

Mark Scheme Summer 2009

GCSE

GCSE English Literature (1213)

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Assessment Objectives

Section A: Modern Poetry (pre-released material)

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

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

Section B: Modern Prose

Section C: Modern Drama

Section D: Literary non-fiction

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

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

SECTION A: MODERN POETRY

Collection A: In Such a Time as This

Question Number		Indicative content
1		<p>This question has a specific and quite narrow focus, and responses should reflect this. For some candidates 'The Send-off' may prove more accessible, but each poem offers plenty of material for the required comparison.</p> <p>Less developed responses may offer little more than narrative accounts of each poem, while more developed responses may draw worthwhile comparisons between the tone of 'The Send-off' and the dreadful disillusionment of 'Dulce et Decorum Est'. More accomplished responses will deal adequately with the aspect of expression and technique.</p> <p>Any text-based comparative approach should be given consideration.</p>
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies the war context.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements, about the content of the poem/poems.
6-10	<i>Subject of each poem outlined/ straightforward comment on connections between poems/ reference made to particular words or</i>	Some basic relevant comments will be offered, possibly in narrative form. May write about the expectations in 'The Send-off', for example.

	<i>phrases</i>	
11-15	<i>Comparisons and connections attempted/reference made to general mood of the poems/ some attempt made to address prompts/some attempt made to use quotations</i>	Works through a straightforward understanding of the texts to address the question. The answer may be structured around the bullet points, with some worthwhile quotation offered. The focus may be on the contrast in tone and mood of the poems.
16-20	<i>Awareness shown/comparisons and connections made/issues raised in the prompts dealt with/ reference to details supported by some quotations</i>	Begins to use the poems to develop ideas. For example, may discuss how 'The Send-off' has some (relative) lightness at its start, whereas the narrative situation in 'Dulce et Decorum Est' is unrelentingly ghastly. Addresses aspects of technique and expression. Selects relevant quotations in support of points being made about the content and language of the poems.
21-25	<i>Insight shown/clear comparisons and connections made/reference to details to support views/ comments on language</i>	Uses specific details chosen appropriately to address the question directly. Details, at this level and above, should be expected from both poems. Identifies, or offers an interpretation of, the key aspects of the poems. Might, for example, focus on 'The old Lie', and how the poet gives his message such impact. Will comment specifically on language and expression to illustrate the answer.
		Total for Section A: 40 Marks

Collection A: In Such a Time as This

Question Number	Indicative content	
2	<p>Obvious choices for comparison might include 'Yellow', 'Half-past Two', or 'Brendon Gallacher'. Any other poem which touches on childhood memories would provide a sound basis for a response.</p> <p>Less developed responses may offer little more than narrative accounts of each poem, while more developed responses will offer more on the aspect of 'how' the writers (or writer, if the choice is another Jackie Kay poem) treat the subject.</p> <p>Any text-based comparative approach should be given consideration.</p>	
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies a memory.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements, about the memory/memories.
6-10	<i>Subject of each poem outlined/ straightforward comment on connections between poems/ reference made to particular words or phrases</i>	Some basic relevant comments will be offered, possibly in narrative form. May write about the situation which is described in 'Lucozade', possibly offering some comments on the mother/daughter relationship.
11-15	<i>Comparisons and connections</i>	Works through a straightforward understanding of the texts to address the question. The answer may be structured around the

	<i>attempted/reference made to general mood of the poems/ some attempt made to address prompts/some attempt made to use quotations</i>	bullet points, with some worthwhile quotation offered. The focus may be on the contrast in tone and mood of the poems.
16-20	<i>Awareness shown/comparisons and connections made/issues raised in the prompts dealt with/ reference to details supported by some quotations</i>	Begins to use the poems to develop ideas. For example, may discuss any perceived shifts in the relationship in 'Lucozade', and might compare this with, as an example, the 'revelation' of Brendon Gallacher. Addresses aspects of technique and expression. Selects relevant quotations in support of points being made about the content and language of the poems.
21-25	<i>Insight shown/clear comparisons and connections made/reference to details to support views/ comments on language</i>	Uses specific details chosen appropriately to address the question directly. Details, at this level and above, should be expected from both poems. Identifies, or offers an interpretation of, the key aspects of the poems. Might, for example, comment on how the poet brings her mature perspective to the childhood memory. Will comment specifically on language and expression to illustrate the answer.
		Total for Section A: 40 Marks

Collection B: Identity

Question Number	Indicative content	
3	<p>This is a direct question, asking for a specific focus in the response. Both poems should provide ample material for the comparison.</p> <p>Less developed responses may offer little more than narrative accounts of each poem, while more developed responses will do justice to the aspect of how Heaney's technique allows him to recreate these autobiographical experiences.</p> <p>Any text-based comparative approach should be given consideration.</p>	
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies the childhood memory.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about the experience/ experiences.
6-10	<i>Subject of each poem outlined/ straightforward comment on connections between poems/ reference made to particular words or phrases</i>	Some basic relevant comments will be offered, possibly in narrative form. May identify the death in 'Mid-Term Break', and how it affected the family, for example.
11-15	<i>Comparisons and connections</i>	Works through a straightforward understanding of the texts to address the question. The answer may be structured around the

	<i>attempted/reference made to general mood of the poems/ some attempt made to address prompts/some attempt made to use quotations</i>	bullet points, with some worthwhile quotation offered. The focus may be on the contrast in tone and mood of the poems.
16-20	<i>Awareness shown/comparisons and connections made/issues raised in the prompts dealt with/ reference to details supported by some quotations</i>	Begins to use the poems to develop ideas. For example, may discuss how the atmosphere of the barn is created, in straightforward terms; or might look at the emotions portrayed in 'Mid-Term Break'. Addresses aspects of technique and expression. Selects relevant quotations in support of points being made about the content and language of the poems.
21-25	<i>Insight shown/clear comparisons and connections made/reference to details to support views/ comments on language</i>	Uses specific details chosen appropriately to address the question directly. Details, at this level and above, should be expected from both poems. Identifies, or offers an interpretation of, the key aspects of the poems. Might, for example, address the issue of how the poet looks back, as an adult, on these events of his childhood. Will comment specifically on language and expression to illustrate the answer.
		Total for Section A: 40 Marks

Collection B: Identity

Question Number		Indicative content
4		There are several poems which are obvious choices, and which would serve as worthwhile comparisons here, including 'Follower', 'Once Upon a Time', and 'Warning'. Any poem which touches on the theme of old age would be acceptable. Less developed responses may offer little more than narrative accounts of each poem, while more developed responses will deal more fully with the aspect of how the poets deal with, and present, the subject. Any text-based comparative approach should be given consideration.
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies the subject.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about the subject.
6-10	<i>Subject of each poem outlined/ straightforward comment on connections between poems/ reference made to particular words or phrases</i>	Some basic relevant comments will be offered, possibly in narrative form. May write about how individual characters age, in the chosen poem/poems.
11-15	<i>Comparisons and</i>	Works through a straightforward understanding of the texts to

	<i>connections attempted/reference made to general mood of the poems/ some attempt made to address prompts/some attempt made to use quotations</i>	address the question. The answer may be structured around the bullet points, with some worthwhile quotation offered. The focus may be on the contrast in tone and mood of the poems.
16-20	<i>Awareness shown/comparisons and connections made/issues raised in the prompts dealt with/ reference to details supported by some quotations</i>	Begins to use the poems to develop ideas. For example, may discuss how the process of growing older is not necessarily seen as a sad one ('Warning', perhaps). Addresses aspects of technique and expression. Selects relevant quotations in support of points being made about the content and language of the poems.
21-25	<i>Insight shown/clear comparisons and connections made/reference to details to support views/ comments on language</i>	Uses specific details chosen appropriately to address the question directly. Details, at this level and above, should be expected from both poems. Identifies, or offers an interpretation of, the key aspects of the poems. Might, for example, discuss how the relationship between the young and the old - or parent and child, as in 'Old Man, Old Man' - changes, and how this is conveyed in the poems. Will comment specifically on language and expression to illustrate the answer.
		Total for Section A: 40 Marks

Collection C: Nature

Question Number	Indicative content	
5	Obviously there are differences in scale between the 'power of nature' in the two poems, but the link should serve as a constructive starting point for responses. Less developed responses may offer little more than narrative accounts of each poem, while more developed responses will show a recognition that the question is primarily about how the poets convey their ideas. Any text-based comparative approach should be given consideration.	
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies nature.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about the natural forces.
6-10	<i>Subject of each poem outlined/ straightforward comment on connections between poems/ reference made to particular words or phrases</i>	Some basic relevant comments will be offered, possibly in narrative form. May write about the strength of 'The Wind', and its effects, for example.
11-15	<i>Comparisons and</i>	Works through a straightforward understanding of the texts to

	<i>connections attempted/reference made to general mood of the poems/ some attempt made to address prompts/some attempt made to use quotations</i>	address the question. The answer may be structured around the bullet points, with some worthwhile quotation offered. The focus may be on the contrast in tone and mood of the poems.
16-20	<i>Awareness shown/comparisons and connections made/issues raised in the prompts dealt with/ reference to details supported by some quotations</i>	Begins to use the poems to develop ideas. For example, may discuss how both the wind and the nettles are given 'personality' of their own, in a straightforward way. Addresses aspects of technique and expression. Selects relevant quotations in support of points being made about the content and language of the poems.
21-25	<i>Insight shown/clear comparisons and connections made/reference to details to support views/ comments on language</i>	Uses specific details chosen appropriately to address the question directly. Details, at this level and above, should be expected from both poems. Identifies, or offers an interpretation of, the key aspects of the poems. Might, for example, offer a direct comparison of how the power and force are conveyed, where the scale of the two subjects is so different. Will comment specifically on language and expression to illustrate the answer.
		Total for Section A: 40 Marks

Collection C: Nature

Question Number		Indicative content
6		This question is very broad in its scope, and interpretations of 'man-made or natural problems' may be wide: any reasonable choice for the other poem or poems is acceptable. 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. Less developed responses may offer little more than narrative accounts of each poem, while more developed responses will give due attention to the 'how' aspect of the question. Any text-based comparative approach should be given consideration.
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies a problem.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about the problem/problems.
6-10	<i>Subject of each poem outlined/ straightforward comment on connections between poems/ reference made to particular words or</i>	Some basic relevant comments will be offered, possibly in narrative form. May write about the post-war context of 'Horses', for example.

	<i>phrases</i>	
11-15	<i>Comparisons and connections attempted/reference made to general mood of the poems/ some attempt made to address prompts/some attempt made to use quotations</i>	Works through a straightforward understanding of the texts to address the question. The answer may be structured around the bullet points, with some worthwhile quotation offered. The focus may be on the contrast in tone and mood of the poems.
16-20	<i>Awareness shown/comparisons and connections made/issues raised in the prompts dealt with/ reference to details supported by some quotations</i>	Begins to use the poems to develop ideas. For example, may discuss how the post-war ('man-made') narrative of 'Horses' might be contrasted with the natural forces which are seen at work in 'Thistles', or 'Nettles', for example, or with the power of 'The Storm'. Addresses aspects of technique and expression. Selects relevant quotations in support of points being made about the content and language of the poems.
21-25	<i>Insight shown/clear comparisons and connections made/reference to details to support views/ comments on language</i>	Uses specific details chosen appropriately to address the question directly. Details, at this level and above, should be expected from both 'Horses' and the other chosen poem or poems. Identifies, or offers an interpretation of, the key aspects of the poems. Might, for example, comment on the ways in which the poets demonstrate resistance and survival, in the face of problems. Will comment specifically on language and expression to illustrate the answer.
		Total for Section A: 40 Marks

SECTION B: MODERN PROSE

Of Mice and Men

Question Number	Indicative content	
7	This question asks for more than a simple character study, as the aspect of presentation should also be covered, in a full response. In less developed responses, however, the simple focus may be on Lennie's behaviour throughout the book, with some comment on his character. Examples of his being 'mean' may be found in his treatment of some of his pets, or of his human victims; while a case for seeing him as a gentle man, who never intended to be unkind, could be made equally well. Any relevant text-based response should be given consideration.	
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies Lennie.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about Lennie.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments, perhaps about Lennie's appearance and behaviour.
11-15	<i>Narrative account/some</i>	Works through a straightforward understanding of the text to address the question. May, for example, suggest that Lennie is not

	<i>worthwhile comment</i>	malicious, but does not know his own strength - may very well write about the death of Curley's wife, for example.
16-20	<i>Predominantly narrative account/some developed comment on content/plot/character/motive/setting/theme</i>	Begins to use the text to develop ideas. May begin to discuss Lennie's childlike characteristics; or his dependence on George, choosing episodes from their friendship to show that 'he ain't mean'.
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, show how Lennie treats animals (evidence for 'mean', or maybe the opposite); or might refer to the fight with Curley, when Lennie is reluctant to harm Curley until George tells him to. The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.
		Total for Section B: 40 Marks

Of Mice and Men

Question Number		Indicative content
8		This question touches on a central theme in the book, one which encompasses many of the characters, and therefore the choice of material is wide. Some candidates may range widely across characters and episodes, while others may choose to focus on only two characters: the question is very open, and so either approach is acceptable. Less developed responses may be inclined to rely heavily on straightforward accounts of various characters and what their dreams are, without paying much attention to the 'come true' part of the question; whereas more developed responses will offer an overview, perhaps identifying common themes in different characters' dreams, or offering suggestions as to why these dreams are so important in their lives, or why they can never be fulfilled. More developed responses will do justice to both parts of the statement. Any relevant text-based response should be given consideration.
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies a character, or a dream.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about the dreams.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments, perhaps suggesting how some of the characters have a basic dream of escaping from a lifetime on the ranch, even if their dreams are unrealistic.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. Might, for example, write about the shared dreams of George and Lennie, and their plan to get a place of their own.

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 discuss the specific dreams of characters such as Curley's wife, or Crooks, whose dreams are influenced by their own backgrounds and circumstances (and whose circumstances make their dreams impractical).
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. May offer details of how dreams can both increase in importance , and then just as quickly fade away - as, for example, when Crooks briefly throws in his lot with George's plans. May suggest that some dreams (George and Lennie's, perhaps) were doomed from the start.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
		Total for Section B: 40 Marks

To Kill a Mockingbird

Question Number		Indicative content
9		<p>The question invites candidates to consider aspects of childhood and their presentation in the novel. Candidates are free to adopt any perspective, and responses can refer to character, behaviour or upbringing. Less developed responses might offer some, often random, comments about the behaviour of the children, while more developed responses might consider differences between the children and their upbringing and status and/or how they are presented.</p> <p>Any relevant text-based response should be given consideration.</p>
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies the children.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about some incidents involving children - for example, Burris and the schoolroom or Walter's poverty.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments about, for example, differences between the children's behaviour and might relate the children's behaviour to their upbringing.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. Candidates might work through the bullet points, and offer a broader selection of incidents - e.g. the children and Boo Radley, Atticus' ideals, Jem's relationship with Atticus, Scout's attitude to Walter Cunningham, attitudes to Mrs Dubose.
16-20	<i>Predominantly narrative</i>	Begins to use the text to develop ideas. Responses might be largely narrative, but material might be carefully selected to show, for

	<i>account/some developed comment on content/plot/character/motive/setting/theme</i>	example, that the children were different, and some might contrast the Ewells and the Cunninghams or Scout and Jem.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. Candidates might perhaps make comparisons between the children or show that some changed more than others. Some responses might connect the children with the attitudes, status and behaviour of the adults around them - making the point, for example, that Burris was a victim of his upbringing.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
		Total for Section B: 40 Marks

To Kill a Mockingbird

Question Number	Indicative content	
10	<p>Candidates are free to choose from a wide range of incidents and to adopt a variety of perspectives. Basic responses might refer to often randomly selected aspects of behaviour, while more developed responses might refer to aspects of character and attitudes and perhaps relate these to cultural and social context. Candidates are free to consider a range of aspects - eg Bob's parenting skills, the attitudes and behaviour of the children, his aggression and the attitudes of the rest of the community towards him and his family.</p> <p>Any relevant text-based response should be given consideration.</p>	
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies Bob Ewell.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about, for example, the character's behaviour - perhaps selecting from the classroom scene.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments about behaviour and offers some textual support and some range - for example, the court scene, the way their children were brought up, their living conditions.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. Candidates might demonstrate the differences in status - "white trash".
16-20	<i>Predominantly narrative account/some developed comment on content/plot/character/motive/</i>	Begins to use the text to develop ideas. Narrative might be more carefully selected to show, for example, some differences in character and attitudes - perhaps referring to the court scene to demonstrate Bob's aggression. There might be some reference to Mayella.

	<i>setting/theme</i>	
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/ setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. Responses might show an awareness of character and attitudes and how these affect others - his children, in particular - and the attitudes of Maycomb residents. Some candidates might also show that he was white and therefore linked to Maycomb by a common culture.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
		Total for Section B: 40 Marks

Animal Farm

Question Number		Indicative content
11		<p>Candidates are invited to consider what contributed to the fact that all the ideals, expressed at the beginning of the book, were systematically eroded. Basic responses may focus on some of the events such as the death of Boxer; the disgrace of Snowball. More confident answers may comment on the lies and propaganda used; how in spite of all the efforts the animals put into their farm, they do not appear to be any better off than before the Revolution; how the rewriting of the Commandments symbolises the erosion of earlier ideals.</p> <p>Any relevant test-based response will be given consideration.</p>
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies a character.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about how ideas change.
6-10	<i>Limited account/basic comments</i>	Makes some basic comment about the abuse and may give an example; the 'theft' of milk to feed the pigs.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. May write about the misuse of power and how it escalates into executions and violence because some of the animals complain and try to stick to their rights.
16-20	<i>Predominantly narrative account/some developed comment on content/plot/ character/motive/ setting/theme</i>	Begins to use the text to develop ideas. May comment on how the original ideals are corrupted; how the puppies are taken away and retrained to serve Napoleon; and how the pigs become like their previous masters, only worse. May focus on the fate of some of the characters: Snowball or Boxer who, each in their own way, are destroyed by their beliefs.
21-25	<i>More focused accounts/ awareness and insight shown regarding</i>	Uses specific detail chosen appropriately to address the question directly. May focus on the subtle changes to the commandments as a reflection of the corruption of the original ideals; comment on how characters such as Squealer distort the truth. Comments would

	<i>content/plot/ character/motive/ setting/theme</i>	offer a broader perspective and display an understanding of the fact that this is a didactic novel about totalitarian rule in general and that it is often easier to destroy an existing and evil system, but far more difficult to set up a new one which will be fairer. The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.
		Total for Section B: 40 Marks

Animal Farm

Question Number		Indicative content
12		Responses may concentrate on the character of Snowball and his importance in the novel. Less developed responses may simply narrate the episodes Snowball appears in, while the more developed responses may show how the character represents a voice of dissent towards what is happening on the Farm. Any relevant text-based response should be given consideration.
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies Snowball.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about Snowball - may mention that he is very intelligent.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments about Snowball's character and abilities. May refer to his being one of the original instigators of the rebellion.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. May recount how Snowball is publicly betrayed and has to escape from the farm.
16-20	<i>Predominantly narrative account/some developed comment on content/plot/ character/motive/ setting/theme</i>	Begins to use the text to develop ideas. May comment on the difference in approach between the two pigs and how Snowball gradually begins to question Napoleon's motives.
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. Napoleon's motives for doing away with Snowball may be taken into account; also how Napoleon then, with his rival out of the way, proceeds to establish a rule of terror. The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.
		Total for Section B: 40 Marks

Lord of the Flies

Question Number		Indicative content
13		<p>Candidates are invited to focus on the importance of Ralph. The less developed responses will be narrow and may not offer more than just a basic narrative account of Ralph's behaviour in the novel. More developed responses will offer a considered view of his importance in the novel, for example suggesting why he is not always successful in influencing the boys' actions, and perhaps commenting on his overall leadership.</p> <p>Any relevant text-based response should be given consideration.</p>
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies Ralph.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about Ralph.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments about Ralph's role.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. May offer an account of what happens to Ralph as the book progresses, how in the end he has to fight for his very survival.
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 look at the rivalry between Ralph and Jack. Ralph's acceptance of Piggy as friend and advisor. Perhaps mentions the fact that Piggy is murdered, while Ralph, although he ultimately survives, is left alone without any support from the other boys.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/ setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. May focus on Ralph's role as a leader, commenting on the power struggle between Jack and Ralph and how each represents a difference style of leadership. There may be comment on why Jack's more flamboyant style may be more attractive to the boys than Ralph's ideas.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
		Total for Section B: 40 Marks

Lord of the Flies

Question Number	Indicative content
14	<p>Candidates are invited to look at the importance of the setting as a reflection of the characters and the author's themes. The more basic responses may simply focus on the external description of the island, noting its idyllic setting and perhaps commenting on the</p>

		unsettling and disturbing interior. More confident responses may refer to 'The Beast' and how this is used as a power tool for controlling the boys. Any relevant text-based response should be given consideration.
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies the island.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about the beauty of the island.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments about the remoteness of the island and its mysterious interior.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. May mention that the island is presented as a background to some of the boys' fears.
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 Beast' and that the island hides something unappealing and frightening which takes over the boys' lives.
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. Perhaps may focus on the fact that the island itself may represent the boys' nature - superficially beautiful, but hiding an evil core. The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.
		Total for Section B: 40 Marks

The Other Side of Truth

Question Number	Indicative content	
15	This question invites candidates to consider aspects of character, attitude and behaviour. Less developed responses might be largely narrative and or narrow in scope, but more developed responses might range over a variety of incidents to demonstrate similarities and differences. Candidates might suggest that Sade took on a leadership role or that Femi did not cope very well, and there might be some awareness that it was Sade, through the author's use of flashbacks, who is shown to suffer more. Some responses might allude to these flashbacks to show that they are the voice of the author. Any relevant text-based response should be given consideration.	
Mark	Level	Descriptor
1-2	<i>Rudimentary</i>	Identifies Sade or Femi.

	<i>statements/ comments</i>	
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about the situation either at home or in Nigeria - e.g. Mama's death, the need to flee, the problems they faced.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments which show, for example, that Sade had to take on a leadership role - e.g. the bus journey.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question and show any similarities and differences. The text is written mainly from Sade's perspective and so we tend to learn more about her - for example, how she cared for Femi in the Immigration Office or how it might appear that she coped better in the video shop.
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 well chosen narrative which demonstrates that although it appeared that Sade coped better in the video shop, for example, in fact "her brain crashed" and it was Femi who was more aware of what was going on.
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. The very strongest responses might be aware that we see events from Sade's perspective, and some might show that Sade suffered as well and that this is shown through the flashbacks. The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.
		Total for Section B: 40 Marks

The Other Side of Truth

Question Number	Indicative content	
16	Roy and Gracie might be regarded as echoic of Mama and Papa. Less developed responses might be largely narrative, referring to such aspects as their home or their kindness. More developed responses might contrast the couple's kindness with the harshness of what has gone before. Some responses might then show that Roy and Gracie are almost the culmination of a journey that ends with the return to Papa. Any relevant text-based response should be given consideration.	
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies Roy or Gracie.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements - for example, the couple looked after the children, Roy told Gracie not to frighten the children.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments about their situation or characters - Roy's calm pragmatism, for example.

11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question by showing how Roy and Gracie cared for the children - e.g. their support when Sade was being bullied.
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. Carefully chosen narrative might place Roy and Gracie in the context of what went before, as beacons of goodness. Some allusion might be made to them as parent substitutes.
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. Some responses might show some awareness of the author's purpose by for example, noting the similarities between Roy and Gracie and Mama and Papa - "it was a bit like when Mama and Papa disagreed..." - and seeing these as echoes of a previous life. The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.
		Total for Section B: 40 Marks

Twenty-One Stories

Question Number	Indicative content	
17	Stories which might be used could include 'The Destructors', 'I Spy', 'A Drive in the Country', 'When Greek Meets Greek'. Less developed responses will offer little more than a description of the characters and their stories. More developed responses will offer some analysis and comment on the writer's presentation of the events and characters involved. Any relevant text-based response should be given consideration.	
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies a character.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about the characters.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments about the situations the characters are involved in.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. May comment about the unexplained death of one of the characters in 'Proof Positive' and perhaps looks at the way T. and his gang set about destroying the house in 'The Destructors' .
16-20	<i>Predominantly narrative</i>	Begins to use the text to develop ideas. Might start to draw comparisons about the characters and how their situations are

	<i>account/some developed comment on content/plot/character/motive/setting/theme</i>	presented in both stories.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. Details, at this level and above, should be expected from both stories. May offer comments from a different and broader perspective and note how Greene makes these stories believable through simple language and structure or the unexpected endings.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
		Total for Section B: 40 Marks

Twenty-One Stories

Question Number	Indicative content	
18	<p>Stories could include 'The Destructors', 'The End of the Party', 'I Spy' or 'A Hint of an Explanation'. Basic responses may just offer a narrative approach. More developed responses will go beyond the narrative and will comment on the writer's techniques: dialogue, narration and setting.</p> <p>Any relevant text-based response should be given consideration.</p>	
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies another story.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about how the stories start.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments about the openings of the stories. May attempt some basic comparison.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. Begins to look at how the openings are constructed and how the characters are introduced.
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 show the atmosphere is established quickly. Could comment on how quickly in 'A Day Saved' the narrator appears to be sinister.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/</i>	Uses specific detail chosen appropriately to address the question directly. Details, at this level and above, should be expected from both stories. Explains a clear response to the writer's craft with sound reference to the text from both 'A Day Saved' and the other chosen text.

	<i>setting/theme</i>	The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.
		Total for Section B: 40 Marks

SECTION C: MODERN DRAMA

An Inspector Calls

Question Number		Indicative content
19		Candidates are free to nominate any character, provided that they can make a case, but Sheila and Eric are the most likely choices. Responses may well follow the pattern suggested in the bullet points, in many cases: it would be a logical approach to establish the character prior to Inspector Goole's arrival, before commenting on how and what he or she 'learns'. Any worthwhile interpretation of what is actually learnt should be given credit. The phrasing of the question also allows for - but does not demand - a wider review of a number of characters, perhaps on the lines suggested in the third bullet point. Basic responses will tend to be narrative-based; while more developed responses will show more understanding of character and theme, in responding to the question as a whole. Any relevant text-based response should be given consideration.
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies a character.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about the chosen character.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments, perhaps contrasting some aspect of 'pre-Inspector' behaviour with something which occurs later.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. Might, for example, re-tell the episode where Eric is revealed as the baby's father, and might suggest what various characters learn - or do not learn - from it.
16-20	<i>Predominantly narrative account/some developed comment on content/plot/ character/motive/ setting/theme</i>	Begins to use the text to develop ideas. Might offer an interpretation which contrasts Eric and Sheila with the older generation, for example, by referring to the characters' reactions after the Inspector leaves.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/</i>	Uses specific detail chosen appropriately to address the question directly. To form a full response, a judgement will be need to be offered, in the terms of the question, with some justification for the choice.

	<i>character/motive/ setting/theme</i>	The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.
		Total for Section C: 40 Marks

An Inspector Calls

Question Number		Indicative content
20		For some candidates, Gerald may be seen simply as the link between the two generations, but the writer's presentation of his character gives ample scope for comment on his significance, in terms of themes and relationships. Weaker responses may not offer much more than a narrative account of Gerald's part in the unfolding of the plot, but more developed responses will offer a considered view, basing the comments on an understanding of his part in the play's dramatic impact. Any relevant text-based response should be given consideration.
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies Gerald.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about him.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments, perhaps suggesting that he could be seen as a younger version of Mr Birling.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. May offer an account of what happens as the play unfolds, and how earlier hints of his unfaithfulness are confirmed, as detail emerge of his affair.
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, discuss the themes of the play, perhaps commenting on the responsibility Gerald bears in the death of Eva/Daisy - and how he responds when this responsibility is made clear.
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 consider the role Gerald has in the exposition of the writer's ideas: for example, his affair with Daisy Renton, and what he tells the others about it, reveals a great deal about contemporary morality, class issues, and so on. The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.
		Total for Section C: 40 Marks

Educating Rita

Question Number		Indicative content
21		<p>This question asks candidates to consider the impact of unseen characters and the attitudes of Frank and Rita towards them and their attitudes to Frank and Rita. Basic responses might be narrow or largely narrative, but more developed responses might demonstrate the impact of these relationships on, for example, Frank's loneliness and Rita's ambition.</p> <p>Any relevant text-based response should be given consideration.</p>
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies Frank or Rita.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about the characters - Rita is married, Frank was married.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments to show that unseen characters influenced Frank and Rita - Frank's wife left him, Denny placed obstacles in Rita's path.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. Responses might show that Rita had to struggle against Denny's prejudices.
16-20	<i>Predominantly narrative account/some developed comment on content/plot/ character/motive/ setting/theme</i>	Begins to use the text to develop ideas. Well chosen narrative might show that both Frank and Rita were unfulfilled in their relationships. Some might suggest that Frank's drinking is a response to this and that Rita's ambition is a rebellion against her upbringing.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/ setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. At this level, candidates might question whether Rita abandoned her family because of her ambition or whether it was her ambition which led to her abandoning her family. Responses might show the fragility of the relationships with Tiger and Trish and Julia.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, might need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
		Total for Section C: 40 Marks

Educating Rita

Question Number	Indicative content
22	This question asks candidates to consider how Rita changed over the course of the play. Basic responses might be narrow in scope or largely narrative, but more developed responses might offer a clear

		<p>chronology of events to show whether Rita changed. The very strongest responses might then question Rita's achievement - the "better song".</p> <p>Any relevant text-based response should be given consideration.</p>
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies Rita.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about for example Rita wanting to learn or the way she spoke.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments which show her lack of education or social skill at the beginning and her achievements at the end.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. Response might offer some textual evidence that Rita was more educated but also more confident - e.g. at the Summer School.
16-20	<i>Predominantly narrative account/some developed comment on content/plot/ character/motive/ setting/theme</i>	Begins to use the text to develop ideas. Well chosen narrative might refer to Rita's growing confidence and skill - again citing the Summer School. Some might refer to the symbolism of the name change or show that her confidence led her to reject Frank.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/ setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. Candidates might challenge the nature of any change, citing Frank's exasperation as evidence or take up Frank's comment that Rita should be herself. Some responses might note the (empty) symbolism of the name and voice changes. Others might suggest that Rita's confidence had spilled over into arrogance.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, might need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
		Total for Section C: 40 Marks

A View from the Bridge

Question Number	Indicative content	
23	<p>The focus is on Eddie as the good family man. Basic responses may be largely a narrative account of some episodes of the play. More developed responses may assess Eddie's behaviour more thoughtfully. Stronger responses may judge his behaviour within his cultural context.</p> <p>Any relevant text-based response should be given consideration.</p>	
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies Eddie.

3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about Eddie and his family.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments about Eddie's protective relationship with Catherine and Beatrice.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. May mention Eddie's growing anger towards Rodolfo whom he sees as a threat.
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 focus on one or two aspects of the play: his subconscious attraction to Catherine, his betrayal of family.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/ setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. May offer a broader perspective at this level and there may be an awareness of Eddie's inability to compromise and accept Catherine's desire to be independent as well as his attempt to regain his self-respect.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
		Total for Section C: 40 Marks

A View from the Bridge

Question Number		Indicative content
24		<p>The candidates are invited to focus on the relationships between Eddie, as the pater familias and breadwinner, Beatrice and Catherine. Candidates may also consider the impact that Marco and Rodolpho make on the family and on its ultimate destruction. Basic responses will be narrative in approach whilst more confident ones might comment in a considered way as to why this family was, perhaps, doomed right from the start.</p> <p>Any relevant text-based response should be given consideration.</p>
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies a character.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about the characters.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments about, for example, Eddie's relationship with Catherine and with Beatrice.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. May appreciate the strength of Eddie's feelings towards his niece and Beatrice's reaction to this situation.

16-20	<i>Predominantly narrative account/some developed comment on content/plot/character/motive/setting/theme</i>	Begins to use the text to develop ideas. May refer to the impact that Marco and especially Rodolfo have on the family relationships. Might discuss Catherine's changing relationship with Eddie and his reactions to this 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. The comments could offer some form of judgment about the characters' roles in the disintegration of the family: Beatrice is caught between Eddie and Catherine; Catherine experiences an inner conflict with her change of priorities and the two cousins who simply act as catalyst to an already difficult situation The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.
		Total for Section C: 40 Marks

Talking Heads

Question Number	Indicative content	
25	This question asks candidates to consider the attitudes and behaviour of the characters. Candidates are free to focus only on the narrators but they might also consider the impact of the unseen characters. Basic responses might be narrow in scope or largely narrative, but more developed responses might show that events are seen only from the narrators' standpoints and that their behaviour is self-centred. Some responses might show how their behaviour was influenced by the other characters - eg how the vicar's equal selfishness drove his wife into the welcoming arms of the shopkeeper. Any relevant text-based response should be given consideration.	
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies a character or a monologue.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes simple statements about the characters - e.g. Susan is the vicar's wife, she has an affair with a shopkeeper, and she is a drunk.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments to show that the characters do not consider others - Susan's infidelity, the vicar's ambition.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. Candidates could refer to motive and they might suggest that Susan was driven by boredom or her husband's neglect.
16-20	<i>Predominantly narrative</i>	Begins to use the text to develop ideas. Well chosen narrative might show that the characters thought only of themselves but that

	<i>account/some developed comment on content/plot/character/motive/setting/theme</i>	they were driven to this by the actions of the unseen characters.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. Details, at this level and above, should be expected from both monologues. Candidates might begin to offer supported explanations of behaviour and attitudes. Their views might show some balance and show that while the behaviour of others - eg the bishop and the vicar's fan club - led to the narrators' actions, the narrators themselves were not blameless. Some might also argue that it is the narrator's selfishness which exposes the hypocrisy and neglect of the other characters. The conclusion might be drawn that all of the characters were indeed selfish and unpleasant.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, might need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
		Total for Section C: 40 Marks

Talking Heads

Question Number		Indicative content
26		<p>The focus of this question is the behaviour and attitudes of the narrators and the portrayal of them. Basic responses might be largely narrative or narrow in scope, while more developed responses might refer to aspects of character and attitudes, perhaps to examine the nature of the dream worlds in which the narrators live or the possibly dysfunctional nature of the narrators' lives. Some might make a distinction between dreams and dream worlds. Some responses might focus quite narrowly on loneliness, but there are other issues to consider, such as the characters' naivety or even their class backgrounds.</p> <p>Any relevant text-based response should be given consideration.</p>
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies an individual.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes simple statements about the behaviour of the narrators - eg Ralph's death, the boarding house.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments - for example, the narrators are lonely or naive.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question by showing, for example, that Muriel's touching faith in her children gives her hope. Some attempt might be made to refer to the significance of Ralph's death in leaving her unprotected.
16-20	<i>Predominantly</i>	Begins to use the text to develop ideas. Well chosen narrative

	<i>narrative account/some developed comment on content/plot/character/motive/setting/theme</i>	might refer, for example, to the possible predictability or dramatic irony of the events. or to Muriel's concern for others.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. Details, at this level and above, should be expected from both monologues. At this level, candidates might show an awareness of the nature of the narrators' situations and the palliative effect of their "innocence". Some responses might consider the relevance of the title.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, might need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
		Total for Section C: 40 Marks

Journey's End

Question Number		Indicative content
27		<p>Less developed responses may offer a descriptive or narrative approach to the question; more confident responses will explore Raleigh's character in more depth, perhaps exploring his naivety and sense of misplaced heroism. Some candidates may comment on how Raleigh's relationship with Stanhope changes over the course of the play.</p> <p>Any relevant text-based response should be given consideration.</p>
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies Raleigh.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about Raleigh and his youth.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments about Raleigh, perhaps about his sense of excitement at being at the front.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. May comment on Raleigh's recollections of Stanhope before the war and how reality brings about disillusionment.
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 and write about what happens to Raleigh as the play moves on. May comment on his learning how Stanhope copes with his grief over the death of Osborne.
21-25	<i>More focused accounts/ awareness</i>	Uses specific detail chosen appropriately to address the question directly. More thoughtful responses might comment on the

	<i>and insight shown regarding content/plot/character/motive/setting/theme</i>	reconciliation of Stanhope and Raleigh. May show how the personal nature of their final conversation may highlight the change in their relationships and of Raleigh's maturing. The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.
		Total for Section C: 40 Marks

Journey's End

Question Number		Indicative content
28		Candidates are invited to look at the relationships between the men in what is a difficult and fraught situation. Basic responses may not offer more than a simple narrative account of, for example, Stanhope's confrontation with Hibbert and Raleigh. More confident responses will consider the various relationships in greater depth, and may comment on why Stanhope is initially such a confrontational character. Any relevant text-based response should be given consideration.
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies a character.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about the characters.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments about the relationships.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question, perhaps commenting on the reasons why Osborne behaves the way he does towards others.
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 consider how Stanhope deals with Hibbert's 'neuralgia'. May comment on Stanhope's initial antagonism to Raleigh and the reasons behind it.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	May comment in detail on the relationship between Raleigh and Stanhope and how it develops from antagonism on Stanhope's part to an 'older brother' affection. Similarly there may be comment on how the stand-off between Hibbert and Stanhope develops into an understanding and an offering of support. Uses specific detail chosen appropriately to address the question directly. The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.
		Total for Section C: 40 Marks

The Long and the Short and the Tall

Question Number		Indicative content
29		<p>This question invites candidates to consider the dramatic impact of the Japanese prisoner and individual reactions to him. Basic responses might be largely narrative, while more developed responses might see his appearance as a catalyst. More developed responses might recognise the significance of the cigarettes episode as a more subtle turning point, or they might differentiate between the various reactions.</p> <p>Any relevant text-based response should be given consideration.</p>
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies the prisoner or a British soldier.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about the appearance of the prisoner or his capture or his silence.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments about, for example, the cigarettes or the anger of the patrol or Bamforth's role.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question by referring to individual reactions to the prisoner.
16-20	<i>Predominantly narrative account/some developed comment on content/plot/ character/motive/ setting/theme</i>	Begins to use the text to develop ideas. Well chosen narrative might show how reactions changed - for example, McLeish's initial kindness and then his reaction to the allegation of looting.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/ setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. At this level, there might be differentiation between the various reactions with some comment on motive - for example on Bamforth's defence of the prisoner. There might be an awareness of changes. Strong responses might show awareness of the role of the prisoner in scratching away at the thin veneer of civilisation and tolerance which the patrol displayed earlier in the play.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, might need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
		Total for Section C: 40 Marks

The Long and the Short and the Tall

Question Number	Indicative content
30	<p>This question invites candidates to consider attitudes and character. Basic responses might be largely narrative, while more developed responses might refer to the presentation of character and attitude,</p>

		possibly contrasting Mitchem's pragmatism with Macleish's inconsistency, and there might be some consideration of the attitudes of the other soldiers to the two characters or to their leadership qualities. Any relevant text-based response should be given consideration.
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies Mitchem or Macleish.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about the situation - for example, they are soldiers, Mitchem is in charge.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments about character and/or their leadership qualities - Mitchem takes control and stays calm or Macleish loses control of the patrol in Mitchem's absence.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. - by showing for example that Mitchem can handle Bamforth while Macleish cannot.
16-20	<i>Predominantly narrative account/some developed comment on content/plot/ character/motive/ setting/theme</i>	Begins to use the text to develop ideas. Well chosen narrative might address aspects of character by showing for example why Mitchem is respected while Macleish is not, or there might be reference to Macleish's insecurity about his stripes.
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. Candidates might be aware of Mitchem's "get the job done" attitude and Macleish's changing attitude to the prisoner and perhaps some reference to Mitchem's criticism of Macleish's treatment of the prisoner. The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, might need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.
		Total for Section C: 40 Marks

SECTION D: MODERN LITERARY NON-FICTION

Angela's Ashes

Question Number	Indicative content
31	This is an open question and any text based response should be considered. Basic responses may do little more than give a narrative account of some episodes. More developed responses may comment on the fact that many of the appalling incidents are told with a large dose of humour and perhaps reflect on the fact that the humour may give additional depth to the overall sadness. Any relevant text-based response should be given consideration.

Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies a humorous episode.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about an episode in the book.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments, looking at some episodes which appear amusing.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. May show Frank's rather irreverent attitude to certain characters and situations which make them more believable.
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 narrate part of Frank's story to illustrate his humorous approach to life, and what this achieves in terms of possible hope and optimism against all odds.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/ setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. Might refer to Frank's somewhat self-deprecating attitude and his ability to laugh at himself in retrospect and comment on the general effect of this form of humour.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
		Total for Section D: 40 Marks

Angela's Ashes

Question Number	Indicative content	
32	<p>This question invites candidates to look in detail at the relationship between the writer and his parents and their attitudes. Less developed responses are more likely to offer little more than basic character comments or narrate incidents in which the writer and his parents are involved. More confident responses may offer insight into the relationships.</p> <p>Any relevant text-based response should be given consideration.</p>	
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies Frank's parents.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about Frank's parents.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments about the behaviour of both parents. Frank's father drinks away the family money making his mother rely on church charity.

11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. Might, for example, refer to episodes where his father would come home drunk.
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. Will use specific detail. May comment on how Frank's mother and father reacted to the deaths of their children; his father's failed attempts to look after the 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. The comments might offer a broader perspective at this level and may show some awareness of changing relationship between the boy and his parents; the father's fading influence. May comment on the parents' attitudes to life. The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.
		Total for Section D: 40 Marks

The Diary of Anne Frank

Question Number		Indicative content
33		This question asks candidates to consider aspects of character and attitude. Some candidates might consider negatives, and these responses should not be penalised. Basic responses might be largely narrative or narrow in scope, while more developed responses might place Anne's comments in the context of life in the Annexe. Strong responses will select material carefully to arrive at a view, whether balanced or not. Any relevant text-based response should be given consideration.
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies Anne.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about her life in the Annexe - e.g. she lives with her family. There might be some reference to context.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments about her attitude to life or to her mother and father - e.g. she got on better with father.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. Candidates might point, for example, to her respect for her father or to her love for Peter.
16-20	<i>Predominantly narrative account/some</i>	Begins to use the text to develop ideas. Well chosen narrative might illustrate the maturity of her views about love, sex, the Jewish question, the position of women, her compassion for other

	<i>developed comment on content/plot/character/motive/setting/theme</i>	Jews, her sense of humour and general optimism.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. Responses might show changes in her character and attitudes - eg her partial reconciliation with her mother, her struggle for independence and her growing tolerance. Some candidates might offer a more developed view or show that Anne is aware of other sides to her character.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, might need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
		Total for Section D: 40 Marks

The Diary of Anne Frank

Question Number	Indicative content	
34	<p>The question invites candidates to consider relationships within the physical constraints of the Annexe and to comment on the nature of family relationships. Basic responses might be largely narrative or might focus on the minutiae of domestic routines, while more developed responses might see in the Diary Anne's struggle for independence. Candidates might consider the van Daans or Anne's somewhat sneering attitude towards them. Candidates might note that everything is seen from Anne's perspective and they might look at relationships between other family members or between the Franks and the van Daans.</p> <p>Any relevant text-based response should be given consideration.</p>	
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies Anne and/or a family member.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about life in the Annexe.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments about relationships - e.g. tension between Anne and Margot or between mother and Anne or the tensions over cooking arrangements.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. Candidates might refer to a range of incidents to illustrate the growing tensions between Anne and other members of the family - e.g. the arguments with her mother, Anne's constant reference to her own growing maturity and independence. There might be reference to the relationship between mother and father or to the need for the van Daans and Franks to work together in adversity.
16-20	<i>Predominantly narrative</i>	Begins to use the text to develop ideas. Well chosen narrative might illustrate the problems caused by life in the Annexe - for

	<i>account/some developed comment on content/plot/character/motive/setting/theme</i>	example, mother's growing nervousness, increasing distance between father and Anne, her growing tolerance of her mother, tensions with the van Daans and how these tensions were dealt with.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. Candidates might note Anne's growing alienation from her family, with the many references to not being understood. Strong responses might attempt to place her attitude in context. There might be an awareness of how she presents various members of the family or families - especially her attitude towards the van Daans. There might be some awareness of the Franks' somewhat less than romantic marriage.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, might need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
		Total for Section D: 40 Marks

Bad Blood

Question Number		Indicative content
35		<p>This question is left open: there is a wide choice of people, including family members and others, and the focus of the question is on aspects of technique. The bullet points might well form the basis of many responses, and candidates may well start by outlining the relationship between the writer and the chosen people. Basic responses may offer little more than a narrative account of the part played in the book by the chosen people, but more accomplished responses will do justice to the 'show how' aspect of the question.</p> <p>Any relevant text-based response should be given consideration.</p>
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies a person.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about the chosen person/people.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments, perhaps identifying the writer's relationship with her mother, or her grandfather, for example.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. Might, for example, begin to show how the chosen person's behaviour makes him or her 'interesting' - grandfather's eccentricity, for example.
16-20	<i>Predominantly narrative account/some developed comment on content/plot/</i>	Begins to use the text to develop ideas. At this level, and above, comment should be offered on both the chosen people.

	<i>character/motive/ setting/theme</i>	
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/ setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. Might, for example, discuss how the writer's relationship with her mother is brought to life, and develops, throughout the book.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
		Total for Section D: 40 Marks

Bad Blood

Question Number		Indicative content
36		<p>This question invites a broad view of the book, and as such a wide range of responses is likely: all views are equally valid, as long as they are supported by an appropriate interpretation of the text. The bullet points may offer a way in to the question: some candidates, for example, may choose to focus on the closing parts of the book - but this is only one of many acceptable approaches. Less developed responses may offer little more than narrative accounts of certain episodes, whereas more developed responses will give an overview, paying due attention to the 'How does' aspect of the question.</p> <p>Any relevant text-based response should be given consideration.</p>
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies a happy moment.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about it.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments, perhaps suggesting that the were particular moments of happiness in her childhood, for example.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. May refer to particular events or episodes in order to demonstrate the prevailing atmosphere, such as the account the writer's time at primary school.
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, begin to consider in more depth some of the writer's relationships with family members, and how these contributed to the overall atmosphere of the book.
21-25	<i>More focused accounts/ awareness and insight shown</i>	Uses specific detail chosen appropriately to address the question directly. May begin to identify how the atmosphere is created, and how the writer's adult perspective colours her presentation of

	<i>regarding content/plot/character/motive/setting/theme</i>	childhood memories, for example. The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.
		Total for Section D: 40 Marks

Chinese Cinderella

Question Number		Indicative content
37		This question invites candidates to consider Adeline's experience of the various schools she attended. Basic responses might be narrow in scope or largely narrative, while more developed responses might consider the significance to her of education and of the barriers which her family put up. Any relevant text-based response should be given consideration.
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies Adeline.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about school life - eg she won prizes, she met many friends, she attended many schools.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments to show that Adeline was keen on school and that she was very successful.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question by placing school life in the context of her unhappy home life- by showing, for example, that she wanted to impress her father.
16-20	<i>Predominantly narrative account/some developed comment on content/plot/character/motive/setting/theme</i>	Begins to use the text to develop ideas. Well-chosen narrative might show, for example, that she made many friends, that her life in school was a striving for acceptance by her parents, that her parents dismissed her successes and that her siblings were cruel to her.
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. Candidates might consider her motivation - eg the bringing home of medals and the reaction of the family to this. Some awareness might be shown of the importance of school life in contrasting Adeline's experiences with those of her school mates. Reference might be made to the nun's comment that "we all suffer in one way or another" to show what Adeline gained from her education and to the fact that it was at school that she learned about the West and that other girls also had problems. The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, might need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.
		Total for Section D: 40 Marks

Chinese Cinderella

Question Number		Indicative content
38		<p>This question invites candidates to select from a wide range of incidents and to consider aspects of behaviour, character and attitude. Less developed responses might be largely narrative but stronger responses might offer arrange of incidents and / or consider the impact of these incidents on Adeline and show how they increased her isolation and estrangement. Some reference might be made to Adeline's position as the "despised younger daughter" and to the cultural context of her position in the family. Reference might also be made to the constantly shifting allegiances of members of the family and to Adeline's often bemused portrayal of them.</p> <p>Any relevant text-based response should be given consideration.</p>
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies Big Sister or Big Brother.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about behaviour - eg Big Sister stole food from Adeline, Big Sister wouldn't take Adeline to school, the orange juice incident.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments possibly to show that everybody was frightened of Niang and that Adeline was bullied.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question by considering a range of incidents - Adeline's first day at school, her medals, Niang's commandeering of rooms in the house. Reference might be made to Big Sister currying favour with Niang and informing on Aunt Baba.
16-20	<i>Predominantly narrative account/some developed comment on content/plot/ character/motive/ setting/theme</i>	Begins to use the text to develop ideas. Well chosen narrative might consider the impact of the characters on Adeline and possibly each other. There might be some attempt to differentiate between Big Brother's often immature behaviour and Big Sister's calculating ambition.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/ setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. Candidates might consider motive and cultural context - for example, Niang's need to exert authority in what is somebody else's house, father as the distant and detached authority figure, the pecking order within the family, Big Sister's arranged marriage and the effect it had on Adeline, Adeline's increasing isolation.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, might need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
		Total for Section D: 40 Marks

Down and Out in Paris and London

Question Number		Indicative content
39		<p>Responses may focus on the 'lighter' side in the sense of humour; or candidates may interpret 'positive' in the sense of human behaviour. For example, Orwell records much that is compassionate and friendly. Either of these approaches would suit the question, as would any other which is based in the text. Less developed responses may offer little more than a narrative account of some lighter moments, whereas more developed responses will provide a balanced overview, giving due weight to the 'How does' element of the question.</p> <p>Any relevant text-based response should be given consideration</p>
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies a lighter moment.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about it.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments, such as that life was generally very hard for the writer, but that he shared some humorous moments with his fellow tramps, on the roads in England, for example.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. Might, perhaps, refer to some of the writer's experiences as a 'plongeur', to illustrate 'lighter moments'.
16-20	<i>Predominantly narrative account/some developed comment on content/plot/ character/motive/ setting/theme</i>	Begins to use the text to develop ideas. May begin to discuss the general picture of mankind which the writer presents: even amongst the poorest and most deprived, he offers us examples of kindness, charity, and compassion. Bozo would serve as an example.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/ setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. Might, for example, refer to some of the more memorable characters the writer meets - such as Boris - suggesting that they provide some 'lighter' and 'positive' experiences, and how these are presented to the reader.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
		Total for Section D: 40 Marks

Down and Out in Paris and London

Question Number		Indicative content
40		<p>The balance between the two chosen characters does not need to be precise, but responses should offer something approaching an equal treatment, for the higher grades. There is a range of characters who would be appropriate for this question, such as Boris, from the Paris section, or Paddy, Bozo, or others, from the London content. Less developed responses might offer little more than narrative accounts of the characters, with little attention paid to the second part of the question, whereas more developed responses will do justice to the question as a whole, offering a view on the 'how' aspect .</p> <p>Any relevant text-based response should be given consideration.</p>
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies a character.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about him/her/them.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments. Might, for example, refer to the writer's co-dwellers, in the early section of the book, to give examples of how we begin to see the conditions in which they live, through his comments.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question, perhaps commenting on how characters struggle in their daily lives.
16-20	<i>Predominantly narrative account/some developed comment on content/plot/ character/motive/ setting/theme</i>	Begins to use the text to develop ideas. Might, perhaps, suggest that the extreme circumstances of the people described in the book are an effective setting for true character to be revealed: the writer learns a lot about his companions when they are reduced to begging, for example, and this brings out their situation clearly.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/ setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. Might begin to look at ways in which the writer reveals aspects of the chosen characters and of how they cope: examples of dialogue might be given, for example. At this level, and above, comments and examples should be expected on both of the chosen characters.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
		Total for Section D: 40 Marks

A Moment of War

Question Number		Indicative content
41		<p>At a less developed level of response, the question could be answered by giving a narrative account of some of Laurie Lee's experiences. More confident responses might speculate on the effect some of the experiences had on him and thus arrive at a reasoned judgment.</p> <p>Any relevant text-based response should be given consideration.</p>
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies Laurie Lee.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about Lee's going to Spain to fight in a war.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments about how he feels about some of his experiences; betrayed, disappointed, pleased.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. May select a few incidents and relate what happens to Lee to illustrate a point.
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 expand on how as a result of some of the experiences his early optimism took a heavy blow. Might mention when doubt and disillusionment finally set in.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/ setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. Might start the response by defining what Lee's beliefs were in some detail; candidates may look in detail at the point at which doubt and subsequently disillusionment set in.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
		Total for Section D: 40 Marks

A Moment of War

Question Number		Indicative content
42		<p>The question invites candidates to consider the two characters and what influences they have on the writer. Less developed responses may be largely narrative. More confident responses will show a greater understanding of the characters and their significance.</p> <p>Any relevant text-based response should be given consideration.</p>
Mark	Level	Descriptor
1-2	<i>Rudimentary statements/ comments</i>	Identifies Sam or Eulalia.
3-5	<i>Undeveloped statements/ simple comments</i>	Makes some simple statements about one or both characters, perhaps about the circumstances in which Lee met them.
6-10	<i>Limited account/basic comments</i>	Makes some basic relevant comments. May mention Sam's betrayal of Lee or Lee's relationship with Eulalia.
11-15	<i>Narrative account/some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. Might refer to episodes which illustrate the importance of both characters to Lee - Eulalia at Figueras Castle; Sam's interrogation.
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 narrate some of the episodes to show the indomitable and optimistic character of Eulalia; Sam's unsettling evasiveness and chameleon qualities.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/ character/motive/ setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. Might give examples of particularly strong descriptions of both characters. May refer in greater detail to Lee's attitudes towards both characters and their importance in the book as a whole.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
		Total for Section D: 40 Marks

TOTAL FOR PAPER: 120 MARKS

The Assessment of Quality of Written Communication May 2009

GCSE English Literature Paper 2F Mark Scheme

The following procedures should be adopted with reference to the criteria for the Quality of Written Communication in the mark scheme for the above examination paper in summer 2008.

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

QWC Marks per Level

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

- 4 Criteria for the Quality of Written Communication

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

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

Grade-specific Descriptors: Foundation Tier, Paper 2F

U	1 - 2	<ul style="list-style-type: none"> • 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.

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Assessment Objectives

Section A: Modern Poetry (pre-released material)

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

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

Section B: Modern Prose

Section C: Modern Drama

Section D: Literary non-fiction

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

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

SECTION A: MODERN POETRY

Collection A: In Such a Time as This

Question Number		Indicative content
1		<p>The choice of poems for comparison is obviously a wide one, here: any constructive interpretation of 'a dramatic event or episode' should be accepted. Perhaps the most likely choices are 'The Darkling Thrush', 'Death in Leamington', or the war poems - but there are several others which could be chosen. As the question stipulates 'at least one other', equal credit should be given to different approaches. The candidate is free to choose an approach which looks at only one other poem, in some depth; or to write about two or more other poems, in broader terms. These are equally acceptable.</p> <p>Basic responses may do little more than give a commentary on the poems, while more developed responses will offer a considered and detailed comparison of how the poems treat their subjects.</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</i>	<p>Begins to use the poems to develop ideas. For example, may discuss the ways in which the setting of 'Electricity Comes To Cocoa Bottom' is made so colourful.</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>

	<i>details supported by some quotations</i>	
21-25	<i>Insight shown/clear comparisons and connections made/reference to details to support views/ comments on language</i>	Uses specific detail chosen appropriately to address the question directly. Details, at this level and above, should be expected from both 'Electricity Comes To Cocoa Bottom' and the other chosen poem or poems. Identifies, or offers an interpretation of, the key aspects of the poems. Might, for example, show why the events described are so meaningful to the characters themselves - and how this makes them vivid for us. Will comment specifically on language and expression to illustrate the answer.
26-30	<i>Interpretative skills shown/ specific comparisons and connections made/reference to selective details to support views/comments on the significance of language</i>	An overview and a clear understanding of the poems will be demonstrated. Comments on technique might include details of characterisation, imagery, the use of dialogue, or the presentation of ideas by any other means. The perspective, or viewpoint, of each writer will be identified, with some understanding shown, of how this is manifested in the poems.
31-35	<i>Analytical skills shown/ definitive comparisons and connections made/specific and sustained references to details to illustrate personal and convincing response to poems offered</i>	A full understanding of the poems will be illustrated in responding to the question. Identification of tone and mood will be precise, with supporting textual reference. The structure of the poems will be clearly recognised and the development of the ideas acknowledged. Comments on language will be assured. A personal response might include a preference, with a reasoned justification.
36-40	<i>Originality in analysis shown/ interpretation of comparisons and connections offered/ perceptive use of quotation/ complete command of poems demonstrated</i>	A confident and lucidly argued interpretation will be offered. A personal engagement with the poems may lead to a variety of interpretations. Such interpretations will be explored through a close and sensitive analysis of the language of each poem. Comments on language, and its effects, will be sophisticated. Alternative interpretations may be recognised: personal preferences will be confidently expressed and justified. Responses may show flair and individuality.
		Total for Section A: 40 Marks

Collection A: In Such a Time as This

Question Number		Indicative content
2		<p>As the question acknowledges, the contexts here are different, but there is plenty of material in each poem on which a comparison may be based. Interpretations of 'threatened and humiliated' may vary, but any constructive approach is acceptable: some candidates might argue that 'You Will Be Hearing From Us Shortly' is more to do with embarrassment than humiliation, for example. However, the focus of the question is on a comparison of how the subject is treated, in each poem, and so a variety of interpretation is acceptable.</p> <p>Basic responses may do little more than give a commentary on the poems, while more developed responses will offer a comparison based on a considered and detailed examination of the poems.</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 relative scale of the indignities suffered by the characters in 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 detail chosen appropriately to address the question directly. Details, at this level and above, should be expected from both poems. Identifies, or offers an interpretation of, the key aspects of the poems. Might, for example, refer to the variety of perspectives offered in 'You Will Be Hearing From Us Shortly', or the 'informal' tone of 'Refugee Blues', which contrasts with the subject matter.</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</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>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	
3	<p>This question gives candidates a specific starting point, but leaves open a choice of approach. The emphasis is, as always, on the comparison.</p> <p>Basic responses may do little more than give a commentary on the poems, while more developed responses will offer a thoughtful and detailed comparison, looking at the poets' means of expression in depth.</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 and compare the use of a strong first-person voice in each poem.</p> <p>Addresses aspects of technique and expression. Selects relevant quotations in support of points being made about the content and language of the poems.</p>
21-25	<i>Insight shown/clear comparisons and connections made/reference to details to support views/ comments on language</i>	<p>Uses specific detail chosen appropriately to address the question directly. Details, at this level and above, should be expected from both poems. Identifies, or offers an interpretation of, the key aspects of the poems. Might, for example, begin to show the various ways in which each poem conveys the individual personality of the writer.</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, 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</i>	<p>A full understanding of the poems will be illustrated in responding to the question. Identification of tone and mood will be precise,</p>

	<i>comparisons and connections made/specific and sustained references to details to illustrate personal and convincing response to poems offered</i>	with supporting textual reference. The structure of the poems will be clearly recognised and the development of the ideas acknowledged. Comments on language will be assured. A personal response might include a preference, with a reasoned justification.
36-40	<i>Originality in analysis shown/ interpretation of comparisons and connections offered/ perceptive use of quotation/ complete command of poems demonstrated</i>	A confident and lucidly argued interpretation will be offered. A personal engagement with the poems may lead to a variety of interpretations. Such interpretations will be explored through a close and sensitive analysis of the language of each poem. Comments on language, and its effects, will be sophisticated. Alternative interpretations may be recognised: personal preferences will be confidently expressed and justified. Responses may show flair and individuality.
		Total for Section A: 40 Marks

Collection B: Identity

Question Number	Indicative content	
4	<p>There are several poems in Collection B which lend themselves to this question, and likely choices are 'Digging', 'Once Upon a Time', or 'Old Man, Old Man'. Other choices are acceptable, and the interpretation of 'relationships' can be a wide one, provided that focus on the question is maintained.</p> <p>Basic responses may do little more than give a commentary on the poems, while more developed responses will offer a thoughtful and detailed comparison, not just of the relationships themselves, but of how they are presented.</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 role of the son as narrator in 'Follower'.</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 detail chosen appropriately to address the question directly. Details, at this level and above, should be expected from both poems. Identifies, or offers an interpretation of, the key aspects of the poems. Might, for example, discuss how the relationships are shown to change, and develop, over time - as happens in 'Follower', for example.</p> <p>Will comment specifically on language and expression to illustrate the answer.</p>
26-30	<i>Interpretative skills shown/ specific comparisons and</i>	An overview and a clear understanding of the poems will be demonstrated. Comments on technique might include details of characterisation, imagery, the use of dialogue, or the

	<i>connections made/reference to selective details to support views/comments on the significance of language</i>	presentation of ideas by any other means. The perspective, or viewpoint, of each writer will be identified, with some understanding shown of how this is manifested in the poems.
31-35	<i>Analytical skills shown/ definitive comparisons and connections made/specific and sustained references to details to illustrate personal and convincing response to poems offered</i>	A full understanding of the poems will be illustrated in responding to the question. Identification of tone and mood will be precise, with supporting textual reference. The structure of the poems will be clearly recognised and the development of the ideas acknowledged. Comments on language will be assured. A personal response might include a preference, with a reasoned justification.
36-40	<i>Originality in analysis shown/ interpretation of comparisons and connections offered/ perceptive use of quotation/ complete command of poems demonstrated</i>	A confident and lucidly argued interpretation will be offered. A personal engagement with the poems may lead to a variety of interpretations. Such interpretations will be explored through a close and sensitive analysis of the language of each poem. Comments on language, and its effects, will be sophisticated. Alternative interpretations may be recognised: personal preferences will be confidently expressed and justified. Responses may show flair and individuality.
		Total for Section A: 40 Marks

Collection C: Nature

Question Number	Indicative content	
5	<p>The connections between these two poems are clear, and should provide a direct and straightforward way in to the comparison.</p> <p>Basic responses may do little more than give a commentary on the poems, while more developed responses will offer a detailed and thoughtful comparison, looking in detail at the poets' expression.</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 protective nature of the father/son relationship in 'Nettles', and how this is conveyed.</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 detail chosen appropriately to address the question directly. Details, at this level and above, should be expected from both poems. Identifies, or offers an interpretation of, the key aspects of the poems. Might, for example, compare the ways in which the two poets find such strength and power in nature, in what might be considered unlikely places.</p>

		Will comment specifically on language and expression to illustrate the answer.
26-30	<i>Interpretative skills shown/ specific comparisons and connections made/reference to selective details to support views/comments on the significance of language</i>	An overview and a clear understanding of the poems will be demonstrated. Comments on technique might include details of characterisation, imagery, the use of dialogue, or the presentation of ideas by any other means. Comparisons might be offered, based on the poets' use of personification, or on the military imagery. The perspective, or viewpoint, of each writer will be identified, with some understanding shown, of how this is manifested in the poems.
31-35	<i>Analytical skills shown/ definitive comparisons and connections made/specific and sustained references to details to illustrate personal and convincing response to poems offered</i>	A full understanding of the poems will be illustrated in responding to the question. Identification of tone and mood will be precise, with supporting textual reference. The structure of the poems will be clearly recognised and the development of the ideas acknowledged. Comments on language will be assured. A personal response might include a preference, with a reasoned justification.
36-40	<i>Originality in analysis shown/ interpretation of comparisons and connections offered/ perceptive use of quotation/ complete command of poems demonstrated</i>	A confident and lucidly argued interpretation will be offered. A personal engagement with the poems may lead to a variety of interpretations. Such interpretations will be explored through a close and sensitive analysis of the language of each poem. Comments on language, and its effects, will be sophisticated. Alternative interpretations may be recognised: personal preferences will be confidently expressed and justified. Responses may show flair and individuality.
		Total for Section A: 40 Marks

Collection C: Nature

Question Number	Indicative content	
6	<p>The question highlights a term used in the poem, and this should provide a clear starting point for candidates. Many of the poems in Collection C would be appropriate choices for this comparison: in fact few of them do not 'show the power of nature' in one way or another, whether it be in the world of animals - 'The Stag', 'Roe-Deer', or Nature in other forms - 'Thistles', 'Nettles', or 'Wind' and 'The Storm'.</p> <p>Basic responses may do little more than give a commentary on the poems, while more developed responses will offer a thoughtful and detailed comparison of how the power of nature is conveyed, and how the poets' means of expression bring this about.</p> <p>Any text-based comparative approach should be given consideration.</p>	
Mark	Level	Descriptor
16-20	<i>Awareness shown/comparisons and connections</i>	Begins to use the poems to develop ideas. For example, may discuss the gradual revealing of the mushrooms' strength, as the

	<i>made/issues raised in the prompts dealt with/ reference to details supported by some quotations</i>	poem develops. Addresses aspects of technique and expression. Selects relevant quotations in support of points being made about the content and language of the poems.
21-25	<i>Insight shown/clear comparisons and connections made/reference to details to support views/ comments on language</i>	Uses specific detail chosen appropriately to address the question directly. Details, at this level and above, should be expected from both poems. Identifies, or offers an interpretation of, the key aspects of the poems. Might, for example, comment on how the force of nature is often shown alongside/in opposition to the efforts of mankind. Will comment specifically on language and expression to illustrate the answer.
26-30	<i>Interpretative skills shown/ specific comparisons and connections made/reference to selective details to support views/comments on the significance of language</i>	An overview and a clear understanding of the poems will be demonstrated. Comments on technique might include details of characterisation, imagery, the use of dialogue, or the presentation of ideas by any other means. The perspective, or viewpoint, of each writer will be identified, with some understanding shown, of how this is manifested in the poems.
31-35	<i>Analytical skills shown/ definitive comparisons and connections made/specific and sustained references to details to illustrate personal and convincing response to poems offered</i>	A full understanding of the poems will be illustrated in responding to the question. Identification of tone and mood will be precise, with supporting textual reference. The structure of the poems will be clearly recognised and the development of the ideas acknowledged. Comments on language will be assured. A personal response might include a preference, with a reasoned justification.
36-40	<i>Originality in analysis shown/ interpretation of comparisons and connections offered/ perceptive use of quotation/ complete command of poems demonstrated</i>	A confident and lucidly argued interpretation will be offered. A personal engagement with the poems may lead to a variety of interpretations. Such interpretations will be explored through a close and sensitive analysis of the language of each poem. Comments on language, and its effects, will be sophisticated. Alternative interpretations may be recognised: personal preferences will be confidently expressed and justified. Responses may show flair and individuality.
		Total for Section A: 40 Marks

SECTION B: MODERN PROSE

Of Mice and Men

Question Number		Indicative content
7		<p>This is an open question, and any opinion is acceptable, provided that it is supported by textual reference: it is likely that the majority of candidates will agree with the proposition, however. Candidates are also free to base their views on material mostly taken from the ending of the book, while others may prefer to range more widely: provided that a case is well made, and well supported, these are equally acceptable. Basic responses will tend to re-tell Lennie's part in the narrative, while more accomplished responses will give an evaluation, based on an analysis of the text.</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. May, for example, refer to the conversations between Lennie and George before they arrive at the ranch, where there are, perhaps, early hints that George is already fearful for Lennie's well-being.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. Might, for example, refer to the shooting of Carlson's dog - often interpreted as foreshadowing Lennie's own death.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
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. Even if the view is, predominantly, that Lennie's death was inevitable, there may be some breadth of comment on the factors which contributed to it.
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 an understanding of Lennie's own character and personality, there may be some worthwhile analysis of his relationships with others, and how these affect the course of events: as well as his relationship with George, there might be comment on Curley, 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. 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 gives candidates a specific starting point, but allows them freedom of choice in how to respond. While it is likely that many candidates may agree with the proposition, any view is acceptable, provided that it is supported by textual evidence. Basic responses may simply list the characters, one by one, offering a narrative account of their parts in the story, but more accomplished responses will arrive at a judgement which is based on a thoughtful analysis of the text. Candidates are free to concentrate on a relatively small number of characters, or to range more widely.</p> <p>Any relevant 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, re-tell the part played in the story by Candy, to show that he is 'trapped' on the ranch by his circumstances.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. Might refer, for example, to Crooks and his books - despite his apparent intelligence and education, he still lives a life with no prospects.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
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. As well as the characters who are imprisoned by economic factors, there may be some assessment of those who have chosen ranch life - wisely or unwisely - as an alternative to a life elsewhere (Curley's wife would be an obvious 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. As well as a review of the effects of ranch life in a physical sense, there might be some reflection on how ranch life affects the spirit, and the morale, of those who live there.
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		<p>Candidates are invited to consider differences in character and attitude. Some candidates might choose to look solely at the upbringing of the respective children, while others might consider aspects of behaviour and the views of other characters. Basic responses might be largely narrative, but the strongest responses might consider a range of incidents and place them in the social and cultural context of the novel and explore the author's purpose.</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. Well chosen narrative might identify incidents such as the opening of school, the repayment of debt, housing or Bob Ewell's performance in court.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. Candidates might consider attitudes of, and to, the characters - mention might be made of Bob's aggression, contrasting this with Mr Cunningham's humility. There might be an awareness of their social position, particularly of the Ewells as "white trash".</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, might need to be complemented, at this level, by a degree of insight in responding directly to the needs of the 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. Candidates might offer comment on a wide range of incidents - the courtroom, the scene outside the jail, Walter's behaviour in school and when invited for dinner, Bob's attack on Atticus. Some comparisons might be offered - possibly showing how the children were brought up.
31-35	<i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i>	A full understanding of the text might be evident. Candidates might refer to the author's purpose, possibly showing that the courtroom scene and the incident outside the jail illustrate most of the themes in the book. The redemptive quality of the Cunninghams might be noted. Some reference might be made to the filmic quality of Bob's death.
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 might review a range of textual evidence, and might be relatively sophisticated, possibly showing originality and flair.
		Total for Section B: 40 Marks

To Kill a Mockingbird

Question Number		Indicative content
10		Basic responses might be largely narrative, but the strongest responses might consider aspects of the author's technique. Candidates can choose from a range of incidents - the courtroom scene, Boo Radley's garden, the mad dog, the jailhouse or finally, Bob's death. Strong responses may point to the creation of visual qualities of the scenes - e.g. the use of darkness and shadow - or the use of climax or dialogue. 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. Well-chosen narrative might identify a number of relevant incidents - e.g. the courtroom scene or Bob's death.
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 might be shown of the meaning of incidents - e.g. candidates might refer to the inevitability of Tom's death even though the evidence in court proved his innocence. The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, might need to be complemented, at this level, by a degree of insight in responding directly to the needs of the 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 might consider a wide range of incidents - possibly the suspense of the courtroom scene or the filmic quality of the scene outside the jail.
31-35	<i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i>	A full understanding of the text might be evident. Candidates might consider aspects of technique - to explain, for example, how suspense is created in the courtroom through dialogue or at the end of the novel through the possible unexpectedness of Bob's death.
36-40	<i>Analytical use of text/ extrapolation on content/plot/character/motive/setting/theme</i>	Offers a confident and lucidly argued interpretation. Candidates will consider the impact of the scenes on the audience A variety of perspectives may be offered. The judgement arrived at in response to the question might review a range of textual evidence, and might be relatively sophisticated, possibly showing originality and flair.
		Total for Section B: 40 Marks

Animal Farm

Question Number		Indicative content
11		Responses are likely to focus on the corrupting influence of absolute power, exploitation, ambition and deceit. Responses could look at the original idealism and search for justice and how ideals are eroded by a devious and power hungry minority. Basic responses will be narrow and largely narrative, while more developed responses will examine the issue in greater depth. The weaknesses of 'Animalism' and how scapegoats are used to hide the fact that the rebellion is a tragic disaster could be discussed. 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 show how the pigs, having started as idealistic leaders of the rebellion, end up as dictators and murderers.
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 refer to minor abuses which escalate and result in the lower animals' doomed revolt and subsequent executions. The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.
26-30	<i>Selective use of text. Assessment of ideas, purposeful references to content/plot/character/motive/setting/theme</i>	An overview of the text is evident. Might comment on the rivalry between Napoleon and Snowball; how Snowball is made a scapegoat; how the pigs are changing to look more like humans and how the revolution has become a travesty of its original ideals.
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. An assessment could be offered of the pigs' manipulative behaviour towards the weaker animals and their gradual manipulation and change of the commandments. Might comment on how education is a form of indoctrination.
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
12		<p>The question invites candidates to offer some form of judgment on Squealer's character. A range of other characters may be discussed as alternatives. Various aspects of the story can be chosen to illustrate the apparently subservient and self-serving nature of Squealer's character; doubts may be cast on the sincerity of his views. Less developed responses may follow a narrative approach. More developed responses will be more analytical in their approach offering a thoughtful judgement on what the writer was trying to express through such a character.</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 refer to Squealer's general significance, how he is presented, and his position as Napoleon's 'mouthpiece'.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. Squealer's character may be discussed through his ability to twist facts to suit Napoleon's dictats. Might comment on the part Squealer plays in the defamation of Snowball's character.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
26-30	<i>Selective use of text. Assessment of ideas, purposeful references to content/plot/character/motive/setting/theme</i>	An overview of the text is evident. Might comment on Squealer's part in making the animals increasingly vulnerable to the pigs' bullying tactics. His ability to twist facts to suit the general situation may be addressed in detail. The mock trials and 'confessions' as well as Squealer's role in these may be commented upon.
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 explore how the writer uses the animals' behaviour to warn the reader of how corrupting absolute power can be and how it exploits society. There may be comments on the importance of such a character as Squealer to promote ideas of the regime and to keep the other animals from reaching the truth.
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. There may be comment on the deceptively frivolous and rather amusing appearance of Squealer, which hides a dangerous and amoral character. Squealer's intelligence and ability to survive may be used as an example of how good does not necessarily triumph. 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

Lord of the Flies

Question Number		Indicative content
13		<p>This question allows for a range of topics to be chosen: the bitter power struggle between the two groups, the mysterious Beast, Piggy's murder, etc. Less developed responses may focus on one or more of these topics. Better responses may reflect on how the boys' behaviour reflects adult behaviour and how that can be 'terrifying'. However, it is also a question about the writer's narrative techniques rather than just a detailed description of characters and conditions on the island and these need to be taken into account.</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. May perhaps describe the setting and the dark and frightening interior of the island.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. May look with more detail at the 'Beast' and how it is used as a method of control.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
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 consider the whole escalation of violence and the bitter rivalry between Jack and Ralph as the terrifying factors.
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 addition to the above points may comment on the fact that the evil on the island started when the boys' fragile sense of order is transformed into a primitive and murderous force.
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. May be aware that the boys and their descent into savagery on the island represent a microcosm of society, thus displaying Golding's views on humanity.
		Total for Section B: 40 Marks

Lord of the Flies

Question Number		Indicative content
14		<p>Candidates will most likely focus on Ralph's form of leadership as rational and at his attempts in introducing some form of democracy using the conch as its symbol. However, there may be comments on how Jack's ideas of 'running wild' may appear more attractive. Less developed responses may offer a series of events as examples of Ralph's 'failure'. More developed responses may try to analyse his successes and failures and perhaps even compare types of behaviour, or leadership, perhaps linking these ideas to a wider social and political perspective.</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. May comment on Ralph's appearance and his initial behaviour at the beginning of the novel.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. May focus on Ralph's attempts at being rational and democratic. May also comment on his recognition of Piggy's sense of justice and on the use of the conch as a symbol of power sharing.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
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 focus on the rivalry that develops between Ralph and Jack, who is increasingly turning to violence and anarchy and whose form of leadership is becoming increasingly attractive. May note how Ralph, in spite of himself, is turning to Piggy for support, as he loses influence over the other boys.
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 consider how Ralph's struggles against Jack for leadership breaks down all civilized barriers and ultimately becomes a matter of survival for Ralph. There may also be comment on the fact that the 'correct' form of leadership is not always the more attractive one to follow, and that Ralph has therefore 'failed' in his attempt to preserve order on the island. Alternatively, candidates may offer the view that Ralph has been 'successful' in staying true to his beliefs.
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
15		The focus of the question is on positive aspects of the London experience and the author's portrayal of them. Reference might be made to life in Nigeria. Basic responses might be largely narrative, but the strongest responses might consider the writer's depiction of events, particularly as we see events through Sade's eyes. However, candidates are also free to consider that events were, indeed, all bad. 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. Well chosen narrative might identify positives such as Aunt Gracie and Uncle Roy, Mr Nathan, friends at school. Some distinction might be made between the reactions of the children, a possible conclusion being that it was Sade who coped slightly better.
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 might be shown of the different reactions to incidents to argue that Sade might have found them less horrible. The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, might need to be complemented, at this level, by a degree of insight in responding directly to the needs of the 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 might offer comment on a range of incidents and consider the reactions of the children. The differing reactions are possibly best shown in the experience of school, with Sade eventually making good friends, despite the bullying.
31-35	<i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i>	A full understanding of the text might be evident. Candidates might consider aspects of techniques, particularly the use of flashbacks.
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 might review a range of textual evidence, and might be relatively sophisticated, possibly showing originality and flair. There may well be recognition that Roy, Gracie and Mr Nathan are echoic of Mama, Papa and Uncle Tunde respectively. The evaluative point might be made that the children were always rescued from the difficult situations in which they found themselves.
		Total for Section B: 40 Marks

The Other Side of Truth

Question Number		Indicative content
16		This question asks candidates to consider the portrayal of Papa and his increasing significance. Basic responses might be largely narrative, while more developed responses will be more thoughtful, and might, for example, show that Papa is in many ways the voice of the author. 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. Well chosen narrative might identify aspects of character and attitude - for example, Papa's bravery or his initial dependence on Uncle Tunde.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	Uses specific detail chosen appropriately to address the question directly. There might be an awareness that it is through the flashbacks that the author makes her point - eg the tortoise. The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, might need to be complemented, at this level, by a degree of insight in responding directly to the needs of the 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 might offer comments on a wide range of incidents to show that it is through Papa that we learn about conditions in Nigeria - e.g. the university protest and its repression. Candidates might note that some British-set incidents are echoic of life in Nigeria - e.g. the immigration office, the response of the police, the dictionary and Xmas. These are presented mainly through Papa's voice.
31-35	<i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i>	A full understanding of the text might be evident. In addition to the above, candidates might show that Papa is Sade's inner voice - e.g. in telling her to stand up to the bullies or to calm down at the Grahams. Candidates might show that his character is revealed through these incidents but also through contrast with Tunde and Nathan.
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 might review a range of textual evidence, and might be relatively sophisticated, possibly showing originality and flair. Candidates might see Papa as the only consistent element in the children's lives and as both Sade's inner voice and the voice of the author. There might be some suggestion that his constant intrusions actually add to the children's confusion.
		Total for Section B: 40 Marks

Twenty-One Stories

Question Number		Indicative content
17		This question asks the candidates to focus on the way violence is explored in at least two of the stories. <i>Hint of an Explanation, A Day Saved, A Drive in the Country, The Destructors, The Case for the Defence</i> could all be considered. Candidates may argue that although a crime may not actually have been committed 'it's the thought that counts' as in <i>A Day Saved</i> . In <i>Hint of an Explanation</i> the violence could be linked to moral seduction. Less developed responses may describe or narrate the different incidences of violence in the stories; more secure responses will offer a judgment about how Greene explores this theme in his stories. 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 mention the form of violence in <i>Hint of an Explanation</i> and their chosen story.
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. Details, at this level and above, should be expected from both stories. May comment on how the violence are presented by the writer. The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.
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 mention how violence is not always overt and evident. May perhaps comment on the evil intent in a story like <i>A Day Saved</i> or the suicide pact planned by Fred in <i>A Drive in the Country</i> .
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 range confidently between the stories, commenting on their presentation of the themes and may point out how many of Green's characters possess a latent violence.
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

Twenty-One Stories

Question Number		Indicative content
18		<p>This question concentrates on the writer's techniques in creating a feeling of suspense. Less developed responses may focus on the characters or the major events in the stories without much analysis. More developed responses will tackle the idea of how suspense is built up through, for example, language, humour, irony, description of characters and setting and how it is sustained.</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. May, for example, look at the use of the setting or strong characters to create suspense in <i>The Destructors</i> , comparing this with another story.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. Details, at this level and above, should be expected from both stories.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
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 show similarities between the stories chosen and offer text related comparisons. Candidates will discuss a range of techniques such as the use of dialogue, humour and relationships in building suspense.
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 will be an awareness of the depth of the language used to help create a feeling of suspense and comments on how the author sustains this throughout the stories.
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

SECTION C: MODERN DRAMA

An Inspector Calls

Question Number		Indicative content
19		<p>Less developed responses may not do much more than offer a narrative account of the relationship, with some comment; but more developed responses will consider how the relationship changes and develops over the course of the play, and the best responses will do full justice to the question, by examining the writer's craft, as it is seen in the 'exploration' of the relationship.</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, refer to Sheila's increasing independence, or rebelliousness, in her dealings with her mother.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. Might suggest that Mrs Birling is seen as dominant at the start, but that Sheila plays a major role as the play progresses.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
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 might be, for example, comments about Sheila coming out from under the controlling influence of her mother.
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 a thorough examination of the relationship, there should be a clear understanding of the writer's methods in presenting the relationship to the audience.
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>A wide range of opinion is likely here – and, provided that it is supported by textual reference, any justifiable opinion is equally welcome. Basic responses may outline the class distinctions visible within the play, with some comment; but more accomplished responses will offer a considered and detailed judgement, well supported by reference to the text. The ‘hypocrisy’ may be seen as an all-pervasive fact of life in the society which is reflected in the play – or it may be seen in the behaviour of individual characters: any constructive interpretation of the question is acceptable.</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, refer to Mr Birling’s stated attitude towards his workforce, and Sheila’s response to him.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. Might, perhaps, comment on the aims and objectives of the Brumley Women’s Charity Organisation , and how Mrs Birling saw fit to interpret them.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
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 sense of the writer’s purpose, and how this is transmitted to the audience, may be offered.
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 might be some reflection on the ways in which irony, and dramatic irony, are part of the picture which is presented to the audience.
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		The question invites candidates to consider the importance of unseen characters and their impact on Frank and Rita. Basic responses might be largely narrative, but the strongest responses might consider these characters either as obstacles or as class representatives or as catalysts. Some might argue that it is through these characters that we learn more about Frank and Rita. 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. Refers to the narrative, might identify key characters such as Denny and Julia.
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. Candidates might show awareness through carefully chosen quotations of the role of some of the unseen characters - e.g. Frank's first wife divorced him "for the sake of poetry", with the implication that it was his fault. So her role is to suggest an inability to settle on Frank's part. The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, might need to be complemented, at this level, by a degree of insight in responding directly to the needs of the 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 might offer comment on a wider range of characters - on Trish, Tiger and possibly the lecturer and students at the Summer School.
31-35	<i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i>	A full understanding of the text might be evident. Candidates might show that these unseens provide context and motive as well as insights into character. They also clearly illustrate the differences between backgrounds -for example, the lack of education in Rita's background compared to Julia and Frank's first wife.
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 might review a range of textual evidence, and might be relatively sophisticated, possibly showing originality and flair. At this level candidates might also explore purpose and intention by commenting on the importance of the unseen aspect of the various characters.
		Total for Section C: 40 Marks

Educating Rita

Question Number		Indicative content
22		This question invites candidates to consider aspects of presentation, motive and character. Candidates can define "failure" in any way they choose. Less developed responses will be largely narrative, but the more developed responses might show that family relationships are shown to be obstacles. Rita's relationship with Frank can be viewed from a number of perspectives - for example, Frank's thwarted emotional attachment to Rita, her disappointment that Frank is a frail human being - and disappointment can be seen in her relationships with Trish and other students. Some reference might be made to Rita's complicity in this - her single mindedness and arrogance, for example.
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. Well chosen narrative might identify Rita's motives in isolating herself from her family and background.
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. Candidates might show an awareness of motive in looking at a wider range of relationships. Some reference might be made to the impact of these relationships on Rita. The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.
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 reference might be made, for example, to the use of a range of details to present Rita's ambition, or the fact that many of the relationships are seen through Rita's eyes.
31-35	<i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i>	A full understanding of the text might be evident. In addition to the above, reference might be made to the cultural context of these relationships, seeing the relationships as obstacles and barriers. There might be reference to Rita's ambition as an obstacle to further relationships.
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 might review a range of textual evidence, and might be relatively sophisticated, possibly showing originality and flair. Candidates might then explore some of the symbols which represent change - the voice, name, new dress, the haircut, and this might lead to exploration and evaluation of the nature of the changes in her relationships with others, "the new song" for example.
		Total for Section C: 40 Marks

A View from the Bridge

Question Number		Indicative content
23		<p>The question has a precise focus and calls for a study of character and relationships. It does not matter which position candidates take in response to the question. Basic responses may be predominantly narrative whilst more developed ones will be more analytical in their approach.</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. May re-tell some of the central exchanges between Catherine and Eddie, thus identifying their relationship.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. May note how Catherine's attitude to Eddie changes with the appearance of Rodolfo.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
26-30	<i>Selective use of text. Assessment of ideas, purposeful references to content/plot/character/motive/setting/theme</i>	An overview of the text is evident. May discuss Catherine's conflict between her desire for a life of her own and her sense of loyalty to Eddie. Her striving for some form of independence may be mentioned.
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 discuss how Catherine's growing relationship will inevitably lead to confrontation with Eddie. There may be doubts expressed as to how naive Catherine really is, and her handling of the situation may be analysed.
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. May agree with the view or take a more balanced approach such as Catherine's right to independence.
		Total for Section C: 40 Marks

A View from the Bridge

Question Number		Indicative content
24		<p>The response is focused on the writer's technique and how Miller has constructed the drama so that tragedy is inevitable. Act one includes: Eddie's possessiveness of Catherine, Rodolfo's and Marco's arrival, Catherine's attraction for the former and Eddie's realisation that he is losing Catherine. Marco's and Eddie's confrontation is the climax of Act 1. Basic responses may be narrative or chronological in their approach; more developed responses may look at detail which prepare the audience for the tragic climax.</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 look at the relationship between Eddie and Catherine; Catherine's growing relationship with Rodolfo.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. Might comment on the unhealthy relationship between Catherine and Eddie. May comment on Eddie's increasing dislike of Rodolfo and on Marco and his protective attitude towards his younger brother.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
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. Eddie's inability to accept Rodolfo. Might mention Eddie's baiting and criticisms of Rodolfo becoming increasingly virulent. Marco challenging Eddie, thereby becoming a serious threat.
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 comment on the Sicilian code of honour and on the fate of informers through the story of Vinnie Bozano; also Alfieri's comments on 'the bloody course' of honour may be noted.
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

Talking Heads

Question Number		Indicative content
25		<p>This question invites candidates to explore the confluence of character and situation, the author's portrayal of these and the dramatic impact on the audience. Basic responses might be largely narrative or lists of "the funny", but more developed responses might offer insight into motive and character, and incidents might be carefully chosen to explore impact. Candidates must refer to two monologues but are free to express a wide range of views.</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. Well chosen narrative might identify aspects of Susan's character and/or situation - she is trapped in a somewhat meaningless or loveless marriage, her husband is ambitious, she resorts to sex and alcohol.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. Details, at this level and above, should be expected from both monologues. Candidates might offer some awareness of the impact of events on the audience - e.g. Susan embarrassing the flower arrangers is "funny" - or they might offer comments on Susan's motives and character. Candidates might consider that the humour is created by the situation, by the narrator's depiction of it, or by the character or by a combination of all of these.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, might need to be complemented, at this level, by a degree of insight in responding directly to the needs of the 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 texts is evident. Candidates might consider a wider range of incidents and might begin to consider the impact on the audience - e.g. Susan's drunken fall as almost slapstick or her heavy use of irony when she talks about her husband preferring to bury somebody rather than answer questions about God. Some reference might be made to the humour implicit in the title.
31-35	<i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i>	A full understanding of the text might be evident. Candidates might develop their comments to, for example, explain more precisely why we find Susan's drunken fall so funny, illustrating, as it does, many of the themes of the monologue.
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 might review a range of textual evidence, and might be relatively sophisticated, possibly showing originality and flair. Candidates might then see that humour, is being used by the author to expose, for example, tensions and hypocrisy.
		Total for Section C: 40 Marks

Talking Heads

Question Number		Indicative content
26		Candidates are free to interpret dishonesty in a variety of ways, such as delusion or naivety or deceit. Basic responses might be largely narrative, but more developed responses might explore attitudes, character and situation and the author's depiction of these. 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. 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. Well chosen narrative might identify aspects of Lesley's situation - e.g. the attitudes of the animal trainer and Gunther and possibly her exaggeration of her roles in Crossroads and Tess.
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. Details, at this level and above, should be expected from both monologues. Candidates might show an awareness of Lesley's character and motives by considering whether she is desperate for recognition, for example and prepared to delude herself to gain it. The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, might need to be complemented, at this level, by a degree of insight in responding directly to the needs of the 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 might consider a range of incidents - Lesley's relationships with men, her exaggeration of the importance and quality of the film, the dishonesty of the men.
31-35	<i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i>	A full understanding of the text might be evident. Candidates might use the text to develop a more balanced view of Lesley's motives - she perhaps expected the men to disappear the next morning. Candidates might not see her simply as a victim of male lust but as an active participant in an unreal world. Reference might be made to techniques such as irony and hyperbole and the use of cliché.
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 might review a range of textual evidence, and might be relatively sophisticated, possibly showing originality and flair. Candidates might at this point show that it is the fact that we see situations only from one perspective which accentuates her possibly distorted view of the world. The strongest responses might show that Lesley expresses neither surprise nor disappointment at anything, suggesting a degree of awareness on her part.
		Total for Section C: 40 Marks

Journey's End

Question Number		Indicative content
27		<p>This is fairly open question and candidates have a variety of topics to choose from. The 'badly organised' aspects could be the conditions in the trenches; the daytime raid. The 'human' aspect could be friendships, kindness and cheeriness, stoicism. Less secure responses may take a narrative approach with some unsupported assertions, more confident responses may balance the human, positive aspects with the overall poor organisation and conduct of the war.</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 comment on the wretched conditions in the trenches. May focus on Raleigh's enthusiasm, Osborne's kindness and understanding towards Stanhope.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. May focus on how the men consider their friendships with one another vitally important. Stanhope and Osborne could be quoted as examples.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
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 could be comment on Stanhope's distress at having to chose Osborne to conduct the daytime raid, and Raleigh's initial reaction to Osborne's death. This could be contrasted with the behaviour of the Colonel.
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 could be a comment on Hibbert's terror in going 'over the top' and Stanhope's way of dealing with this. May focus on the final scene between Stanhope and Raleigh as an epitome of the human aspect of the war.
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

Journey's End

Question Number		Indicative content
28		<p>The question encourages the candidates to offer changing perceptions of Stanhope as the play progresses. Less developed responses may rely on a narrative approach, while more confident responses will offer an analysis of the character and comment on his development from the audience's initial reactions to his final moments on stage.</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 comment on Stanhope's dependence on alcohol; his initial treatment of and relationship with Raleigh.
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. May take note of rather contrasting relationships with Osborne and Raleigh, showing his friendship and respect for the former while displaying an unwillingness towards the latter.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
26-30	<i>Selective use of text. Assessment of ideas, purposeful references to content/plot/character/motive/setting/theme</i>	An overview of the text is evident. Might note that in spite of his problems Stanhope is a resilient man and a very caring officer. There may be comment on his dealings with Hibbert. May also comment on his reaction to the death of Osborne .
31-35	<i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i>	A full understanding of the text will be evident. Might note that the final scene with the dying Raleigh displays all of the positive aspects of Stanhope.
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

The Long and the Short and the Tall

Question Number		Indicative content
29		<p>This question invites candidates to consider aspects of character, motive and attitude and the writer's depiction of them. Basic responses might be largely narrative or descriptive, while more developed responses might offer a more balanced view of Bamforth's character and, in particular, of his motives in supporting the Japanese prisoner. Candidates are, of course, free to adopt a number of perspectives.</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 identify aspects of Bamforth's behaviour - perhaps his banter with Smith and Evans, his behaviour towards Macleish and/or the prisoner.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. Candidates might consider his attitude towards authority, people at home or other members of the patrol. They might consider also his perhaps sympathetic attitude to the prisoner.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, might need to be complemented, at this level, by a degree of insight in responding directly to the needs of the 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. Carefully selected details over a wider range of incidents might consider Bamforth's character - perhaps showing that his attitude to the prisoner is either unexpected or expected in view of his previous behaviour.
31-35	<i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i>	A full understanding of the text might be evident. Candidates might show that it is not the arrival of the prisoner per se which motivates Bamforth but the discovery of the cigarettes and the attitude of the other soldiers. Some might argue that he is not actually anti authority in the sense that Macleish does not have any authority over him and they might contrast his attitude towards Macleish and Mitchem.
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 might review a range of textual evidence, and might be relatively sophisticated, possibly showing originality and flair. Candidates might show evaluative skill in considering Bamforth's motives and behaviour - by for example referring to the presentation of the banter with Smith and Evans to show whether it is actually more sinister or whether he supports the prisoner merely to make a point.
		Total for Section C: 40 Marks

The Long and the Short and the Tall

Question Number		Indicative content
30		<p>This question asks candidates to consider aspects of character, motive and relationships. Most of the characters in the play are in conflict with each other, and the nature of this conflict often changes, as seen in Bamforth's behaviour, for example. We have Bamforth's conflict with any sort of authority, as well as his confrontational views on women and the Welsh. Reference could be made to Macleish's insecurity and failure to control the men or to Whitaker's immaturity. Candidates might offer a view of Mitchem as the strong leader who acts as a mediator, but he is also in conflict with his men over, for example, the treatment of the prisoner. Less developed responses will be largely narrative, but more developed responses might explore aspects of technique and motive as well as culture.</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. Well chosen narrative might identify incidents which have impact or which are descriptive of a soldier's lot and reflective of the shifting relationships - e.g. the argument between Bamforth and Macleish, the banter among the soldiers.
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. Some candidates might consider, for example, that the banter between Bamforth and Smith and Evans is a form of bullying. Some awareness will be shown of how the context affects the relationships between the characters.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
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. Well selected details might refer to aspects of character and motive - e.g. Bamforth's attitude to Macleish is different to his attitude to Mitchem, Mitchem is the pragmatist. Some might refer to Smith and Evans as examples of characters who get on quite well throughout the play.
31-35	<i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i>	A full understanding of the text might be evident. There might be more focus on Hall's techniques - on how tension is created, for example. Responses might show that Bamforth might well have better insight into character and motive than some of the others - e.g. in his attitude to Macleish as the failed corporal.
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 might review a range of textual evidence, and might be relatively sophisticated, possibly showing originality and flair. Candidates at this level will show a sympathetic understanding of how the context might promote stress and conflict.
		Total for Section C: 40 Marks

SECTION D: MODERN LITERARY NON-FICTION

Angela's Ashes

Question Number		Indicative content
31		<p>The question invites candidates to consider how effectively the writer portrays humour in his depiction of the deprivation experienced throughout his childhood and adolescence. The candidates may focus on the writer's relationship with his family and peers and on some of his experiences. Less developed responses may focus on the major events in the writer's life without much of the analysis which the question requires. More developed responses will give attention to the effectiveness of McCourt's writing, for example the childlike dialogue, the descriptions of characters and places.</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. May narrate parts of Frank's childhood experiences to show how these are brought to the reader's attention in a humorous way.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. May comment on some of the techniques such as repetition of similar comic episodes - the father's drunken bouts - which make the point strongly about the difficulties faced, or the more lighthearted episodes like Frank's avoidance of dancing lessons.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
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. Matters such as poverty and the humiliation of 'begging' at the Labour Exchange or Catholic Charities will be considered, showing how these are interspersed with humorous detail - the dancing lessons; Frank's first communion; his increasing awareness of girls.
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. The response will be based on a sustained assessment of the writer's techniques, concentrating on well chosen aspects of Frank's life, perhaps in terms of relationships portrayed and the atmosphere created. The language and tone used by the writer will be addressed with confidence.
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		<p>Candidates are invited to consider how the events later described in the autobiography are predicted in the very first section of the book. Less developed responses may include an element of narration with assertion linked to points in the extract; more confident responses will be focused on the question and combine argument with textual references taken from elsewhere in the text.</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 focus on the unhappy childhood and inadequate parents.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. Might perhaps includes greater detail about the mismatched parents and comment on the fact that 'mother's troubles began the night she was born' and her inability to break free from childbearing and putting up with a feckless but charming husband.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
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 refer to other incidents relating to education or religion which are commented upon in the opening section. Might observe that one of the major themes running through the book is Frank's desire to return to New York.
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 addition to the above points may comment on how the extract prepares the reader for vivid descriptions and strong emotions. May possibly refer to irony and humour.
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. There may be reference to the ironic tone and black humour of the extract which seem to reiterate the overall mood of the autobiography.
		Total for Section D: 40 Marks

The Diary of Anne Frank

Question Number		Indicative content
33		<p>This question invites candidates to consider aspects of Anne's relationships with a variety of characters and her portrayal of these relationships. Basic responses might be largely narrative and narrow in scope, while more developed responses might deal with aspects of character and attitude and attempt to place these in the context of life in the Annexe.</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. Well chosen narrative might identify incidents in which Anne comments on other people - e.g. her mother and/or Mrs van Daan.
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. Candidates might show an awareness of Anne's character and the nature of some of the relationships - e.g. her perceived aloofness and detachment, her hostility towards adults in general. The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, might need to be complemented, at this level, by a degree of insight in responding directly to the needs of the 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. Carefully selected details might illustrate both her attitude to others - Mrs van Daan and her mother, in particular- and changes in her character. Reference might be made to her growing estrangement from the adult world, less so in the case of her father.
31-35	<i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i>	A full understanding of the text might be evident. Candidates might draw on a wider body of evidence - in addition to the above; there might be reference to the moderation of her feelings for Peter. They might see the Diary as a journey, with Anne almost a finished product by the end.
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 might review a range of textual evidence, and might be relatively sophisticated, possibly showing originality and flair. Candidates might continue the journey theme and show a new more mature Anne, but one increasingly dependent on Kitty. There is a more insular Anne but one who has a growing awareness of, and sympathy for, the world around her. Candidates might offer a more balanced view which incorporates consideration of the importance of both the period and the physical setting.
		Total for Section D: 40 Marks

The Diary of Anne Frank

Question Number		Indicative content
34		The question invites candidates to consider aspects of a relationship and Anne's presentation of them. Some responses might show that the relationship is presented through Anne's eyes, with all the distortion that this might cause. Less developed responses will be largely narrative, but the more developed responses may place the relationship between the parents into the context of war and danger and show that Anne's portrayal of them might be idealistic and immature. 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. Well-chosen narrative might identify some negative aspects of Anne's situation - e.g. the cramped conditions, her mother's nervousness contrasting with her father's calm.
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. Candidates might contrast her father's initial support of his wife with his later impatience - e.g. the pin incident. The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, might need to be complemented, at this level, by a degree of insight in responding directly to the needs of the 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. Well selected details might illustrate a range of aspects. Comments might show that her parents' early relationship is seen through Anne's eyes - e.g. her reference to why they married. Some reference might be made to context and the need to survive, which is why her mother had to concentrate so much on the minutiae of survival, and some might point to a lack of support from Father.
31-35	<i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i>	A full understanding of the text might be evident. Candidates might consider whether Anne's views are justified and some weight might be given to Anne's views of what constitutes love and happiness - e.g. "Father respects mother and loves her, but not with the kind of love I envision..." or "Father's not in love...".
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 might review a range of textual evidence, and might be relatively sophisticated, possibly showing originality and flair. Candidates might consider Anne's deprecating tone, or the unreasonableness of her demands for parity, or some might even see in Anne's comments a jealousy of her mother.
		Total for Section D: 40 Marks

Bad Blood

Question Number		Indicative content
35		<p>This question allows the candidate to range widely over the book's content. Many candidates may choose to focus on how we might see the writer as an 'outsider' solely from her own perspective, but others may attempt to step back from this, seeing the surroundings, and her relationships with others, as highlighting ways in which she does not 'fit in': either approach is equally acceptable, provided that the opinion expressed is based on, and supported by, adequate textual reference. Definitions of an 'outsider' may vary. Less developed responses may tend to give a narrative account of the time and place, with some comment on the writer's success/failure/willingness/unwillingness to fit in; while more accomplished responses will do justice to the question as a whole, offering a thoughtful and detailed judgement on what the book says about the writer and her place in the society which she portrays.</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, write about the portrayal of village life in the early part of the book, and how the writer is reluctant to fit in.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. Might, perhaps, comment on the importance given to education by the writer's family, as a reflection of the prevailing 'culture', and how the writer responds to this .</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
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 suggest, for example, that that the book as a whole does/does not portray the writer as a person who fits neatly into her surroundings - but that this is through her own choice, rather than through her circumstances.
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 perhaps, be some comment on how the writer's own development, as an individual, takes her away from the traditional culture, to the point where she is an observer and commentator; and how this sense of separation, or perspective, might contribute to her presentation of herself.
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 focuses on content which is central to the book, and should, therefore, provide candidates with a clear starting point. Basic responses may offer little more than an account of what happens to the writer, with some comment; but more accomplished responses will do justice to the whole question, giving thoughtful and detailed comment on the writer's technique, in order to show how her development is conveyed to the reader.</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, refer to the early part of the book, in broad terms, to contrast this with how the writer appears in the later stages.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. Might, perhaps, focus on the writer's relationship with her mother, and how this changes as they both grow older.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
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 a recognition that the question requires a review of the book as a whole, and this will be evidenced in the response.
31-35	<i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i>	A full understanding of the text will be evident. There may be an appreciation of the writer's skill in looking back on her own childhood, and recreating the atmosphere of those times, whilst simultaneously offering a retrospective, adult perspective.
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

Chinese Cinderella

Question Number		Indicative content
37		This question invites candidates to consider the behaviour of Adeline's stepmother and its impact on Adeline. Basic responses might be narrow and largely narrative, but more developed responses might adopt a possibly more balanced view that many people were cruel to Adeline or show evaluative skill in considering the nature and significance of that cruelty. Reference might be made to the cultural context of the book in explaining some of the excesses. 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. Well chosen narrative might identify some of the incidents which caused Adeline's unhappiness - for example, Niang's ferocity, her isolation from friends.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	Uses specific detail chosen appropriately to address the question directly. There might be awareness that Adeline was being assailed from all sides - Niang, her siblings and then eventually her father. The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, might need to be complemented, at this level, by a degree of insight in responding directly to the needs of the 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. Well selected details might illustrate the cruelty of all of those around Adeline and its effect in isolating her- e.g., Niang's refusal to allow school friend into the house, the killing of the duck and father's indifference to that incident.
31-35	<i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i>	A full understanding of the text might be evident. Candidates might now begin to adopt a more balanced view by considering motive - the sibling jealousy and rivalry, the need for other family members to curry favour with Niang.
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 might review a range of textual evidence, and might be relatively sophisticated, possibly showing originality and flair. Candidates might accept that Niang is at the heart of the cruelty, but they might show that Adeline's father was equally responsible through his neglect - he was after all her biological father. As part of his balancing view, candidates might consider other factors, like the death of grandmother or the cultural differences between step mother and father or the fact that all of the children were frightened of Niang.
		Total for Section D: 40 Marks

Chinese Cinderella

Question Number		Indicative content
38		<p>This question invites candidates to consider the situation of other characters in the book. Candidates are free to adopt and develop any perspective by showing either that Adeline presents a one sided picture of life or that we do indeed learn about other characters and their problems. At a less developed level, candidates may show that the book is written only from Adeline's perspective. Less developed responses might be largely narrative, but more developed responses might consider a range of characters and the depiction of their experiences. More developed responses might try to place these experiences into the context of a traditional, hierarchical and somewhat cold society. Some balance might be offered - e.g. the quality of schooling will be balanced against its overly competitive nature. Similarly, references to Adeline's relations with the grandparents might offer us insights into the treatment of the elderly but this may be contrasted with Niang's treatment of them. Evaluative comments might then argue that it is Niang, not society, which is the issue!</p> <p>Any relevant text based response should be given consideration, as should any definition of what constitutes unhappiness.</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. Well chosen narrative might identify a number of situations, for example grandmother's bound feet, death of grandmother, brother's fear of stepmother, everybody's fear of the Japanese, the distant and often absent father-figure. Candidates might note Adeline's view of herself as the despised youngest daughter.
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 might be shown of the impact of incidents on individuals - eg the brother's comment that all of the stepchildren might be treated badly or Adeline's view that Big Sister was incapable of love but was quick enough to enter into an arranged marriage, and this might offer insights into the nature of society. The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.
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. Well selected details might consider a wider range of incidents - Big Brother's attitude to Big Sister and Niang, father having to go into exile, grandfather's grief, the fact that not all of Adeline's schoolfriends led idyllic lives. Some might suggest that other characters, like Big Brother and Big Sister, were able to make a degree of compromise and adjustment and that, therefore, Adeline's comments were a little one sided.
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 explore a wider range of incidents and place them in cultural context - e.g. the importance of the extended family and respect for the old - or they might reflect on the weakness of Niang's position as the perceived intruder.

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 might review a range of textual evidence, and might be relatively sophisticated, possibly showing originality and flair. At this point candidates might offer some evaluation of the book as self-centred. It might be argued that other characters actually coped better than Adeline. The view may be offered that it is only really Niang who receives no sympathy but it is certainly the case that Adeline shows little understanding of the pressures under which the other characters labour.
		Total for Section D: 40 Marks

Down and Out in Paris and London

Question Number		Indicative content
39		This question allows for a very wide range of responses, and any constructive opinions are acceptable, provided that they are supported by appropriate textual reference. Less developed responses may tend to focus more on narrative-based accounts of the writer's experiences, with some comment on how they reflect 'the best and worst'; but more developed responses will offer a thoughtful and detailed answer to the question as a whole, tackling the concept in greater depth. It might be suggested, for example, that the writer often sees good - or bad - behaviour in unlikely settings, and that, perhaps, 'the best' can often be detected in the lowest echelons of society - or the reverse. 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 write about the episodes when the writer was working as a 'plongeur', in Paris, and the poverty which he and his companions faced, and how these conditions brought out particular types of behaviour.
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, write about how various people the writer encounters were victims of poverty, yet managed to maintain a level of personal dignity and integrity - such as Bozo. The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.
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 should be comments on both the Paris and London sections of the book, even if the detailed evidence comes more from one section than another.
31-35	<i>Sustained and developed use of text. Reflection on</i>	A full understanding of the text will be evident. A well-formed and well-illustrated response to the question will address the concept of 'best' and 'worst' with clarity, perhaps acknowledging

	<i>content/plot/ character/motive/ setting/theme</i>	the writer's own viewpoint, and his skill as a writer: does his sympathetic presentation of some of the people he meets lend them warmth, in conveying their generosity and companionship towards him, for example? In contrast, his portrayal of some of the authority figures he met 'on the spike' may be seen as coloured, and very negative.
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	<p>The format of this question allows the candidate to write about a range of people or to concentrate more closely on a smaller number: either approach is acceptable, provided that the response is supported by appropriate textual reference. Less developed responses may tend to outline the hardships and suffering faced in England by a number of people, in a largely narrative way, with some generalised comment on how they react to the hardships of their daily lives; while more developed responses will offer a thoughtful and detailed answer to the question as a whole, perhaps in terms of personality rather than events. The strongest responses will do justice to the aspect of presentation - how the writer presents his material for a particular impact on the reader.</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, comment, in broad terms, on how companionship, and even humour, helped the writer and his companions to survive their time 'on the spike' in England.
21-25	<i>More focused accounts/ awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. Might, perhaps, refer to the resilience and good humour shown by some of the tramps and rovers the writer met, in the city and elsewhere: their collection of stories spurs them on, and keeps them united.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
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. As well as comment on individual people, there will be a wider understanding shown of the book's overall view of hardship and survival, and of how the writer's craft is perhaps at work in sympathetically presenting the people, both in London and elsewhere in England.

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 well be a clear recognition of the role of the writer, in choosing to tell the story of his experiences in a particular way, thereby highlighting the difficulties of everyday life. Similarly, there may be an appreciation of how the writer's personal reactions to the people he met - admiration, for example, in the case of Bozo - affected his presentation of 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		The fact that Laurie Lee does little fighting himself means that he is able to observe and comment upon some of the effects of war on the Spanish population. Less developed responses will focus on a narrative account, with unsupported assertions, while more developed responses will analyse the effectiveness of Lee's writing, rather than simply offering accounts of what happens in the book. 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 narrate some of Lee's more harrowing experiences for example when facing execution.
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 begin to choose episodes which illustrate the focus of the question: the boredom of the Republican soldiers just waiting to go into action; the air raid; betrayal of Lee himself. The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.
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 use the examples quoted above but using them comment on human perversity, cruelty and stupidity on both sides fighting the war.
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. Will use the full range of aspects mentioned in the question. May even challenge them and use Eulalia as an example of someone who they feel has been liberated by the war.

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. May comment on the humour and irony of the book and may reflect on the question itself.
		Total for Section D: 40 Marks

A Moment of War

Question Number		Indicative content
42		The question focuses on the setting and how effectively it helps to create an atmosphere of poverty, disillusionment and perversity. Basic responses may focus on narrative with some unsupported comment. More developed responses will take into account how the winter weather will represent, almost poetically, all that is negative about human nature in this book. 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 retell Lee's crossing into Spain in the winter; something which no-one does and hence he is treated as a spy.
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 begin to comment on how the weather reflects the desolate landscape affected by the war and bombings. The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.
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 use examples mentioned above with greater insight. Might also focus on how the cold seems to reflect terrors which Lee is unable to forget even many years later.
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. The bitter winter could perhaps be used as a focus for the defeat of Lee's youthful enthusiasm for a doomed cause.
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

TOTAL FOR PAPER: 120 MARKS

The Assessment of the Quality of Written Communication May 2008

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 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.

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.

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