

# Mark Scheme (Results)

## Summer 2010

GCSE

### GCSE English Literature (1213) Paper 3H



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## GCSE ENGLISH LITERATURE (1213): MARK SCHEME

MAY 2010  
HIGHER TIER

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

## Mark Scheme

This booklet contains the mark schemes for the **Higher Tier**, Question Papers 3H.

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

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

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

## Assessment Objectives

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

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

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

### Section B: Modern Prose

### Section C: Modern Drama

### Section D: Literary non-fiction

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

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

SECTION A: MODERN POETRY

Collection A: *In Such a Time as This*

Question Number	Indicative content	
1	<p>This question seeks a focused and direct response. The link between the two poems is a clear one, despite their differing contexts, and it is made explicit in the terms of the question. Candidates are, of course, free to agree or disagree with the proposition, and any view is acceptable provided that it is relevant, and is supported by adequate textual reference.</p> <p>Basic responses may do little more than give a commentary on the poems, while stronger responses will do justice to all aspects of the question by arguing a case based on sensitive interpretations of both 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 how an 'imaginary' death is made to seem so meaningful for the writer in <i>Brendon Gallacher</i>.</p> <p>Addresses aspects of technique and expression. Selects relevant quotations in support of points being made about the content and language of the poems.</p>
21-25	<i>Insight shown/clear comparisons and connections made/reference to details to support views/ comments on language</i>	<p>Uses specific 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, concentrate on a comparison of the tone of each poem, in order to form a clear response to the question: opinions might be given as to which 'death' is more 'emotional', perhaps. Will comment specifically on language and expression to illustrate the answer.</p>
26-30	<i>Interpretative skills shown/ specific comparisons and connections made/reference to selective details to support views/ comments on the significance of language</i>	<p>An overview and a clear understanding of the poems will be demonstrated. Comments on technique might include details of characterisation, imagery, the use of dialogue, or the presentation of ideas by any other means. The perspective, or viewpoint, of each writer will be identified, with some understanding shown, of how this is manifested in the poems.</p>
31-35	<i>Analytical skills shown/definitive comparisons and connections made/specific and sustained references to details to illustrate personal and convincing response to poems offered</i>	<p>A full understanding of the poems will be illustrated in responding to the question. Identification of tone and mood will be precise, with supporting textual reference. The structure of the poems will be clearly recognised and the development of the ideas acknowledged. Comments on language will be assured. A personal response might include a preference, with a reasoned justification.</p>
36-40	<i>Originality in analysis shown/ interpretation of comparisons and connections offered/ perceptive use of quotation/ complete command of poems demonstrated</i>	<p>A confident and lucidly argued interpretation will be offered. A personal engagement with the poems may lead to a variety of interpretations. Such interpretations will be explored through a close and sensitive analysis of the language of each poem. Comments on language, and its effects, will be sophisticated. Alternative interpretations may be recognised: personal preferences will be confidently expressed and justified. Responses may show flair and individuality.</p>
<b>Total for Section A: 40 Marks</b>		



Collection A: In Such a Time as This

Question Number	Indicative content	
2	<p><i>Yellow</i> could usefully be compared, for this question, with <i>Half-past Two</i>, <i>Lucozade</i>, or others from Collection A. Any choice is acceptable, provided that the response is relevant, in the terms of the question, and that it is supported by textual reference.</p> <p>Basic responses may do little more than give a commentary on the poems, while stronger responses will recognise the need to evaluate the poems as a whole, in order to arrive at a judgement on the poets' relative success in portraying the perspective of a child. Any text-based comparative approach should be given consideration.</p>	
Mark	Level	Descriptor
16-20	<p><i>Awareness shown/comparisons and connections made/issues raised in the prompts dealt with/reference to details supported by some quotations</i></p>	<p>Begins to use the poems to develop ideas. For example, may discuss how dialogue is used to bring characters or relationships to life, e.g. in <i>Lucozade</i>.</p> <p>Addresses aspects of technique and expression. Selects relevant quotations in support of points being made about the content and language of the poems.</p>
21-25	<p><i>Insight shown/clear comparisons and connections made/reference to details to support views/ comments on language</i></p>	<p>Uses specific detail chosen appropriately to address the question directly. Details, at this level and above, should be expected from both poems. Identifies, or offers an interpretation of, the key aspects of the poems. Might, for example, offer comments on the type of relationship (family, teacher/pupil, etc.), and how this impinges on the poet's choice of style and tone, e.g. <i>Yellow</i> might be compared, in this light, with <i>Half-past Two</i>.</p> <p>Will comment specifically on language and expression to illustrate the answer.</p>
26-30	<p><i>Interpretative skills shown/specific comparisons and connections made/reference to selective details to support views/ comments on the significance of language</i></p>	<p>An overview and a clear understanding of the poems will be demonstrated. Comments on technique might include details of characterisation, imagery, the use of dialogue, or the presentation of ideas by any other means. The perspective, or viewpoint, of each writer will be identified, with some understanding shown, of how this is manifested in the poems.</p>
31-35	<p><i>Analytical skills shown/definitive comparisons and connections made/specific and sustained references to details to illustrate personal and convincing response to poems offered</i></p>	<p>A full understanding of the poems will be illustrated in responding to the question. Identification of tone and mood will be precise, with supporting textual reference. The structure of the poems will be clearly recognised and the development of the ideas acknowledged. Comments on language will be assured. A personal response might include a preference, with a reasoned justification.</p>
36-40	<p><i>Originality in analysis shown/ interpretation of comparisons and connections offered/perceptive use of quotation/ complete command of poems demonstrated</i></p>	<p>A confident and lucidly argued interpretation will be offered. A personal engagement with the poems may lead to a variety of interpretations. Such interpretations will be explored through a close and sensitive analysis of the language of each poem. Comments on language, and its effects, will be sophisticated. Alternative interpretations may be recognised: personal preferences will be confidently expressed and justified. Responses may show flair and individuality.</p>
<b>Total for Section A: 40 Marks</b>		

Collection B: Identity

Question Number	Indicative content	
3	<p>These two poems have obvious dissimilarities, such as their settings, but the connection between them is clearly identified in the question, and should provide a starting point for all candidates. The connection is, in itself, quite a broad one, and it may well give rise to a range of responses. Any approach is acceptable, provided that it is relevant, in the terms of the question, and that it is supported by adequate textual evidence.</p> <p>Basic responses may do little more than give a commentary on the poems, while stronger responses will do justice to the 'how successfully' aspect of the question, basing judgements on a considered interpretation of the two poems as a whole.</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 events described in <i>Miracle on St David's Day</i>, in narrative terms, in order to characterise the emotions evoked.</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, comment on the mood, or tone, of each poem, perhaps identifying a common strand of wonderment, despite the widely differing contexts and narratives.</p> <p>Will comment specifically on language and expression to illustrate the answer.</p>
26-30	<i>Interpretative skills shown/ specific comparisons and connections made/reference to selective details to support views/comments on the significance of language</i>	<p>An overview and a clear understanding of the poems will be demonstrated. Comments on technique might include details of characterisation, imagery, the use of dialogue, or the presentation of ideas by any other means. The perspective, or viewpoint, of each writer will be identified, with some understanding shown of how this is manifested in the poems.</p>
31-35	<i>Analytical skills shown/ definitive comparisons and connections made/specific and sustained references to details to illustrate personal and convincing response to poems offered</i>	<p>A full understanding of the poems will be illustrated in responding to the question. Identification of tone and mood will be precise, with supporting textual reference. The structure of the poems will be clearly recognised and the development of the ideas acknowledged. Comments on language will be assured. A personal response might include a preference, with a reasoned justification.</p>
36-40	<i>Originality in analysis shown/ interpretation of comparisons and connections offered/ perceptive use of quotation/ complete command of poems demonstrated</i>	<p>A confident and lucidly argued interpretation will be offered. A personal engagement with the poems may lead to a variety of interpretations. Such interpretations will be explored through a close and sensitive analysis of the language of each poem. Comments on language, and its effects, will be sophisticated. Alternative interpretations may be recognised: personal preferences will be confidently expressed and justified. Responses may show flair and individuality.</p>
<b>Total for Section A: 40 Marks</b>		

Collection B: Identity

Question Number	Indicative content	
4	<p><i>Old Man, Old Man</i> will no doubt be a popular choice for comparison, but there are several other poems in Collection B which might also be sound choices – such as <i>Mirror</i>, or either of the Seamus Heaney poems, <i>Digging</i> and <i>Follower</i>. Any choice is acceptable, provided that the response is relevant, in the terms of the question, and that it is supported adequately by textual reference.</p> <p>Basic responses may do little more than give a commentary on the poems, while stronger responses will arrive at a judgement as to the relative success of <i>Once upon a Time</i> and the chosen poem in presenting their common theme, based on a considered interpretation of the poems as a whole.</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, might discuss how the issue of the shifting relationship between generations is so central to the narrative in either of the Heaney 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, comment on the differing contexts in which change can be seen to take place, and may identify a common perspective – is change presented as always negative, 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 connections made/reference to selective details to support views/comments on the significance of language</i>	<p>An overview and a clear understanding of the poems will be demonstrated. Comments on technique might include details of characterisation, imagery, the use of dialogue, or the presentation of ideas by any other means. The perspective, or viewpoint, of each writer will be identified, with some understanding shown of how this is manifested in the poems.</p>
31-35	<i>Analytical skills shown/ definitive comparisons and connections made/specific and sustained references to details to illustrate personal and convincing response to poems offered</i>	<p>A full understanding of the poems will be illustrated in responding to the question. Identification of tone and mood will be precise, with supporting textual reference. The structure of the poems will be clearly recognised and the development of the ideas acknowledged. Comments on language will be assured. A personal response might include a preference, with a reasoned justification.</p>
36-40	<i>Originality in analysis shown/ interpretation of comparisons and connections offered/ perceptive use of quotation/ complete command of poems demonstrated</i>	<p>A confident and lucidly argued interpretation will be offered. A personal engagement with the poems may lead to a variety of interpretations. Such interpretations will be explored through a close and sensitive analysis of the language of each poem. Comments on language, and its effects, will be sophisticated. Alternative interpretations may be recognised: personal preferences will be confidently expressed and justified. Responses may show flair and individuality.</p>
<b>Total for Section A: 40 Marks</b>		

Collection C: Nature

Question Number	Indicative content	
5	<p>The task here is quite sharply defined , and candidates are given a clear link between the two poems on which to focus their responses. <i>Iguana Memory</i> is retrospective and highly personal, whereas <i>Trout</i> has the immediacy of the present tense; but the fascination with the creature is clearly evident in each poem, and a comparison of how, and how successfully, this reaction is expressed is the core of the question.</p> <p>Basic responses may do little more than give a commentary on the poems, while stronger responses will offer an evaluative comparison, based on a sensitive interpretation of both 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 whether the personality and youth of the writer, perhaps, is in itself a factor in giving the encounter significance in <i>Trout</i>.</p> <p>Addresses aspects of technique and expression. Selects relevant quotations in support of points being made about the content and language of the poems.</p>
21-25	<i>Insight shown/clear comparisons and connections made/reference to details to support views/ comments on language</i>	<p>Uses specific 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 develop a comparison between the very 'personal' language of <i>Iguana Memory</i> and the deliberate phrasing of <i>Trout</i>.</p> <p>Will comment specifically on language and expression to illustrate the answer, with a focus on "vivid and memorable".</p>
26-30	<i>Interpretative skills shown/ specific comparisons and connections made/reference to selective details to support views/comments on the significance of language</i>	<p>An overview and a clear understanding of the poems will be demonstrated. Comments on technique might include details of characterisation, imagery, the use of dialogue, or the presentation of ideas by any other means. The perspective, or viewpoint, of each writer will be identified, with some understanding shown, of how this is manifested in the poems.</p>
31-35	<i>Analytical skills shown/ definitive comparisons and connections made/specific and sustained references to details to illustrate personal and convincing response to poems offered</i>	<p>A full understanding of the poems will be illustrated in responding to the question. Identification of tone and mood will be precise, with supporting textual reference. The structure of the poems will be clearly recognised and the development of the ideas acknowledged. Comments on language will be assured. A personal response might include a preference, with a reasoned justification.</p>
36-40	<i>Originality in analysis shown/ interpretation of comparisons and connections offered/ perceptive use of quotation/ complete command of poems demonstrated</i>	<p>A confident and lucidly argued interpretation will be offered. A personal engagement with the poems may lead to a variety of interpretations. Such interpretations will be explored through a close and sensitive analysis of the language of each poem. Comments on language, and its effects, will be sophisticated. Alternative interpretations may be recognised: personal preferences will be confidently expressed and justified. Responses may show flair and individuality.</p>
<b>Total for Section A: 40 Marks</b>		

Collection C: Nature

Question Number	Indicative content	
6	<p><i>Keeping Orchids</i> would be an obvious choice for this question, but the selection of poems which 'deal with an emotional experience' is a wide one: any choice is acceptable, provided that it is relevant, in the terms of the question, and that it is supported by adequate textual reference.</p> <p>As the question stipulates 'at least one other', equal credit should be given to different approaches. The candidate is free to choose an approach which looks at only one other poem, in some depth; or to write about two or more other poems, in broader terms. These are equally acceptable.</p> <p>Basic responses may do little more than give a commentary on the poems, while stronger responses will be based on the requirement in the question to 'compare the methods'; more developed responses will offer a convincing analysis of the poets' style and technique.</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, might suggest how the visit to the graveside in <i>The Flowers</i> may be considered intensely emotional, because of the events described, but that the expression of the emotion is kept deliberately 'low key'.</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 mood and tone of <i>The Flowers</i> with a different approach in another chosen poem or poems, such as the dramatic <i>Wind</i>.</p> <p>Will comment specifically on language and expression to illustrate the answer.</p>
26-30	<i>Interpretative skills shown/specific comparisons and connections made/reference to selective details to support views/comments on the significance of language</i>	<p>An overview and a clear understanding of the poems will be demonstrated. Comments on technique might include details of characterisation, imagery, the use of dialogue, or the presentation of ideas by any other means. The perspective, or viewpoint, of each writer will be identified, with some understanding shown, of how this is manifested in the poems.</p>
31-35	<i>Analytical skills shown/ definitive comparisons and connections made/ specific and sustained references to details to illustrate personal and convincing response to poems offered</i>	<p>A full understanding of the poems will be illustrated in responding to the question. Identification of tone and mood will be precise, with supporting textual reference. The structure of the poems will be clearly recognised and the development of the ideas acknowledged. Comments on language will be assured. A personal response might include a preference, with a reasoned justification.</p>
36-40	<i>Originality in analysis shown/ interpretation of comparisons and connections offered/ perceptive use of quotation/ complete command of poems demonstrated</i>	<p>A confident and lucidly argued interpretation will be offered. A personal engagement with the poems may lead to a variety of interpretations. Such interpretations will be explored through a close and sensitive analysis of the language of each poem. Comments on language, and its effects, will be sophisticated. Alternative interpretations may be recognised: personal preferences will be confidently expressed and justified. Responses may show flair and individuality.</p>
<b>Total for Section A: 40 Marks</b>		

SECTION B: MODERN PROSE

*Of Mice and Men*

Question Number	Indicative content	
7	<p>As this is such an open question, a wide variety of approaches may be anticipated. Any interpretation is acceptable, provided that it is relevant in the terms of the question, and that it is supported by adequate textual reference. Some candidates may take the view that the ranch is indeed 'lonely', despite being a community, albeit a loose one. It would be valid to formulate a response illustrating this 'loneliness', through obvious examples such as Candy, Crooks, or Curley's wife. Equally, however, the question lends itself to a discussion of any other 'central theme'; and this would also be a valid route to follow.</p> <p>Basic responses will offer little more than a commentary on the events, while stronger responses will form a clear judgement, based on a sensitive and thoughtful understanding of the book as a whole.</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, most obviously, focus on individual characters, to illustrate the most 'lonely' aspects of ranch life.
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 George's selfless support of Lennie, to show that not all the characters lack humanity and kindness, and that loneliness is not universal.</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. A range of characters - Curley's wife, Candy, Crooks - might be instanced as victims of a cruel, negative and lonely society. Alternatively, other interpretations of 'the central theme' may be discussed.
31-35	<i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i>	A full understanding of the text will be evident. There may be some developed comment on the various characters' relationships, and how these link to the 'central theme'.
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.
<b>Total for Section B: 40 Marks</b>		

*Of Mice and Men*

Question Number	Indicative content	
8	<p>This question gives candidates a wide choice, though Curley's wife, Crooks, and Candy will surely feature heavily in many responses. The phrasing of the question permits candidates to focus almost exclusively on a single character, or to review a wide range of characters before coming to a conclusion. Any approach is acceptable, provided that the response is relevant, in the terms of the question, and that it is adequately supported by textual reference.</p> <p>Basic responses may offer little more than a commentary on the action of the book, while stronger responses will arrive at a considered judgement, based on a thorough understanding of the issues which the book raises.</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 give a narrative account, with some supporting comment, of what Crooks has to suffer at the hands of his fellow workers, for 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 identify Curley's wife as a character who is discriminated against, apparently, by society as a whole, and not just by the various inhabitants of the ranch.</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, perhaps, recognise that some characters are the victims of prejudice (Curley's wife) and yet they themselves show prejudice towards others (Curley's wife, in her treatment of Crooks, for example).
31-35	<i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i>	A full understanding of the text will be evident. A balanced and direct answer to the question will put forward the case for naming one or more particular characters, basing the decision on a clear engagement with the moral and social issues which run through the book.
36-40	<i>Analytical use of text/extrapolation on content/plot/character/motive/setting/theme</i>	Offers a confident and lucidly argued interpretation. A variety of perspectives may be offered. The judgement arrived at in response to the question will review a range of textual evidence, and will be relatively sophisticated, possibly showing originality and flair.
<b>Total for Section B: 40 Marks</b>		

*To Kill a Mockingbird*

Question Number	Indicative content	
9	<p>This question invites candidates to consider aspects of Scout's behaviour and attitudes in the context of the Maycomb community. Basic responses will tend to be narrative, but the strongest responses will range widely over incidents involving Scout. Some attempt might be made in the strongest responses to offer a balanced view - referring, perhaps, to Scout's immaturity or to her role as a mouth- piece for many of the community's views. Balance might also be shown in contrasting her negative and positive attitudes and to her ability to change her views when challenged.</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. There will be aptly chosen narrative describing some of Scout's views - for example, her initial fear of Boo Radley and Mrs Dubose
21-25	<i>More focused accounts/awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. Awareness will be shown of Scout's prejudices - for example towards the Radleys, Mrs Dubose and the Cunninghams.</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. Candidates will offer comments on a range of specific incidents - in addition to the above, candidates might consider how she reacted to the news that Walter was coming to eat or to her taunting of Walter or to her views on Alabama or to her strength of feeling about Boo Radley, "the malevolent phantom", and this might lead to some reference to the intensity of some of her views.
31-35	<i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i>	A full understanding of the text will be evident. Candidates will perhaps begin to examine Scout's motives and place them in context., showing that she was no more or less prejudiced than many others. Some reference might then be made to her immaturity. Reference might be made to how her views changed - for example to the influence of Jem, Calpurnia and Atticus. Comments might be made on the language Scout used - e.g. "tribe", "malevolent" or "crazy".
36-40	<i>Analytical use of text/extrapolation on content/plot/character/motive/setting/theme</i>	Offers a confident and lucidly argued interpretation. A variety of perspectives may be offered. The judgement arrived at in response to the question will review a range of textual evidence, and will be relatively sophisticated, possibly showing originality and flair. In addition to the above, candidates might offer a more balanced view of Scout's behaviour, referring, perhaps, to her refusal to follow gender stereotypes. There might be a realisation that Scout was merely following conventional wisdom and that she acted almost as a conduit for many of the residents, prejudices - her fluctuating moods and views giving the reader grounds for optimism.
<b>Total for Section B: 40 Marks</b>		



*To Kill a Mockingbird*

Question Number	Indicative content	
10	<p>This question invites candidates to consider some of the major themes of the novel and to arrive at judgements on their importance. Candidates are free to argue from any perspective - to show that family was crucial or that racism predominated or that there were connections between the two. Basic responses will be narrative, but the strongest responses might show that although family life and experiences takes up most of the text, it is also the case that the family harbours many of the racial issues of the novel. There might also be recognition that it is Mayella's refusal to break the bond of family which proved the nail in Tom's coffin.</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. Aptly chosen narrative will describe incidents within, and perhaps relationships between, families - for example, Walter coming to dinner, the mad dog incident, Atticus' reaction to Scout's behaviour.
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 compare the family lives of The Cunninghams, Ewells and Finches.</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. Candidates will refer to a wide range of incidents which exemplify the role and strength of the family - for example in Atticus reading to the children or to his influence on their attitudes towards the Radleys and Mrs Dubose. Some attempt might be made to compare this to the behaviour and upbringing of the Ewell children.
31-35	<i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i>	A full understanding of the text will be evident. In addition to the above, some reflection might be offered on Atticus' influence and to the importance of Calpurnia, as the mother-substitute, in exposing many of the children's prejudices. A view might be formed that it is Scout's development which offers us some hope for the future.
36-40	<i>Analytical use of text/extrapolation on content/plot/character/motive/setting/theme</i>	Offers a confident and lucidly argued interpretation. A variety of perspectives may be offered. The judgement arrived at in response to the question will review a range of textual evidence, and will be relatively sophisticated, possibly showing originality and flair. There might be some reference to the tribal nature of family life, something which Scout hints at, or recognition that the conflicts which occur are as much between and within these white tribes as they are between the racial groups.
<b>Total for Section B: 40 Marks</b>		

## Animal Farm

Question Number	Indicative content	
11	<p>This open question gives the candidates a wide scope. While it is possible to look at the question in terms of narrative and appropriate comment, it is also possible to answer the question in terms of literary technique. Less developed responses may offer a narrative summary of the book while more developed responses may range more widely offering a judgement on many of the feature's employed by the writer.</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 re-tell some of the incidents like those in which pigs seize power and how they stay in it through the use of terror.
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 cynical way animals like Boxer are used; dissenters are punished, even though they do have a case: the erosion of animals' rights.</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 comment on characters such as Squealer who manipulates the media; Napoleon's adoption of human practices; the distortion of the Seven Commandments.
31-35	<i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i>	A full understanding of the text will be evident. Candidates may offer a comment on Orwell's overall purpose as the condemnation of a totalitarian regime. May use the erosion of the Commandments and the cynical manipulation of information and deliberate misinformation as example of power abuse.
36-40	<i>Analytical use of text/extrapolation on content/plot/character/motive/setting/theme</i>	Offers a confident and lucidly argued interpretation. A variety of perspectives may be offered. The judgement arrived at in response to the question will review a range of textual evidence, and will be relatively sophisticated, possibly showing originality and flair. Candidates may focus on Orwell's criticism of the Russian revolution and its total corruption by Stalin.
<b>Total for Section B: 40 Marks</b>		

## Animal Farm

Question Number	Indicative content	
12	<p>The question invites candidates to consider Snowball's part in the narrative. Less confident responses will offer little more than a character sketch; more developed responses may consider Snowball's significance to the themes of the novel; also may consider Orwell's techniques in describing the 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. May, relate some of the incidents which reflect Snowball's character and role in the Revolution.
21-25	<i>More focused accounts/awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	Uses specific detail chosen appropriately to address the question directly. May consider Snowball's changing attitude towards Napoleon  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 look at how Snowball reacts to having his power eroded and his ideas stolen by Napoleon.  May query as to how genuine are the motive for Snowball's defection or whether he is just the loser in a power struggle.
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 offer an analysis of Snowball as a voice of dissent against tyranny, whatever his original motives were.
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 perhaps use the defection of Snowball as part of Orwell's criticism of the Soviet regime and revealing a lack of unity among the original leaders themselves.
<b>Total for Section B: 40 Marks</b>		

*Lord of the Flies*

Question Number	Indicative content	
13	<p>The question invites detailed reflection on two characters which represent contrasting aspects of human nature and could perhaps be considered as symbols of good and evil. Less responses may offer little more than a narrative account, while more developed responses may consider the ideas of 'good and evil' and also look at the presentation of both characters.</p> <p>Any relevant text based response should be given consideration.</p>	
Mark	Level	Descriptor
16-20	<i>Predominantly narrative account/some developed comment on content/plot/character/motive/setting/theme</i>	Begins to use the text to develop ideas. Might for example show how Roger is Jack's henchman and Simon is the physically weak outsider.
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 Roger's part in Piggy's death and of the way that Simon is murdered by the frenzied boys.</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 look at the concept of good and evil and how they are perceived and represented by the two boys in the book.
31-35	<i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i>	A full understanding of the text will be evident. Candidates may consider the presentation of Simon as a misfit and what his needless death symbolises. Roger could be considered as a basically weak character which has 'risen to prominence' through supporting Jack, the apparent winner in the power struggle on the island.
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 comments on how the two 'minor' characters appear to complement Jack and Ralph and how they are a reflection of Golding's view of society. 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.
<b>Total for Section B: 40 Marks</b>		

*Lord of the Flies*

Question Number	Indicative content	
14	<p>This question invites candidates to consider the book's themes and the writer's message about society in general. Less developed responses may offer a narrative of how the boys descend into savagery, more developed responses may offer a judgement on the question as a whole, with the writer's message being reiterated through the incidents and characters in the book.</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 look at how the boys change for the worse over time.
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 Ralph's attempts to establish some kind of 'adult' order, only to have his efforts sabotaged by Jack.</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 select and analyse incidents which reveal the dark side of human nature: Ralph's mocking of Piggy; the death of Simon and Piggy; the pig hunt and the closing scenes of the book.
31-35	<i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i>	A full understanding of the text will be evident. At this point the candidate might explore the fact that the island is a microcosm of society and look at the historical context within which Golding was writing.
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. A comment could be made on the inherent evil in society as seen by Golding; the idea of the boys' initial innocence on the island could be challenged. 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.
<b>Total for Section B: 40 Marks</b>		

*The Other Side of Truth*

Question Number	Indicative content	
15	<p>This question invites candidates to consider what is possibly the most important theme in the book. It is clear that the family was broken up because of Papa's insistence on journalistic truth, but the children experience many falsehoods, betrayals and disappointments in London as well. Some might try to show that it is Papa's indecision and idealism which led to the children's exile, while others might show that his idealism, bolstered by Mama, is admirable. Uncle Tunde could be considered a pragmatist or a cynic, while Mrs Bankole elicits a fairly obvious response. Uncle Roy and Aunt Gracie might be viewed as the most admirable characters. Basic responses will be largely narrative, but the strongest responses might show that adherence to the truth, in Papa's case, carries with it certain consequences. Any relevant text based response should be given consideration. Responses might deal with a limited number of characters in greater depth or they might consider a wider range in more general terms. Both approaches should be given due 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. Aptly chosen narrative will highlight, for example, Mama's death and Papa's role in it. There might be description of events in London - the initial betrayal of the children or the children's arrest being offered as examples of falsehoods.
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 at this level might recognise the pivotal role played by Papa and his insistence on journalistic freedom.</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. Candidates will refer to a wide range of incidents, recognising perhaps the irony that arrangements had to be kept secret, including betrayal by Mrs Bankole, the incident in the video shop, the children's arrest and questioning and the lies which the children had to tell.
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 at this level might begin to show that Papa's actions had consequences for the children or there might be reflection on the children's reactions to their experiences - to Sade's confusion, for example, or Femi's seeming paralysis in the face of events.
36-40	<i>Analytical use of text/extrapolation on content/plot/character/motive/setting/theme</i>	Offers a confident and lucidly argued interpretation. A variety of perspectives may be offered. The judgement arrived at in response to the question will review a range of textual evidence and will be relatively sophisticated, possibly showing originality and flair. At this level, candidates might begin to explore aspects of the author's technique - her creation of dread and tension, for example, or her use of dialogue between Papa and Tunde or even the book's title, containing, as it does, both the central theme and the context in which the characters' behaviour can be viewed.
<b>Total for Section B: 40 Marks</b>		

*The Other Side of Truth*

Question Number	Indicative content	
16	This question invites candidates to consider the role and importance of Mama. Although Mama died on the first page, her spirit lived on throughout the book in a series of flashbacks, some of which could be said to be the voice of the author. Some candidates might see her role as the mother who the children lost or the soul-mate and sounding-board who Papa lost, while others might see her as an inner voice which often spoke when the children were at their lowest ebb – a guardian angel, almost. Candidates should not lose sight of the obvious point that it is Mama’s death which sets events in train. Basic responses will be largely narrative, while the strongest responses will offer a balanced view of Mama’s role and of the author’s presentation of her through this inner voice. Any relevant text based response should be given consideration.	
Mark	Level	Descriptor
16-20	<i>Predominantly narrative account/some developed comment on content/plot/character/motive/setting/theme</i>	Begins to use the text to develop ideas. Aptly chosen narrative will describe Mama’s death and the effect which it initially had on the children.
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 references to Mama’s motherly qualities and to her importance in keeping Papa true to his ideals. 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. Candidates will refer to a range of incidents – e.g. the children’s arrest – in which Mama or her spirit appears, or aphorisms – e.g. “a beggar must wait”. There might be some reference to these interventions as part of a chorus or a link between the past and present – e.g. the parallel between the children’s arrest and that of their 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 will be evident. In addition to the above, candidates might show that it is Mama who explains the political context in Nigeria prior to her death – e.g. the demonstration at the university.
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. At this level, candidates might refer to the author’s portrayal of Mama through the use of the inner voice, acting as both conscience and guardian angel, and to her use of the pithy aphorism to convey a simple, almost homely, truth, in contrast to Papa’s sometimes agonised moralising.
<b>Total for Section B: 40 Marks</b>		

## Twenty-One Stories

Question Number	Indicative content	
17	<p>Candidates are invited to see how adults are presented in stories where children are the major characters. Less developed responses may be predominantly narrative looking at the incidents which affect the children. More confident responses may offer a view of the adult world as seen by the children and offer an overview of the writer's skill in presenting a world seen from another angle.</p> <p>As the question stipulates 'at least one other', equal credit should be given to different approaches. The candidate is free to choose an approach with looks in some depth at only one other story, or to write about two or more other stories in broader terms. Both are equally 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 - may offer incidents in which children are either directly involved or are witnesses to.
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 at this level look at the different perspectives offered as to adult behaviour in the two 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. In addition to the above may explore the contrast between the adults and the children portrayed.
31-35	<i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i>	A full understanding of the text will be evident. May argue how childhood changes the perspective in which adult behaviour is viewed.
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 should be at this level some analysis of the writer's techniques and how effective they are in showing the themes of the stories from a different perspective. 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.
<b>Total for Section B: 40 Marks</b>		



*Twenty-One Stories*

Question Number	Indicative content	
18	<p>Candidates are invited to consider the way the writer uses humour, irony in particular, to surprise the reader in the final twist in the tale. Less developed responses may do little more than narrate the stories and perhaps emphasise the ending. More developed responses might comment on how the ending has challenged the readers' expectations and how it has altered the tone of the story.</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 offer a brief narrative of the stories and their ending.
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 perhaps comment on the irony and humour which comes out as a result of these 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>
26-30	<i>Selective use of text. Assessment of ideas, purposeful references to content/plot/character/motive/setting/theme</i>	An overview of the text is evident. In addition to the above may explore the writer's tone in both stories and what the effects of combining a relatively straightforward story with an unexpected ending are.
31-35	<i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i>	A full understanding of the text will be evident. Both stories will be given equal weighting and used selectively to explore the question
36-40	<i>Analytical use of text/extrapolation on content/plot/character/motive/setting/theme</i>	Offers a confident and lucidly argued interpretation. There may be comment on how the humorous or ironic ending alters the overall atmosphere of the stories discussed. There may be an analysis of how successfully the writer has used irony. 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 rather ironic humour evident in the stories.
<b>Total for Section B: 40 Marks</b>		

SECTION C: MODERN DRAMA

*An Inspector Calls*

Question Number	Indicative content	
19	<p>Many candidates may construct a response by considering the relationship each character had with Eva/Daisy, chronologically, in order of responsibility, or by some other method. However, the 'prejudices and attitudes' element of the question permits other factors to be considered, such as the wider social and economic circumstances, the divisions in society, or anything else which may be considered relevant. Candidates are, therefore, not restricted to a character-by-character approach, if they do not choose to structure their answers in this way. Any interpretation is acceptable, provided that the response is relevant, in the terms of the question, and that it is adequately supported by textual reference.</p> <p>Basic responses may offer little more than a commentary on the action of the play, while stronger responses will offer an analysis of how the relationships, characters, circumstances, and events are presented to the audience, to highlight the 'prejudices and attitudes' within it.</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, suggest that Mr Birling reflects many of the prejudices and attitudes of his class, in having set Eva on a downward path, even though his relationship with her was not a close or personal one.
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, look closely at Mrs Birling and her uncharitable Committee, perhaps to suggest that her behaviour was the most prejudiced of all those involved with Eva. Could, perhaps, quote Eric, in support of this view.</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 major focus of the response is on a single character, or element, there may be some acknowledgement of other factors, reflecting a comprehensive grasp of the play's portrayal of the issue as a whole.
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. A developed response to the question will reflect a clear engagement with the narrative, the characterisation, and with the themes of the play as a whole.
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.
<b>Total for Section C: 40 Marks</b>		

## An Inspector Calls

Question Number	Indicative content	
20	<p>Arthur Birling may be seen as something of a caricature, as a poor parent, or simply as a man of his time, - but the question asks about how he is presented to us, and candidates will need to move beyond straightforward character studies if they are to address the question fully.</p> <p>Any interpretation of Mr Birling's character and role, or any comments on how he is presented to us, are acceptable, provided that the response is relevant in the terms of the question, and that it is adequately supported by textual reference.</p> <p>Basic responses may do little more than comment on the action of the play, and Mr Birling's part in it, while stronger responses will reflect an understanding of characterisation, relationships, and of how the play is structured and staged. Developed responses will consider, perhaps, how Priestley utilises Mr Birling to express many of the play's ideas, recognising how important he is in the treatment of these social and moral issues.</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 suggest that Mr Birling is seen at times as selfish, but that he does (perhaps) have the welfare of his family at heart.
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, consider Mr Birling's role in the life of Eva, to establish and illustrate his character, and his priorities, at an early point in the play.</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. Mr Birling will be considered as he is presented to the audience, throughout the whole play. For example, does his demeanour at the end of the play, at the 'hoax' stage, suggest to the audience that the Inspector's lessons have all been in vain?
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. A balanced answer to the question will reflect an engagement with both the narrative, the characters and their relationships, and how these are staged; and may also engage with the themes of the play, and how the presentation of Mr Birling is so central to the elucidation of these ideas.
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.
<b>Total for Section C: 40 Marks</b>		

## Educating Rita

Question Number	Indicative content	
21	<p>This question invites candidates to consider aspects of character and motive. Candidates are free to adopt any perspective - arguing that they are similar or different or that the truth lies somewhere in between. Candidates could point to selfishness or single-mindedness as similarities or to class as an obvious difference. Others might take a trait - cynicism, for example - and show differences. Yet another approach would be to show that Frank and Rita are constantly moving closer and further away from each other.</p> <p>Basic responses will be largely narrative, while more developed responses will show that both the relationship and their characters and motives are in a state of flux throughout the play.</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. Aptly chosen narrative will describe similarities - the problems with relationships, for example - or differences in class and education.
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 will begin to show that Frank and Rita have different motivations and attitudes but that both are victims of internal conflicts - e.g. alcoholism in Frank's case and a sense of not belonging in Rita's. Neither, however, feel fulfilled. 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. Candidates will choose from a wide range of incidents to exemplify similarities - relationships, selfishness, cynicism, for example - or differences - attitudes to education, for example. There will be some reference to attitudes to education or family, perhaps.
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, candidates might show that their attitudes, though single-minded, selfish and cynical, are very different - for example, Frank's cynicism about the value of education contrasting with Rita's cynicism about her uneducated background - or that they have different views on relationships, especially between each other! Some mention might be made of Rita's initial shock at Frank's languid cynicism.
36-40	<i>Analytical use of text/extrapolation on content/plot/character/motive/setting/theme</i>	Offers a confident and lucidly argued interpretation. A variety of perspectives may be offered. The judgement arrived at in response to the question will review a range of textual evidence, and will be relatively sophisticated, possibly showing originality and flair. At this level, candidates might offer the view that, on balance, Frank and Rita are different but that it is these differences which provide the dynamic to the play.
<b>Total for Section C: 40 Marks</b>		

## Educating Rita

Question Number	Indicative content	
22	This question invites candidates to consider themes and aspects of purpose and intention. Candidates are free to adopt any perspective, perhaps showing that both Frank and Rita were estranged from relationships well before they met. Basic responses will be largely narrative, while more sophisticated responses might point to flaws in the characters as being of more significance than any educational achievements - showing, perhaps, that it was Frank's alcoholism and cynicism which alienated him from everybody or that Rita's driving ambition isolated her from everybody. Any relevant text based response should be given consideration.	
Mark	Level	Descriptor
16-20	<i>Predominantly narrative account/some developed comment on content/plot/character/motive/setting/theme</i>	Begins to use the text to develop ideas. Aptly chosen narrative will show, for example, that Rita got what she wanted or that Frank didn't! Reference might be made to fluctuations in the relationship. Some reference might also be made to Rita's alienation from her class.
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 will show, for example, that Rita succeeded in her ambitions, but at a cost, and there might be reference to Frank's disenchantment with her "song" by the end. Awareness might be shown that education did not guarantee happiness in Frank's case. 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. Candidates will choose from a wide range of incidents (Rita's relationship with her family, her work in the hairdresser, Frank's cynicism) to support a view that, for example, Rita achieved her ambition but that she had alienated herself from Frank and her class in the process or that Frank was too mired in cynicism and alcohol. Some might even see his cynicism as a product of his education.
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. A more balanced view might be offered that it was the characters' flaws rather than education which drove events. In addition to the above, candidates might begin to use Frank's voice to challenge the value of Rita's achievements, or they might point to the trail of failed relationships which put both of their lives in context.
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. At this level, candidates might make reference to aspects of symbolism and stagecraft and language - e.g. the room, haircut, window, the use of humour-and offer the more balanced view that both characters are liberated by the end of the play and that education both estranges and possibly liberates.
<b>Total for Section C: 40 Marks</b>		

## A View from the Bridge

Question Number	Indicative content	
23	<p>Candidates are asked to respond to the idea that jealousy is one of the main themes in the play and comment on the characters which epitomise this theme. Less developed responses may be largely narrative, while more developed ones may show a deeper evaluation of how jealousy is just one of themes presented in the play.</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. There may be some supported comment about Eddie's jealousy and possessiveness towards Catherine.
21-25	<i>More focused accounts/awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. There will be an awareness of the characters' motives and their impact on each other, for example Beatrice's jealousy of Catherine and hence her encouraging Catherine to rebel.</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. The theme of jealousy may be taken further and discussed how this leads to betrayal of family values and ultimately Eddie's death. May mention how Rodolfo is involved.
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. Reference might be made to the fact that it is Eddie's jealous and possessive streak that acts as a catalyst in bringing out jealousy in Beatrice and rebellion in Catherine.
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.
<b>Total for Section C: 40 Marks</b>		

## A View from the Bridge

Question Number	Indicative content	
24	<p>Candidates are asked to consider the presentation Eddie's character and motives. Less developed responses may be little more than narratives of Eddie's downfall. More confident responses will also consider Eddie's idea of family values and his sense of honour and how he feels it has been betrayed.</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. There may be supported comment on Eddie's attitudes to his 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. Awareness might be shown of Eddie's character. The story of Vinny Bolzano may be mentioned to emphasise Eddie's beliefs in the importance of a good name.</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. The irony of the Bolzano may be pointed out as an overview is offered of all that Eddie stands for and yet he knowingly betrays all these values. There may be comments on his rather pathetic excuse to save his name by challenging Marc.
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. Reference might be made to the complexity of Eddie's character and his simple views of what constitutes honourable behaviour.
36-40	<i>Analytical use of text/extrapolation on content/plot/character/motive/setting/theme</i>	Offers a confident and lucidly argued interpretation. A variety of perspectives may be offered. The judgement arrived at in response to the question will review a range of textual evidence, and will be relatively sophisticated, possibly showing originality and flair. There may be reference to Eddie's refusal to 'settle for half' and the impact that has on the other characters.
<b>Total for Section C: 40 Marks</b>		

## Talking Heads

Question Number	Indicative content	
25	<p>This question invites candidates to consider aspects of them and purpose and intention. Basic responses will be largely narrative, but more sophisticated responses will consider the impact of the monologues on the reader and possibly arrive at a supported, balanced view to show that the narrators were in some respects architects of their own downfall. Candidates are free to argue from any perspective. The author himself said that many of the events and characters are drawn from real life, and this will possibly be the starting point for many responses. A supported personal response to the plight of old people should be given due consideration as long as it is text based.</p> <p>Indeed, 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. Aptly chosen narrative will describe incidents - e.g. the crematorium, the many letters, Irene's concern for the children in the street.
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 will offer a supported awareness of Irene's position and possibly some reference to her optimism and naivety. There might be mention of her self-denial as an aid to survival. The question is about the reactions of others, so candidates might refer to, for example, the doctor simply offering her tablets, or the bland replies to her letters.</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. Candidates will refer to a range of incidents to show that society was generally unsympathetic and uncaring. Candidates can choose from a variety of incidents - the crematorium, the letter from the council, her concern for the "kiddy", the patronising attitudes of the doctor and vicar.
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 refer to the fact that many of the monologues are based on events and characters from the 1940s and 50s, and it is here that the candidates own experiences might shape a more balanced response -to argue, for example, that somebody/nobody could be so naive or that older people are/are not abandoned. Balanced responses will consider Irene's character - her condescending attitudes, for example - as well as her naivety.
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. At this level, candidates might consider aspects of stagecraft and language - for example, the use of humour and irony - to appeal to the audience. At this level, responses might show that Irene was at least partly responsible for what happened but that she was a victim of loneliness, for which society has no remedy.
<b>Total for Section C: 40 Marks</b>		



## Talking Heads

Question Number	Indicative content	
26	<p>This question invites candidates to consider aspects of theme and character. Bennett himself admits that the monologues contain many repetitions and recurrences. Many of the monologues concentrate on denial, naivety or unfulfilled dreams or betrayal and family breakdown. Most deal with the unquenchability of the human spirit. Basic responses will be largely narrative, while more sophisticated responses will arrive at a supported and balanced view of the themes and their presentation. Sensitive responses might consider the significance of the monologue's title, while others might see in Muriel either a victim or a woman in denial.</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. Aptly chosen narrative will describe aspects of Muriel's situation or her naivety about her children's behaviour and/or motives
21-25	<i>More focused accounts/awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. Details, at this level and above, should be expected from both monologues. Some might consider Muriel's detached and ironic view of the funeral as a sign of strength - e.g. her determination to feed the dogs!</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. Candidates will offer comments on a wide range of incidents which exemplify a variety of themes - betrayal, or loneliness. Some candidates might refer to the fact that there is only ever one narrator and that we see events only through Muriel's eyes - e.g. the squabble over her husband's clothes.
31-35	<i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i>	A full understanding of the text will be evident. Candidates will refer to aspects of presentation and develop their ideas about the sole narrator and voice. It is important to note that we have only Muriel's view of events and that the final betrayal might not have been quite as clear-cut.
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. A balanced view will be offered, perhaps showing that Bennett is writing about the human condition. Candidates ought perhaps to refer to Muriel's use of downbeat language - "there's been a bit of a crisis. Nothing serious..." to describe her situation.
<b>Total for Section C: 40 Marks</b>		

*Journey's End*

Question Number	Indicative content	
27	<p>The question invites candidates to consider the presentation of three characters - Stanhope, Hibbert and Raleigh - and how far are they 'real people' or merely stereotypes representing different aspects of the soldiers in the trenches. Less confident responses may offer little more than just a character sketches supported by a narrative response. More confident responses may demonstrate a more analytical approach to how these characters are portrayed.</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. There may be supported comment on Hibbert's attempts in trying to get out of the trenches, Stanhope's drinking problems and Raleigh's initial excitement.
21-25	<i>More focused accounts/awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	Uses specific detail chosen appropriately to address the question directly. May for example, comment on the detrimental effect the trench warfare is having on soldiers and on Hibbert and Stanhope in particular. There may be comment on Raleigh's lack of maturity. 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 comment on the characters in relation to their fellow officers and perhaps compare their behaviour when faced with danger and subsequent death by referring to Hibbert's confrontation with Stanhope and Stanhope's developing relationship with Raleigh.
31-35	<i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i>	A full understanding of the text will be evident. May refer in close detail, for example to the confrontation scene with Stanhope where Hibbert does display a form of courage and his behaviour brings out Stanhope's finer qualities. The final scene with Raleigh could also be discussed to show that the characters are not static, but develop as the play proceeds.
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 idea of the characters as stereotypes could be the main thrust of the argument. There may also be analytical comment on the writer's effectiveness in portraying the characters. 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.
<b>Total for Section C: 40 Marks</b>		

*Journey's End*

Question Number	Indicative content	
28	<p>This is a potentially wide-ranging question which invites a variety of approaches. Less developed responses may offer narrative accounts of the conflicts encountered in the play. More developed responses may look at how the human relationships in the play reflect the broader conflict of the war and because of this aspect there may be some responses which feel there is little ground for hope and the play is essentially pessimistic</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 discuss the hardships endured by the men and the effect war has on them.
21-25	<i>More focused accounts/awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	<p>Uses specific details chosen appropriately to address the question directly. May comment on Stanhope's confrontational behaviour with Hibbert and Raleigh; the general strained and brittle atmosphere in the trenches.</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 may be reference to the morality of the characters and of their loyalty to each other in spite of the overall situation. There may for example be close reference to Stanhope's desire to protect his officers from the raid; Hibbert's decision to do the right thing; Raleigh's admiration of Stanhope and 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. An assessment will be offered on how the characters develop throughout the play; how their nobility and integrity, in spite of their conflicts are contrasted with the sordid events of war. The characters' conflicts are resolved.
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 and the statement in the question challenged. 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.
<b>Total for Section C: 40 Marks</b>		

*The Long and the Short and the Tall*

Question Number	Indicative content	
29	<p>This question invites candidates to consider aspects of behaviour, character and stagecraft. Candidates are free to adopt any supported and developed perspective, arguing that it is either funny or shocking or a bit of both. Basic responses will be largely narrative, while stronger responses will consider the behaviour of the British soldiers, in particular - commenting perhaps on the shock value of some of their view or on Bamforth's taunting of almost everybody. Some candidates might suggest that the build up to the denouement, though predictable, is nonetheless shocking, especially as everybody is now dead.</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. Aptly chosen narrative will describe incidents such as the killing of the prisoner or Bamforth's insensitivity towards Smith And Evans. There might be some reference to Bamforth's mocking irony - e.g. his comment about the nice boy in the army.
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 that the drift of the play is shocking but that it is interspersed with moments of banter, and that this banter could be said to be an accurate reflection of a soldier's 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.
26-30	<i>Selective use of text. Assessment of ideas, purposeful references to content/plot/character/motive/setting/theme</i>	An overview of the text is evident. Candidates will refer to a range of incidents in the play - for example, Bamforth's almost childish denial that he called Mitchem a "nit", the increasing aggression shown by Johnstone and Bamforth, who are supposed to be comrades in arms, Bamforth's attitudes to women and the Welsh, and the attitudes of the soldiers towards the prisoner. Some might find it shocking that Whitaker had also stolen from prisoners.
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, candidates might start to evaluate the impact of incidents on the reader. There might at this level be an attempt to make distinctions between incidents by showing, for example, that some are more shocking than others.
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. At this level, candidates might consider aspects of language and stagecraft - possibly even suggesting that it is the quaintness of words like "nit" which provide an unintended humour. Exploration of the tension in the play will be in evidence. There might also be a suggestion that in war nothing is either shocking or funny (referring to Mitchem's comment about doing what has to be done) and that the play is simply a description of the soldier's lot.
<b>Total for Section C: 40 Marks</b>		

*The Long and the Short and the Tall*

Question Number	Indicative content	
30	<p>This question invites candidates to consider aspects of stagecraft and character. Candidates are free to adopt any perspective or to arrive at their own view of what constitutes a negative portrayal. Basic responses will be largely narrative, while stronger responses will arrive at a balanced and supported view of the characters, showing for example that Bamforth is anti army and authority but that he is able to show some sensitivity to the prisoner. Others might challenge this view by arguing that this is merely a ploy to further antagonise the other characters. Some might suggest that Mitchem is a good leader, doing what has to be done, while others might consider the naivety of Smith, Evans and Whitaker.</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. Aptly chosen narrative will describe the behaviour of the soldiers, referring perhaps to Bamforth's attitudes to women or to Johnstone's aggression or to changes in the patrol's attitude towards the prisoner.
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. Candidates might consider negative characteristics such as intolerance, hostility and insensitivity and they might contrast this with some of the initial compassion shown towards the prisoner.</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. Candidates will consider a range of incidents - for example, Bamforth's attitude towards Johnstone and Macleish (with possibly an attempt at justification) and at Evans' attempts at mediation' Johnstone's attitude towards the prisoner, which is then tempered by Bamforth's apparent compassion. There might be reference to sexist and racist attitudes, but these are again tempered by the soldiers' naivety. Whitaker is suddenly shown to be as bad as the prisoner by having looted and stolen. Some might suggest that the prisoner demonstrates a sort of calm acceptance or even nobility in the hopeless situation in which he finds himself.
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, candidates might start to make distinctions between characters - between Mitchem and Johnstone, for example or between Bamforth and Smith. There will be reflection on constantly changing attitudes and 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 will review a range of textual evidence, and will be relatively sophisticated, possibly showing originality and flair. At this level, attention might focus on Mitchem and Bamforth - questioning whether they are callous and brutal or simply pragmatic in the face of death.
<b>Total for Section C: 40 Marks</b>		

SECTION D: MODERN LITERARY NON-FICTION

*Angela's Ashes*

Question Number	Indicative content	
31	<p>The writer's attitude to religion is open to interpretation. Less developed responses may be little more than narrative accounts of a number of episodes - shocking or amusing. More developed responses may look more closely at the hold church authorities have over the day to day existence of his family; there may be reference to the writer's growing sexual awareness linked with guilt. Full responses may do justice to 'How', looking at humour and irony and anger.</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 some of the episodes in order to establish the lack of 'Christian Charity'.
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 refer to Frank's schooling and its presentation. 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 refer to the way Frank begins to question the omniscience of the church and religion.
31-35	<i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i>	A full understanding of the text will be evident. Candidates may mention his increasing independence from institutionalised forms of religion. Some comment may be offered on how these changes affect the character.
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.
<b>Total for Section D: 40 Marks</b>		

Angela's Ashes

Question Number	Indicative content	
32	<p>The focus of this question is narrow, yet allows scope for developed responses. Less developed responses may give little more than a narrative account of this episode in Frank's life. More developed responses may refer to the influence this relationship has on Frank. There may be a challenge to this question and an alternative 'memorable account' may be offered. Fuller responses may do justice to the 'how' aspect of the question.</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 refer to a few incidents from this episode - poetry reading, the girl's death.
21-25	<i>More focused accounts/awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. May look at the exchange of books, the conversations the children have and their growing relationship.</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
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 compare this episode with that which deals with the deaths of his siblings and discuss which is the more moving.
31-35	<i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i>	A full understanding of the text will be evident. As well as commenting on the relationship between the two children, candidates will show a clear understanding of how effectively this episode is illustrated. Another episode may be offered as a form of comparison, which the candidate found moving.
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.
<b>Total for Section D: 40 Marks</b>		

*The Diary of Anne Frank*

Question Number	Indicative content	
33	<p>The question invites candidates to consider aspects of theme and presentation. Candidates are free to argue from any perspective. Basic responses will be largely narrative, while stronger responses will range widely over Anne’s attitudes to Peter (remembering that there were two Peters) and showing what this reveals about her. Some might see in her writing a developing sexuality, while others might view her relationship with Peter as a sign of teenage rebellion or even a reaction to loneliness, Peter being one of the few people of her age. There might be some exploration of the context of her comments and of the extreme nature of her situation, while other candidates will show that the Diary raises substantial issues of loneliness and alienation. Some candidates might focus only on Peter, while others will show that Anne had strong emotions and intensely felt opinions - witness her attitude towards her mother.</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. Aptly chosen narrative will describe Anne’s situation and some of her attitudes - her attitude to Peter possibly contrasting this with her hostility towards her mother, for example, or her loneliness or her desire to be treated as a grown up.
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 at this level show awareness of the physical constraints on Anne, perhaps suggesting that these intensified her emotions. 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. Candidates will offer comments on a range of incidents to examine Anne’s attitudes and emotions - her loneliness, her attitude towards her mother and resentment of her father, her patronising attitude towards the Van Daans, her growing sexuality, her need for a cat to provide physical comfort, as well as her relationship with Peter - and see in these the normal reactions of a teenager.
31-35	<i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i>	A full understanding of the text will be evident. In addition to the above, candidates might explore the influence of Anne’s physical imprisonment and show, perhaps, that this merely raised and made concrete issues which had been brewing within her. Some might conclude that she is a normal girl in an abnormal situation. Others might show that her constant brooding on loneliness is either quite normal in the situation or evidence of some inner demon. Many might see the Diary as a struggle for independence, which Anne writes about at great length, especially towards the end, in which case Peter becomes also a symbol as well as a real person. Responses at this level ought to consider Anne’s use of language - for example the change from “friendship” to “yearning” to “desire”
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. Candidates might offer a balanced view of Anne’s attitude towards all of the characters to show that she had strong views about everybody - e.g. Mrs van Daan’s “behind”, or the darkness in her comments about her mother.
<b>Total for Section D: 40 Marks</b>		



*The Diary of Anne Frank*

Question Number	Indicative content	
34	<p>This question invites candidates to consider aspects of attitude and presentation. Some might argue that Anne is an arrogant and patronising child, even her father commenting that she had been unfair. Others might try to show that her situation is abnormal and that her views will inevitably be skewed. Basic responses will be largely narrative, while stronger responses will arrive at a more balanced view or even show that we have only Anne's word for what she describes.</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. Aptly chosen narrative will describe Anne's reactions to some adults - her description of the van Daans, for example, or her attitude towards her mother and father.
21-25	<i>More focused accounts/awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. There will be an awareness shown of the fact that Anne is the sole commentator and observer in a world where adults are simply trying very hard to survive.</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. Candidates will offer comments on a range of incidents - her questioning of her parents' marriage, for example, or her arrogant and patronising attitude towards Mrs van Daan.
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 note a gradual reconciliation with her father, and they might see in her comments about the two Peters and her sister an almost childish view that children are good and adults bad. There might be reference to her father's distress at her attitudes. There might be some exploration of Anne's role as a detached, but biased, observer.
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. At this level candidates might note that the Diary has an almost human form and is treated as a friend throughout. Some might see in the Diary a detachment bordering almost on alienation and some significance in Anne's comment that she can watch herself as if she were a stranger.
<b>Total for Section D: 40 Marks</b>		

**Bad Blood**

Question Number	Indicative content	
35	<p>This question requires candidates to focus on Uncle Bill, but approaches which consider the first part of the statement in equal, or greater, depth are also acceptable.</p> <p>Basic responses may not offer much more than an account of Uncle Bill's part in the narrative, and his relationship with the writer and with her other family members. Stronger responses will do justice to the whole question, commenting on how Lorna Sage portrays her relatives throughout the book. Any interpretation of 'in a bad light' is valid, provided that it is relevant to the text. The strongest responses may show how her attitude to her relatives, including Uncle Bill, changed over time; or how her adult writer's perspective of hindsight colours her presentation of him.</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 talk about the writer's portrayal of her parents, and their attitudes, as being contrasts with Uncle Bill, for 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 perhaps discuss the morality of the time, and place, through comments on her Grandfather's conduct: he is seen in 'a bad light', perhaps, even though she is very close to him</p> <p>The comments might offer a broader perspective at this level. Narrative accounts, or straightforward character studies, will need to be complemented, at this level, by a degree of insight in responding directly to the needs of the question.</p>
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. Aspects such as characterisation, setting, and an understanding of the writer's own perspective on the events of her childhood, will all contribute to a balanced response. Consideration of Uncle Bill may reflect the complexity of Lorna Sage's own reactions to him: 'Bill was and wasn't a member of the family' etc.
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 a clear appreciation of many of the writer's techniques: perhaps there will be some comment on how the retrospective stance of the book allows the writer to re-create family life in the 1950's to her own shape and model, and yet at the same time to paint an authentic - if not entirely objective - picture.
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.
<b>Total for Section D: 40 Marks</b>		

*Bad Blood*

Question Number	Indicative content	
36	<p>This question does not simply ask for a straightforward character study of her father, but for some analysis of how he is presented to the reader, through Lorna Sage's eyes. Any approaches to this task are acceptable, provided that they are relevant, in the terms of the question, and that they are adequately supported by textual evidence.</p> <p>Basic responses may offer little more than the character study, with a little comment on presentation; but stronger responses will focus on literary technique, and how this is used in the portrayal of her father, rather than simply on the man and what he was like.</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 give examples of Lorna Sage criticising her father, in the context of his business, for 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, perhaps, show how Lorna Sage almost makes fun of her father at times, in his 'military' fastidiousness.</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. A balanced response may reflect, perhaps, an understanding of how Lorna Sage sees her father, and her relationship with him, now, with hindsight; as opposed to how she reacted and behaved towards him at the time.
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 appreciation of the techniques used in portraying her father to the reader might include consideration of description, dialogue, the selection of narrative, and so on, but also some awareness of tone and 'voice' in the writing.
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.
<b>Total for Section D: 40 Marks</b>		

Chinese Cinderella

Question Number	Indicative content	
37	<p>This question invites candidates to consider aspects of character and presentation. Adeline makes many negative comments about her step mother and sisters, but these must be placed alongside the comments she makes about Aunt Baba and her grandmother and her teachers and female friends. Basic responses will be largely narrative, but stronger responses will range widely and offer a balanced view of Adeline's attitudes and experiences. There might be recognition of the bias inherent in the book.</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. Aptly chosen narrative will describe many of Adeline's experiences - referring perhaps, to Niang's cruelty and indifference or to Aunt Baba as a constant in Adeline's life.
21-25	<i>More focused accounts/awareness and insight shown regarding content/plot/character/motive/setting/theme</i>	<p>Uses specific detail chosen appropriately to address the question directly. Candidates will consider the behaviour and attitudes of Niang and Big Sister, in particular, to show how cruel they were and balance this against kindnesses shown by schoolfriends and Aunt Baba.</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. Candidates will comment about a range of incidents - Niang's treatment of her own children, her indifference to Adeline's achievements, her refusal to allow school friends to the party, Big Sister's manipulation of the situation and her cruelty, Adeline's popularity in every school she attended and the support shown throughout by Aunt Baba.
31-35	<i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i>	A full understanding of the text will be evident. Candidates will show that Adeline balances her experiences throughout, but they will also note her longing to be accepted by Niang and Big Sister. Some might note that Aunt Baba was powerless to help or, indeed, that neither her brothers nor her father made any effort to protect her.
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. At this level, candidates will note that we see everything from Adeline's perspective and that she makes little effort to empathise with, for example, Niang. However, some might argue it is her relationship with her father which possibly defines her experiences in the book.
<b>Total for Section D: 40 Marks</b>		

Chinese Cinderella

Question Number	Indicative content	
38	<p>This question invites candidates to consider aspects of purpose and intention. Nai Nai dies very early on in the book, but we learn something about Chinese culture from her, as we do sometimes from Ye Ye, who echoes Adeline's powerlessness. Aunt Baba and Ye Ye are constants through most of the book but are unable to influence events in any way. Basic responses will be largely narrative, but stronger responses will point to show the importance of these characters to Adeline and to events in the novel and our understanding of them.</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. Aptly chosen narrative will show, for example, that Nai Nai taught Adeline about foot binding or that Aunt Baba explains how Adeline's mother died or that Ye Ye convinced Adeline of her own worth or that Adeline wrote an essay about Aunt Baba because she had no 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. Candidates will show that the characters provide context, and there might be reference to them all living together as an extended family. There might also be awareness that they are as powerless as Adeline to influence Niang.</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. Candidates will consider a range of incidents- for example, the foot binding, how Aunt Baba provided context by explaining Mama's death and the war, the characters became surrogate parents during her parents' exile. There is an implication that Adeline was only truly calm and happy during this period of her parents' exile. We learn about religious context from Nai Nai's funeral and we see that Adeline dedicate her achievements to Ye Ye's encouragement.
31-35	<i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i>	A full understanding of the text will be evident. Candidates will show that Baba and Ye Ye were powerless to stop Niang, and that they are the adult equivalents of Adeline - surprising because of the respect which ought to have been shown to them as elders. In this, Niang's brutal attack on the baby is crucial, as is Big Sister's betrayal over the wedding ring. Reference might be made to Adeline's comment that only Nai Nai stood between Niang and absolute power over the family, another important cultural indicator. This might be contrasted with Baba's admission that she had been forbidden to talk about Mama, perhaps another reference to a pecking order and to Baba's position as the younger Elder.
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.
<b>Total for Section D: 40 Marks</b>		

*Down and Out in Paris and London*

Question Number	Indicative content	
39	<p>This question does not simply ask for a description of the characters Orwell encountered in Paris, but for an appreciation of his success as a writer in presenting them to the reader.</p> <p>There is a reasonable choice of people on whom candidates can base their assessment, from those Orwell knew well, such as Boris, to a wide range of casual acquaintances, employers, landladies, co-tenants, and so on. Any choice of material, and any approach, is acceptable, provided that it is relevant, in the terms of the question, and that it is adequately supported by textual reference.</p> <p>Basic responses may offer little more than a narrative account of Orwell's time in Paris, with a little comment on the presentation of the people he meets, but stronger responses will acknowledge that the essence of the question is an assessment of literary technique, and developed responses will do justice to the 'how convincingly' part of the question. 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 how Orwell describes his friend Boris.
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 detailed descriptions of Orwell's time working in the hotel kitchens as a 'plongeur', which perhaps help to bring out the stoicism of some of his workmates.</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. A balanced response will review the evidence as a whole, perhaps taking into consideration such elements as description, dialogue, tone, 'voice', and so on, before arriving at a direct answer to the question.
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. Responses might suggest, perhaps, that in some cases the portrayal of an individual may not be 'convincing' in an ordinary sense, precisely because Orwell is deliberately trying to portray 'larger than life' people, beyond the everyday experience of his intended readership. Such a portrayal might not be considered 'convincing', therefore, but it might be deemed highly successful in achieving Orwell's purpose.
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.
<b>Total for Section D: 40 Marks</b>		

*Down and Out in Paris and London*

Question Number	Indicative content	
40	<p>This question allows, or invites, candidates to range very widely, over the book as a whole. The question is dependent on assessing tone, emphasis, and perspective, as much as narrative content.</p> <p>Any approach is acceptable, provided that the response is relevant, in the terms of the question, and that it is adequately supported by textual reference.</p> <p>Basic responses may offer a narrative account of some similarities or differences, perhaps with a little comment on how Orwell responds to the cities; while stronger responses will deal more analytically with what elements separate or unite Paris and London, and with how Orwell's response to the two cities can be seen in his writing, both explicitly and, in more developed responses, implicitly.</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 compare the hardships of life working in the hotel kitchens in Paris with life 'on the spike' in England, for 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, perhaps, write about how Paris is somehow 'harder' for Orwell because it is a foreign city, and he is away from home; or, on the other hand, might suggest that what he sees in London is more shocking to him, because this is his home and he has never previously seen its extremes.</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. A balanced response will take into account a range of factors, perhaps including physical descriptions of places and people, how characters are presented and Orwell's relationships with them, as well as an appreciation of how Orwell 'views' each city.
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 analysis of how Orwell's view of each city is transmitted to the reader, perhaps implicitly, perhaps even unconsciously.
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.
<b>Total for Section D: 40 Marks</b>		

*A Moment of War*

Question Number	Indicative content	
41	<p>Less developed responses may offer little more than narrative accounts of some of the incidents in the book. More developed responses may refer to the effect these incidents have on the writer as well as comment on the motives and reasons for betrayal. There may be some mention of the writer's presentation of his experiences.</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 describe episodes when the writer is betrayed.
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 these betrayals and stress the writer's innocence. May refer to some instances of bravery among the soldiers.</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 episodes may be compared or contrasted as well as motives assessed. There may be comment on what constitutes bravery.
31-35	<i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i>	A full understanding of the text will be evident. Candidates may note how the writer's attitude to characters, motives and incidents change as the narrative progresses from initial bewilderment to cynicism.
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.
<b>Total for Section D: 40 Marks</b>		



*A Moment of War*

Question Number	Indicative content	
42	<p>Less developed responses may offer little more than narrative accounts of the progress of the writer through the war. More developed responses will recognise that this is a question as much about the writer's reaction to his experiences as the experiences themselves and look at how the writer's attitude changes from idealistic to cynical.</p> <p>Any relevant text-based approach 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 a few 'key' episodes of; fighting, imprisonment, friendship...
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 refer to episodes which illustrate the various stages of the writer's attitude to the war.</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. A range of incidents will be chosen and there may be an assessment of how the writer's attitude changes as his account progresses.
31-35	<i>Sustained and developed use of text. Reflection on content/plot/character/motive/setting/theme</i>	A full understanding of the text will be evident. Candidates may develop ideas on how the writer conveys his response to a series of well chosen episodes, each episode reflecting his state of mind - waiting to be executed; his bewilderment at being betrayed; his wish in the end to just go home.
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.
<b>Total for Section D: 40 Marks</b>		

**TOTAL FOR PAPER: 120 MARKS**

### GCSE English Literature Paper 3H Mark Scheme

The following procedures should be adopted with reference to the criteria for the Quality of Written Communication in the mark scheme for the above examination paper in summer 2010.

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

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

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



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