

Mark Scheme (Results)

Summer 2008

GCSE

GCSE English Literature (1213/3H)

SECTION A: MODERN POETRY

Collection A: *In Such a Time as This*

Question Number		Indicative content
1		<p>The focus here is on the writers' techniques, and candidates will need to consider how each poet has tried to present intense feelings, albeit in widely different contexts.</p> <p>Less developed responses may do little more than give a commentary on the poems, while more developed responses may offer a close analysis of the two poets' styles. Candidates might suggest that <i>Hide and Seek</i> has the feel of autobiography whereas in <i>The Send-off</i> the perspective is more that of an observer,</p> <p>Any text-based comparative approach should be given consideration.</p>
Mark	Level	Descriptor
16-20	<i>Awareness shown/comparisons and connections made/issues raised in the prompts dealt with/ reference to details supported by some quotations</i>	<p>Begins to use the poems to develop ideas. For example, may discuss the settings of the two poems, and how the toolshed, and the siding-shed, are described.</p> <p>Addresses aspects of technique and expression. Selects relevant quotations in support of points being made about the content and language of the poems.</p>
21-25	<i>Insight shown/clear comparisons and connections made/reference to details to support views/ comments on language</i>	<p>Uses specific details chosen appropriately to address the question directly. Details, at this level and above, should be expected from both poems. Might for example, discuss the contrasting atmosphere in the two poems, and the complexity (for the child) of the feelings in <i>Hide and Seek</i>.</p> <p>Identifies, or offers an interpretation of, the key aspects of the poems.</p> <p>Will comment specifically on language and expression to illustrate the answer.</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>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>
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>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>

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 A: In Such a Time as This

Question Number		Indicative content
2		<p>Candidates who opt to stick to ‘migration and identity’ would be likely to choose ‘Where the Scattering Began’, or ‘Refugee Blues’, perhaps, but other poems in Collection A could be used to discuss ‘these or similar issues’.</p> <p>Less developed responses may do little more than give a commentary on the poems, while more developed responses may offer an analytical comparison of the two poets’ methods.</p> <p>Any text-based comparative approach should be given consideration.</p>
Mark	Level	Descriptor
16-20	<i>Awareness shown/comparisons and connections made/issues raised in the prompts dealt with/ reference to details supported by some quotations</i>	<p>Begins to use the poems to develop ideas. For example, may discuss the tone of ‘Wherever I Hang’, comparing it to the other chosen poem.</p> <p>Addresses aspects of technique and expression. Selects relevant quotations in support of points being made about the content and language of the poems.</p>
21-25	<i>Insight shown/clear comparisons and connections made/reference to details to support views/ comments on language</i>	<p>Uses specific details chosen appropriately to address the question directly. Details, at this level and above, should be expected from both poems.</p> <p>Identifies, or offers an interpretation of, the key aspects of the poems. Might, for example, comment on the use of language in ‘Wherever I Hang’ - ‘I forsake de sun’- in a contrast, perhaps, to the formality or conventionality of the other chosen poem.</p> <p>Will comment specifically on language and expression to illustrate the answer.</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>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>
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>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>
36-40	<i>Originality in analysis shown/ interpretation of comparisons and</i>	<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</p>

	<i>connections offered/ perceptive use of quotation/ complete command of poems demonstrated</i>	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 B: Identity

Question Number		Indicative content
3		<p>Although these poems are written by the same poet, they differ in terms of tone and technique. 'Death of a Naturalist' is perhaps more expansive, and nostalgic, recapturing a more carefree childhood: while 'The Barn' seems to recreate feelings of real fear, at times. Candidates should also find ample material on which to base an analysis of Heaney's technical range: the rigid stanzas of 'The Barn' contrast with the looser format of 'Death of a Naturalist', as a starting point.</p> <p>Less developed responses may do little more than give a commentary on the poems, while more developed responses should offer a well-illustrated and considered analysis of the poet's methods.</p> <p>Any text-based comparative approach should be given consideration.</p>
Mark	Level	Descriptor
16-20	<i>Awareness shown/comparisons and connections made/issues raised in the prompts dealt with/ reference to details supported by some quotations</i>	<p>Begins to use the poems to develop ideas. For example, may discuss the similarity - or otherwise - in the setting of the two poems.</p> <p>Addresses aspects of technique and expression. Selects relevant quotations in support of points being made about the content and language of the poems.</p>
21-25	<i>Insight shown/clear comparisons and connections made/reference to details to support views/ comments on language</i>	<p>Uses specific details chosen appropriately to address the question directly. Details, at this level and above, should be expected from both poems.</p> <p>Identifies, or offers an interpretation of, the key aspects of the poems. Might, for example, compare how the atmosphere of each poem is so distinct, and how this is achieved.</p> <p>Will comment specifically on language and expression to illustrate the answer.</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>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>
31-35	<i>Analytical skills shown/ definitive comparisons and connections made/specific and sustained references to details to illustrate personal and</i>	<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>

	<i>convincing response to poems offered</i>	
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 B: Identity

Question Number		Indicative content
4		<p>As the question stipulates 'at least one other', equal credit should be given to different approaches. The candidate is free to choose an approach which looks at only one other poem, in some depth; or to write about two or more other poems, in broader terms. These are equally acceptable. A range of poems would suit this question: past and present relationships are compared in 'Follower', 'Digging', or 'Old Man, Old Man', while 'Once Upon a Time' focuses directly on the idea of change over time. Some candidates might even opt, for example, for 'Warning', and this would also be a valid choice.</p> <p>Less developed responses may do little more than give a commentary on the poems, while more developed responses should offer a well illustrated and analytical evaluation of the 'how effectively' aspect of the question.</p> <p>Any text-based comparative approach should be given consideration.</p>
Mark	Level	Descriptor
16-20	<i>Awareness shown/comparisons and connections made/issues raised in the prompts dealt with/ reference to details supported by some quotations</i>	<p>Begins to use the poems to develop ideas. For example, may discuss the poets' attitudes towards the changes which have taken place.</p> <p>Addresses aspects of technique and expression. Selects relevant quotations in support of points being made about the content and language of the poems.</p>
21-25	<i>Insight shown/clear comparisons and connections made/reference to details to support views/ comments on language</i>	<p>Uses specific details chosen appropriately to address the question directly. Details, at this level and above, should be expected from both 'At Grass' and the other chosen poem or poems.</p> <p>Identifies, or offers an interpretation of, the key aspects of the poems. Might, for example, discuss the way in which the horses in 'At Grass' are used, perhaps, to represent ideas equally applicable to the human world.</p> <p>Will comment specifically on language and expression to illustrate the answer.</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>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>
31-35	<i>Analytical skills shown/ definitive comparisons and connections made/specific and sustained references to</i>	<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</p>

	<i>details to illustrate personal and convincing response to poems offered</i>	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

Question Number		Indicative content
5		<p>This topic is central to both of these poems, and, as such, should offer candidates plenty of scope on which to base a response. There are obvious contrasts in the settings, ‘...rain fell on the November woodland’, as against ‘... moving newleaf sunlight’; and differences, in tone, attitude and technique are all evident, as is the distinct ‘voice’ in each poem.</p> <p>Less developed responses may do little more than give a commentary on the poems, while more developed responses may address fully the ‘how successfully’ element in the question.</p> <p>Any text-based comparative approach should be given consideration.</p>
Mark	Level	Descriptor
16-20	<i>Awareness shown/comparisons and connections made/issues raised in the prompts dealt with/ reference to details supported by some quotations</i>	<p>Begins to use the poems to develop ideas. For example, may discuss the type of animal, or creature, which is the focus of each poem, and how this affects the ideas expressed.</p> <p>Addresses aspects of technique and expression. Selects relevant quotations in support of points being made about the content and language of the poems.</p>
21-25	<i>Insight shown/clear comparisons and connections made/reference to details to support views/ comments on language</i>	<p>Uses specific details chosen appropriately to address the question directly. Details, at this level and above, should be expected from both poems.</p> <p>Identifies, or offers an interpretation of, the key aspects of the poems. Might, for example, discuss Grace Nichols’ perspective, as an adult looking back on an event in her childhood.</p> <p>Will comment specifically on language and expression to illustrate the answer.</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>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>
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>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>
36-40	<i>Originality in analysis shown/ interpretation</i>	<p>A confident and lucidly argued interpretation will be offered. A personal engagement with the poems may lead to a variety of</p>

	<i>of comparisons and connections offered/ perceptive use of quotation/ complete command of poems demonstrated</i>	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

Question Number		Indicative content
6		<p>Poems in Collection C which would suit this question range from the other 'weather' poems, such as 'Wind'; to those where the 'power' is seen in growing things, such as 'Nettles' and 'Thistles'; or in the poems where the power is seen in the animal kingdom, such as 'The Stag', 'Roe-Deer', or 'Trout'.</p> <p>Less developed responses may do little more than give a commentary on the poems, while more developed responses may address analytically the comparison required by the question.</p> <p>Any text-based comparative approach should be given consideration.</p>
Mark	Level	Descriptor
16-20	<i>Awareness shown/comparisons and connections made/issues raised in the prompts dealt with/ reference to details supported by some quotations</i>	<p>Begins to use the poems to develop ideas. For example, may discuss the effects of nature's power on the human world.</p> <p>Addresses aspects of technique and expression. Selects relevant quotations in support of points being made about the content and language of the poems.</p>
21-25	<i>Insight shown/clear comparisons and connections made/reference to details to support views/ comments on language</i>	<p>Uses specific details chosen appropriately to address the question directly. Details, at this level and above, should be expected from both poems.</p> <p>Identifies, or offers an interpretation of, the key aspects of the poems. Might, for example, suggest how the strength and force of the natural phenomena is viewed by the writers.</p> <p>Will comment specifically on language and expression to illustrate the answer.</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>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>
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>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>
36-40	<i>Originality in analysis shown/ interpretation of comparisons and</i>	<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</p>

	<i>connections offered/ perceptive use of quotation/ complete command of poems demonstrated</i>	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

SECTION B: MODERN PROSE

Of Mice and Men

Question Number		Indicative content
7		<p>Although these two characters are a married couple, it could be said that they play very different roles in both the narrative and themes of the book. Curley may be represented as the bullying and aggressive ranch owner's son, who abuses the power which his position gives him; whereas his wife may be interpreted as a self-deluding and rather pathetic girl who craves attention, desperately trying to compensate for her lost dreams. Some less developed responses may conflate the two characters, while more developed responses may bring out the differences.</p> <p>Any relevant text based response should be given consideration.</p>
Mark	Level	Descriptor
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, show how Curley uses, or abuses, his position on the ranch, particularly in his aggressive approach towards Lennie.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	<p>Uses specific details chosen appropriately to address the question directly. Might, perhaps, show how Curley's wife appears (or presents herself) to the ranch hands. May refer to her thwarted dreams of 'the movies' and her unhappy home life.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts will need to be complemented, at this level, by an interpretation of what the novel as a whole offers the reader in the terms of this question.</p>
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 begin to offer an assessment of Curley's wife's role as the only major female character on the ranch, and her position within ranch society. She is not always involved in events, but is frequently a catalyst for them.
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. At this level some candidates might explore the irony in their relationships with Lennie: Curley's aggression towards Lennie turns out to be relatively harmless, at least in the short term; whereas Curley's wife's kindly approach to him leads to the book's tragic ending.
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, possibly showing originality and flair.
		Total for Section B: 40 Marks

Of Mice and Men

Question Number		Indicative content
8		<p>This question obviously demands a focus on Slim, and on how he is presented to the reader. Undeveloped responses may give little more than a character study of Slim, while more thoughtful responses may consider the whole question in greater sharpness, bringing the idea of a 'role model' into focus.</p> <p>Any text based interpretation should be given consideration.</p>
Mark	Level	Descriptor
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, show how Slim commands respect and authority amongst the men - the 'Prince' of the ranch.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	<p>Uses specific details chosen appropriately to address the question directly. Might, perhaps, refer to Slim's kindness towards Lennie, in giving him one of his 'pups' - this perhaps reflects his sensitive understanding of Lennie's character.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts will need to be complemented, at this level, by an interpretation of what the novel as a whole offers the reader in the terms of this question.</p>
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. The concept of a role model may be discussed in terms of Slim's relationship with George, for whom he becomes a confidant. There may also be detailed illustration of how Slim is regarded by the other ranch hands.
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. At this level candidates may reflect on Slim's relationship with Curley: although Curley is the boss's son, and therefore has authority of a kind, he is wary of challenging or crossing Slim, whose authority is based on personality, if not charisma.
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, possibly showing originality and flair.
		Total for Section B: 40 Marks

To Kill a Mockingbird

Question Number		Indicative content
9		This question invites candidates to consider the importance and impact of some of the other characters in the novel. Less developed responses may be largely narrative, while the more developed responses may consider the impact of the characters on Jem and Scout and to what they have learned, but they will also be able to relate these “lessons” to Lee’s overall message. Any relevant text based response should be given consideration.
Mark	Level	Descriptor
16-20	<i>Predominantly narrative account/some developed comment on content/plot/character/motive/setting/theme</i>	Begins to use the text to develop ideas. Aptly chosen narrative, with some developed and explained comment about their effect on the children.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	Awareness will be shown of the part played by these characters in the children’s development. The comments might offer a broader perspective at this level. Narrative accounts will need to be complemented, at this level, by an interpretation of what the novel as a whole offers the reader in the terms of this question.
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. Candidates will consider the two characters in the text. The comments will be supported and detailed and focused firmly on the impact they have on the children.
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 refer closely to the attitudes of the characters and to the way they were able to influence Jem and Scout.
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, possibly showing originality and flair. Candidates are free to argue that their influence may have been quite limited relative to the children’s upbringing or the strength of attitudes in the community.
		Total for Section B: 40 Marks

To Kill a Mockingbird

Question Number		Indicative content
10		This question invites candidates to consider the positives in the novel. There were many acts of kindness and decency in the novel, and candidates are free to consider whether these were simply isolated acts or whether they were evidence of some sort of fundamental human quality. Less developed responses may be largely narrative, but the more developed responses may refer clearly to often subtle details and show that these were central to Lee's concerns. Any relevant text based response should be given consideration.
Mark	Level	Descriptor
16-20	<i>Predominantly narrative account/some developed comment on content/plot/character/motive/setting/theme</i>	Begins to use the text to develop ideas. May offer aptly chosen narrative, with some developed and explained comment about, for example, Calpurnia's essential goodness.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	Awareness will be shown of a range of characters and their motives. Some judgements will be made about their actions. The comments might offer a broader perspective at this level. Narrative accounts will need to be complemented, at this level, by an interpretation of what the novel as a whole offers the reader in the terms of this question.
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. Candidates will consider a wide variety of characters - eg Calpurnia, the black congregation, Heck Tate, the Cunninghams, Mayella, Aunt Alexandra.
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, and there will be precise focus on the impact of these characters on events. Judgements may be made about their motives thereby giving hope or optimism.
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, possibly showing originality and flair.
		Total for Section B: 40 Marks

Animal Farm

Question Number		Indicative content
11		This open question gives candidates wide scope: while many may take the obvious route of unpicking the fable/political allegory elements, it is possible to answer the question in terms of literary technique, for example. Less developed responses may offer little more than a narrative summary, or a straightforward statement of "the message"; while more thoughtful responses may range more widely, showing an awareness of both the allegorical nature of the book, as well as offering a judgement on many other features.
Mark	Level	Descriptor
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. For example, might re-tell some of the incidents of the book especially those relating to the pigs' seizure of power.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	Uses specific detail chosen appropriately to address the question directly. Might, perhaps, refer to the use of animals, as in fables, to propound the writer's views. The comments might offer a broader perspective at this level. Narrative accounts will need to be complemented, at this level, by an interpretation of what the novel as a whole offers the reader in the terms of this question.
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, perhaps, touch on Squealer's role in events and how this reflects the manipulation of the media, so fundamental to the writer's message.
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 may see Orwell's overall purpose as the condemnation of Soviet-style communism and use details from the text, such as the manipulation of history and the erosion of the Commandments as evidence of this. Attention will also be given to how this allegorical, or political, purpose, is made "relevant".
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, possibly showing originality and flair. Candidates may offer original interpretation of what is - or is not - "relevant" - or may address the concept of "A Fairy Story" more closely.
		Total for Section B: 40 Marks

Animal Farm

Question Number		Indicative content
12		This question invites candidates to consider Napoleon's part in the narrative, but thoughtful candidates will obviously write about him in a way which draws out the book's "themes". Less developed responses may well offer little more than a character sketch; more developed responses may perhaps debate Napoleon's importance in the story, in much broader terms, and will do justice to the "how" aspect of the question, which is primarily about Orwell's technique, rather than the character per se. Any relevant text-based response should be given consideration.
Mark	Level	Descriptor
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, retell some of the incidents of the book with the focus on Napoleon's changing character.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	Uses specific detail chosen appropriately to address the question directly. Might, perhaps, trace Napoleon's gradual adoption of human practices and habits. The comments might offer a broader perspective at this level. Narrative accounts will need to be complemented, at this level, by an interpretation of what the novel as a whole offers the reader in the terms of this question.
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 mention Napoleon's manipulation of the animals through Squealer and his distortion of the Seven Commandments.
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 may offer an analysis of Napoleon's consolidation of power and his development as a dictator, linked to an awareness of Orwell's message.
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, possibly showing originality and flair. Will, perhaps, focus on the allegorical significance of Napoleon and Orwell's indictment of the Russian Revolution and its corruption by Stalin.
		Total for Section B: 40 Marks

Lord of the Flies

Question Number		Indicative content
13		This question invites detailed reflection on the conch and the fire as plot devices, and perhaps as symbols: some developed discussion of “his ideas” will be expected at higher grades. Less developed responses may offer little more than a narrative account, while more developed responses may link clearly the use of the conch and the fire to the expression of the writer’s views on, perhaps, human nature or the political process. Any relevant text-based response should be given consideration.
Mark	Level	Descriptor
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, retell some key moments when the conch is important, such as its initial use to summon the boys to the very first meeting.
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, discuss the way the conch is used at meetings as a way of allowing debate. The comments might offer a broader perspective at this level. Narrative accounts will need to be complemented, at this level, by an interpretation of what the novel as a whole offers the reader in the terms of this question.
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, perhaps, see the fire as symbolic of the positive (a means of summoning rescue) and also as a negative (the destruction of habitat). Might, perhaps, link the destruction of the conch to Piggy’s death.
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. At this level candidates will link clearly the part played by the conch and the fire in allowing the writer to express ideas, and there will be reflection on what these ideas are. Candidates will perhaps sustain discussion on the symbolism of the conch and the attitude to it of different characters in the book.
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, possibly showing originality and flair. Candidates perhaps, may see the conch as a fragile representation of the democracy which is overturned by the evil tyranny of Jack and as symbolic of the boys’ gradual descent into barbarity.
		Total for Section B: 40 Marks

Lord of the Flies

Question Number		Indicative content
14		While less developed responses may deal mostly with the parts played in the narrative by these two major characters, and may perhaps comment on how they represent the writer's view of human nature, fully developed responses may acknowledge that the question is also about presentation and characterisation. Definitions of "good and evil" may vary; and some candidates may take the view that the statement is an over-simplification: any relevant text-based interpretation should be given consideration.
Mark	Level	Descriptor
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, show how Jack abuses his authority, while Ralph tries to hold the boys together.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	Uses specific detail chosen appropriately to address the question directly. Might, perhaps, refer to the hunters, and how Jack's first taste of killing seems to presage the later events. The comments might offer a broader perspective at this level. Narrative accounts will need to be complemented, at this level, by an interpretation of what the novel as a whole offers the reader in the terms of this question.
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. The concepts of good and evil, and how they may be perceived in this book, may be assessed. There may also be detailed illustration of how the boys develop as characters throughout the course of the book.
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 might, for example, consider the presentation of Ralph in his relationship with Piggy, where he might not always have been conventionally "good" but where he was, perhaps, protective and supportive. Jack, it could be said, led his choir/hunters only towards "evil", and this presentation of his character may be closely examined.
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. 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.
		Total for Section B: 40 Marks

The Other Side of Truth

Question Number		Indicative content
15		This question invites candidates to consider the impact of the novel on the reader. Less developed responses may be largely narrative, but the more developed responses may focus clearly on the reasons for the impact on the reader. Any relevant text based response should be given consideration.
Mark	Level	Descriptor
16-20	<i>Predominantly narrative account/some developed comment on content/plot/character/motive/setting/theme</i>	Begins to use the text to develop ideas. May offer aptly chosen retelling of events, with some developed comment about the appeal of the novel.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	Awareness will be shown of some of the specifics of the author's methods and their impact on the reader. The comments might offer a broader perspective at this level. Narrative accounts will need to be complemented, at this level, by an interpretation of what the novel as a whole offers the reader in the terms of this question.
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 will be evident. Candidates may, for example, consider the range of characters and incidents, the simplicity of the language, the straightforward narrative, the use of suspense.
31-35	<i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i>	At this level, candidates will consider a wide variety of techniques such as the use of darkness. and they will make precise comments about the effectiveness of, for example, the incident in the video shop.
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, possibly showing originality and flair.
		Total for Section B: 40 Marks

The Other Side of Truth

Question Number		Indicative content
16		This question invites candidates to consider Sade's situation throughout the novel. Less developed responses may be largely narrative or concerned only with her experiences in England, but more developed responses may refer also to her life in Nigeria and the author's use of dreams, for example, which maintain her contact with home. The very strongest responses may be closely focused on the author's methods. Any relevant text based response should be given consideration.
Mark	Level	Descriptor
16-20	<i>Predominantly narrative account/some developed comment on content/plot/character/motive/setting/theme</i>	Begins to use the text to develop ideas. May offer aptly chosen narrative, with some developed and supported comment about Sade's situation, for example. Candidates are likely to consider only her English experiences.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	Uses specific details to address the question directly. There may be an awareness of the impact of incidents on Sade, for instance her experiences at school. The comments might offer a broader perspective at this level. Narrative accounts will need to be complemented, at this level, by an interpretation of what the novel as a whole offers the reader in the terms of this question.
26-30	<i>Selective use of text. Assessment of ideas, purposeful references to content/plot/character/motive/setting/theme</i>	Candidates will refer to a wide range of incidents for example the initial betrayal in England, her isolation from her family, the incident in the video shop and an overview will be offered.
31-35	<i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i>	Candidates may also make reference to her life in Nigeria but show that she was not totally isolated from her family. Responses at this level may refer, for example, to the author's use of the inner voice of her family.
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, possibly showing originality and flair. Candidates will make precise reference to the author - eg the use of the inner voice, creation of suspense, use of darkness etc - and might also consider that she might have been equally isolated by the political situation in Nigeria.
		Total for Section B: 40 Marks

Twenty-One Stories

Question Number		Indicative content
17		Candidates are invited to consider the ways Greene presents children in his stories. Less developed responses may offer essays which describe children in the two chosen stories or which deal predominately in narrative; more developed responses may offer a coherent analysis of the ways children are presented in both stories and seek to achieve an overview of Greene's preoccupations as shown through his presentation of children. Stories that might be chosen include - 'The Destructors', 'The Innocent', 'The End of the Party' and 'I Spy'. Any relevant text-based responses should be rewarded.
Mark	Level	Descriptor
16-20	<i>Predominantly narrative account/some developed comment on content/plot/character/motive/setting/theme</i>	Begins to use the text to develop ideas. May offer a description of children in two different stories.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	Uses specific detail chosen appropriately to address the question directly. Might, perhaps, begin to explore an overview of the way children and childhood are presented in the two chosen stories. The comments might offer a broader perspective at this level. Narrative accounts will need to be complemented, at this level, by an interpretation of what the novel as a whole offers the reader in the terms of this question.
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. In addition to the above, may start to explore the contrast between children and adults in the two chosen stories.
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, perhaps, that the innocence of childhood is usually contrasted with the adult world.
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, possibly showing originality and flair. In addition to the above, may argue that in some stories such as 'The Destructors' children are presented as less than innocent.
		Total for Section B: 40 Marks

Twenty-One Stories

Question Number		Indicative content
18		Less developed responses may do little more than offer narrative or descriptive accounts of their chosen stories; more developed responses may explore Greene's blending of tone and events. Stories that might be chosen by candidates include - 'The Blue Film', 'When Greek Meets Greek', 'Men at Work' and 'Alas Poor Maling'. Any relevant text-based responses should be rewarded.
Mark	Level	Descriptor
16-20	<i>Predominantly narrative account/some developed comment on content/plot/character/motive/setting/theme</i>	Begins to use the text to develop ideas. May perhaps comment on the ironies in 'When Greek Meets Greek', but also recognize that the characters are morally compromised.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	Uses specific detail chosen appropriately to address the question directly. Might, perhaps, use their two chosen stories to address the question relevantly. The comments might offer a broader perspective at this level. Narrative accounts will need to be complemented, at this level, by an interpretation of what the novel as a whole offers the reader in the terms of this question.
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. In addition to the above, may explore Greene's tone in both stories and what the effect of combining funny and serious events is.
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. Both stories will be used selectively to explore the proposition in the question.
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, possibly showing originality and flair. Candidates may disagree with the assertion and argue that Greene's fictional world is unremittingly bleak and not funny.
		Total for Section B: 40 Marks

SECTION C: MODERN DRAMA

An Inspector Calls

Question Number		Indicative content
19		The theme highlighted in this question is a familiar and central one in this play, and therefore all candidates should have plenty of material on which to draw. Modest responses may do little more than lay out the concept of social responsibility, perhaps beginning to suggest how the Inspector acts as the Birling family's conscience. More thoughtful responses, however, will deal more fully with the 'how successfully' aspect of the question, offering a clear analysis of the writer's intentions and methods. Many candidates may take the Inspector's words in the quotation as a starting point, showing how his role in the narrative and thematic structure allows the writer to explore ideas: this, or any other text based interpretation, should be given consideration.
Mark	Level	Descriptor
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, show how the Inspector makes the characters aware of their part in Eva/Daisy's downfall - even if they do not all accept responsibility equally.
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, refer to the Inspector's final speech, in which he takes such an explicit moral, or, it might be said, political stance. The comments might offer a broader perspective at this level. Narrative accounts will need to be complemented, at this level, by an interpretation of what the novel as a whole offers the reader in the terms of this question.
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 will be an assessment offered of how the Inspector's interaction with the Birlings and Gerald Croft is used to develop ideas, as the plot unfolds. There may be speculation on the true identity/existence of Inspector 'Goole'.
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. At this level candidates may reflect on the way in which the writer may be using the Inspector as a mouthpiece for his own moral, social and political beliefs, and how effectively this is achieved.
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, possibly showing originality and flair.
		Total for Section C: 40 Marks

An Inspector Calls

Question Number		Indicative content
20		<p>At a straightforward level, responses may offer little more than an account of Eric's contribution to the narrative. More developed responses, however, will look more closely not only at Eric's dealings with Eva/Daisy, but also at his developing relationship with the other members of his family, particularly his father. More developed responses may have as their focus some analysis of how the writer uses Eric to bring out themes and ideas, as well, perhaps, as an elucidation of what the principal themes of the play are.</p> <p>Any relevant text based response should be given consideration.</p>
Mark	Level	Descriptor
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, show how Eric first encountered Eva/Daisy, and the consequences of this liaison for both of them.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	<p>Uses specific details chosen appropriately to address the question directly. Might, perhaps, refer to the tension built up when Mrs Birling is giving an account of her interview with Eva/Daisy, not realising that Eric is 'responsible' for her plight.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts will need to be complemented, at this level, by an interpretation of what the novel as a whole offers the reader in the terms of this question.</p>
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. Eric's contribution to the play as a whole may be assessed, in some detail. His relationship with his father may well be examined closely, as the personal and moral issues become intertwined.
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. In particular, there will be a clear understanding of how the writer uses, and develops, the character of Eric, in the overall dramatic and thematic structure of the play.
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, possibly showing originality and flair.
		Total for Section C: 40 Marks

Educating Rita

Question Number		Indicative content
21		This question asks candidates to consider Rita's increasing isolation and marginalisation. Less developed responses may be largely narrative or of the "yes she is", "no she isn't" variety, but the more developed responses may show that she is indeed an "outcast" at every point in the play. Any relevant text based response should be credited.
Mark	Level	Descriptor
16-20	<i>Predominantly narrative account/some developed comment on content/plot/character/motive/setting/theme</i>	Begins to use the text to develop ideas. May offer aptly chosen narrative, with some developed or supported comment to show, for example, that she longer fits in with her home community.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	Awareness will be shown of the reasons for her isolation, and specific details will support this view, for example the need for education. The comments might offer a broader perspective at this level. Narrative accounts will need to be complemented, at this level, by an interpretation of what the novel as a whole offers the reader in the terms of this question.
26-30	<i>Selective use of text. Assessment of ideas, purposeful references to content/plot/character/motive/setting/theme</i>	Candidates will consider a range of incidents and offer an overview. There may be reference to her inability to fit in with the middle class community, for example the dinner party and the 'cheap plonk'.
31-35	<i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i>	Candidates at this level will offer a more developed interpretation based on a range of purposefully-chosen incidents to show why she doesn't fit in and they might be able to relate this to her own character traits, for example her bluntness.
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, possibly showing originality and flair.
		Total for Section C: 40 Marks

Educating Rita

Question Number		Indicative content
22		This question invites candidates to consider Frank's character and Russell's depiction of him. Less developed responses may be largely narrative, but the more developed responses may consider Frank's self pitying eccentricity and Russell's presentation of it. The strongest responses may show that Frank changes over the course of the play - eg his growing dependence on Rita and his increasing isolation. Candidates are free to develop a variety of perspectives, and any text based response should be credited.
Mark	Level	Descriptor
16-20	<i>Predominantly narrative account/some developed comment on content/plot/character/motive/setting/theme</i>	Begins to use the text to develop ideas. May offer aptly chosen narrative, with some developed and supported comment about some aspects of Frank's behaviour for example his drinking.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	Awareness will be shown of aspects of Frank's attitudes and character for example his intellectual snobbery. There might also be an awareness of Rita's role. The comments might offer a broader perspective at this level. Narrative accounts will need to be complemented, at this level, by an interpretation of what the novel as a whole offers the reader in the terms of this question.
26-30	<i>Selective use of text. Assessment of ideas, purposeful references to content/plot/character/motive/setting/theme</i>	A range of incidents will be considered for example his initial reaction to Rita, his attitudes to students in general and his growing involvement with Rita. There will be reference to Rita's role as a catalyst and to the way Frank's weaknesses are portrayed.
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 shown. Candidates will make developed comments about for example Rita's importance and to the range of perceived weaknesses in Frank's character for example the contrast between her enthusiasm and naivety and his world-weary cynicism.
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, possibly showing originality and flair.
		Total for Section C: 40 Marks

A View from the Bridge

Question Number		Indicative content
23		The question invites candidates to consider the dramatic significance of Alfieri. Less developed responses may be largely narrative, but more developed responses may show an understanding of how Alfieri is used both as a narrator and a character. The most thoughtful responses may give an evaluation of how successfully Miller's presents him in these two roles. Any relevant text based response should be given consideration.
Mark	Level	Descriptor
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 some developed and supported comment about, for example, Alfieri's setting of the scene and context.
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. Awareness will be shown of, for example, Alfieri's role as a narrator and/or a catalyst. The comments might offer a broader perspective at this level. Narrative accounts will need to be complemented, at this level, by an interpretation of what the novel as a whole offers the reader in the terms of this question.
26-30	<i>Selective use of text. Assessment of ideas, purposeful references to content/plot/character/motive/setting/theme</i>	An overview of a range of aspects will be offered - for example, the scene and context, Alfieri's role as friend and mentor, his foreshadowing of events.
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 show, for example, that Alfieri operates on a number of different levels and that he both influences and comments on events.
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, possibly showing originality and flair. Candidates might make connections between Alfieri's interventions or show that he is used as a chorus or that it is he who most sympathetically sums up Eddie's character.
		Total for Section C: 40 Marks

A View from the Bridge

Question Number		Indicative content
24		The question invites candidates to consider the presentation of Eddie's character and motives. Less developed responses may be largely narrative but the more thoughtful responses may, perhaps, demonstrate that Eddie was neither good nor bad, and how the writer shows that his devotion to his family and culture had its darker side in possessiveness and jealousy.
Mark	Level	Descriptor
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 might be some supported and developed comment on, for example, Eddie's attitudes to Catherine or his qualities as husband or father.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	<p>Uses specific details chosen appropriately to address the question directly. Awareness might be shown of Eddie's character and motives - for example that his concern for Catherine could be interpreted in a number of ways.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts will need to be complemented, at this level, by an interpretation of what the novel as a whole offers the reader in the terms of this question.</p>
26-30	<i>Selective use of text. Assessment of ideas, purposeful references to content/plot/character/motive/setting/theme</i>	An overview will be offered of a range of incidents and aspects - for example Eddie's generosity, his standing in the community, his betrayal of all these values. Some reference might be made to what is driving Eddie.
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 shown. Reference might be made to, for example, Alfieri's summation of Eddie's character, and how the writer builds up such a complex character as Eddie by using a wide range of characters' standpoints.
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, possibly showing originality and flair. There may be clear focus on the writer's portrayal of Eddie as a driven man, but also as a simple man making simple judgements about the world. There might also be reference to the impact of other characters on Eddie's behaviour.
		Total for Section C: 40 Marks

Talking Heads

Question Number		Indicative content
25		The focus of the question is Bennett's view that it is not necessary for us to see the minor characters. Less developed responses may be largely narrative, but the more developed responses may consider the attitudes and behaviour of all those referred to and they might show that it is the attitudes of the speakers towards the others which help us to make judgements. The very strongest responses might consider Bennett's purpose in deliberately creating the monologue format. Candidates are free to develop a variety of perspectives, and any text based response should be credited.
Mark	Level	Descriptor
16-20	<i>Predominantly narrative account/some developed comment on content/plot/character/motive/setting/theme</i>	Begins to use the text to develop ideas. Aptly chosen narrative, with some developed and supported comment about, for example the behaviour of the characters, seen and/or unseen.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	Awareness will be shown of character and attitudes, with some judgement about the self centred aspects of this behaviour. The comments might offer a broader perspective at this level. Narrative accounts will need to be complemented, at this level, by an interpretation of what the novel as a whole offers the reader in the terms of this question.
26-30	<i>Selective use of text. Assessment of ideas, purposeful references to content/plot/character/motive/setting/theme</i>	A range of incidents will be used to offer an overview of character and attitudes. Candidates might begin to show that the unseens have importance or relevance in both their presence and absence.
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 offered. Candidates will reflect on character and motives. They will recognise the dramatic purpose of the unseens and they might be able to suggest reasons why Bennett does not want us to see these characters, and they will consider the relevance of what is revealed- eg the attitude of the congregation or the unfairness of the judgements/comments made by the speakers.
36-40	<i>Analytical use of text/ extrapolation on content/plot/character/motive/setting/theme</i>	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. At this level, candidates will offer confident and lucid interpretations of Bennett's purpose and intentions and consider the dramatic impact of the one sided view inherent in a monologue. They will show that the unseen characters might in some way represent the reader's views or that the unseens could prove to be a distraction and/or that they would create an entirely different dramatic form if they actually appeared
		Total for Section C: 40 Marks

Talking Heads

Question Number		Indicative content
26		This question invites candidates to consider the situations of individual characters. Less developed responses may be largely narrative, but the more developed responses may consider character and motive and show that the characters are partly responsible for their isolation and lack of purpose. However, the very strongest responses might consider that many of the minor characters might actually be happier, the blissful ignorance of the vicar, for example, acting as a counterweight. Candidates are free to develop a variety of perspectives, and any text based response should be credited.
Mark	Level	Descriptor
16-20	<i>Predominantly narrative account/some developed comment on content/plot/character/motive/setting/theme</i>	Begins to use the text to develop ideas. Aptly chosen narrative, with some developed and supported comment about the characters' behaviour.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	There will be an awareness of character and attitude. There might be some reference to how others react. The comments might offer a broader perspective at this level. Narrative accounts will need to be complemented, at this level, by an interpretation of what the novel as a whole offers the reader in the terms of this question.
26-30	<i>Selective use of text. Assessment of ideas, purposeful references to content/plot/character/motive/setting/theme</i>	A range of incidents will be considered to offer an overview of character and motive. Reference will be made to the actions and/or reactions of others.
31-35	<i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i>	Candidates will explore Bennett's characterisation and show that he characters are partially responsible for their own situations.
36-40	<i>Analytical use of text/ extrapolation on content/plot/character/motive/setting/theme</i>	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. In addition to the above, a confidently and lucidly argued interpretation will refer to aspects of Bennett's technique - eg the impact of form and language/irony. They will show that happiness is purely relative and that, for example, ignorance and self delusion might indeed be bliss.
		Total for Section C: 40 Marks

Journey's End

Question Number		Indicative content
27		Less developed responses may offer little more than narrative accounts, perhaps with some comment on how certain characters develop; more developed responses may acknowledge the aspect of the question concerned with the writer's craft, in presentation and characterisation. Some candidates may speculate about the nature of "the audience". Any relevant text-based response should be given consideration.
Mark	Level	Descriptor
16-20	<i>Predominantly narrative account/some developed comment on content/plot/character/motive/setting/theme</i>	Begins to use the text to develop ideas. May mention the raid, and how various characters react to the pressures which it creates.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	Uses specific detail chosen appropriately to address the question directly. May, for example, refer to Hibbert's problems, or to the way in which Osborne talks about his home before the raid. The comments might offer a broader perspective at this level. Narrative accounts will need to be complemented, at this level, by an interpretation of what the novel as a whole offers the reader in the terms of this question.
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 comment on how the behaviour of various characters is portrayed, ranging, for example, across the military ranks from the Colonel to the newly-arrived Raleigh.
31-35	<i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i>	A full understanding of the text is evident. An assessment will be offered of how the increasing tension is reflected in the characters, and how the writer achieves this. Analysis may be offered of the changes in relationships, or of how characters speak with increasing frankness, for example.
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. 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.
		Total for Section C: 40 Marks

Journey's End

Question Number		Indicative content
28		This is a potentially wide-ranging question, and so a variety of opinions may be expected. Less developed responses may offer little more than a narrative account of some parts of the book, but more developed responses may offer a judgement on the question as a whole. The "message" of the book may be cited, or candidates might refer to the harsh picture of life in the trenches which is offered. Alternatively, the focus of a response might reasonably be on the play as a dramatic construct, with comments on the relationships, the build-up of tension, and so on. Any relevant text-based response should be given consideration.
Mark	Level	Descriptor
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, re-tell episodes in order to show that the book recreates the conditions of war convincingly.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	Uses specific detail chosen appropriately to address the question directly. Might, perhaps, refer to examples of bravery (or the lack of it) to suggest that the play offers modern audiences insights into human behaviour, albeit in a different context from our own. The comments might offer a broader perspective at this level. Narrative accounts will need to be complemented, at this level, by an interpretation of what the novel as a whole offers the reader in the terms of this question.
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. An assessment will be offered of what the play's appeal might be for the modern audience: although the political, military or social context may not be the same, there may still be relevance in the behaviour, or morality, of the characters. There may also be purposeful references to the play as an example of the writer's craft, worthy of our consideration on those grounds alone.
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 might engage with the themes of the play, its staging, or even its value as an historical record.
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. 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.
		Total for Section C: 40 Marks

The Long and the Short and the Tall

Question Number		Indicative content
29		The focus of the question is the attitudes of the soldiers towards each other and/or civilians. Less developed responses may be largely narrative, but more developed responses may deal with aspects of racism and sexism. The strongest responses might be able to show that the opinion does not apply to all characters equally and at all times. Candidates might focus on Smith, Evans and Bamforth, but any relevant text based perspective should be given consideration.
Mark	Level	Descriptor
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 aptly chosen narrative with some developed and supported comment about, for example, Bamforth's opinion of the Welsh and /or women.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	Uses specific detail chosen appropriately to address the question directly. An awareness is shown of aspects of suspense, the creation of fear, the relationships between the characters etc The comments might offer a broader perspective at this level. Narrative accounts will need to be complemented, at this level, by an interpretation of what the novel as a whole offers the reader in the terms of this question.
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 and there will be reference to a range of incidents - for example, Bamforth's dismissal of all things Welsh, the general distrust of all things female, Evans' implied threat of violence towards his wife, Evans' changing attitudes towards the prisoner.
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 may reflect on character and motives and/or they might relate these to the context of the play. More developed responses might attempt some contrast between Evans's naivety and Smith's sensitivity or they might show that views and attitudes change throughout the play, especially when the prisoner appears.
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. 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. Responses may now show that there are clear differences between the characters' behaviour and attitudes and/or that these undergo changes as the play progresses, for example.
		Total for Section C: 40 Marks

The Long and the Short and the Tall

Question Number		Indicative content
30		This question asks candidates to compare Bamforth and Macleish and then to make a judgement about the characters. Less developed responses may be mainly narrative, but more developed responses may consider the individual characters and their actions, possibly from Mitchem's standpoint. The strongest responses may evaluate the differences between the characters. Any relevant text based response should be credited.
Mark	Level	Descriptor
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 aptly chosen narrative, with some developed and supported comment about the behaviour of the characters.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	Awareness will be shown of character and motive and possibly some judgement made. Judgements may tend to be about the characters rather than the qualitative differences between them. The comments might offer a broader perspective at this level. Narrative accounts will need to be complemented, at this level, by an interpretation of what the novel as a whole offers the reader in the terms of this question.
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 will be offered in which candidates make a range of comments about the characters and their behaviour and their motives, for example Bamforth's attitude to authority.
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 shown which may track the changing reactions and behaviours of the characters.
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, possibly showing originality and flair. Responses may offer alternative interpretations - eg by showing the standpoint of the person making the judgement - and place the characters in the context of wartime morality.
		Total for Section C: 40 Marks

SECTION D: MODERN LITERARY NON-FICTION

Angela's Ashes

Question Number		Indicative content
31		Less developed responses may offer little more than a narrative account of Frank's growing maturity, while more developed responses may look closely at the presentation of Frank's experiences of early adulthood, the world of work, and so on. Full responses may also do justice to the "how convincingly" aspect of the question, appreciating that the question has a focus on literary skills rather than just events. Any relevant text-based response should be given consideration.
Mark	Level	Descriptor
16-20	<i>Predominantly narrative account/some developed comment on content/plot/character/motive/setting/theme</i>	Begins to use the text to develop ideas. Might, perhaps, explore Frank's various jobs and their importance to him and his family.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	Uses specific detail chosen appropriately to address the question directly. Might, perhaps, explore Frank's various sexual escapades and their presentation. The comments might offer a broader perspective at this level. Narrative accounts will need to be complemented, at this level, by an interpretation of what the book as a whole offers the reader in the terms of this question.
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. In addition to the above, may explore his changing feelings towards his mother and towards the church.
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 may mention his assumption of responsibility for his family and his desire to emigrate to the United States. Some reflection may be offered on the ways in which the changes in Frank's life are conveyed to the reader, in the terms of the question.
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. 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.
		Total for Section D: 40 Marks

Angela's Ashes

Question Number		Indicative content
32		Frank's relationship with his mother was obviously important to him, and the narrow focus of the question should still give plenty of scope for responses to be developed. Straightforward responses may not offer much more than a narrative account of Frank's dealings with his mother, and may perhaps comment on his feelings towards her; while more developed responses may discuss their relationship, and how it changes, as well as assessing "influence". Full responses may do justice to the "How ..." aspect of the question. Any relevant text-based response should be given consideration.
Mark	Level	Descriptor
16-20	<i>Predominantly narrative account/some developed comment on content/plot/character/motive/setting/theme</i>	Begins to use the text to develop ideas. May, for example, refer to episodes in order to establish the social and economic context of his early home life, and the role of his mother in this.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	Uses specific details chosen appropriately. Might, perhaps, refer to the ways in which Frank's feelings towards his mother change. The comments might offer a broader perspective at this level. Narrative accounts will need to be complemented, at this level, by an interpretation of what the novel as a whole offers the reader in the terms of this question.
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. The concept of "influence" may be addressed directly, with relevant examples chosen selectively.
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. As well as commenting on the relationship between mother and son, candidates at this level might be expected to show a clear understanding, effectively illustrated, of how the writer gives the relationship importance in the eyes of the narrator.
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. 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.
		Total for Section D: 40 Marks

The Diary of Anne Frank

Question Number		Indicative content
33		This question invites candidates to consider the tone of the diary. Less developed responses may be largely narrative but more developed responses may consider how humour can be derived from an unpromising situation, with some assessment of Anne's own character. Any relevant text based response should be given consideration.
Mark	Level	Descriptor
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 aptly chosen narrative, with some developed and supported comment about Anne's attitude and/or situation.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	Uses specific detail chosen appropriately to address the question directly. Awareness may be shown of Anne's humour and/or character and/or situation - for example her initial reaction to Peter or her references to the Van Damm rump. The comments might offer a broader perspective at this level. Narrative accounts will need to be complemented, at this level, by an interpretation of what the novel as a whole offers the reader in the terms of this question.
26-30	<i>Selective use of text. Assessment of ideas, purposeful references to content/plot/character/motive/setting/theme</i>	Candidates may consider a number of incidents and an overview will be offered.
31-35	<i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i>	At this level candidates will display a full understanding of the text and may offer a full appreciation of the humour in its tragic context.
36-40	<i>Analytical use of text/ extrapolation on content/plot/character/motive/setting/theme</i>	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. Confident and lucid interpretations will offer precise comments about the ways in which Anne presents life in the Annexe. These candidates might also point out that the diary was not intended for an audience and that the modern reader, with hindsight, can arrive at different interpretations.
		Total for Section D: 40 Marks

The Diary of Anne Frank

Question Number		Indicative content
34		This question invites candidates to examine the relationship between Anne and her mother and to make a judgement about it. Less developed responses may be largely narrative, but more developed responses may argue that Anne is also responsible for this strained relationship. Any relevant text based response should be given consideration.
Mark	Level	Descriptor
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 aptly chosen narrative, with some developed and supported comment about, for example, Anne's behaviour or, indeed, her mother's.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	Uses specific detail chosen appropriately to address the question directly. Awareness may be shown of the causes of this strained relationship - eg her mother's perceived coldness and/or weakness. The comments might offer a broader perspective at this level. Narrative accounts will need to be complemented, at this level, by an interpretation of what the novel as a whole offers the reader in the terms of this question.
26-30	<i>Selective use of text. Assessment of ideas, purposeful references to content/plot/character/motive/setting/theme</i>	An overview will be offered in which candidates may make a variety of comments about the various strains in the relationship - eg her mother's attitude, Anne's need for love, especially from her father, her failure to understand the seriousness of the situation in which she finds herself.
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 shown and candidates may track changes in Anne's attitude - to the growing realisation that she is partially to blame.
36-40	<i>Analytical use of text/ extrapolation on content/plot/character/motive/setting/theme</i>	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. Confident and lucid interpretations will make judgements about Anne's character and needs. They may be able to differentiate between the strains caused by a precocious adolescent and the pressures of the situation in which both mother and child find themselves.
		Total for Section D: 40 Marks

Bad Blood

Question Number		Indicative content
35		Lorna Sage's grandfather was obviously a dominant figure in the household in her early years, and less developed responses should offer, at the least, a straightforward account of his part in her life at this time. More developed responses might consider whether or not her grandfather was a positive influence; or whether she reacted against him. More subtle responses might consider, for example, whether there is any distinction between the explicit judgements Lorna Sage makes on her grandfather, and the attitude towards him implied by the tone and mood of her writing. Any relevant text based interpretation should be given consideration.
Mark	Level	Descriptor
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, show how her grandfather was a dominant figure in her early years, when she lived at the vicarage.
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, refer to the way in which the book opens - the first chapter is 'The Old Devil and His Wife' and the opening words are 'Grandfather's skirts would flap in the wind...', to show his importance to her at this point. The comments might offer a broader perspective at this level. Narrative accounts will need to be complemented, at this level, by an interpretation of what the novel as a whole offers the reader in the terms of this question.
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. An assessment of grandfather's role will be offered, with some judgement on how the writer portrays him, as a strong - but not always positive - influence.
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 some analysis of grandfather's relationships, with his wife, Nurse Burgess, and with the writer herself. Candidates may note that the writer is very outspoken in her view of him '...clever, passionate ... boaster, lecher, snob' and in many ways she may be said to react against him - and yet he gave her her love of books, which is so important to her in later life.
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, possibly showing originality and flair.
		Total for Section D: 40 Marks

Bad Blood

Question Number		Indicative content
36		<p>This question allows candidates to range widely throughout the book, inviting them to acknowledge - or to reject - the idea that there is some cohesion or pattern to this account of her childhood. Less developed responses may simply recount individual events, or episodes, or they may list characters; while more developed responses may offer a clear overview, forming a response to the question as a whole. Patterns may be seen, in the writer's relationships, for example: or there may be some analysis of how her life had several constants alongside the occasional 'loose ends'.</p> <p>Any relevant text based response should be given consideration.</p>
Mark	Level	Descriptor
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, show how the writer's relationships were sometimes short-lived, and could be described as 'loose ends'.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	<p>Uses specific details chosen appropriately to address the question directly. Might, perhaps, refer to how the writer did not always fulfil her parents' expectations, - or her own ambitions.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts will need to be complemented, at this level, by an interpretation of what the novel as a whole offers the reader in the terms of this question.</p>
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. An assessment of the book as a whole may identify 'loose ends' of various kinds, in the writer's relationships with members of her family, for example.
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. At this level candidates may clearly identify some shape or structure for the book as a whole - or may see 'loose ends' more in terms of her own and others' character development. There may also be some comment on the 'good idea' aspect in the quotation.
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, possibly showing originality and flair.
		Total for Section D: 40 Marks

Chinese Cinderella

Question Number		Indicative content
37		This question invites candidates to balance the many negatives in Adeline's life with the positive and perhaps also to consider how she was able to face the many reverses in her life. Less developed responses may be largely narrative, but more developed responses may suggest that she was well thought of and received many kindnesses. Any relevant text based response should be given consideration.
Mark	Level	Descriptor
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 aptly chosen narrative, with developed and supported comments which show that she was able to find some solace and fulfilment. Reference might be made to her experiences in the convent or to her reading of "the little princess".
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. Awareness may be shown of a range of episodes and relationships which gave her solace but this may be linked to comments about the character and spirit which also enabled her to survive. The comments might offer a broader perspective at this level. Narrative accounts will need to be complemented, at this level, by an interpretation of what the novel as a whole offers the reader in the terms of this question.
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. Comments may be offered about a variety of characters, relationships and episodes - eg Niang, Big Sister, grandmother, Ye Ye and Adeline's schoolmates.
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 shown. Candidates might at this level consider Adeline's father and his role in her life.
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, possibly showing originality and flair. Some reference will be made to the nature of situations and how the writer depicts them.
		Total for Section D: 40 Marks

Chinese Cinderella

Question Number		Indicative content
38		This question invites candidates to consider the impact, or lack of it, of the book. Less developed responses may be largely narrative, but the more developed responses may be selective: some candidates, perhaps, might take the view that the unremitting awfulness of the incidents deadens the reader's response. These responses may show how incidents affected Adeline or the reader and they will consider aspects of her technique. Any relevant text based response should be given consideration.
Mark	Level	Descriptor
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 aptly chosen narrative, with some supported and developed comment about, for example, Adeline's life at home.
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. Awareness may be shown of the impact of incidents on Adeline and how these might affect the reader. The comments might offer a broader perspective at this level. Narrative accounts will need to be complemented, at this level, by an interpretation of what the novel as a whole offers the reader in the terms of this question.
26-30	<i>Selective use of text. Assessment of ideas, purposeful references to content/plot/character/motive/setting/theme</i>	An overview will be offered in which candidates work through a variety of incidents to show that the reader may, for example, be shocked by what Adeline tells us.
31-35	<i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i>	Candidates at this level will show a full understanding of the text and they may make precise comments about the "how successfully" aspects of the question and may begin to consider aspects of technique - eg the simplicity of the language, empathy with a child, suspense, use of first person.
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, possibly showing originality and flair.
		Total for Section D: 40 Marks

Down and Out in Paris and London

Question Number		Indicative content
39		<p>This is a potentially wide-ranging question, and so a variety of opinions may be expected. Less developed responses may offer little more than a narrative account of some parts of the book, but more developed responses may offer a judgement on the question as a whole. The economic, social or moral lessons which Orwell learned may still be seen as relevant in today's society, for example.</p> <p>Any relevant text based response should be given consideration.</p>
Mark	Level	Descriptor
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, show the conditions which Orwell experienced, whilst working in the hotel kitchens in his stay in Paris.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	<p>Uses specific details chosen appropriately to address the question directly. Might, perhaps, refer to the hardships he suffered, in order to draw conclusions as to their relevance, or otherwise, to the modern world.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts will need to be complemented, at this level, by an interpretation of what the novel as a whole offers the reader in the terms of this question.</p>
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. An assessment will be offered of the book's value and interest to the modern reader: although the physical conditions may no longer be the same, candidates may see much relevance in some of Orwell's observations, and conclusions, on the behaviour, and morality, of his fellow man.
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 may do justice to the quotation, by making some reference to the 'historical record' aspect, in offering their overall judgement on the book's relevance to the modern reader. There may be some consideration of how the personal 'voice' of the writer gives the book both immediacy and worth.
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, possibly showing originality and flair.
		Total for Section D: 40 Marks

Down and Out in Paris and London

Question Number		Indicative content
40		There are not many female characters in this book whose personalities are developed individually, but there are female characters - from Madame Monce on the first page, to the 'respectable widow woman' in chapter 35 - referred to throughout the book. The question asks for a judgement on the writer's presentation of them: less developed responses may offer little more than straightforward references to some female characters, but more developed responses should offer comment on the writer's approach and technique, giving an overview which considers how the women are portrayed. Any text based interpretation should be given consideration.
Mark	Level	Descriptor
16-20	<i>Predominantly narrative account/some developed comment on content/plot/character/motive/setting/theme</i>	Begins to use the text to develop ideas. Might, for example, refer to a number of female characters, outlining the part they play in the account.
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, refer to Orwell's landlady in the rue du Coq d'Or, and how she is used by Orwell in creating the atmosphere of the scene. The comments might offer a broader perspective at this level. Narrative accounts will need to be complemented, at this level, by an interpretation of what the novel as a whole offers the reader in the terms of this question.
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. Some assessment of the portrayal of women in general will be offered, with a range of examples of illustrations of the points made. From Paris candidates might chose Madame F. in the bistro, or 'the first woman tramp I had ever seen', in his account of life on the road in England, for example.
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. Reflection may be offered on what the book tells us about Orwell's and his male contemporaries' own attitudes to the women described in the book, as well as comments on his literary skill in presenting them.
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, possibly showing originality and flair.
		Total for Section D: 40 Marks

A Moment of War

Question Number		Indicative content
41		This question invites candidates to range widely, across the book, but the choice of material will need to be tailored to the question as a whole: there is as much focus here on the writer’s methods, and on his reaction to incidents and characters, as there is on the incidents themselves. Less developed responses may offer little more than narrative accounts; while more developed responses may use the “small incidents and minor characters” to address the demands of the question. Any relevant text-based approach should be given consideration.
Mark	Level	Descriptor
16-20	<i>Predominantly narrative account/some developed comment on content/plot/character/motive/setting/theme</i>	Begins to use the text to develop ideas. May, for example, refer to the opening scenes of the book, where the writer first meets the occupants of the farmhouse, to describe a range of characters.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	Uses specific detail chosen appropriately to address the question directly. Might, for example, refer to Tarazona and some of the characters the writer encounters there, to identify the writer’s reactions. The comments might offer a broader perspective at this level. Narrative accounts will need to be complemented, at this level, by an interpretation of what the novel as a whole offers the reader in the terms of this question.
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. In responding to the needs of the question a range of incidents and characters will be selected, and there may be some assessment of what constitutes a “vivid” account.
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 may develop ideas on the ways in which the writer conveys his personal response to the incidents and characters: they may, perhaps, note that his attitudes to incidents and characters change as the account progresses.
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, possibly showing originality and flair.
		Total for Section D: 40 Marks

A Moment of War

Question Number		Indicative content
42		Less developed responses may offer little more than a sequence of accounts of the writer's various episodes of imprisonment, while more developed responses may tackle the whole of the quotation with equal directness. Full responses may do justice to the "How does ..." aspect of the question, recognising that the question is as much about the writer's presentation of his experiences as it is about the experiences themselves. Any relevant text-based approach should be given consideration.
Mark	Level	Descriptor
16-20	<i>Predominantly narrative account/some developed comment on content/plot/character/motive/setting/theme</i>	Begins to use the text to develop ideas. May describe or narrate the periods when the writer is incarcerated.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	Uses specific detail chosen appropriately to address the question directly. Might, perhaps, describe Lee's imprisonment at various points in the text and comment on the fact that he is innocent of all charges. Comment would be expected, at this level and above, on the "decisions" element in the question, as well as the actual imprisonments. The comments might offer a broader perspective at this level. Narrative accounts will need to be complemented, at this level, by an interpretation of what the novel as a whole offers the reader in the terms of this question.
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. The concept of the writer's lack of freedom to make decisions may be assessed, and illustrated by well-selected incidents or situations.
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 may develop an analysis of the writer's methods, in responding fully to the question.
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, possibly showing originality and flair.
		Total for Section D: 40 Marks

TOTAL FOR PAPER: 120 MARKS

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.