <i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i></p>	<p>A full understanding of the text will be evident. "Record of its time" will be appreciated and interpreted broadly, perhaps: candidates might highlight the presentation of the social and class system of pre-WW1 England. Equally the focus may be more on behaviour, morality and collective responsibility. A view might be taken, for example, that the society in which the play is set is very different from our own, but the "message" still applies to us.</p>
<p><b>36-40</b> <i>Analytical use of text/ extrapolation on content/plot/character/motive/setting/theme</i></p>	<p>Offers a confident and lucidly argued interpretation. Candidates should offer a clear judgement, in response to the question, based on the textual evidence. Responses will be relatively sophisticated, and may display flair and originality.</p>

## SECTION C - MODERN DRAMA

### *An Inspector Calls*

H20 "This play is built on deceit."

How important is deceit, in its various forms, to the structure and dramatic impact of this play?

<p>While simple responses may not do much more than re-tell the plot to illustrate layers of deceit, more thoughtful candidates will respond to the question in full: the writer's craft, and purpose, need to be addressed to do justice to "structure and dramatic impact". Most candidates will possibly explore the idea hinted at in the quotation, that Inspector Goole is a 'hoax', a fact guessed at but not confirmed until the end of the play. "Deceit" may also be identified within the Birling family's relationships, or in how they react to the Inspector and his revelations.</p>	
<p><b>16-20</b> <i>Predominantly narrative account, some developed comment on content/plot/character/motive/setting/theme</i></p>	<p>Begins to use the text to develop ideas, perhaps re-telling what has happened to Eva/Daisy, to show how deceit has played a part in her downfall.</p>
<p><b>21-25</b> <i>More focused account, insight and awareness shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. Might, for example, show how various members of the Birling family show deceit, or maintain a pretence, in their dealings with each other (such as Eric's drinking, or his thefts.)</p>
<p><b>26-30</b> <i>Selective use of text. Assessment of ideas, purposeful references to content/plot/character/motive/setting/theme</i></p>	<p>An overview of the text is evident. Responses will show an awareness of the structure of the play as a whole, in terms of relationships, plot and atmosphere. Perhaps the idea that the story and structure are based on layers of deceit which are gradually exposed, to reveal social (or moral) truths, may be the focus for some candidates.</p>
<p><b>31-35</b> <i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i></p>	<p>A full understanding of the text will be evident. The importance of deceit in the structure and in characterisation will be recognised. More subtle forms of deceit (hints of Mr Birling's youthful indiscretions, for example) might be reflected upon. A definition of "dramatic impact" will be implied, if not offered explicitly, and this aspect of the question will be given appropriate consideration.</p>
<p><b>36-40</b> <i>Analytical use of text/extrapolation on content/plot/character/motive/setting/theme</i></p>	<p>Offers a confident and lucidly argued interpretation. The assessment of the importance of deceit, in the terms of the question, will be relatively sophisticated. The analysis of the writer's technique, and of the play's impact on an audience, may show originality and flair.</p>



## SECTION C - MODERN DRAMA

### *Educating Rita*

H21 In a play with such a small cast and with only one setting, how does the writer maintain suspense and interest?

<p>Responses will presumably concentrate on the developing relationship between Frank and Rita and its dynamics. If candidates take the view that the play offers suspense, this may be identified most simply in the outcome, both of the relationship and of Rita's project to "better herself". Tension, contrasts, balance, dialogue or characterisation may well be other areas for discussion; or candidates may take a more thematic approach discussing "choice", class or education. Any text-based approach should be given consideration.</p>	
<p><b>16-20</b> <i>Predominantly narrative account, some developed comment on content/plot/character/motive/setting/theme</i></p>	<p>Begins to use the text to develop ideas. Might, for example, talk about the personal (as opposed to the professional, tutor/student) aspect of their relationship, to show how this creates "interest" for an audience.</p>
<p><b>21-25</b> <i>More focused account, insight and awareness shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. Might focus on the development which the audience sees in the two characters - will Frank stop drinking? Will Rita lose her dependence on Frank? What about Frank's relationship with Julia, or Rita's with Denny? A series of cliff-hangers in effect.</p>
<p><b>26-30</b> <i>Selective use of text. Assessment of ideas, purposeful references to content/plot/character/motive/setting/theme</i></p>	<p>An overview of the text is evident. Candidates will offer a view of the play as a whole, with some sense of a coherent structure. Comments will encompass plot, character, relationship, setting, and dramatic devices in attempting to respond to the "how" in the question.</p>
<p><b>31-35</b> <i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i></p>	<p>A full understanding of the text will be evident. A variety of lines of argument may be offered, but all should show a command of the text. Definitions of "maintain suspense and interest" should be made clear, by implication if not explicitly.</p>
<p><b>36-40</b> <i>Analytical use of text/ extrapolation on content/plot/character/motive/setting/theme</i></p>	<p>Offers a confident and lucidly argued interpretation. A variety of perspectives may be offered. The analysis of how the writer involves an audience (or attempts to, if the view is expressed that this is not achieved) will show a relatively sophisticated appreciation of the writer's craft. The response may display originality and flair.</p>

## SECTION C - MODERN DRAMA

### *Educating Rita*

H22 Do you consider the writer of this play to be optimistic, or pessimistic, about the value and effects of education?

<p>This question invites yes, no or a-bit-of-both responses: any text-based approach should be given consideration. Some candidates may offer an answer through the eyes of Frank (disillusionment perhaps), or Rita (hopeful, education giving “choice” and opportunity); or through the eyes of the writer (a mixed message maybe) in arriving at an overview. Certainly there is plenty of illustrative material, as the two characters themselves discuss the nature of education throughout the play: and the audience observes its effects on Rita – and on Frank.</p>	
<p><b>16-20</b> <i>Predominantly narrative account, some developed comment on content/plot/character/motive/setting/theme</i></p>	<p>Begins to use the text to develop ideas. Might, for example, focus on the ending of the play, to arrive at a judgement based on what Rita says, and feels, about her experiences.</p>
<p><b>21-25</b> <i>More focused account, insight and awareness shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. Might, for example, match up something which Rita (or Frank) says about her hopes for her “education” in one of the early scenes, with comments made towards the end of the play, in order to support a view.</p>
<p><b>26-30</b> <i>Selective use of text. Assessment of ideas, purposeful references to content/plot/character/motive/setting/theme</i></p>	<p>An overview of the text is evident. For example, candidates may see “the effects of education” as they could apply to Frank, rather than simply to Rita. Certainly Frank has offered plenty of material, throughout the play, which could be selected and assessed in relation to this question.</p>
<p><b>31-35</b> <i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i></p>	<p>A full understanding of the text will be evident. There may be an attempt to reflect on “education”, as used in the question, and in the play: are the “effects” of education in a narrow, academic sense under scrutiny, or is Rita’s life-changing experience something much broader, for example?  How important a factor in her “education” is their relationship?</p>
<p><b>36-40</b> <i>Analytical use of text/ extrapolation on content/plot/character/motive/setting/theme</i></p>	<p>Offers a confident and lucidly argued interpretation. A variety of perspectives may be offered. The judgement arrived at in response to the question will review a range of textual evidence, and will be relatively sophisticated, possibly showing originality and flair.</p>

## SECTION C - MODERN DRAMA

### *A View from the Bridge*

H23 Act One concludes with the following stage direction:

“Marco is face to face with Eddie, a strained tension gripping his eyes and jaw, his neck stiff, the chair raised like a weapon over Eddie’s head – and he transforms what might appear like a glare of warning into a smile of triumph, and Eddie’s grin vanishes as he absorbs his look.”

What is the dramatic significance of this incident in the structure of the play as a whole?

Candidates may well identify this incident as being a pivotal point in the play’s dramatic structure. The incident forms a crescendo of tension between Marco, Rodolfo and Eddie as Eddie attempts to teach Rodolfo to box. It heralds a switch in the relationships between the characters, especially between Marco and Eddie, as Marco asserts his physical superiority. Tension between these two characters is established, ready to be developed by the playwright as the play progresses. Catherine, at this point, signals that she will take sides in events and this is important for the play’s dramatic structure.	
<b>16-20</b> <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 an awareness that the incident represents a change in the relationship between Marco and Eddie.
<b>21-25</b> <i>More focused account, insight and awareness shown regarding content/plot/character/motive/setting/theme</i>	Uses specific details chosen appropriately to address the question directly. For example, candidates may recognise the incident as providing tension on stage, identifying it as both a physical and mental challenge between Eddie and Marco.
<b>26-30</b> <i>Selective use of text. Assessment of ideas, purposeful references to content/plot/character/motive/setting/theme</i>	An overview of the text is evident. Candidates may explore the implications of the incident: the fact that it results in a dramatic shift of relationships on stage. For example, Catherine is afraid for Rodolfo in the boxing incident and it is implied that she will eventually take his side as the drama develops.
<b>31-35</b> <i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i>	A full understanding of the text will be evident. Candidates will probably show insight into how this, and preceding events, anticipate the aggression and rivalry to follow, and how the episode directly links with the play’s denouement.
<b>36-40</b> <i>Analytical use of text/</i>	Offers a confident and lucidly argued interpretation. There may be innovative comments regarding the writer’s use of dramatic

<i>extrapolation on content/ plot/character/motive/ setting/theme</i>	structure and how this is used to enhance drama on stage. Candidates may show an awareness of the dramatic shape of the play.
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## SECTION C - MODERN DRAMA

### *A View from the Bridge*

H24 Moments before Eddie reports Rodolfo and Marco to the Immigration Bureau Alfieri states:

“You won’t have a friend in the world, Eddie! Even those who understand will turn against you, even the ones who feel the same will despise you!”

How is the theme of loyalty explored by the writer of this play?

<p>An open question which invites a variety of responses. The theme of loyalty can be explored in a variety of ways. In its most simplistic form, candidates could refer to the relationship of Eddie and Beatrice and the ways in which their loyalty is divided and tested through the presence of the immigrants and the difficulties which result. Loyalty to one’s family and community, both in the American and Italian context, may also be explored.</p>	
<p><b>16-20</b> <i>Predominantly narrative account, some developed comment on content/plot/character/motive/setting/theme</i></p>	<p>Begins to use the text to develop ideas. For instance, Eddie’s lack of loyalty to the immigrants in the final stages of the play may be explored.</p>
<p><b>21-25</b> <i>More focused account, insight and awareness shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. There may be an understanding of Beatrice’s loyalty to her relatives which Eddie cannot share, and how her loyalties are thus divided.</p>
<p><b>26-30</b> <i>Selective use of text. Assessment of ideas, purposeful references to content/plot/character/motive/setting/theme</i></p>	<p>An overview of the text is evident. There will probably be a broader understanding of the way loyalty is examined in the play’s context. For example, Catherine’s loyalty to both Eddie and Beatrice changes as the play progresses because of her maturation and love of Rodolfo.</p>
<p><b>31-35</b> <i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i></p>	<p>A full understanding of the text will be evident, perhaps with an examination of the social and political loyalties of the characters to a particular country.</p>
<p><b>36-40</b> <i>Analytical use of text/ extrapolation on content/plot/character/motive/setting/theme</i></p>	<p>Offers a confident and lucidly argued interpretation with innovative comments on the concept of loyalty discussed at a variety of levels.</p>

## SECTION C - MODERN DRAMA

### *Talking Heads*

H25 In the final lines of *Soldiering On* Muriel says "I wouldn't want you to think this was a tragic story... I'm not a tragic woman."

By referring to *Soldiering On* and AT LEAST ONE other monologue from this collection, show whether you consider that the writer does portray a world of "tragic" people and events.

<p>As the question stipulates "at least one other" the candidate is free to choose an approach which looks at only one other monologue, in some depth; or to write about two or more other monologues, in broader terms: these are equally acceptable. This is obviously an open question, and any text-based response should be considered: there may responses which do suggest that these monologues represent a world which is tragic, while others may settle for mere sadness, or some "domestic tragedy" in between perhaps. Monologues for comparison might include <i>Her Big Chance</i>, <i>A Chip In The Sugar</i>, or <i>A Lady of Letters</i>.</p>	
<p><b>16-20</b> <i>Predominantly narrative account, some developed comment on content/plot/character/motive/setting/theme</i></p>	<p>Begins to use the text to develop ideas. Might, for example, outline the content of one or more monologues to show a straightforward grasp of how the writer expresses his view of the world.</p>
<p><b>21-25</b> <i>More focused account, insight and awareness shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. At this level, and above, appropriate references should be offered from both <i>Soldiering On</i> and the other chosen monologue or monologues. A clearly stated response should be offered to the question, based on the textual evidence offered, and the concept of "tragic" should be dealt with in a reasonably convincing, if straightforward, way.</p>
<p><b>26-30</b> <i>Selective use of text. Assessment of ideas, purposeful references to content/plot/character/motive/setting/theme</i></p>	<p>An overview of the text is evident. Details to support comments should be selected from the range of monologues chosen. A balanced view should be offered, as the question asks for a broad picture - "a world of ...". For example, <i>Her Big Chance</i> might be said to exemplify disappointment and self-delusion, while <i>A Lady of Letters</i> has, perhaps, "real" tragedy in it.</p>
<p><b>31-35</b> <i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i></p>	<p>A full understanding of the text will be evident. Might, for example, see the ironies/identify the gap between the narrators' own claims and an audience's perception of them. Miss Ruddock's defiant "I'm so happy" at the end of <i>A Lady of Letters</i>, for example, could be seen as a sad, or tragic, moment. A command of the text will be demonstrated in arriving at a view.</p>
<p><b>36-40</b> <i>Analytical use of text/extrapolation on</i></p>	<p>Offers a confident and lucidly argued interpretation. Might possibly differentiate between "people" and "events": some of the narrators/characters may be seen as victims of tragic</p>

*content/plot/  
character/motive/setting/  
theme*

circumstances/pasts/mistakes, but they are not necessarily tragic in themselves because of this. An element of originality and flair may be offered, and responses at this level should be relatively sophisticated in arriving at a judgement.

## SECTION C - MODERN DRAMA

### *Talking Heads*

**H26** How does the writer bring to life the other characters in his narrators' lives?

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

<p>In <i>A Cream Cracker Under the Settee</i> most of the attention will no doubt be paid to the characterisation of Zulema, and how this is achieved - though there are other characters to whom reference might be made. Almost any of the other monologues offer suitable comparisons. Candidates should offer material from both monologues, though some emphasis on one or the other is acceptable: precisely equal weight need not be given to each. Any text-based response to "how" should be given consideration.</p>	
<p><b>16-20</b> <i>Predominantly narrative account, some developed comment on content/plot/character/motive/setting/theme</i></p>	<p>Begins to use the text to develop ideas. Might, for example, outline the content of one or both monologues to show a straightforward understanding of how the writer (or the narrator) brings characters to life: descriptions, reported speech, changes in relationships, characteristic behaviour, and any other factors may be mentioned.</p>
<p><b>21-25</b> <i>More focused account, insight and awareness shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. At this level, and above, appropriate references should be offered from both <i>A Cream Cracker Under the Settee</i> and the other chosen story. Candidates should show awareness of the writer's methods in creating characters, in a reasonably convincing, if straightforward, way.</p>
<p><b>26-30</b> <i>Selective use of text. Assessment of ideas, purposeful references to content/plot/character/motive/setting/theme</i></p>	<p>An overview of the text is evident. There will, for example, be an awareness of remarks which characterise Zulema indirectly, rather than through straightforward description - "I can't reach the lock. It's all part of the Zulema regime". A broad view across two monologues may yield points of comparison or contrast. Details to support the comments should be selected from both monologues.</p>
<p><b>31-35</b> <i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i></p>	<p>A full understanding of the text will be evident. Might, for example, contrast the characterisation of Zulema in <i>A Cream Cracker Under the Settee</i> with that of Wilfred (one contemporary, with evidence of an existing relationship, the other nostalgic). Will reflect on the writer's methods in a way which shows a command of both monologues.</p>
<p><b>36-40</b> <i>Analytical use of text/ extrapolation on content/plot/character/motive/setting/theme</i></p>	<p>Offers a confident and lucidly argued interpretation. Might possibly identify different techniques in characterisation in the two monologues under analysis. In arriving at a clear answer to the "how" aspect of the question, responses will be relatively sophisticated.</p>



## SECTION C - MODERN DRAMA

### *Journey's End*

H27 How has the writer used the character of Osborne to represent the qualities of a good and honourable man?

<p>The question invites a detailed study of Osborne's character. Candidates may well agree with the statement, developing and citing examples such as his support of Stanhope and Raleigh; his disregard for his own life during the raid when he returned for a fellow soldier may be explored. Some candidates may examine the way in which Sherriff has presented Osborne, his family life, his loyalty to Stanhope and his country.</p>	
<p><b>16-20</b>  <i>Predominantly narrative account, some developed comment on content/plot/character/motive/setting/theme</i></p>	<p>Begins to use the text to develop ideas. There may be accounts of incidents in which Osborne becomes involved, for example, his part in the raid.</p>
<p><b>21-25</b>  <i>More focused account, insight and awareness shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. Reference may be made to how Osborne reassures Raleigh before the raid, hiding his own pessimistic feelings as to the outcome.</p>
<p><b>26-30</b>  <i>Selective use of text. Assessment of ideas, purposeful references to content/plot/character/motive/setting/theme</i></p>	<p>An overview of the text is evident with a clear understanding of how Osborne is used as a link between the men and how he offers friendship and kindness to them all, providing stability and camaraderie in the dug-out. He even has a particular relationship with Trotter.</p>
<p><b>31-35</b>  <i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i></p>	<p>A full understanding of the text will be evident. Candidates may explore Osborne's death, using this as an example of his goodness and honour.</p>
<p><b>36-40</b>  <i>Analytical use of text/extrapolation on content/plot/character/motive/setting/theme</i></p>	<p>Offers a confident and lucidly argued interpretation. An exploration of Osborne as belonging to the 'old order', his attachment to England and his sense of patriotism may well be offered. There may some interesting interpretations of 'goodness'.</p>

## SECTION C - MODERN DRAMA

### *Journey's End*

H28 "The ending of the play is bleak, but does not leave the audience without some grounds for hope".

Do you believe that the writer gives his audience any grounds for hope in this play?

<p>This is an open-ended question which invites varied interpretations and innovative ideas. Candidates may well conclude that there is very little hope offered by the playwright, using the stark denouement as evidence, coupled with the series of bungles hinted at throughout the play regarding leadership and authority's seeming disregard for the common soldier. However, an alternative interpretation of the question might suggest that hope is offered through friendship and the possibility of a new order emerging.</p>	
<p><b>16-20</b> <i>Predominantly narrative account, some developed comment on content/plot/character/motive/setting/theme</i></p>	<p>Begins to use the text to develop ideas. An understanding may be shown of the use of a bleak ending to the play.</p>
<p><b>21-25</b> <i>More focused account, insight and awareness shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. Candidates may refer to some of the negative aspects explored in the play; or disregard for individual men by those in authority, citing the raid as an example.</p>
<p><b>26-30</b> <i>Selective use of text. Assessment of ideas, purposeful references to content/plot/character/motive/setting/theme</i></p>	<p>An overview of the text is evident, perhaps with evidence of more balanced responses which explore the hope suggested through the men's friendship and the symbolic continuity of this through their gardens or through Osborne's children.</p>
<p><b>31-35</b> <i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i></p>	<p>A full understanding of the text will be evident with precise focus on the question. Attempts to balance the stark ending of the play with the future and the changes anticipated in England may be discussed. The men may be viewed simply as pawns in this development, their deaths as a necessity to make way for regeneration.</p>
<p><b>36-40</b> <i>Analytical use of text/ extrapolation on content/plot/character/motive/setting/theme</i></p>	<p>Offers a confident and lucidly argued interpretation. Candidates may explore the microcosm of life in the trenches, connecting it with England and its history and future. There will probably be some good balanced arguments for either side of the question.</p>

## SECTION C - MODERN DRAMA

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

H29 “This play has been acted all over the world, and seen by many and varied audiences.”

What issues raised by the writer give this play such universal appeal?

<p>This question enables candidates to examine and explore the play’s universal themes of war. These might include issues of friendship, leadership qualities, humanity and soldiers’ fear. Any text-based understanding of “universal appeal” should be given consideration.</p>	
<p><b>16-20</b> <i>Predominantly narrative account, some developed comment on content/plot/character/motive/setting/theme</i></p>	<p>Begins to use the text to develop ideas. For example, candidates might identify the tension between the soldiers themselves as a result of being in a war.</p>
<p><b>21-25</b> <i>More focused account, insight and awareness shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. There might be an understanding of the human side of war through the treatment of the Japanese prisoner.</p>
<p><b>26-30</b> <i>Selective use of text. Assessment of ideas, purposeful references to content/plot/character/motive/setting/theme</i></p>	<p>An overview of the text is evident with some understanding of the universal themes voiced through the play. For example, qualities of leadership and the loyalty which are shown by the men.</p>
<p><b>31-35</b> <i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i></p>	<p>A full understanding of the text will be evident, possibly exploring the tensions and fears that accompany war and how this can alter people.</p>
<p><b>36-40</b> <i>Analytical use of text/ extrapolation on content/plot/character/motive/setting/theme</i></p>	<p>Offers a confident and lucidly argued interpretation displaying innovative and diverse comment. The universality of the themes of the play will be understood.</p>

## SECTION C - MODERN DRAMA

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

H30 How is the Japanese prisoner's presence on stage used to develop other characters?

<p>Candidates will probably show an understanding that the Japanese prisoner is used as a dramatic device through which the soldiers' characters are explored and developed. His presence allows the writer to examine a diverse range of reaction, for example, kindness and cruelty, bigotry and humanity. He is also shown to be a pawn and at the mercy of the other soldiers. In addition, candidates may identify how the writer uses the character to highlight how fear and inexperience can result in volatile reactions.</p>	
<p><b>16-20</b> <i>Predominantly narrative account, some developed comment on content/plot/character/motive/setting/theme</i></p>	<p>Begins to use the text to develop ideas. Bamforth's transformation from brash arrogance to a more caring stance may be explored.</p>
<p><b>21-25</b> <i>More focused account, insight and awareness shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. There may be reference to the initial kindness shown by the men, for example, the response to the Japanese soldier's family pictures which are later torn up.</p>
<p><b>26-30</b> <i>Selective use of text. Assessment of ideas, purposeful references to content/plot/character/motive/setting/theme</i></p>	<p>An overview of the text is evident. The reactions of Johnstone when he discovers the British cigarette case, or the exposure of Whitaker's war collection by Bamforth may be highlighted.</p>
<p><b>31-35</b> <i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i></p>	<p>A full understanding of the text will be evident. Candidates will probably have a good understanding of how the volatility of the men's characters is used to create drama and to explore the way in which events and actions shape the men's characters. For example, Mitchem's resolve to kill the prisoner out of duty may be examined.</p>
<p><b>36-40</b> <i>Analytical use of text/ extrapolation on content/plot/character/motive/setting/theme</i></p>	<p>Offers a confident and lucidly argued interpretation with a clear understanding of the writer's use of the characters as dramatic devices to explore the misuse of power, or to create tension and the unexpected on stage.</p>

## SECTION D - MODERN LITERARY NON-FICTION

### *Angela's Ashes*

H31 How successfully does the writer present credible portraits of his family in this book?

<p>The key to a good response will be addressing the 'how successfully' part of the question and identifying the literary techniques employed by the writer in creating effective presentations of people. Some of the techniques identified by the candidate might include the presentation of people through their action, the use of their surroundings, the direct, deft, descriptions, or the use of dialogue. The writer's use of understatement and the way in which he refrains from authorial comment might be regarded as an effective technique. The writer's selection of people to present in the book, for example the series of roguish characters, might also be seen as contributing to his effective technique.</p>	
<p><b>16-20</b> <i>Predominantly narrative account, some developed comment on content/plot/character/motive/setting/theme</i></p>	<p>Begins to use the text to develop ideas. Might, for example, focus on one memorable character, such as father, offering broad examples in response to the question.</p>
<p><b>21-25</b> <i>More focused account, insight and awareness shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. Candidates will probably show some awareness of how the presentation of people is developed through, for example, the use of dialogue.</p>
<p><b>26-30</b> <i>Selective use of text. Assessment of ideas, purposeful references to content/plot/character/motive/setting/theme</i></p>	<p>An overview of the text is evident with more of an understanding of 'how' he develops his presentations. For example, many of the people exhibit a wry sense of humour which is reported through both their speech and actions by the writer.</p>
<p><b>31-35</b> <i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i></p>	<p>A full understanding of the text will be evident. Candidates will probably show a clear awareness of the ways in which people are presented. The writer's apparent honesty and balanced commentary may be identified as part of his effective methods.</p>
<p><b>36-40</b> <i>Analytical use of text/extrapolation on content/plot/character/motive/setting/theme</i></p>	<p>Confident and lucidly argued interpretation will be apparent with astute understanding of the writer's methods of presentation. The 'successfully' aspect of the question will be addressed comprehensively.</p>

## SECTION D - MODERN LITERARY NON-FICTION

### *Angela's Ashes*

H32 How does the writer create a sense of the time and place in which the book is set?

<p>This broad question invites a variety of responses, allowing the candidates to explore the writer's style and use of literary techniques. The focus of the question lies in an understanding of the writer's style, his use of humour and his ability to evocatively describe places sensitively. The writer's effective use of dialogue, his balanced style of reporting events, his sympathetic portraiture of the people and his lack of sentimentality, may all be identified as qualities of his written style which lend themselves to recreate the time in which the book is set.</p>	
<p><b>16-20</b> <i>Predominantly narrative account, some developed comment on content/plot/character/motive/setting/theme</i></p>	<p>Begins to use the text to develop ideas. Might, for example, refer to the picture which is presented of Limerick in broad terms.</p>
<p><b>21-25</b> <i>More focused account, insight and awareness shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. There may, for example, be reference to the writer's use of description of places, for example his engaging description of Limerick and its Irish inhabitants, and may offer some explanation as to how this is achieved.</p>
<p><b>26-30</b> <i>Selective use of text. Assessment of ideas, purposeful references to content/plot/character/motive/setting/theme</i></p>	<p>An overview of the text is evident. Candidates will probably show a clear awareness of the writer's style and the way in which he presents, for example, people through dialogue, description and action.</p>
<p><b>31-35</b> <i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i></p>	<p>A full understanding of the text will be evident. Candidates will probably show an awareness of the subtleties of the writer's techniques: his use of understatement, his balanced reporting of facts, or perhaps his non-judgemental stance.</p>
<p><b>36-40</b> <i>Analytical use of text/ extrapolation on content/plot/character/motive/setting/theme</i></p>	<p>Offers a confident and lucidly argued interpretation showing a high level of awareness and understanding of the writer's style and its subtleties. For example, there could be a sophisticated understanding of how he conveys the traditions of the Irish people.</p>

## SECTION D - MODERN LITERARY NON-FICTION

### *The Diary of Anne Frank*

H33 At one point in the Diary, Anne writes "I regard our hiding as a dangerous adventure, romantic and interesting at the same time. In my diary I treat all the privations as amusing."

In your view, how consistently does the tone of the Diary reflect this?

<p>This question invites a variety of responses: yes, no or sometimes. The question focuses on an appreciation and understanding of how Anne's writing allows her to influence the reader through its tone. Some candidates may recognise that she can present events in a variety of ways and that many events are capable of more than one interpretation. For example, her attention to detail, her simplicity, her open, honest, direct, personal responses to situations and her humorous style of writing may well be referred to in candidates' responses, and may be seen as support for Anne's view. Better responses will focus on the concept of "tone" and optimism, perhaps offering clear definitions. All relevant text-based responses should be given consideration.</p>	
<p><b>16-20</b>  <i>Predominantly narrative account, some developed comment on content/plot/character/motive/setting/theme</i></p>	<p>Begins to use the text to develop ideas. There may be some comments about how, for example, Anne's interpretations of day-to-day incidents in the Secret Annexe range from the amusing to the vitriolic.</p>
<p><b>21-25</b>  <i>More focused account, insight and awareness shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. Candidates may show how the personal tone of the diary and the direct style lend vitality and interest to events described by Anne, and how she maintains an optimistic perspective.</p>
<p><b>26-30</b>  <i>Selective use of text. Assessment of ideas, purposeful references to content/plot/character/motive/setting/theme</i></p>	<p>An overview of the text is evident. Candidates will probably have a clear understanding of Anne's written style. They may mention Anne's irritation at her mother's rules, for example, showing how Anne makes this a matter of conflict: not everything is a matter of sweetness and light. Other events may be instanced to reflect Anne's more usual and more positive interpretation of everyday events as "adventure".</p>
<p><b>31-35</b>  <i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i></p>	<p>A full understanding of the text will be evident with an understanding of the diary form, with an analysis of Anne's style. "How consistently" may now become the subject of closer scrutiny.</p>
<p><b>36-40</b>  <i>Analytical use of text/extrapolation on content/plot/</i></p>	<p>Offers a confident and lucidly argued interpretation. For example, there will be a full understanding of the methods used by Anne in her writing of this diary. Some candidates may examine closely, and perhaps identify and explore</p>

*character/motive/setting/  
theme*

contradictions in, the wording of Anne's statement.



## SECTION D - MODERN LITERARY NON-FICTION

### *The Diary of Anne Frank*

H34 What does Anne's story gain or lose by being written in the diary format?

<p>Candidates may comment on the effect of Anne's direct, personal style of writing and the strength of her voice. The use of Kitty as her addressee and the effect of this may invite thought about the freedom of thought and exploration of ideas that this allows. Comments acknowledging the obvious one-sided nature of the diary form may be made, with an analysis of this effect. Comments about the diary's often trivial detail may be balanced with an understanding of the frustrations of living in a close-knit community and the restrictions that this places on her writing.</p>	
<p><b>16-20</b> <i>Predominantly narrative account, some developed comment on content/plot/character/motive/setting/theme</i></p>	<p>Begins to use the text to develop ideas. There may be observations made about the content of the diary, for example, the comments that Anne freely makes about other members of the Annex.</p>
<p><b>21-25</b> <i>More focused account, insight and awareness shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. Candidates may begin to show insight about the diary form of writing. For instance, acknowledging the emergence of Anne's strong voice apparent in the entries.</p>
<p><b>26-30</b> <i>Selective use of text. Assessment of ideas, purposeful references to content/plot/character/motive/setting/theme</i></p>	<p>An overview of the text is evident with an understanding, perhaps, of the freedom of thought allowed by the privacy of the diary form. This may provoke comments about the value of one-sided commentary.</p>
<p><b>31-35</b> <i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i></p>	<p>A full understanding of the text will be evident, showing an awareness of the use of the diary form. Candidates may regard negatively the acerbic comments made by Anne. They may comment on the imbalance of her criticisms. The diary form may be regarded as a unique historical record of a Jewish family caught in the conflict war.</p>
<p><b>36-40</b> <i>Analytical use of text/extrapolation on content/plot/character/motive/setting/theme</i></p>	<p>Offers a confident and lucidly argued interpretation. Candidates may highlight limitations or perceived weaknesses of the diary form such as the narrowness of its perspective. Other candidates may recognise the intensity of the focus and the power this brings to the writing.</p>

## SECTION D - MODERN LITERARY NON-FICTION

### *Bad Blood*

H35 “Bad blood, excited blood” is how the writer portrays herself at one point in her teenage years.

How does she justify this description to the reader?

<p>Some consideration of the writer’s technique is sought here, and a simple re-telling of how the writer behaves as a teenager will only take candidates so far. The writer constantly analyses her life as a teenager, from both a contemporary and a retrospective viewpoint, and there is therefore plenty of material for candidates to offer a response. Any text-based response should be given consideration: the focus of the question is more on literary technique than on the writer’s personality as a teenager.</p>	
<p><b>16-20</b> <i>Predominantly narrative account, some developed comment on content/plot/character/motive/setting/theme</i></p>	<p>Begins to use the text to develop ideas. May suggest, for example, that the writer was “bad” in particular ways, and may re-tell parts of the narrative to illustrate this.</p>
<p><b>21-25</b> <i>More focused account, insight and awareness shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. May define “bad” and “excited” in various ways, and may refer to what the writer says of herself to illustrate these definitions. For example, “But as long as I was top of the class I could get away with the spiritual shyness”, and so on.</p>
<p><b>26-30</b> <i>Selective use of text. Assessment of ideas, purposeful references to content/plot/character/motive/setting/theme</i></p>	<p>An overview of the text is evident. Candidates may make an assessment of some of the aspects of the writer’s craft which contribute to her self-portrait: she is, for example, very self-aware, and quite open about (what she perceives as) her faults, “But if I slipped and fell I’d be revealed in my true colours, as conceited, unrealistic, self-centred and sick”.</p>
<p><b>31-35</b> <i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i></p>	<p>A full understanding of the text will be evident. The writer’s subtlety in apparently highlighting negative aspects of her character and behaviour, whilst simultaneously letting the reader know that she was, in her own way, confident and considered (and very self-aware) may be addressed. “I was beginning to think I’d got away with it” (chapter XV).</p>
<p><b>36-40</b> <i>Analytical use of text/ extrapolation on content/plot/character/motive/setting/theme</i></p>	<p>Offers a confident and lucidly argued interpretation. Candidates will show a full grasp of the writer’s techniques, and of her approach to the re-creation of her own teenage years. Responses will be relatively sophisticated, and they may display originality and flair.</p>

## SECTION D - MODERN LITERARY NON-FICTION

### *Bad Blood*

H36 How does the writer establish the atmosphere of life in Hanmer, in the early part of the book?

<p>As with question H35, candidates need to consider the writer's technique, in some detail, to reach the higher marks. They may point to narrative style, descriptions of people and places, characterisations, portrayals of relationships, the writer's language, or the tone of the material - amongst other factors (one or two candidates might even suggest the illustrations). The "Hanmer" section of the book is from its opening, until the family move to Sunnyside (or perhaps until the writer starts at Whitchurch Girls' High School, chapter X), but references from elsewhere in the book should be given consideration, as long as they are related to the needs of the question.</p>	
<p><b>16-20</b> <i>Predominantly narrative account, some developed comment on content/plot/character/motive/setting/theme</i></p>	<p>Begins to use the text to develop ideas. Might, for example, re-tell some of the daily routine or particular incidents from the early chapters in order to characterise life in Hanmer.</p>
<p><b>21-25</b> <i>More focused account, insight and awareness shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. May refer directly to the writer's reference to school, to her home life, or to the churchyard, for example. May begin to show an appreciation of how the atmosphere is created - perhaps discussing description, dialogue, reactions to events, or what the writer tells us of her thoughts at the time.</p>
<p><b>26-30</b> <i>Selective use of text. Assessment of ideas, purposeful references to content/plot/character/motive/setting/theme</i></p>	<p>An overview of the text is evident. Responses will perhaps show how "life in Hanmer" might mean different things to different people. For the writer "the playground was hell", and yet other episodes (such as the "Cinderella" production) show a very different picture for many village members. Some assessment of the "how does" element of the question will be offered, with textual illustration.</p>
<p><b>31-35</b> <i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i></p>	<p>A full understanding of the text will be evident. Perceptive candidates may suggest, for example, that the writer portrays Hanmer through the eyes of others, as well as giving us her own retrospective view. For instance, she writes of her grandfather "I suppose the scene that struck him as an image of his condition - exiled to a remote, illiterate, rural parish, his talents wasted". This spectrum of viewpoints contributes to the creation of the atmosphere as a whole.</p>
<p><b>36-40</b> <i>Analytical use of text/ extrapolation on content/plot/character/motive/setting/theme</i></p>	<p>Offers a confident and lucidly argued interpretation. Candidates will show a full grasp of the writer's techniques, and of her approach to recreating the atmosphere of Hanmer. Responses will be relatively sophisticated, and they may display originality and flair.</p>

## SECTION D - MODERN LITERARY NON-FICTION

### *Chinese Cinderella*

H37 "I'll just have to find my own way."

What aspects of Adeline Yen Mah's personality, as she reveals them to us through her writing, allow her to follow her own path through childhood?

<p>There are many examples in the book of Adeline Yen Mah having to forge her own way in life, coming to terms with the cruelty of her family and having to find comfort through other sources. Candidates may suggest that she achieved this mainly through her relationship with Aunt Baba who offered comfort, encouragement and a link with her dead mother. Adeline Yen Mah's academic successes and her determination to succeed in this area formed a basis from which she was able to build self-confidence and self-respect. Her naturally friendly nature allowed her to build friendships with children of her own age and also with her teachers. Reference may be made to the fact that, through a combination of hard work, intelligence and resilience, Adeline Yen Mah was able to pursue a career in medicine.</p>	
<p><b>16-20</b> <i>Predominantly narrative account, some developed comment on content/plot/character/motive/setting/theme</i></p>	<p>Begins to use the text to develop ideas. For example, reference may be made to Adeline Yen Mah's achievements at school and how this perpetuates a belief in herself.</p>
<p><b>21-25</b> <i>More focused account, insight and awareness shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. There may be reference made to her relationship with Aunt Baba and the way this gives her support.</p>
<p><b>26-30</b> <i>Selective use of text. Assessment of ideas, purposeful references to content/plot/character/motive/setting/theme</i></p>	<p>An overview of the text is evident with an understanding of how she finds comfort in friendships and in academic successes and ambition.</p>
<p><b>31-35</b> <i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i></p>	<p>A full understanding of the text will be evident. Candidates may identify how Adeline Yen Mah understands, from an early age, the necessity of suppressing her achievements and successes in order to gain respite from her brothers in particular, or how she uses her solitude to progress academically.</p>
<p><b>36-40</b> <i>Analytical use of text/ extrapolation on content/plot/character/motive/setting/</i></p>	<p>Offers a confident and lucidly argued interpretation. There may be some argument that, despite the cruelty inflicted upon Adeline Yen Mah by her family, her family's wealth and her personal commitment allowed her to pursue a worthwhile career. Candidates may refer to the postscript to her book</p>

*theme*

which confirms that she was still discriminated against by her family, even as an adult, and the lasting effect this clearly had on her person despite the strength of her character.

## SECTION D - MODERN LITERARY NON-FICTION

### *Chinese Cinderella*

H38 How does Adeline Yen Mah encourage her readers to understand her point of view?

<p>This question asks candidates to assess and comment on Adeline Yen Mah’s narrative techniques. Responses may include some of the following: the fact that this is a ‘good story’, it is about a child, or that it is written engagingly in the first person. Candidates may identify with the skilful way in which she represents herself as a vulnerable child. They may empathise with this tender and vulnerable child. They may also identify that the writer also has the ability to use simple, unembellished examples of her appalling treatment, which readily invite reader sympathy. Candidates may also reflect on the writer’s humour and the simple, direct style of writing, accessible particularly to a younger audience, instanced in the use of short, precise chapters for example.</p>	
<p><b>16-20</b> <i>Predominantly narrative account, some developed comment on content/plot/character/motive/setting/theme</i></p>	<p>Begins to use the text to develop ideas. Candidates may select an incident they find particularly sympathetic and comment upon it. For example, the death of PLT.</p>
<p><b>21-25</b> <i>More focused account, insight and awareness shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. Awareness may be shown of Adeline Yen Mah’s style of writing. For example, instances of humour or pathos may be highlighted with an awareness of how these raise reader engagement.</p>
<p><b>26-30</b> <i>Selective use of text. Assessment of ideas, purposeful references to content/plot/character/motive/setting/theme</i></p>	<p>An overview of the text is evident with an understanding of some of the literary techniques employed by the writer. For instance, her use of the first person and its engaging effect on the reader.</p>
<p><b>31-35</b> <i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i></p>	<p>A full understanding of the text will be evident with a clear insight into Adeline Yen Mah’s literary style. The use, for example, of simple, precise language or the way she informs the reader of her intent in her Preface, will be commented upon in an analytical and reflective way.</p>
<p><b>36-40</b> <i>Analytical use of text/ extrapolation on content/plot/character/motive/setting/theme</i></p>	<p>Offers a confident and lucidly argued interpretation. There will be insightful comment about the writer’s engagement with her reader, identifying Adeline Yen Mah’s selection of material. Some candidates may show an awareness of the writer’s ability to be non-judgmental; she states facts and does not make comment and this may be regarded as an effective device for gaining reader sympathy.</p>

## SECTION D - MODERN LITERARY NON-FICTION

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

H39 Some readers take the view that, for an autobiographical account, this book tells us relatively little about the writer himself.

What do you learn about the writer's personality through his account of his experiences?

<p>'Through his account' should head off candidates who may be tempted to offer background detail of the writer's life, which lies outside the scope of this book. Some candidates may take the view that the book does in fact reveal much about the writer, such as his ability to endure hardships, his clear-sightedness, or his strength of character: the writer may not talk about himself directly, or explicitly, but we can deduce or infer a great deal. Any text-based response should be given consideration.</p>	
<p><b>16-20</b> <i>Predominantly narrative account, some developed comment on content/plot/character/motive/setting/theme</i></p>	<p>Begins to use the text to develop ideas. Might, perhaps, re-tell the hardships which the writer underwent as a plongeur in Paris or on the road in England, in order to show that the reader can learn a certain amount about his character.</p>
<p><b>21-25</b> <i>More focused account, insight and awareness shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. May show how the writer's reactions to certain people or events indicate what he was really like: although he refers to himself as a journalist, he cannot always remain outside the events and activities he describes, and thereby his personality emerges.</p>
<p><b>26-30</b> <i>Selective use of text. Assessment of ideas, purposeful references to content/plot/character/motive/setting/theme</i></p>	<p>An overview of the text is evident. Candidates will present a balanced view, perhaps taking into account both what the writer does tell us about himself, and what the reader can infer from the narrative. There may be comment on the stated aim and purpose of the book, or on the difference between a first-hand account and an autobiography. The final chapters may be referred to, as they offer an insight into the writer's thoughts - and perhaps into his character - as a result of his experiences.</p>
<p><b>31-35</b> <i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i></p>	<p>A full understanding of the text will be evident. The response may acknowledge how the writer sees himself as a detailed observer - "Poverty is what I am writing about, and I had my first contact with poverty in this slum ... it is for that reason that I try to give some idea of what life was like there" but because he inevitably becomes involved in the lives of his "characters", his own personality emerges.</p>
<p><b>36-40</b> <i>Analytical use of text/ extrapolation on content/plot/character/motive/setting/</i></p>	<p>Offers a confident and lucidly argued interpretation. Candidates will present a clear judgement on how revealing, or otherwise, the book is. Judgements will be based on a clear appreciation of what the text offers the reader at various levels, and not just on the surface. Responses will be relatively</p>

*theme*

sophisticated, and may show flair and originality.



## SECTION D - MODERN LITERARY NON-FICTION

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

**H40** This book contains many examples of individuals' suffering.

Choose **TWO** individuals and show how the writer explores the causes of their suffering.

<p>Any text-based response should be given consideration, and a range of individuals is open to candidates. An understanding of the writer's standpoint is relevant to this question, and more thoughtful candidates may highlight the tone and perspective of the writing. Biographical details of the two chosen individuals and details of their suffering may be offered, but, for higher grades, candidates will need to offer analysis of the "how" element of the question, and to relate the individuals' suffering to its causes.</p>	
<p><b>16-20</b> <i>Predominantly narrative account, some developed comment on content/plot/character/motive/setting/theme</i></p>	<p>Begins to use the text to develop ideas. May, for example, re-tell the daily experiences of life as a plongeur in a Paris hotel, in order to show how poverty can dominate people's lives.</p>
<p><b>21-25</b> <i>More focused account, insight and awareness shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. Might, for example, look at individuals, such as Bozo - "There was clearly, no future for him but beggary and death in the workhouse. With all this, he had neither fear, nor regret, nor shame, nor self-pity" - in order to present particular cases of suffering. At this level and above, there should be detailed reference to both of the chosen characters.</p>
<p><b>26-30</b> <i>Selective use of text. Assessment of ideas, purposeful references to content/plot/character/motive/setting/theme</i></p>	<p>An overview of the text is evident. Candidates may recognise that a wide range of hardships, and of "characters", is presented within the book, and that various generalised conclusions as to their cause are equally valid. Perhaps a complementary pair of cases might be assessed, one pointing more to 'rootlessness' and the other more directly to poverty.</p>
<p><b>31-35</b> <i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i></p>	<p>A full understanding of the text will be evident. Candidates might suggest, for example, that there are other factors outside rootlessness, or poverty, in the sufferings of some of the writer's "characters": Boris and Bozo have a physical disability, others are alcoholics. Perhaps reflection on the text as a whole will lead to the view that all these factors are interrelated, with one often the cause - or consequence - of another.</p>
<p><b>36-40</b> <i>Analytical use of text/ extrapolation on content/plot/character/motive/setting/theme</i></p>	<p>Offers a confident and lucidly argued interpretation. Candidates will form a judgement on the question, based on a command of the textual material. Responses will be relatively sophisticated, and may show flair and originality.</p>

## SECTION D – MODERN LITERARY NON-FICTION

### *A Moment of War*

H41 What attitudes to war do you think the writer intends to convey in this book?

<p>Candidates may refer to the writer's choice of events and his commentary on them, to draw their own conclusions. For example, the dreadful conditions witnessed by the soldiers and the people alike, bureaucracy, brutality, general disregard for life, the lack of supplies and the general disorganisation may be used by the candidates as evidence that the writer wishes to present a negative attitude to the war. Similarly, the fact that the writer in his descriptions focuses on the sufferings of people, may suggest to some that this is where the writer's priorities lie. Candidates may even quote the writer in stating his 'idiocy' in taking part in the war. The writer makes comments on Franco's regime and candidates may quote these as evidence of the writer's disapproval of war.</p>	
<p><b>16-20</b> <i>Predominantly narrative account, some developed comment on content/plot/character/motive/setting/theme</i></p>	<p>Begins to use the text to develop ideas. References to the disorganised way in which the war is being conducted may be offered.</p>
<p><b>21-25</b> <i>More focused account, insight and awareness shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. There may be reference to the pointless bureaucracy and dreadful conditions that the soldiers were expected to tolerate.</p>
<p><b>26-30</b> <i>Selective use of text. Assessment of ideas, purposeful references to content/plot/character/motive/setting/theme</i></p>	<p>An overview of the text evident. Candidates may give examples of the mindless destruction taking place from the opposition forces, the ill-preparedness of volunteer troops and the dangers that the soldiers faced even from their own side.</p>
<p><b>31-35</b> <i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i></p>	<p>A full understanding of the text will be evident. The writer's tone and his use of understatement, or his descriptions of poverty and suffering, may be used as evidence of his attitude to the war.</p>
<p><b>36-40</b> <i>Analytical use of text/ extrapolation on content/plot/character/motive/setting/theme</i></p>	<p>A confident and lucidly argued interpretation will be apparent with astute interpretation of the attitudes presented by the writer.</p>

## SECTION D - MODERN LITERARY NON-FICTION

### *A Moment of War*

H42 “In just a few words Laurie Lee can describe a place in such a way that the reader can see it, feel it and understand what it was like to be there.”

Choose at least **TWO** places that Laurie Lee describes and examine the methods that he uses.

<p>This is a question that allows candidates to explore the writer's ability to craft descriptions, rather than the more familiar territories of war and people. The extent to which candidates are able to analyse language and offer support will be a key discriminator. Less analytical responses are likely to repeat or paraphrase descriptions with little analysis of technique. Better quality answers may observe that the book can be seen as a series of poetic sketches rather than a coherent and continuous narrative. The stipulation to write about “at least TWO places” is to encourage range. Number is not to be taken as an indication of worth. Answers should be marked on the quality of their insights, not on the number of their references.</p>	
<p><b>16-20</b>  <i>Predominantly narrative account, some developed comment on content/plot/character/motive/setting/theme</i></p>	<p>Begins to use the text to develop ideas. Might, perhaps, focus on an emotional link such as the incident on the way to Figueras where the desolate landscape is used to reflect the writer's own feelings as he mistakenly feels that he is about to be executed.</p>
<p><b>21-25</b>  <i>More focused account, insight and awareness shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. Details, at this level and above, should be expected from both places described. May show an appreciation of how the writer uses the weather to help describe place and emotions in such places as Teruel and Tarazona.</p>
<p><b>26-30</b>  <i>Selective use of text. Assessment of ideas, purposeful references to content/plot/character/motive/setting/theme</i></p>	<p>An overview of the text is evident with, perhaps, awareness of specific techniques such as the use of simile and metaphor. This could be the "walls of the cellar limed with ice like spidery veins of lace" in his first cell, or the use of metaphor in such examples as, "The Devil's hand tearing holes in the sky" which features in his description of the bombing of Madrid.</p>
<p><b>31-35</b>  <i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i></p>	<p>A full understanding of the text will be evident with the ability to identify a range of literary devices used by the writer and the effects that he is able to achieve. This might include the use of extended contrasts such as the way that the "scented flesh and opulent farmlands" of "slumberous" France are contrasted with the pungent realities of Spain represented by "sour wine and sickness, stone and thorn, old horses and rotting leather."</p>

**36-40**

*Analytical use of text/  
extrapolation on  
content/plot/  
character/motive/setting/the  
me*

Offers a confident and lucidly argued interpretation. Candidates at this level are able to orchestrate a sophisticated understanding of technique to create a cohesive analysis. Alternative interpretations that argue against the quotation in the question may be offered and supported.

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

### *GCSE English Literature Paper 3H Mark Scheme*

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

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

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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