

Mark Scheme (Results)

Summer 2007

GCSE

GCSE English Literature (1213/3H)

1213/3H English Literature: Higher Tier

Section A: Modern Poetry (pre-released material)

Assessment Objectives

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

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

Section B: Modern Prose

Section C: Modern Drama

Section D: Literary non-fiction

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

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

Annotating your Scripts

To assist in the standardisation of the marking of all examiners, and to ensure that the marks are spread over the whole range, the following procedures are to be observed:

- 1 Each answer is to be marked as a whole, out of 40, using the marking scheme attached.
- 2 Using the criteria on page 50, a mark for the assessment of Quality of Written Communication (QWC) should be awarded out of 2.
- 3 Examiners should comment at the end of the answer on the qualities they note in it and make sure that the mark awarded relates to the comment made.

SECTION A: MODERN POETRY

If you choose to answer on this section, answer ONE question only.
You should spend about 45 minutes on the question in this section.

Collection A: In Such a Time as This

- 1 Re-read the poems *Brendon Gallacher* and *The House*. Both deal with memories of childhood.

Compare how effectively the writers recreate these memories in the two poems.

<p>This question focuses on the writer's technique ('how effectively'). Obviously <i>Brendon Gallacher</i> offers two or three characters (real as well as imaginary) and a narrative; whereas <i>The House</i> is descriptive. Many candidates may use this as a starting point for a comparison. Alternatively, the approach might be to compare the tone, or mood, of each poem: in each case there is, at the least, a sadness. Weaker responses may focus on the content of the two poems, without much analysis of technique. Better responses, however, will give due weight to the 'how effectively' element of the question. Any text-based comparative approach should be given consideration.</p>	
<p>16-20 <i>Awareness shown/comparisons and connections made/issues raised in the prompts dealt with/reference to details supported by some quotations</i></p>	<p>Begins to use the poems to develop ideas. For example, might contrast the family atmosphere of <i>Brendon Gallacher</i> with the isolated, abandoned feel of <i>The House</i>. Addresses aspects of technique and expression. Selects relevant quotations in support of points being made about the content and language of the poems.</p>
<p>21-25 <i>Insight shown/clear comparisons and connections made/reference to details to support views/comments on language</i></p>	<p>Uses specific details chosen appropriately to address the question directly. Details, at this level and above, should be expected from both poems. Identifies, or offers an interpretation of, the key aspects of the poems. 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>26-30 <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 the 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 perspective, or viewpoint, of each writer will be identified, with some understanding shown, of how this is manifested in the poems.</p>
<p>31-35 <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 will be precise, with supporting textual reference. The structure of the poems will be clearly recognised and the development of the ideas acknowledged. Comments on language will be assured. A personal response might include a preference, with a reasoned justification.</p>

<p>36-40 <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. Comments on language, and its effects, will be sophisticated. Alternative interpretations may be recognised: personal preferences will be confidently expressed and justified. Responses may show flair and individuality.</p>
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Total for Section A: 40 marks

Collection A: In Such a Time as This

- 2 Re-read the poem *The Darkling Thrush*. This poem sets down the writer's thoughts at a dramatic moment in history, the eve of a new century.

Choose **AT LEAST ONE** other poem from *In Such a Time as This* which also deals with a dramatic or significant event.

Compare how the writers convey their reactions and feelings to the dramatic or significant event.

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. Choices for 'dramatic or significant events' are wide: some candidates might opt for 'domestic' drama, such as *Lucozade* or *Death in Leamington*; while *The Send-off* or *Dulce et Decorum Est* would be suitable choices, also, as they are 'dramatic' in a much wider context. The sense of something new and 'significant' in *The Darkling Thrush* might also be validly compared with *Electricity Comes to Cocoa Bottom*, for example. Weaker responses may focus on the content of the poems, without much analysis of technique. Better responses, however, will give due weight to the 'Compare how' element of the question. Any text-based comparative approach should be given consideration.

<p>16-20 <i>Awareness shown/comparisons and connections made/issues raised in the prompts dealt with/ reference to details supported by some quotations</i></p>	<p>Begins to use the poems to develop ideas. For example, might identify Hardy's mood, and might speculate on his frame of mind, in <i>The Darkling Thrush</i>. Addresses aspects of technique and expression. Selects relevant quotations in support of points being made about the content and language of the poems.</p>
<p>21-25 <i>Insight shown/clear comparisons and connections made/reference to details to support views/ comments on language</i></p>	<p>Uses specific details chosen appropriately to address the question directly. Details, at this level and above, should be expected from both <i>The Darkling Thrush</i> and the other chosen poem or poems. Identifies, or offers an interpretation of, the key aspects of the poems. 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>26-30 <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 the 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 perspective, or viewpoint, of each writer will be identified, with some understanding shown, of how this is manifested in the poems.</p>
<p>31-35 <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 will be precise, with supporting textual reference. The structure of the poems will be clearly recognised and the development of the ideas acknowledged. Comments on language will be assured. A personal response might include a preference, with a reasoned justification.</p>

<p>36-40 <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. Comments on language, and its effects, will be sophisticated. Alternative interpretations may be recognised: personal preferences will be confidently expressed and justified. Responses may show flair and individuality.</p>
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Total for Section A: 40 marks

Collection B: Identity

- 3 Re-read the poems *Once Upon a Time* and *Not My Best Side*. These poems both raise the issues of honesty and pretence.

Compare the presentation of the issues of honesty and pretence in the two poems.

<p>The theme is sufficiently central in both poems to allow candidates scope for developed responses. For example, the hypocrisy in <i>Once Upon a Time</i> may be identified, even by weaker responses - ‘... “Goodbye / when I mean “Good-riddance”’; and The Dragon, as well as The Knight, are clearly appearance-conscious in <i>Not My Best Side</i>. Better responses will give due weight to the ‘presentation’ aspect of the question. Any text-based comparative approach should be given consideration.</p>	
<p>16-20 <i>Awareness shown/comparisons and connections made/issues raised in the prompts dealt with/ reference to details supported by some quotations</i></p>	<p>Begins to use the poems to develop ideas. For example, may show how the old man in <i>Once Upon a Time</i> regrets the changes that have taken place. 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>21-25 <i>Insight shown/clear comparisons and connections made/reference to details to support views/ comments on language</i></p>	<p>Uses specific details chosen appropriately to address the question directly. Details, at this level and above, should be expected from both poems. Identifies, or offers an interpretation of, the key aspects of the poems. 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>26-30 <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 the 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 perspective, or viewpoint, of each writer will be identified, with some understanding shown, of how this is manifested in the poems.</p>
<p>31-35 <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 will be precise, with supporting textual reference. The structure of the poems will be clearly recognised and the development of the ideas acknowledged. Comments on language will be assured. A personal response might include a preference, with a reasoned justification.</p>
<p>36-40 <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. Comments on language, and its effects, will be sophisticated. Alternative interpretations may be recognised: personal preferences will be confidently expressed and justified. Responses may show flair and individuality.</p>

Total for Section A: 40 marks

Collection B: Identity

- 4 Re-read the poem *The Road Not Taken*, in which the poet writes about being at an important point in his life.

Choose **ONE** other poem from *Identity* in which the poet, or a character in the poem, writes about an important, or significant, moment in life.

Compare how the writers express their thoughts and feelings about these important times, in the two poems.

A number of poems would suit this question, particularly <i>Mid-Term Break</i> or <i>Miracle on St David's Day</i> . Weaker responses may focus on the content of the two poems, without much analysis of technique. Better responses, however, will give due weight to the 'how' aspect. Any text-based comparative approach should be given consideration.	
16-20 <i>Awareness shown/comparisons and connections made/issues raised in the prompts dealt with/ reference to details supported by some quotations</i>	Begins to use the poems to develop ideas. For example, may attempt to show why the experience described in <i>The Road Not Taken</i> was so important for Robert Frost. Addresses aspects of technique and expression. Selects relevant quotations in support of points being made about the content and language of the poems.
21-25 <i>Insight shown/clear comparisons and connections made/reference to details to support views/ comments on language</i>	Uses specific details chosen appropriately to address the question directly. Details, at this level and above, should be expected from both <i>The Road Not Taken</i> and the other chosen poem. Identifies, or offers an interpretation of, the key aspects of the poems. Might, for example, discuss the tone of each poem with some insight. Will comment specifically on language and expression to illustrate the answer.
26-30 <i>Interpretative skills shown/specific comparisons and connections made/ reference to selective details to support views/comments on the significance of language</i>	An overview and a clear understanding of the 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 perspective, or viewpoint, of each writer will be identified, with some understanding shown, of how this is manifested in the poems.
31-35 <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>	A full understanding of the poems will be illustrated in responding to the question. Identification of tone and mood will be precise, with supporting textual reference. The structure of the poems will be clearly recognised and the development of the ideas acknowledged. Comments on language will be assured. A personal response might include a preference, with a reasoned justification.
36-40 <i>Originality in analysis shown/ interpretation of comparisons and connections offered/ perceptive use of quotation/ complete command of poems demonstrated</i>	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. Comments on language, and its effects, will be sophisticated. Alternative interpretations may be recognised: personal preferences will be confidently expressed and justified. Responses may show flair and individuality.

Total for Section A: 40 marks

Collection C: Nature

- 5 Re-read the poems *Keeping Orchids* and *The Flowers*, both of which deal with issues of family relationships.

Compare the presentation of these issues in the two poems.

<p>This question asks candidates to focus on the clear and close connections between the two poems: many candidates may comment on the use of flowers as symbols, in both poems, for example. They are, however, different in tone: meeting a birth mother for the first time is obviously dramatic and emotional, in a different way to the 'quieter' atmosphere of <i>The Flowers</i>. Weaker responses may focus on the content of the two poems, without much analysis of technique. Better responses, however, will give due weight to the writers' 'presentation'. Any text-based comparative approach should be given consideration.</p>	
<p>16-20 <i>Awareness shown/comparisons and connections made/issues raised in the prompts dealt with/ reference to details supported by some quotations</i></p>	<p>Begins to use the poems to develop ideas. For example, may show how the orchids are used as a symbol of the poet's relationship with her mother. 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>21-25 <i>Insight shown/clear comparisons and connections made/reference to details to support views/ comments on language</i></p>	<p>Uses specific details chosen appropriately to address the question directly. Details, at this level and above, should be expected from both poems. Identifies, or offers an interpretation of, the key aspects of the poems. 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>26-30 <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 the 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 perspective, or viewpoint, of each writer will be identified, with some understanding shown, of how this is manifested in the poems.</p>
<p>31-35 <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 will be precise, with supporting textual reference. The structure of the poems will be clearly recognised and the development of the ideas acknowledged. Comments on language will be assured. A personal response might include a preference, with a reasoned justification.</p>
<p>36-40 <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. Comments on language, and its effects, will be sophisticated. Alternative interpretations may be recognised: personal preferences will be confidently expressed and justified. Responses may show flair and individuality.</p>

Total for Section A: 40 marks

Collection C: Nature

- 6 Re-read the poem *The Five Students*, in which the writer reflects on how lives change over a period of time.

Choose **ONE** other poem from *Nature* which also raises this theme, and compare how the writers convey their thoughts and feelings on the subject.

<p><i>The Five Students</i> may be interpreted in a variety of ways, and the choice of poems with which it may be compared is wide. There are links to 'change' in, for example, <i>A Blade of Grass</i> or <i>Thistles</i>: other poems which might lend themselves to this interpretation are <i>The Flowers</i> or <i>Break of Day in the Trenches</i>. Weaker responses may focus on the content of the two poems without much analysis of technique. Better responses, however, will give due weight to the 'compare how' element of the question. Any text-based comparative approach should be given consideration.</p>	
<p>16-20 <i>Awareness shown/comparisons and connections made/issues raised in the prompts dealt with/ reference to details supported by some quotations</i></p>	<p>Begins to use the poems to develop ideas. For example, may discuss the use of nature as a context. 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>21-25 <i>Insight shown/clear comparisons and connections made/reference to details to support views/ comments on language</i></p>	<p>Uses specific details chosen appropriately to address the question directly. Details, at this level and above, should be expected from both <i>The Five Students</i> and the other chosen poem. Identifies, or offers an interpretation of, the key aspects of the poems. Might, for example, discuss the structure of Hardy's poem, mentioning the ages of man, or the seasons of the year. Will comment specifically on language and expression to illustrate the answer.</p>
<p>26-30 <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 the 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 perspective, or viewpoint, of each writer will be identified, with some understanding shown, of how this is manifested in the poems.</p>
<p>31-35 <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 will be precise, with supporting textual reference. The structure of the poems will be clearly recognised and the development of the ideas acknowledged. Comments on language will be assured. A personal response might include a preference, with a reasoned justification.</p>
<p>36-40 <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. Comments on language, and its effects, will be sophisticated. Alternative interpretations may be recognised: personal preferences will be confidently expressed and justified. Responses may show flair and individuality.</p>

Total for Section A: 40 marks

SECTION B: MODERN PROSE

If you choose to answer on this section, answer ONE question on ONE text.
You should spend about 45 minutes on the question in this section.

Of Mice and Men

7 “All the characters have dreams; all are doomed to fail.”

How far is this bleak view of the future reflected in the lives of the characters on the ranch?

<p>Many responses may argue that events towards the end of the story justify such pessimism. However, even a character such as Crooks is not always resigned to (his) fate, and talks positively at times, even hoping to join in with George and Lennie’s ‘coupla acres’ before the arrival of Curley’s wife destroys the moment. The question invites responses which focus on individual characters, or which start from a broader perspective – either approach is equally valid. Weaker responses may focus on the major events in the story, or on individual characters, without much analysis in the terms of the question as a whole. Better responses, however, will show an ability to synthesise ideas leading to a considered judgement on the question as a whole.</p>	
<p>16-20 <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, show how Crooks leads a miserable life, with little apparent prospect for improvement. At this level, however, responses are more likely to focus on Lennie and George.</p>
<p>21-25 <i>More focused accounts/awareness and insight shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. Might, perhaps, refer to the conversation in which Crooks momentarily joins in with the shared future plans. The comments might offer a broader perspective at this level. There should be some interpretation of what the novel as a whole offers the reader in the terms of this question.</p>
<p>26-30 <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 experiences of a range of characters may be addressed – Curley’s wife, for example, might be frequently chosen as exemplifying ‘hopelessness’... even if she herself still clings to her Hollywood dream.</p>
<p>31-35 <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 may reflect on how there is no clear-cut answer to the question, perhaps: some might argue that Lennie lives his whole life in a cloud of optimism, for example, whereas George always knows that their dreams will never be realised.</p>
<p>36-40 <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>

Total for Section B: 40 marks

Of Mice and Men

8 “George may seem a straightforward character, but he is in fact very complex.”

Do you agree that the writer presents George in this way?

<p>Most candidates will probably acknowledge that there is some depth to George’s character, and/or that he develops as the novel progresses : even those who respond ‘no’ to the proposition have plenty of material with which to illustrate his ‘simplicity’. ‘Complex’ may be interpreted in a variety of ways: George may be seen as showing inconsistency, thereby suggesting depth; or it may be noted that he is constantly faced with decisions (to support Lennie or to abandon him, for example, or the book’s ending). Other candidates may suggest that George shows maturity and responsibility throughout the novel, and that he interacts with a wide range of other characters in a variety of ways. Weaker responses may focus on the events and relationships in George’s life, without much analysis of how the writer portrays him. Better responses, however, will give due weight to the aspect of presentation in the question. Any text-based approach should be given consideration.</p>	
<p>16-20 <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 relationship between George and Lennie, seeing the role as father figure/protector/friend as evidence of complexity in his character.</p>
<p>21-25 <i>More focused accounts/awareness and insight shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. Might, perhaps, refer to the ending of the book, to illustrate the depth of George’s understanding and compassion. The comments might offer a broader perspective at this level. There should be an awareness of how the character is presented by the writer.</p>
<p>26-30 <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. George will be seen in the context of his relationships with a wide range of characters: as well as his obvious understanding with Slim, he could be said to show some depth and complexity of character in his dealings with Curley, for example. There will also be appropriate weight given to the writer’s technique in developing the character.</p>
<p>31-35 <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 inconsistencies in George’s behaviour, perhaps seeing these as signs of a complex nature. The ‘Sacramento River’ episode might well be referred to, for example. There will be reflection on the writer’s skill in manipulating plot, character and relationships.</p>
<p>36-40 <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>

Total for Section B: 40 marks

To Kill a Mockingbird

- 9 How does the writer use the image of the mockingbird to explore themes and issues in the book?

<p>This is a question that invites candidates to comment on the frequent use of the image of the mockingbird and to offer their interpretations. The two characters that may form the basis of this answer are Boo Radley and Tom Robinson and the two themes of justice and childhood may feature. Better responses will address the writer's technique whilst weaker responses are likely to select certain incidents from the book to narrate or to offer simple character comments on Boo Radley and Tom Robinson. It is likely that some candidates will focus more on one of these themes or characters and this is acceptable. Credit all relevant text-based responses.</p>	
<p>16-20 <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 Atticus's speech to the children about the responsible use of air rifles.</p>
<p>21-25 <i>More focused accounts/awareness and insight shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. Might, for example, focus on Sheriff Tate and how he uses the mockingbird image in the penultimate chapter of the book.</p>
<p>26-30 <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 a clear identification of image with character and/or theme and may recognise that Boo and Tom share a sense of helplessness.</p>
<p>31-35 <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 recognition of the range of themes and issues that may be considered. For example the candidates may choose to write about how Tom and Boo are persecuted in an act of injustice by the mob.</p>
<p>36-40 <i>Analytical use of text/extrapolation on content/plot/character/motive/setting/theme</i></p>	<p>Offers a confident and lucidly argued interpretation that shows elements of originality and flair. Close analysis may be offered of Jem's death of childhood innocence at the same time that justice is killed by the verdict of the trial jury.</p>

Total for Section B: 40 marks

To Kill a Mockingbird

10 “Jem changes and develops more than any other character during the course of the book.”

How far do you agree with this statement?

<p>Jem’s approaching adolescence and his growing understanding of the world around him, particularly in relation to the trial, may be at the heart of many answers. It may be that some candidates will argue against this opinion and propose another character. Although candidates may refer to other characters it is important that due attention is given to Jem, in the terms of the question. Better responses may offer balanced comments on his intellectual, physical and emotional maturity whilst weaker ones will recount key incidents from Jem’s life. Credit all text-based answers.</p>	
<p>16-20 <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 the early presentation of Jem and his normal childhood interests.</p>
<p>21-25 <i>More focused accounts/awareness and insight shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. May, for example, note the gradual change in Jem as he comes to realise the influence of Boo, such as when he finds his trousers mended and hanging on a tree.</p>
<p>26-30 <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 Jem’s changing moods and his one explosion of anger when he attacks Mrs Dubose’s camellias, and pays the consequences, teaching him an important lesson.</p>
<p>31-35 <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 an appreciation of Jem’s growing courage and growing protectiveness towards Scout.</p>
<p>36-40 <i>Analytical use of text/extrapolation on content/plot/character/motive/setting/theme</i></p>	<p>Offers a confident and lucidly argued interpretation that shows elements of originality and flair. Close analysis of Jem is used as a vehicle to allow the reader to focus on prejudice, natural justice and his growing understanding of human nature and the adult world.</p>

Total for Section B: 40 marks

Animal Farm

11 “In some ways Benjamin is the most significant character in this book.”

How far do you agree with this statement?

<p>Concentrating on arguably one of the most important characters in the book, this question asks candidates to consider Benjamin’s importance, though some candidates may choose to write about other characters. Less developed responses may offer merely a character sketch; better responses will consider fully the question of Benjamin’s importance. Some candidates might argue that without Benjamin the reader would have no awareness of the full corruption of the pigs. All text-based responses should be given consideration.</p>	
<p>16-20 <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 events involving Benjamin.</p>
<p>21-25 <i>More focused accounts/awareness and insight shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. Might, perhaps, begin to choose details from the text to answer the question such as Benjamin’s ability to read and his assertion that he has never seen a dead donkey.</p>
<p>26-30 <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 recognize that without Benjamin the eradication of Boxer would remain undetected.</p>
<p>31-35 <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 the complexity of Benjamin’s character - that his characteristic cynicism may be seen not just as a comment on the Soviet Union and experiments in Communism, but on human nature in general.</p>
<p>36-40 <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, showing originality and flair. Characters other than Benjamin may receive treatment of equal sophistication.</p>

Total for Section B: 40 marks

Animal Farm

- 12 Many readers feel that the ending of this book is inevitable, from a very early point in the story.

How successfully do you feel that the writer maintains the interest of the reader throughout the book?

<p>This question invites candidates to offer their own analysis of Orwell's writing skills and there may be some discussion of broad narrative techniques and, therefore, perhaps, some mention of the use of animals to tell the story; the gradual corruption of the ideals of Animalism; the irony which surrounds the appearances of Squealer; our compassion for the ordinary animals. Less developed responses may offer a broadly chronological account combined with some mention of the story's inevitability. Better responses will be more analytical and may even argue that, allegorically, the story must follow the historical events it satirizes. All text-based responses deserve consideration.</p>	
<p>16-20 <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, mention Orwell's use of animals to convey the story.</p>
<p>21-25 <i>More focused accounts/awareness and insight shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. Might, perhaps, mention our sympathy with the animals.</p>
<p>26-30 <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, may argue that we are interested in the ways that Napoleon and Squealer manipulate the animals and how they explain away the changing of the commandments.</p>
<p>31-35 <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. In addition to the above, may argue that the story has moments of humour and irony when the reader is aware of the truth of what is happening on the farm, although the animals remain in ignorance.</p>
<p>36-40 <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, showing originality and flair. May mention the simplicity of Orwell's prose style and the cleverness of using animals to convey historical events.</p>

Total for Section B: 40 marks

Lord of the Flies

13 What is the significance of Piggy in this book?

<p>Candidates are free to analyse Piggy's significance in any way that they choose. For example, they may argue that the early bullying of Piggy (because of his accent, his class and his asthma) is the first step that leads to the increasing violence on the island - violence that leads to Piggy's murder. Less developed responses may offer a character sketch; better responses will analyse Piggy's significance in the text as, perhaps, a catalyst for the violence on the island, or as one who often invokes the adult world to criticize the actions of the other boys and their ignoring of morality. All text-based responses should be given consideration.</p>	
<p>16-20 <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, describe the bullying of Piggy.</p>
<p>21-25 <i>More focused accounts/awareness and insight shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. Might, perhaps, mention the reasons for the bullying of Piggy and see a connection between that and his eventual murder.</p>
<p>26-30 <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, perhaps, be an awareness of Piggy as the voice of rationality and common sense morality as well as his status in the eyes of the other boys.</p>
<p>31-35 <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. May, for example, argue that the increasing violence inflicted on Piggy represents a gradual erosion of civilized values.</p>
<p>36-40 <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, showing originality and flair.</p>

Total for Section B: 40 marks

Lord of the Flies

14 How far do you consider the conclusion to be a suitable ending to the book?

<p>Candidates are free to interpret 'ending', in any way they choose. They might be expected to concentrate on the final day when the island is set on fire in order to flush Ralph out of hiding and the arrival of the naval officer in the final pages, but they might consider only the last two or three pages or even the part of the novel after Jack and his hunters have moved to one end of the island. The focus should be on the suitability of the ending. Less developed responses may include an element of narration combined with assertion; better responses will be focused on the question and combine argument with textual reference. Any relevant text-based responses should be rewarded.</p>	
<p>16-20 <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 Jack's desire to kill Ralph which is thwarted by the arrival of the naval officer.</p>
<p>21-25 <i>More focused accounts/awareness and insight shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. Might, perhaps, see the fire as the culmination of the violence which has been growing during the novel and link it with the fires of Hell.</p>
<p>26-30 <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. In addition to the above, may mention the Jack's role in the novel as a whole, his animosity to Ralph, his obsession with violence, and how this leads to the final conflagration.</p>
<p>31-35 <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. In addition to the above, may trace the evil on the island to the initial, very mild teasing of Piggy which then escalates to the final fire with a sense of order being restored by the arrival of the navy.</p>
<p>36-40 <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, showing originality and flair. May be aware of the irony that informs the final pages of the novel with the representative of official, 'adult' violence (the officer) confronting a reality that is far removed from <i>Coral Island</i>.</p>

Total for Section B: 40 marks

The Other Side of Truth

15 How successfully does the writer build a sense of pace and growing excitement in the book?

<p>This question focuses on the techniques that the writer uses to build excitement and pace but it is not intended that the focus for this question should only be on the end of the novel, nor does the question suggest this. Better responses may recognise the sharpness of the opening that launches the reader headlong into the tale whilst also detailing the way in which the novel builds and then releases excitement before building to the release of Sade’s father at the end of the book. Weaker responses will be predominantly narrative based and focused upon a narrow range of incidents from the book. Candidates may consider all aspects of the writer’s craft, such as changes of setting, characterisation and plot twists, in responding to this question. Credit all relevant text based responses.</p>	
<p>16-20 <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 how the novel hinges on the safety and release of Sade’s father, which is what occurs at the end of the book.</p>
<p>21-25 <i>More focused accounts/awareness and insight shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. There may be an understanding of the way that the writer builds pace and excitement during certain incidents, such as passing through customs with Mrs Bankole at the airport.</p>
<p>26-30 <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 Sade’s sense of natural justice is used to raise excitement, such as when Sade is forced to steal from Mariam’s shop.</p>
<p>31-35 <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 with comment about the manner in which the writer uses the letters to and from Papa as a means of creating tensions which are used to generate expectation and excitement.</p>
<p>36-40 <i>Analytical use of text/extrapolation on content/plot/character/motive/setting/theme</i></p>	<p>Offers a confident and lucidly argued interpretation that shows elements of originality and flair. Candidates may show an awareness of the use of different fonts and text styles to indicate flashbacks, such as in the opening of the novel, which are used to control the pace of the storytelling.</p>

Total for Section B: 40 marks

The Other Side of Truth

16 How do Sade’s family and upbringing influence her reactions to her experiences in London?

This question allows candidates to focus on incidents from the book but to connect them to what we know about her family, her values and her upbringing. Some of this is explicitly stated in the sayings that Sade quotes and what we know about her family, while other things can be inferred from her behaviour and her sense of natural justice and a belief in freedom. Candidates may choose to write about any of her experiences in London. Better responses will offer sustained and detailed analysis of what those incidents reveal whilst weaker responses may simply narrate. Credit all relevant text based responses.

<p>16-20 <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 the way that Sade is treated on her arrival in England.</p>
<p>21-25 <i>More focused accounts/awareness and insight shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. There may be an understanding of the link between the incidents at the start of the book, with the murder of her mother and the threats against her father, that make her naturally wary of others.</p>
<p>26-30 <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 some comment about the writer’s sense of natural justice and fair play that leads her to react against the bullies and the imprisonment of her father.</p>
<p>31-35 <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 understanding of the way in which her father’s belief in freedom of speech and his use of the media leads Sade to approach Mr Seven O’Clock News.</p>
<p>36-40 <i>Analytical use of text/extrapolation on content/plot/character/motive/setting/theme</i></p>	<p>Offers a confident and lucidly argued interpretation that shows elements of originality and flair. Candidates may show an understanding of the politics that Sade inherits from her upbringing, from her father in particular, and may comment on the way this experience is filtered through the character of Sade.</p>

Total for Section B: 40 marks

Twenty-One Stories

17 Religion features in several of these stories.

By referring to *Special Duties* and **AT LEAST ONE** other story from this collection, show how the writer explores the theme of religion.

<p>This question asks candidates to consider how and in what ways religion is explored and used in at least two stories from this collection. Religion appears in a variety of ways in many different stories - 'Special Duties', 'The Hint of an Explanation', 'Proof Positive' and 'The Second Death'. Candidates may argue that religion is often shown to be associated with deceit and hypocrisy, and sometimes used by characters within the stories as a way of exploiting others. Less developed responses may describe or narrate the religious elements in these stories; while better responses will offer a mature judgement about the ways Greene explores religion in the stories. All text-based responses should be given consideration.</p>	
<p>16-20 <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, mention religion in 'Special Duties' and their chosen story.</p>
<p>21-25 <i>More focused accounts/awareness and insight shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. May, perhaps comment on the importance of religion in how the reader might view the central character in 'The Second Death'.</p>
<p>26-30 <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. Might, perhaps, mention the way religious belief is used to deceive and swindle in 'Special Duties' and their chosen story.</p>
<p>31-35 <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. May range confidently between two stories, their presentation of religion and the preoccupations of the stories themselves or may point out that many of Greene's characters act hypocritically to deceive the credulous.</p>
<p>36-40 <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, showing originality and flair.</p>

Total for Section B: 40 marks

Twenty-One Stories

18 “The ending of *A Drive in the Country* makes us see the whole story in a different light.”

Choose ONE other story from this collection where the ending makes us re-assess the whole story.

By referring to *A Drive in the Country* and your chosen story, show how the writer makes us reconsider our initial impressions.

<p>This question asks candidates to consider the structure of Greene’s short stories and to consider the ways that endings are used to make the reader re-assess, in retrospect, the story he/she has just read. Candidates may argue that in the named story the ending is hinted at earlier on and, therefore, does not come as a surprise; it is, however, (they may argue) wholly consistent with the earlier parts of the story. Less developed responses may describe stories which end with a ‘twist’ of some sort, while better responses will concentrate on the writer’s craft - the ‘how’ part of the question. All text-based responses should be given consideration.</p>	
<p>16-20 <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, narrate or describe what happens at the end of ‘A Drive in the Country’ and one other story.</p>
<p>21-25 <i>More focused accounts/awareness and insight shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. Might, perhaps, show understanding of the moral quandary at the end of both stories or the sense of a decision having been made at the end of ‘A Drive in the Country’.</p>
<p>26-30 <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 show clear similarities or contrasts between the two stories and may show an awareness of the importance of structure to the ending of a short story.</p>
<p>31-35 <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 an astute awareness of how in ‘A Drive in the Country’ the ending where the central character seems to accept suburban conformity puts her earlier rebelliousness in a different light.</p>
<p>36-40 <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, showing originality and flair. May mention the importance of the sense of an ending and how an effective twist, or even a lack of clarity which forces the reader to think about what has happened, can be very effective.</p>

Total for Section B: 40 marks

SECTION C: MODERN DRAMA

If you choose to answer on this section, answer **ONE** question on **ONE** text.
You should spend about 45 minutes on the question in this section.

An Inspector Calls

- 19 “The characters are presented to the audience as being wholly bad, or wholly good - there is no in-between.”

By referring to the presentation of **AT LEAST TWO** characters, show how far you agree with this statement.

<p>This question allows for a range of interpretations of characters and relationships: it is, however, a question about the writer’s technique, rather than an extended character study. The question requires candidates to recognise that the writer presents the characters to us in a certain way, as part of the overall dramatic structure. Weaker responses may focus on the characters, or on major events in the play, without much analysis in the terms of the question. Better responses will, however, tackle the concept of ‘wholly bad, or wholly good’, in the question ... some might even say that the ‘black and white’ nature of the characters is an inevitable consequence, even a strength, in such a didactic work. All text-based responses should be given consideration.</p>	
<p>16-20 <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, look at Mr Birling, as a character who is ‘wholly bad’, re-telling his part in Eva Smith’s downfall.</p>
<p>21-25 <i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly: Sheila might be a character cited as ‘in-between’, perhaps, in that she acts selfishly in the Milward’s episode and yet shows remorse and regret later. The comments might offer a broader perspective at this level. There should be a clearly demonstrated awareness of the writer’s technique in presenting the characters to the audience.</p>
<p>26-30 <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 question asks for two or more characters: at this level and above there will be at the least an implied awareness of the characters as a group, even if the focus is on two only (as is quite acceptable). A clear judgement should be offered in response to all parts of the question.</p>
<p>31-35 <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 candidates may refer to a relatively ‘one dimensional’ character such as Mrs Birling (in her role as chair of the B.W.C.O. , where she appears to have no redeeming features) they may also identify complexity elsewhere. A minority of candidates may even use the Inspector as their example - his motives may be ‘wholly good’, but is he devious and deceitful in his methods? A full response will reflect a more developed understanding of how characters are presented to us.</p>

36-40 <i>Analytical use of text/ extrapolation on content/plot/ character/motive/setting/theme</i>	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, showing originality and flair.
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Total for Section C: 40 marks

An Inspector Calls

- 20 It has been said that “Eva/Daisy is the most important character in this play, because the other characters only reveal their true natures in their dealings with her: and yet we never see her on the stage.”

How successful do you consider this dramatic technique of a central ‘invisible’ character to be?

<p>This question clearly requires a judgement on ‘how successful’, in order to form a complete response. Weaker responses may simply recount how each character has been involved with Eva/Daisy, while better responses may question the assertion that the characters ‘only reveal their true natures in their dealings with her’. The concept of ‘this dramatic structure, ...’ may be interpreted in various ways: any text-based approach should be given consideration.</p>	
<p>16-20 <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, retell the events surrounding Eva/Daisy and each member of the Birling family, and Gerald, to show that she is so important to the narrative.</p>
<p>21-25 <i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. Might, perhaps, compare the impact on Eva/Daisy’s life made by those with whom she is involved briefly (Sheila, or the Birlings), as against her relationships with Gerald or Eric. The comments might offer a broader perspective at this level. There should be some understanding of the dramatic structure of the play.</p>
<p>26-30 <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 refer to the ending of the play in considering the role of Eva/Daisy. Gerald, of course, asks ‘What girl? There were probably four or five different girls.’ There will be an assessment, at this level, of the dramatic structure.</p>
<p>31-35 <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 share the Inspector’s view that ‘One Eva Smith has gone - but there are millions and millions and millions of Eva Smiths and John Smiths still left with us....’, perhaps using this as a way into an analysis of the play’s themes. Comments on the dramatic structure, and its efficacy, will be more developed.</p>
<p>36-40 <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, showing originality and flair.</p>

Total for Section C: 40 marks

Educating Rita

21 “This writer is less interested in telling a story than in delivering a message.”

How far do you agree with this statement?

<p>This question allows candidates to consider the essential feature of a dramatic art form that has a quasi-didactic purpose. Inevitably there will be a range of opinions offered. Some may choose to emphasise the ways in which the writer builds character and audience engagement on the stage, referring to staging features such as the use of a single setting and a very limited number of characters, or may focus on how the writer’s views on education are explored and enunciated by the characters. Better responses will be characterised by their considered interpretations whilst weaker responses will possibly concentrate on ‘telling a story’ element. All text-based interpretations should be credited.</p>	
<p>16-20 <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 Rita’s startling entry onto the stage as an example of the writer’s stagecraft.</p>
<p>21-25 <i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. Might focus on the manner in which the relationship between the two characters is developed through such things as shared problems with their respective partners, Denny and Julia.</p>
<p>26-30 <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. In offering a view of the play as a whole candidates will be able to support a coherent view through reference to such things as the discussion of literary criticism and the heavy handed use of the Frankenstein comparison.</p>
<p>31-35 <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 a range of dramatic features and how these combine to produce a play that builds to a climax with Rita eventually choosing to take her examinations and Frank eventually getting his comeuppance by being sent to Australia.</p>
<p>36-40 <i>Analytical use of text/ extrapolation on content/plot/character/motive/setting/theme</i></p>	<p>Offers a confident and lucidly argued interpretation that shows elements of originality and flair. A variety of interpretations may be offered and there may be an attempt to reconcile didacticism and drama, which are presented as opposing features of the text, but which may be both present and equally successful. May refer to such incidents as Rita’s return from the summer school as an example of how to combine the two elements from the question.</p>

Total for Section C: 40 marks

Educating Rita

22 How successfully does the writer use both sadness and humour within the play?

<p>This question is about more than the mere identification of humour, though it may be the case that weaker responses do little more than this. Better responses will explore how sadness and humour build our sense of character and move the plot forwards, create pace and engagement and further our understanding of the themes and ideas within the play. Credit all relevant text based responses.</p>	
<p>16-20 <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 opening of the play and the way in which Rita's entrance creates humour whilst introducing us to her character.</p>
<p>21-25 <i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. Might focus on the impact that the burning of the books has on Rita and her resolve to study.</p>
<p>26-30 <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 offer a view of how the play is structured and of how the initial humour in Rita's arrival on the stage gives way to pathos, albeit still interspersed with humour. The haircutting scene finishes the play on a humorous note.</p>
<p>31-35 <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 recognise the inherent pathos behind Rita's humorous approach to life and study at the beginning of the play, and that the play itself is founded upon a deep sense of unhappiness and inadequacy from both Frank and Rita.</p>
<p>36-40 <i>Analytical use of text/ extrapolation on content/plot/character/motive/setting/theme</i></p>	<p>Offers a confident and lucidly argued interpretation that shows elements of originality and flair. There may be an analysis of the paired nature of Rita and Frank, in their unhappy marriages balanced by the counterpoint of their humour where Frank is dry and cynically witty, whilst Rita is engagingly naïve and forthright.</p>

Total for Section C: 40 marks

A View from the Bridge

23 Alfieri tells us in the opening sequence of the play that events will run their “bloody course”.

How far do you agree that the writer presents the outcome of the play as inevitable?

<p>Clearly the outcome of the play is inevitable since Alfieri’s ‘bloody course’ tells us that violence will occur and blood will be shed. However, the question invites candidates to consider how Miller enhances the sense of inevitability - how he constructs the drama so that we can predict the bloody course that events will take: Eddie’s unnatural closeness with Catherine, Rodolfo’s arrival and his obvious attraction to Catherine added to Eddie’s own dire warning about the fate of those who act as informers. Less developed responses may be narrative/chronological in their approach and may do little more than select details which prepare us for the ending; better answers may, perhaps, understand how Alfieri presents and develops a sense of inevitability which adds to the tragic effect. All text-based responses should be given consideration.</p>	
<p>16-20 <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, mention Alfieri in his joint role as a character within the play who also warns us of what will happen.</p>
<p>21-25 <i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. Might, perhaps, argue that even before the cousins’ arrival there are signs of an unhealthy close relationship between Eddie and Catherine.</p>
<p>26-30 <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. Might mention the close-knit Italian community and the clear fate of those who inform on ‘submarines’ or might see Catherine and Rodolfo’s growing relationship as inevitably leading to some sort of conflict with Eddie.</p>
<p>31-35 <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, in addition to the above, point out the proleptic irony of many of Eddie’s remarks about keeping quiet, the fate of informers and his pride in helping family.</p>
<p>36-40 <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, showing originality and flair.</p>

Total for Section C: 40 marks

A View from the Bridge

24 It has often been said that this play contains no convincing parts for women.

Consider the presentation of Catherine and Beatrice in *A View from the Bridge* in the light of this comment.

It does not matter which critical position candidates adopt in response to the question; there is much to be said for either side of the argument. Less developed responses may be predominantly narrative, while better responses will be more analytical and convincing in their approach. All text-based responses should be given consideration.	
16-20 <i>Predominantly narrative account/some developed comment on content/plot/character/motive/setting/theme</i>	Begins to use the text to develop ideas. Might, for example, describe the roles of Catherine and Beatrice.
21-25 <i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	Uses specific details chosen appropriately to address the question directly. Might, perhaps, note the differences in the presentation of Catherine and Beatrice whose behaviour is clearly differentiated by their respective ages.
26-30 <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. May discuss Beatrice's relationship with Eddie and discuss how convincing her loyalty to Eddie is, or, perhaps, may discuss how far Catherine's innocence, especially in her dealings with Eddie, is convincing.
31-35 <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. May argue that the way that Catherine and Beatrice are presented is appropriate given their society and the status of women in it.
36-40 <i>Analytical use of text/ extrapolation on content/plot/character/motive/setting/theme</i>	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, showing originality and flair. May well agree with the view stated in the question or take, perhaps, a more balanced view - that at times the women are presented credibly, but not at others.

Total for Section C: 40 marks

Talking Heads

- 25 “Some individuals in these monologues show independence of mind, whilst other individuals are easily taken advantage of.”

By referring to Doris in *A Cream Cracker Under the Settee* and to ONE character from another monologue, show whether you agree or disagree with this statement.

<p>This question invites candidates to consider those characters who have a sense of independence and insight into their circumstances, and those who do not. Despite her physical weaknesses Doris is likely to be seen as the sort of character who makes her own decisions and knows her own mind, whilst Travis is taken advantage of by all those whom she meets. Better responses will offer a considered interpretation of character based on a developed view of “independence of mind”, whilst weaker candidates are likely to interpret it as simply “being in charge.” Credit all relevant text-based responses.</p>	
<p>16-20 <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 Doris’s bossy nature and her refusal to be ruled by Zulema.</p>
<p>21-25 <i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. Might, for example, consider that Muriel in <i>Soldiering In</i> appears to be independent but is in fact taken advantage of and led into poverty by her own son.</p>
<p>26-30 <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 range of views that consider characters physically, emotionally and psychologically in terms of being taken advantage of. Susan from <i>Bed Among the Lentils</i> may be seen as a complex character who is strong and independent, but succumbs to alcoholism and adultery as a result of her own loneliness and unhappiness rather than being taken advantage of by another person.</p>
<p>31-35 <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 way that the writer makes use of this characteristic of independence to shape the monologues, so that it is her fierce independence that ultimately leads to Doris’s fall and her eventual death.</p>
<p>36-40 <i>Analytical use of text/ extrapolation on content/plot/character/motive/setting/theme</i></p>	<p>Offers a confident and lucidly argued interpretation that shows originality and flair. Might recognise the complexity of characters and the difficulty of simply labelling them as independent or easily led so that a character such as Graham’s mother in <i>Chip in the Sugar</i>, is clearly taken advantage of by Mr Turnbull but is also capable of demonstrating a refreshing independence from Graham and his attempts to lead her.</p>

Total for Section C: 40 marks

Talking Heads

26 How does the writer explore the themes of isolation and loneliness in the monologues?

In your answer you should refer to *A Lady of Letters* and **ONE** other monologue.

<p>These two themes underpin all of the monologues in this collection. Better responses may recognise and comment on different causes of and types of isolation and loneliness, such as loss of religious faith, family breakdown or loss of a spouse whilst weaker responses may be less developed. The question invites candidates to comment on how the themes are explored and so candidates are free to write about aspects of characterisation, humour, settings, use of language or anything else that they may choose to focus on, in the terms of the question. Credit all relevant text-based responses.</p>	
<p>16-20 <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 age of many of the characters who increasingly face loneliness and old age.</p>
<p>21-25 <i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. For example, candidates may choose to focus on an aspect such as humour through such characters as Miss Ruddock in <i>A Lady of Letters</i>, who makes the audience laugh as her inappropriate letters increasingly offend others and isolate her from her own community.</p>
<p>26-30 <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 be a clearly argued view represented that may see aspects of the monologues as drama, and may cite the way that pathos is built in <i>Cream Cracker Under the Settee</i> as an example of this.</p>
<p>31-35 <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 presentation of Lesley who the audience clearly perceives as a sad and lonely character despite a succession of physical relationships and Miss Ruddock who has found genuine friendship and community amongst the outcasts of the prison.</p>
<p>36-40 <i>Analytical use of text/ extrapolation on content/plot/character/motive/setting/theme</i></p>	<p>Offers a confident and lucidly argued interpretation that shows originality and flair. Might possibly consider the manner in which absent characters are used to emphasise the sense of isolation, such as Wilfred in <i>A Cream Cracker</i> or Ralph in <i>Soldiering On</i>.</p>

Total for Section C: 40 marks

Journey's End

27 In the opening scene of the play, Hardy says, "The big German attack's expected any day now".

How effectively does the writer maintain dramatic tension as the attack draws closer?

<p>This question requires candidates to consider the dramatic means - not simply what the characters say - but also incidents and episodes which remind us or perhaps provide us with a foretaste of what is to come in the final moments of the play. Less developed responses may rely on narrative and unsupported assertion, while better responses will offer a convincing analysis of the writer's craft - the 'how' part of the question. All text-based responses should be given consideration.</p>	
<p>16-20 <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, mention the frequent references to the attack throughout the play.</p>
<p>21-25 <i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. Might, perhaps, see the raid in which Osborne dies as a foretaste of the attack - especially as the raid only happens because of the impending attack.</p>
<p>26-30 <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 make use of Hibbert's growing fear or Stanhope's increased drinking in order to remind an audience of the impending attack.</p>
<p>31-35 <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. May make much of Stanhope's instructions to the sergeant major to wire the company in in preparation for the attack or even Trotter's circles as a means of counting off the six days they have to spend in the trenches.</p>
<p>36-40 <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, showing originality and flair. May argue that some of what we see on the stage (for example, Osborne determinedly talking about gardening or the New Forest) serves to reduce the tension.</p>

Total for Section C: 40 marks

Journey's End

28 How far do you agree that the soldiers display bravery and self-control throughout the play?

<p>Better responses will see that Stanhope, Osborne, Raleigh and Trotter could be said to possess these admirable qualities - which makes their suffering seem sadder and, perhaps, even more futile. Less developed responses may be characterised by narrative and unsupported assertion, while better responses will, perhaps, balance the bravery and self-control with other aspects of their behaviour. All text-based responses should be given consideration.</p>	
<p>16-20 <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, argue that some of the characters (Osborne in the build-up to the raid, perhaps) show courage.</p>
<p>21-25 <i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. Might, perhaps, argue that Osborne's kindness or Trotter's down-to-earth cheeriness help to convey their bravery, given the horror of their situation.</p>
<p>26-30 <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. Might see Stanhope's resilience and stoicism as evidence of self-control.</p>
<p>31-35 <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 locate self-control in the sense of duty that obviously motivates Osborne, Stanhope and Raleigh or see in Raleigh's naïve heroism a kind of misplaced bravery.</p>
<p>36-40 <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, showing originality and flair. May argue that the bravery and self-control exhibited by the characters, given the situation they are in, is highly admirable.</p>

Total for Section C: 40 marks

The Long and the Short and the Tall

29 “This play shows how people use, and abuse, their power over others.”

How successfully does the play address this issue?

Weaker responses may follow a narrative approach and may, for example, identify the natural authority that comes with rank in the army, but better responses will also recognise that Macleish may possess rank but he has little real authority. Candidates are also likely to concentrate the manner in which the Japanese soldier is abused because of his lack of power in the circumstances. Candidates may choose to focus on Bamforth and the manner in which he bullies most of the other characters, albeit in a jocular manner, but eventually stands up against the abuse of power by the others. Credit all relevant text based responses.	
16-20 <i>Predominantly narrative account/some developed comment on content/plot/character/motive/setting/theme</i>	Begins to use the text to develop ideas. Might, for example, work through a simple recognition of the soldiers and their ranks.
21-25 <i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	Uses specific details chosen appropriately to address the question directly. There may be reference to Mitchem and his power over others, and his intentions to exercise his powers fairly for the good of his men.
26-30 <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. There may be a consideration of the way that Bamforth’s character gives him a certain natural authority over most others.
31-35 <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 consider the part that the Japanese soldier plays as a catalyst for considering these issues of natural justice, common humanity and the abuse of power.
36-40 <i>Analytical use of text/ extrapolation on content/plot/character/motive/setting/theme</i>	Offers a confident and lucidly argued interpretation that shows originality and flair. There will be a clear understanding of the relationship between characters and what the play has to say to an audience about the balance between power, compassion and what war does to men and relationships.

Total for Section C: 40 marks

The Long and the Short and the Tall

30 “Mitchem is presented as a good soldier but not necessarily as a good human being.”

How far do you agree with this comment?

<p>Better responses to this question will give a detailed consideration of Mitchem and may, as a result, offer a degree of balance. Weaker responses are likely to present a simple account of Mitchem’s character rather than a detailed analysis of it. Candidates may interpret “a good human being” in a variety of ways such as: having self-respect and respect for others; having a sense of honour or a moral code that is not altered by circumstance. Clearly the treatment of the Japanese soldier is important in what it reveals about Mitchem. Credit all relevant text-based responses.</p>	
<p>16-20 <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, there may be reference to the opening of the play where Mitchem is quickly established as confident and professional.</p>
<p>21-25 <i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. Candidates may refer to Mitchem and the manner in which he shoulders responsibility for all of the men.</p>
<p>26-30 <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 characters, such as Whitaker who is weak, and is seen as a contrast to Mitchem. Macleish may be seen as a character who has rank but no real authority or respect from the men.</p>
<p>31-35 <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 a detailed consideration of Mitchem and his constancy of character against such a character as Bamforth who develops during the course of the play, seeming to grow in human dignity.</p>
<p>36-40 <i>Analytical use of text/ extrapolation on content/plot/character/motive/setting/theme</i></p>	<p>Offers a confident and lucidly argued interpretation that shows originality and flair. Candidates may take a balanced view of the fate of the prisoner and recognise Mitchem’s pragmatism, seeing it within the context of the war, not as a moral absolute.</p>

Total for Section C: 40 marks

SECTION D: MODERN LITERARY NON-FICTION

If you choose to answer on this section, answer ONE question on ONE text.
You should spend about 45 minutes on the question in this section.

Angela's Ashes

31 How far do you consider the title of this book, *Angela's Ashes*, to be an appropriate one?

Candidates are free to argue that the title is, or is not, appropriate. Less developed responses will recount events and assert the appropriateness (or not) of the title, while better responses will offer a confident analysis of the title and its relation to the text. All text-based responses should be given consideration.	
16-20 <i>Predominantly narrative account/some developed comment on content/plot/character/motive/setting/theme</i>	Begins to use the text to develop ideas. Might, for example, make some unsupported assertions about Frank's mother's importance in the book and, therefore, the appropriateness of the title.
21-25 <i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	Uses specific details chosen appropriately to address the question directly. Might, perhaps, argue that Frank's mother and her suffering permeate almost every chapter of the book and, therefore, that the title is appropriate.
26-30 <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. Might argue and give careful textual support for demonstrating the enormous influence of Frank's mother. It is her contrasting influence from his father that enables him to grow up into the responsible adult that he becomes.
31-35 <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. Might see the title's appropriateness, but also be aware that the title ignores other equally important aspects of the text.
36-40 <i>Analytical use of text/ extrapolation on content/plot/character/motive/setting/theme</i>	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, showing originality and flair. May see fully the significance of 'ashes' and Frank's phoenix-like growth from the influence of his mother.

Total for Section D: 40 marks

Angela's Ashes

32 Write about the importance of music, song and poetry to Frank and his development.

<p>Music, song and poetry recur throughout the text and are an important influence on Frank, arguably culminating in his desire to write his own story. They have other functions within the text: they create positive memories of his father and they help fix a sense of Irish identity. Weaker responses will simply highlight the incidence of music, song and poetry, while better responses will analyse their significance and impact. All text-based responses should be given consideration.</p>	
<p>16-20 <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, describe incidents in which songs or music play a part.</p>
<p>21-25 <i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. Might, perhaps, note that Frank's only positive memories of his father are associated with Irish republican songs.</p>
<p>26-30 <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. Might note that songs and hymns are an essential part of religion and are therefore given prominence in the text.</p>
<p>31-35 <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 argue that the dominance of poetry and song is one of the influences that help to create the writer that McCourt becomes.</p>
<p>36-40 <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, showing originality and flair. May offer more developed comments on the music and song being religious or patriotic, in relation to Frank's development.</p>

Total for Section D: 40 marks

The Diary of Anne Frank

33 Anne describes herself as “not bad, but not particularly good either”.

How far is this reflected in her diary?

Weaker responses are likely to focus on a narrow range of incidents in order to present a simple account of her character. Better responses will appreciate that the statement in the question is a simple character analysis that belies the true complexity of her developing character, as seen through the diary. Credit all relevant text-based responses.	
16-20 <i>Predominantly narrative account/some developed comment on content/plot/character/motive/setting/theme</i>	Begins to use the text to develop ideas. There may be reference to some light-hearted or comic moments in the diary such as Dussel’s dentist practice on Mrs van Daan.
21-25 <i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	Uses specific details chosen appropriately to address the question. May focus on Anne’s relationship with her mother.
26-30 <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. Might mention the conflict that Anne describes between being a dutiful daughter and a headstrong teenager.
31-35 <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. There may be an understanding that Anne can display a range of characteristics through her diary that may seem to be, and often are, contradictory. That is because she is growing and developing in her attitudes and views.
36-40 <i>Analytical use of text/ extrapolation on content/plot/character/motive/setting/theme</i>	Offers a confident and lucidly argued interpretation that shows originality and flair. Candidate may balance the personal view of Anne with another reading that sees the character of Anne as no longer that of an individual but a representative of an innocent generation and as such cannot be described as simply good or bad, but is in fact emblematic and complex.

Total for Section D: 40 marks

The Diary of Anne Frank

34 In her diary, how does Anne show her parents' influence on her?

<p>Candidates have a wealth of incidents to comment on. The extent to which her parents influence her requires inferential reading in order to see aspects of influence that Anne herself may not have been aware of, such as her incipient jealousy of her mother as she struggles for her father's affections, and this may feature in better responses. Weaker responses may simply attempt to give an account of Anne's parents and what they do. Credit all relevant text-based responses.</p>	
<p>16-20 <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 narrate incidents and diary entries where Anne specifies a preference for her father, such as the incident early in October 1942 when she explicitly tells her parents that she loves her father more than her mother.</p>
<p>21-25 <i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. May focus on the language that Anne uses to describe her parents.</p>
<p>26-30 <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 begin to recognise certain characteristics that Anne admires in her father, such as his caring, comforting qualities, when she creeps into his bed for comfort during the air raids.</p>
<p>31-35 <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 see the influence of the parents as minimal in comparison to the influence of the war and their confinement in the Annex.</p>
<p>36-40 <i>Analytical use of text/ extrapolation on content/plot/character/motive/setting/theme</i></p>	<p>Offers a confident and lucidly argued interpretation that shows originality and flair. There may be awareness that Anne is defining herself as a woman and that the early reactions against her mother and in favour of her father are later balanced by outrage at a growing awareness of the unequal status of women.</p>

Total for Section D: 40 marks

Bad Blood

35 How successfully does the writer portray the relationships which she had with her parents?

<p>The question invites candidates to think about how successfully the writer portrays her relationship with her parents throughout the book, though some concentration on one part of her story more than others is acceptable. Candidates may choose to characterise the writer's relationship with her parents in a variety of ways. It may be that her parents' relationship with each other will be commented on. Also, many candidates may suggest that the writer's relationship with Grandpa was as strong as the relationship she had with either of her parents, in her early years. Responses may focus on the writer's mother and father separately: in her mother's case, for example, the writer was at times an ally; whereas the writer's relationship with her father was perhaps more distant, because of his war service, and then his preoccupation with 'The Business'... Weaker responses may focus on the characters of the writer's parents, and on the major events in their relationship, without much analysis in the terms of the question. Better responses will do justice to the 'how successfully' aspect of the question. Any text-based approach should be given consideration.</p>	
<p>16-20 <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, write about Lorna Sage's experiences as a child and as a teenager, often at odds with her parents.</p>
<p>21-25 <i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. Might, perhaps, paint a bleak picture - 'We boasted to each other about the awfulness of life in our respective council houses.' The comments might offer a broader perspective at this level. There should be an awareness of the writer's success in presenting the characters, and not just with the characters per se.</p>
<p>26-30 <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, for example, that her parents tended to be preoccupied with each other, or that her mother was somewhat unconventional, with 'inadequacies as a housewife'. Or, perhaps, candidates may refer to how her parents viewed her later 'success'. An assessment of the writer's skill in portraying the relationship will be offered.</p>
<p>31-35 <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 note that the relationship is portrayed very bluntly at times - 'When I was twelve my father stopped hitting me - not because I learned obedience... but for reasons of decency.', whereas at other times the relationship is seen as much more complex. More developed comments will be offered on the writer's success in bringing the relationship to life, for the reader.</p>
<p>36-40 <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, showing originality and flair.</p>

Total for Section D: 40 marks

Bad Blood

36 How effectively does the writer convey the negative aspects of her early years?

<p>Candidates may choose to focus their responses on the writer's relationship with individuals or on her family life as a whole, or on her experiences of school and the wider social world. They may even focus on the economic and physical hardships with which she had to contend. Equally, candidates may choose to write about examples of 'negative' behaviour (however interpreted) which do not directly involve the writer, but which she witnessed in the world around her. Any text-based approach should be given consideration. Weaker responses may focus on the major events in the writer's childhood, without much analysis in the terms of the question. Better responses, however, will give full attention to the 'how effectively' element of the question.</p>	
<p>16-20 <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 cruelty and harshness of the writer's school years - 'the playground was hell', or 'Bit by bit fear came to predominate'.</p>
<p>21-25 <i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. Might, perhaps, refer to the corporal punishment the writer received from her father; or might choose details where the writer observes the behaviour of others - 'So married were Grandpa and Grandma that they offended each other by existing'... a bleak world view. The comments might offer a broader perspective at this level. There should be an awareness of how successfully the atmosphere of her early years is conveyed.</p>
<p>26-30 <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, for example, that minor cruelties were part of the culture, such as when the writer was 'hauled...in, squirming...to kiss (Grandpa's) corpse goodbye', an experience which she found terrifying. An assessment will be offered of the writer's technique in bringing her experiences to life.</p>
<p>31-35 <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 'cruelty' will be interpreted more broadly, embracing such various negative aspects as relationships - '(Grandma) was horrible to live with'; or infidelities (Grandpa's 'philandering'); or even the generally negative prospects for young people in Hanmer - 'You'll be a muck-shoveller'. Comments on the writer's technique will be more developed.</p>
<p>36-40 <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, showing originality and flair.</p>

Total for Section D: 40 marks

Chinese Cinderella

37 “The writer learns more about real life during her time at home than she ever does in school.”

How far do you agree with this statement?

<p>There are many experiences that the writer goes through at home and at school, and it is likely that weaker responses will focus on recounting incidents whilst better responses will make well-supported judgments about the extent of their influence. Candidates may see that she learns such things as humility, independence, and the value of hard work as well as whom to trust. Some may argue that Yen Mah is a passive character who learns nothing during the course of the book and all such relevant text-based answers must be credited.</p>	
<p>16-20 <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, retell some of the incidents at home, such as when second Brother hits her for having a medal from school.</p>
<p>21-25 <i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. May refer to certain significant moments in her life, such as the death of PLT which should convince her about the cruelty of man.</p>
<p>26-30 <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 seek to balance aspects of school and home life with school being regarded as somewhere achievement is celebrated and home as somewhere it should be hidden to avoid punishment, such as when Niang turns away Adeline’s school friends who are celebrating her latest school success.</p>
<p>31-35 <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 incidents such as those when she appears to be abandoned at boarding school and learns patience and forbearing but does not actually seem to benefit from this knowledge.</p>
<p>36-40 <i>Analytical use of text/ extrapolation on content/plot/character/motive/setting/theme</i></p>	<p>Offers a confident and lucidly argued interpretation that shows originality and flair. Candidates may recognise that, in this context, family loyalty and respect are seen as outweighing all other considerations, and so the writer can only learn lessons about life at home because of its higher status in her life.</p>

Total for Section D: 40 marks

Chinese Cinderella

38 How far do you agree that Adeline Yen Mah's dreams help to sustain her through her difficult life?

<p>Candidates are being invited to consider the extent to which Adeline Yen Mah's indomitable spirit and the manner in which she triumphs over adversity. Weaker responses may try to catalogue a number of incidents from her life. Better responses are likely to identify and support an analysis of a range of character traits such as courage, creativity and compassion that allow her to face each new trial; and it is these very qualities on which her dreams are based. Other responses may focus on the dreams themselves. Credit all text-based answers.</p>	
<p>16-20 <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 how her father's praise at her educational achievements at an early age fuels her dreams of educational success and parental approval.</p>
<p>21-25 <i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. There may be a reference to the way in which Big Sister is lost as an ally to Niang.</p>
<p>26-30 <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 triumphs over the humiliation that her brothers put her through when they give her urine to drink.</p>
<p>31-35 <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 the writer even overcomes the pain and shame of being whipped by her own father to continue to seek his approval through educational success.</p>
<p>36-40 <i>Analytical use of text/ extrapolation on content/plot/character/motive/setting/theme</i></p>	<p>Offers a confident and lucidly argued interpretation that shows originality and flair. Candidates may comment on the character of the writer and may see her not as an idealist but as a pathetic character who lacks the independence to leave those who treat her badly.</p>

Total for Section D: 40 marks

Down and Out in Paris and London

39 What evidence do you find in *Down and Out in Paris and London* that George Orwell has learned any lessons from his experiences?

<p>The 'lessons' may be drawn from any of Orwell's experiences, and his reflections on them, throughout the book. Responses may focus on specific 'lessons', such as practical ones about how to survive a life of poverty; or the approach may be broader, suggesting, for example, that Orwell learnt 'lessons' about mankind, resulting in an attitude of tolerance, and acceptance of others. Weaker responses may focus on the experiences the writer undergoes, without much analysis in the terms of the question. Better responses, however, will offer a considered judgement. Any text-based approach should be given consideration.</p>	
<p>16-20 <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, recount episodes in the book where the writer has to learn from his co-workers in order to survive the harshness of, for example, his time as a 'plongeur'.</p>
<p>21-25 <i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. Might, perhaps, discuss the writer's experiences 'on the road', or how he learns from individuals, such as Bozo. The comments might offer a broader perspective at this level. There should be some assessment of whether Orwell has actually gained from his experiences, rather than simply observing them.</p>
<p>26-30 <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. Both the Paris and London episodes will be considered, although some imbalance in their treatment is acceptable. As suggested in the focus paragraph above, 'lessons' may be taken broadly, in social or even moral terms, for example.</p>
<p>31-35 <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 offer reflection on the writer's wide range of experiences, and on how his perspective on these experiences colours them for the reader.</p>
<p>36-40 <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, showing originality and flair.</p>

Total for Section D: 40 marks

Down and Out in Paris and London

40 How far do you feel, from your reading of this book, that George Orwell is ever really accepted by the people he encounters?

<p>The opinion may be offered that, despite the Tramp Major’s observation, (the ‘gentleman’ episode) Orwell is genuinely befriended by Boris (in Paris) or by Paddy (in London), and that he forms relationships on his own merits as an individual, regardless of the context. Candidates may, of course, offer (and illustrate) the opinion that Orwell is only ever an observer and may suggest that he is never really part of the world which he explores and describes. Weaker responses may focus on the writer’s encounters with a range of people, without much analysis in the terms of the question. Better responses, however, will offer a judgement on the question as a whole. Sophisticated responses might, perhaps, consider whether or not Orwell himself wanted to be, or thought that he was ‘really accepted’. Any text-based approach should be given consideration.</p>	
<p>16-20 <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 opening parts of the book, giving instances of the writer’s friendships whilst living and working in Paris.</p>
<p>21-25 <i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. Might, perhaps, discuss Orwell’s relationships with those individuals who feature at length in the book, such as Boris or Paddy. The comments might offer a broader perspective at this level, and there should be some evaluation of the question as a whole.</p>
<p>26-30 <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 elements referred to in the focus paragraph, above, may well be considered: there will be some assessment of Orwell’s thoughts as he looks back on his experiences, at the end of the book, if only in general terms.</p>
<p>31-35 <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 define ‘really accepted’ thoughtfully: there may be a view that the writer was accepted because of his financial position, as a co-worker or a fellow tramp, for example, but that his background and education always separated him from his companions, at a fundamental level.</p>
<p>36-40 <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, showing originality and flair.</p>

Total for Section D: 40 marks

A Moment of War

41 Religion and the church form a background to events in this book.

How does the writer show his attitude to religion and the church in this book?

<p>Because Lee is fighting on the Republican side, most of the references to religion are negative. The emancipation of workers and women that the Spanish republic started seems in the text to be combined with a fervent anti-clericalism. Less developed responses may merely select and describe parts of the text which involve religion and the church; better responses will offer a confident exploration of the writer's attitude and how it is conveyed. All text-based responses should be given consideration.</p>	
<p>16-20 <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, observe that Spain is a Catholic country and start to describe some of the references to the Catholic Church.</p>
<p>21-25 <i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. Might, perhaps, write about the way the Republican army commandeers churches for the soldiers to sleep in and the shock of some of the soldiers when Lee sleeps on the altar.</p>
<p>26-30 <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 be aware that the Church was a backward looking element of Spanish society and may note that in the text it is associated with older people. May mention the antipathy towards priests that pervades the text, or the family at Tarazona who guard the religious regalia in their chest.</p>
<p>31-35 <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. In addition to the above, may mention the two Spanish soldiers who are devoted to the Republican cause having once been monks and rejected religion in favour of secularity, but retain a religious fervour about the cause.</p>
<p>36-40 <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, showing originality and flair. May be aware of the Republican antipathy for organized religion.</p>

Total for Section D: 40 marks

A Moment of War

42 How effectively does the writer convey the horrors of war in this book?

<p>Even though Lee only takes part in one battle, there are clear and numerous descriptions of the effects of war on the civilian population, and candidates may also choose to write about Lee's training and preparation for war. Less developed responses will focus on a narrative account, characterised by unsupported assertions, while better responses will analyse the effectiveness of Lee's writing. All text-based responses should be given consideration.</p>	
<p>16-20 <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, offer an account of the fighting that Lee experiences.</p>
<p>21-25 <i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. Might, perhaps, write about war-torn Madrid and the horrors of bombing.</p>
<p>26-30 <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 write about the bombing raid on Valencia which is Lee's first experience of warfare.</p>
<p>31-35 <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. In addition to the bombing of cities and the effects on the civilian population may analyse the fighting at Tereul in which Lee kills an enemy soldier.</p>
<p>36-40 <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, showing originality and flair. May be aware of Lee's own awareness that what was happening in Spain was a foretaste of what was coming in the Second World War or may point out that boredom as well as horror is one of the prevailing impressions the book gives us of war.</p>

Total for Section D: 40 marks

TOTAL FOR PAPER: 120 MARKS

END

The Assessment of the Quality of Written Communication May 2006

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 2006.

- 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, Section A

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

Grade Specific Descriptors: Higher Tier, Paper 3H Sections B, C and D

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