

Specimen Examination Papers with Mark Schemes

**Edexcel GCSE in
English Literature (1213)**
First examination 2004
July 2002

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Using the mark scheme

The written paper assesses candidates' response to:

- Section A: Modern Poetry
- Section B: Modern Prose
- Section C: Modern Drama
- Section D: Modern Literary Non-Fiction

Candidates must answer **THREE** questions, each from a different section.

This booklet contains the mark schemes for **Foundation Tier**, Question paper **2F**, and **Higher Tier**, question paper **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 requires candidates to demonstrate their ability to:

- i respond to texts critically, sensitively and in detail, selecting appropriate ways to convey their response, using textual evidence as appropriate;
- ii explore how language, structure and forms contribute to the meaning of texts, considering different approaches to texts and alternative interpretations;
- iii explore relationships and comparisons between texts, selecting and evaluating relevant material.

Examiners should allow the candidate to determine his or her 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 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.

The mark ranges in relation to the Tiers of Entry

Foundation Tier questions (2F) are marked out of 25, and target grades C to G. Higher Tier questions (3H) are marked out of 40, and target grades A* to D.

Performance outside these targeted ranges should be assessed using the general descriptors on pages 3 and 4.

The assessment of written communication should be based on the candidate's performance throughout the paper (across i, ii and iii. above)

The following procedures are to be observed:

- 1 Each answer is to be marked as a whole, out of 40, using the marking scheme attached.
- 2 Using the criteria (no. 6. below), a mark for the assessment of **Quality of Written Communication (Q.W.C)**, which has replaced Spelling, Punctuation and Grammar (SpaG), should be awarded out of 6.
- 3 To arrive at the Subject Total, add together the three marks out of 40.
- 4.1 The Subject Total should be shown on the front cover – eg $34 + 30 + 31 = 95$

- 4.2 The Q.W.C. marks, which may initially have to be determined by a second scrutiny of the script, should be written on the front cover, beneath the 'subject total' as the 'Q.W.C total'.
- 4.3 The 'subject total' and 'Q.W.C. total' should be followed by a 'paper total'. The paper total should be transferred to the total box in the top right hand corner of the script. The 'Paper Total' is out of 126.
- 5 Examiners should comment at the end of the answer on the qualities they note in it and make sure that the mark awarded relates to the comment made.

6 **Q.W.C mark allocations**

Candidates are required to:

- present relevant information in a form that suits its purpose;
- ensure text is legible and that spelling, punctuation and grammar are accurate, so that meaning is clear;
- use a suitable style of writing.

Marks should be allocated using the following guidelines:

1-2 Candidates convey meaning clearly, using generally suitable form and style. They punctuate, spell and follow the rules of grammar with some accuracy. They use a limited range of specialist terms appropriately.

3-4 Candidates present their responses in an appropriate form and style, showing the ability to shape an answer effectively. They punctuate, spell and use the rules of grammar with greater accuracy. They use a good range of specialist terms with facility.

5-6 Candidates offer their responses in an effective form and lucid style, enabling them to do full justice to their material. They spell, punctuate and use the rules of grammar with almost faultless accuracy, deploying a range of grammatical constructions. They use a wide range of specialist terms adeptly and with precision.

Grade Specific Descriptors

These descriptors should be used if the work assessed falls outside the mark grade range for that Tier.

The relation of marks to grades is notional and for guidance only. It should not be taken as confirmation of a final grade. See the annual *Chief Examiner's Report* for the grade boundaries for a particular examination round.

U 1-2

- answer makes a reference to the text or question
- offers a rudimentary commentary

G 3-5

- answer shows basic awareness of the question
- offers some reference to the text
- refers to some basic feature(s) of the text
- offers simple commentary on plot or character or theme

F 6-10

- answer shows awareness of the question
- refers to key features(s) of the text
- offers unelaborated comments(s) on author's method and/or use of language
- makes a basic personal response

E 11-15

- makes a clear attempt to relate answer to the question
- some reference to textual details
- comments on author's methods and/or use of language
- offers personal response with some elaboration

D 16-20

- answers are structured to the demands of the question
- makes points supported by textual evidence
- some awareness of the way that the author has developed ideas/character/plot
- shows understanding of how the author uses language
- offers detailed personal response

C 21-25

- offers a direct and structured focus on the question
- offers relevant textual details
- comments on the ideas and themes in the text will be developed
- explains the author's use of language and supports with examples
- shows awareness of the overall structure of the text
- demonstrates a clear personal response

B 26-30

- answer structured closely to the needs of the question
- supports points made with carefully selected detail
- clear understanding of themes and ideas
- clear sustained knowledge of the text
- comments appropriately on language, structure and form
- explains and develops a personal response

A 31-35

- confident and developed response to question
- confident command of text in relation to the question
- clear understanding and exploration of ideas and themes
- engagement with language, structure and form
- personal engagement with text and ability to evaluate issues

A* 36-40

- close, sensitive engagement with question
- consistent, evaluative and perceptive engagement with text
- critical evaluation of themes and ideas
- evaluates the way that language, structure and form contribute to meaning
- sensitive insight and exploration based on personal response to issues

FOUNDATION TIER

**QCA approved specimen paper for examinations from June 2004:
Paper 2F**

Edexcel GCSE

English Literature 1213

Paper 2F

Foundation Tier

Time: 2 hours 15 minutes

Materials required for examination

Answer book (AB12)
The Edexcel Anthology
Texts

Items included with these question papers

Nil

Instructions to Candidates

Candidates must answer **THREE** questions, each from a different section:

- Section A:** Modern Poetry
Section B: Modern Prose
Section C: Modern Drama
Section D: Modern Literary Non-Fiction

In the boxes on the Answer Book, write the name of the Examining Body (Edexcel), your Centre Number, Candidate Number, the Subject/Module title, the Paper Reference, your Surname, Other names and Signature.

Write your answers in the Answer Book. Supplementary Answer Sheets may be used.

You will be awarded extra marks for accurate spelling, punctuation, grammar and suitable style.

Texts may be taken into the examination

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SECTION A: MODERN POETRY

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

EITHER

1.

In Such a Time as This

Re-read the poems *Refugee Blues* and *Wherever I Hang*. Compare the ways in which the two writers describe experiences of arriving in a new country.

You may wish to consider:

- the setting of each poem
- what is happening to the people described in each poem
- the tone, or mood, of each poem.

OR

2.

In Such a Time as This

Re-read the poem *Lucozade*. In the poem the writer creates the picture of a character (“My mum”). Write about how the writer builds up the character of “mum” in *Lucozade*, comparing this with a character created in ONE other poem from *In Such A Time as This*.

You may wish to consider:

- the character who is being described in each poem
 - what happens to each character
 - particular words or phrases used in making the characters seem lifelike.
-

OR

3.

Identity

Re-read the poems *Once Upon A Time* and *Follower*. In each of these poems, a father-son relationship is described. Compare how each writer describes this relationship, and how these feelings are expressed.

You may wish to consider:

- the viewpoint of each poem, father or son
- words or phrases which express their feelings
- how the relationship may change, over a period of time.

OR

4.

Identity

Re-read the poem *Not My Best Side*. Compare this poem with **AT LEAST ONE** other poem from ***Identity*** which also refers to how appearances may sometimes hide the truth.

You may wish to consider:

- how the knight, or the dragon, or the girl, think of themselves in *Not My Best Side*
 - how the characters think of themselves in the other poem/poems which you have chosen
 - any particular words or phrases used to reveal the truth.
-

OR

5.

Nature

Re-read the poems *Wind* and *The Storm*. They both show how strong the forces of nature can be. Compare how the two writers show us this strength, and how they comment on it.

You may wish to consider:

- the setting of each poem
- how each writer describes the effects of nature's force
- the poets' viewpoints on the events described.

OR

6.

Nature

Re-read the poem *The Stag*. In this poem the writer tells a story. Choose **ONE** other poem from ***Nature*** which also tells a story and compare how the two stories are presented.

You may wish to consider:

- the events which are being described
 - the writer's viewpoint on the events in each poem
 - the tone, or mood, of each poem.
-

END OF SECTION A

SECTION B: MODERN PROSE

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

Of Mice and Men

EITHER

7. How does the writer use Lennie's conversations with **AT LEAST TWO** other characters to bring out the difficulties he has fitting in with others?

You may wish to consider:

- how different characters speak to Lennie
- how Lennie responds to others
- the situations Lennie finds himself in
- relationships amongst other characters on the ranch.

OR

8. How is Crooks used in the novel to tell us about life on the ranch?

You may wish to consider:

- Crooks' position as the only black person on the ranch
- prejudice amongst the ranch hands
- Crooks' problems as a "cripple"
- Crooks' relationships with other characters on the ranch.

To Kill a Mockingbird

EITHER

9. In what ways does the writer present Atticus as a good father to Scout and Jem?

You may wish to consider:

- how Atticus is portrayed as a single parent
- the lessons which the children learn from seeing Atticus at work and at home
- how Atticus talks to, and deals with, the children.

OR

10. How is suspense created in the description of what happens in the courtroom?

You may wish to consider:

- Scout's viewpoint on the events
 - how the evidence is revealed
 - how others react to Tom Robinson and the Ewells.
-

Animal Farm

EITHER

11. How is the changing behaviour of the pigs used to show the breakdown of the Seven Commandments?

You may wish to consider:

- the original purpose of the Seven Commandments
- how the living conditions of the animals change
- the pigs' use of meetings and the role of Squealer
- the ending of the book.

OR

12. What do you learn about the role of Boxer in the book?

You may wish to consider:

- Boxer's strengths and weaknesses
 - Boxer's relationships with the other animals
 - how Boxer is treated by Napoleon and the other pigs
 - how the writer uses Boxer to bring out ideas.
-

Lord of the Flies

EITHER

13. Show how the conch is used to highlight ideas in the book.

You may wish to consider:

- how different characters regard the conch
- the breakdown of order
- what happens at assemblies
- what finally happens to the conch.

OR

14. As the story progresses, how does Jack change and develop as a character?

You may wish to consider:

- his attitude at the beginning of the story
 - the choir
 - his hunters and their increasing violence
 - events at the end of the story.
-

The Other Side Of Truth

EITHER

15. Power is often misused in this book. Do you agree that the writer presents this theme effectively?

You may wish to consider:

- what happens to the family in Lagos
- Mrs Bankole's part in the story
- Sade's experiences at school.

OR

16. How does the writer show us the relationship between Sade and Femi changing throughout the book?

You may wish to consider:

- how their relationship is portrayed in the early scenes of the book
- how Sade looks after Femi
- their experiences at their foster homes
- how Femi grows up during the course of the book.

Twenty-One Stories

EITHER

17. In a short story the beginning needs to gain the reader's attention quickly. Show how the writer achieves this in *The End of the Party* and **AT LEAST ONE** other story from the collection.

You may wish to consider:

- how Peter and Francis are presented at the beginning of *The End of the Party*
- how the writer draws the reader into the stories
- use of features such as dialogue or the description of settings.

OR

18. In *The Destructors* the writer shows us how ordinary people can become involved in extraordinary activities. Choose **ONE** other story from *Twenty-One Stories* in which unlikely events are also presented in a believable way.

How does the writer make these stories believable? In your answer you should refer to *The Destructors* and **ONE** other story.

You may wish to consider:

- the personalities of the characters involved in the events
- the relationships between the characters
- the settings of the stories.

END OF SECTION B

SECTION C - MODERN DRAMA

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

An Inspector Calls

EITHER

19. In Act One, how does the writer bring about a change of atmosphere after the Inspector arrives?

You may wish to consider:

- the atmosphere at the family gathering before the Inspector arrives
- how the Inspector speaks to other characters
- how different characters speak to him.

OR

20. How is the character of Eric developed throughout the play?

You may wish to consider:

- how Eric appears at the start of the play
- the portrayal of his relationship with his parents
- the portrayal of his relationship with Eva/Daisy
- how he reacts at the end of the play, when the Inspector's identity is questioned.

Educating Rita

EITHER

21. What does the writer suggest that Rita hopes to achieve by doing her Open University course?

You may wish to consider:

- what the writer tells us of her background
- Rita's attitude towards education
- how the writer presents Rita at the start of the play.

OR

22. How is dialogue used to show the relationship between Frank and Rita?

You may wish to consider:

- how changes in their relationship are reflected in the dialogue
 - how the way they speak shows their different backgrounds
 - how they speak to each other at important moments in the play.
-

A View from the Bridge

EITHER

23. How does the relationship between Eddie and Catherine bring out important themes within the play?

You may wish to consider:

- the presentation of their relationship and Eddie's role as a substitute father
- jealousy - the conflict between Eddie and the two immigrants
- the social background to the events.

OR

24. In what ways is Beatrice an important character in the play?

You may wish to consider:

- Beatrice's relationship with Catherine
- Beatrice's relationship with Eddie, as the play progresses
- Beatrice's reaction to the two immigrants.

Talking Heads 1

EITHER

25. Referring to *A Lady of Letters* and **AT LEAST ONE** of the other monologues, show how the writer presents the themes of loneliness and unhappiness.

You may wish to consider:

- what the characters reveal or try to hide about their own lives
- how the characters are shown to depend on others
- how the writer hints at the characters' backgrounds.

OR

26. These monologues feature a single character speaking directly to the audience. How, then, does the writer hold the audience's interest? You should refer to *Bed Among the Lentils* and **AT LEAST ONE OTHER** monologue from the collection.

You may wish to consider:

- how the writer reveals background information about each character
 - how each monologue explores relationships and events
 - the use of humour.
-

Journey's End

EITHER

27. How is dialogue used to show that the character Raleigh changes and develops as the play progresses?

You may wish to consider:

- how Raleigh speaks about the war when he first appears in the play
- the dialogue between Raleigh and Stanhope
- Raleigh's dealings with others before the raid.

OR

28. Hardy says at the start of the play:

“Sometimes nothing happens for hours on end; then – all of a sudden – “over she comes” - rifle grenades - Minnies– and those horrid little things like pineapples - you know...swish – swish – swish – BANG!”

How does the writer use language throughout the play to create a convincing wartime setting?

You may wish to consider:

- how the conditions of life in the trenches are presented
- how the dialogue shows relationships between the men
- how particular characters cope – or fail to cope – with the situation.

The Long and the Short and the Tall

EITHER

29. How does the introduction of the Japanese prisoner affect relationships within the patrol?

You may wish to consider:

- tensions that exist before the prisoner arrives
- how relationships amongst the men change
- Bamforth's reaction to the Japanese prisoner
- the Japanese prisoner's behaviour.

OR

30. Do you consider that Sergeant Mitchem is presented as a good leader?

You may wish to consider:

- how Mitchem treats the members of the patrol at the start of the play
- Mitchem's relationship with Bamforth
- how Mitchem reacts to events throughout the play
- the ending of the play.

END OF SECTION C

SECTION D - MODERN LITERARY NON-FICTION

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

Angela's Ashes

EITHER

31. The writer tells us the story of his own childhood from his point of view as an adult arriving in America. How effectively do you think he expresses the difficulties he faced as a young child?

You may wish to consider:

- how he coped with particular incidents
- his description of the effects of poverty
- his relationships with other people.

OR

32. How is humour used in this account of such an unhappy and deprived childhood?

You may wish to consider:

- how Frank's own personality contributes to the humour
- the use of dialogue
- how the childhood events in the book are seen from an adult's point of view.

The Diary of Anne Frank

EITHER

33. In the entry for 20th June, 1942, Anne writes:
"It's an odd idea for someone like me to keep a diary ...because it seems to me that neither I – nor...anyone else - will be interested in...a thirteen year old schoolgirl", and yet millions of people have read her account of her time in hiding.

Why do so many people still find Anne's account interesting?

You may wish to consider:

- the physical descriptions of her surroundings
- the circumstances under which her diary was written
- the relationships which exist amongst people in the house
- the thoughts and feelings which her diary presents.

OR

34. As you read her diary entries, what aspects of Anne’s character strike you as remarkable, considering the circumstances in which she was living, as a Jewish girl in hiding from the Nazis?

You may wish to consider:

- how her personal qualities are revealed throughout the diary
- her relationship with Peter
- how she copes with the restrictions of being in hiding
- her relationships with the other people hiding in the “Secret Annexe”.

Bad Blood

EITHER

35. At one point in the book Lorna Sage says that she is “under orders from the Spirit of the 1950s”. How convincingly does she bring the world of her childhood to life?

You may wish to consider:

- her portrayal of family life
- her description of life at school
- her friendship with Gail as friends growing up at this time
- what she tells us of her pregnancy.

OR

36. In her description of her childhood what impression has Lorna Sage given you of her relationships with adults?

You may wish to consider:

- how she describes her changing relationship with her grandfather and other relatives
 - her own increasing maturity
 - how she portrays her dealings with other adults, such as her teachers.
-

Chinese Cinderella

EITHER

37. Throughout Adeline Yen Mah's account of her early life, she often highlights aspects of old Chinese traditions and makes them seem important to her. From the way she describes them, what aspects of these old traditions strike you as interesting?

You may wish to consider:

- how children were thought of by adults
- how Nai Nai was treated
- how the old traditions affected Adeline Yen Mah's school life
- any other examples of how Adeline Yen Mah's life was affected by the old traditional ways of behaviour.

OR

38. From her description of her early life, how important do you think Adeline Yen Mah's success at school was to her?

You may wish to consider:

- how she conveys the unhappiness of family life at the start of the book
- her relationship with Aunt Baba
- her relationship with her father
- how her school experiences differed from homelife.

Down and Out in Paris and London

EITHER

39. George Orwell's account opens with the words:
"The rue du Coq d'Or, Paris, seven in the morning. A succession of furious, choking yells from the street..... "How many times have I told you not to squash bugs on the wallpaper?" "

How clear a picture has George Orwell given you of life in Paris at this time?

You may wish to consider:

- how effectively he describes the physical surroundings
- how he brings to life the hardships he faces
- his search for work
- his time in the hotel as a plongeur.

OR

40. Throughout the course of his time in Paris and London, George Orwell meets many interesting individuals. Choose **TWO OR MORE** of these and show what he learns from meeting these individuals.

You may wish to consider:

- descriptions of the characters
- the use of dialogue, in the conversations George Orwell has with other people
- how valuable these meetings are for him.

A Moment of War

EITHER

41. When Laurie Lee first crosses from France into Spain, he is very hopeful about what he might achieve as a young man fighting for the Republican cause. After reading about his experiences in Spain throughout the book, do you feel that his hopes were fulfilled?

You may wish to consider:

- what he hoped to achieve, when he set out
- how his experiences affected him
- his mood looking back on events.

OR

42. When Laurie Lee goes back to Madrid, a town he had visited before this account begins, he writes “I found the place transfigured.”

How does he feel about going back to places which he had first visited in different circumstances?

You may wish to consider:

- how he describes the damage caused by the war
- the effects of war on the lives of the people he meets
- his reactions to what he sees.

END OF SECTION D

Mark Scheme for paper 2F

Section A – Modern Poetry

In Such a Time as This

Question 1

Re-read the poems *Refugee Blues* and *Wherever I Hang*. Compare the ways in which the two writers describe experiences of arriving in a new country.

You may wish to consider:

- the setting of each poem
- what is happening to the people described in each poem
- the tone or mood of each poem

<p>The focus here is direct, as the two poets concentrate on experiences of immigration. More thoughtful responses may recognise the different perspectives and moods – the desperate “Yet there’s no place for us” contrasts with the wistfulness, perhaps, of “I begin to change my calypso ways”.</p>	
<p>1-2 <i>Some rudimentary statements/ comments</i></p>	<p>Identifies that the poems are about the writers’ feelings.</p>
<p>3-5 <i>Basic awareness of theme Description of the poem/poems in basic terms Basic commentary</i></p>	<p>Makes some simple statements, about the writers’ portrayal of their experiences, for example. May offer a preference, or may make a simple point of comparison.</p>
<p>6-10 <i>Subject of each poem outlined Straightforward comment on connections between poems Reference made to particular words or phrases</i></p>	<p>Some basic relevant comments will be offered, probably in narrative form. May begin to describe the poets’ reactions to seeing a new country for the first time.</p>
<p>11-15 <i>Comparisons and connections attempted Reference made to general mood of the poems Some attempt made to address prompts Some attempt made to use quotations</i></p>	<p>Works through a straightforward understanding of the texts to address question. Focus may be on the contrasting experiences – “no place for us” in “Refugee Blues”; or “De misty greyness” of “Wherever I Hang”. The answers may be structured around the prompts, showing some understanding of the requirements of the question. Some (justified) quotation may be offered.</p>
<p>16-20 <i>Awareness shown Comparisons and connections made Issues raised in the prompts dealt with Reference to details supported by some quotations</i></p>	<p>Begins to use the two poems to develop ideas. For example may make contrasts between the poets’ attitude to their subject and how one could be said to be broadly hopeful, while the other is less so. Addresses aspects of techniques and expression. Selects relevant quotations in support of points being made about the content and language of the poems.</p>

<p>21-25 <i>Insight shown</i> <i>Clear comparisons and connections made</i> <i>Reference to details to support views</i> <i>Comments on language</i></p>	<p>Uses specific details chosen appropriately to address question directly. Identifies, or offers a valid interpretation of, the main ideas in each poem, and supports the interpretation with textual evidence. May identify, for example, how "Refugee Blues" has notes of rejection, fear and despair; whereas "Wherever I Hang" conveys an atmosphere of wonder and curiosity, and of a divided identity. Will comment specifically on language and expression to illustrate the answer.</p>
---	--

In Such a Time as This

Question 2

Re-read the poem *Lucozade*. In the poem the writer creates the picture of a character ("My mum"). Write about how the writer builds up the character of "mum" in *Lucozade*, comparing this with a character created in ONE other poem from *In Such A Time as This*.

You may wish to consider:

- the character who is being described in each poem
- what happens to each character
- particular words or phrases which the poets use in making the characters seem lifelike

<p>Candidates should offer material from both poems, though some emphasis on one or the other is acceptable; precisely equal weight need not be given to each. The focus here is on how characters are created in both <i>Lucozade</i> and in the candidate's other chosen poem. Some candidates may choose a poem where a character is "created" through narrative – such as the teacher, or the boy, in <i>Half-past Two</i>; in other poems the character is "created" through self revelation, usually where a narrator allows us to form a picture of him or herself. (<i>Wherever I Hang</i>, or <i>Hide and Seek</i>, perhaps).</p>	
<p>1-2 <i>Some rudimentary statements/ comments</i></p>	<p>Identifies that the poems are about the feelings of the writer(s)</p>
<p>3-5 <i>Basic awareness of theme Description of the poem/poems in basic terms Basic commentary</i></p>	<p>Makes some simple statements, about the fact that each writer creates a character, for example. May offer a preference, or may make some simple point of comparison.</p>
<p>6-10 <i>Subject of each poem outlined Straightforward comment on connections between poems Reference made to particular words or phrases</i></p>	<p>Some basic relevant comments will be offered, probably in narrative form. May begin to outline the broad features of each poem – how, for example, the poet in <i>Lucozade</i> feels about her mother.</p>
<p>11-15 <i>Comparisons and connections attempted Reference made to general mood of the poems Some attempt made to address prompts Some attempt made to use quotations</i></p>	<p>Works through a straightforward understanding of the texts to address the question. Focus may be on the writers' tone in the respective poems; how, for example, <i>Lucozade</i> conveys the daughter's anxiety. The answer may be structured around the prompts, showing some understanding of the requirements of the question. Some (justified) quotation may be offered.</p>

<p>16-20 <i>Awareness shown</i> <i>Comparisons and connections made</i> <i>Issues raised in the prompts dealt with</i> <i>Reference to details supported by some quotations</i></p>	<p>Begins to use the two poems to develop ideas. For example, may compare the poets' attitudes to the characters created, if appropriate. Addresses aspects of techniques and expression. Selects relevant quotation in support of points being made about the content and language of the poems.</p>
<p>21-25 <i>Insight shown</i> <i>Clear comparisons and connections made</i> <i>Reference to details to support views</i> <i>Comments on language</i></p>	<p>Uses specific details chosen appropriately to address question directly. Identifies, or offers a valid interpretation of, the main "characters" in each poem, and supports the interpretation with textual evidence. Will comment specifically on language and expression, to illustrate how the two poems express the feelings of the writers.</p>

Identity

Question 3

Re-read the poems *Once Upon A Time* and *Follower*. In each of these poems, a father-son relationship is described. Compare how each writer describes this relationship, and how these feelings are expressed.

You may wish to consider:

- the viewpoint of each poem, father or son
- words or phrases which express their feelings
- whether the relationship may change, over a period of time.

The focus here is quite a narrow and precise one. Most candidates should be able to identify points of similarity in a straightforward way, while more thoughtful responses may explore differences in expression, emphasis or perspective. Any response should be considered, provided that it maintains a focus on the question and is text based.	
1-2 <i>Some rudimentary statements/ comments</i>	Identifies that the poems are about the writers' feelings.
3-5 <i>Basic awareness of theme Description of the poem/poems in basic terms Basic commentary</i>	Makes some simple statements about the writers' portrayal of their relationships, for example. May offer a preference, or may make some simple point of comparison.
6-10 <i>Subject of each poem outlined Straightforward comment on connections between poems Reference made to particular words or phrases</i>	Some basic relevant comments will be offered, probably in narrative form. May describe the farming process in <i>Follower</i> for example, and how the boy follows his father at his work.
11-15 <i>Comparisons and connections attempted Reference made to general mood of the poems Some attempt made to address prompts Some attempt made to use quotations</i>	Works through a straightforward understanding of the texts to address the question. Focus may be on the contrasting experiences, social and personal. The answer may be structured around the prompts, showing some understanding of the requirements of the question. Some (justified) quotation may be offered.
16-20 <i>Awareness shown Comparisons and connections made Issues raised in the prompts dealt with Reference to details supported by some quotations</i>	Begins to use the two poems to develop ideas. For example, may identify contrasts between the poets' attitudes to their subjects and how they differ in the portrayals of the relationships.

<p>21-25 <i>Insight shown</i> <i>Clear comparisons and connections made</i> <i>Reference to details to support views</i> <i>Comments on language</i></p>	<p>Uses specific details chosen appropriately to address question directly. Identifies, or offers a valid interpretation of, the main ideas in each poem, and supports the interpretation with textual evidence. May identify, for example, how the usual roles of father and son became reversed at the end of <i>Follower</i> – and how the father in <i>Once Upon A Time</i> asked for guidance – “So show me, son...” Will comment specifically on language and expression to illustrate the answer.</p>
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Identity

Question 4

Re-read the poem *Not My Best Side*. Compare this poem with AT LEAST ONE other poem from *Identity* which also refers to how appearances may sometimes hide the truth.

You may wish to consider:

- how the knight, or the dragon, or the girl, think of themselves in *Not My Best Side*
- how the characters think of themselves in the other poem/poems which you have chosen
- any particular words or phrases used to reveal the truth.

<p>Candidates should offer material from both poems, though some emphasis on one or the other is acceptable; precisely equal weight need not be given to each. The main concept here (appearances hiding the truth) is clearly central to <i>Not My Best Side</i> but may form only an incidental element in other poems which candidates may choose. For example, the ploughman appears to be the leader, his son the follower – but this situation reverses in <i>Follower</i>; or in <i>Warning</i> the writer’s unconventional approach to old age hides the reality of her situation, perhaps. Responses might suggest how in <i>Digging</i>, the writer’s admiration of his grandfather’s and father’s skills cannot hide how he has “no spade to follow men like them”. Candidates may choose freely; any response which maintains a focus on the question and is text based, is acceptable.</p>	
<p>1-2 <i>Some rudimentary statements/ comments</i></p>	<p>Identifies that the poems are about the feelings of the writer(s).</p>
<p>3-5 <i>Basic awareness of theme Description of the poem/poems in basic terms Basic commentary</i></p>	<p>Make some simple statements, about the writers’ portrayal of characters, for example. May offer a preference, or may make some simple point of comparison.</p>
<p>6-10 <i>Subject of each poem outlined Straightforward comment on connections between poems Reference made to particular words or phrases</i></p>	<p>Some basic relevant comments will be offered, probably in narrative form. May begin to describe the three characters in <i>Not My Best Side</i>, and how they relate to each other, for example.</p>
<p>11-15 <i>Comparisons and connections attempted Reference made to general mood of the poems Some attempt made to address prompts Some attempt made to use quotations</i></p>	<p>Works through a straightforward understanding of the text to address question. Focus may be on the contrasting situations described in two or more poems. The answer may be structured around the prompts, showing some understanding of the requirements of the question. Some (justified) quotation may be offered.</p>

<p>16-20 <i>Awareness shown</i> <i>Comparisons and connections made</i> <i>Issues raised in the prompts dealt with</i> <i>Reference to details supported by some quotations</i></p>	<p>Begins to use the poems to develop ideas. For example, may make contrast between the poets' attitudes to their subjects, and how the issue of appearance and reality is approached in the same, or different ways. Addresses aspects of techniques and expression. Selects relevant quotations in support of points being made about the content and language of the poems.</p>
<p>21-25 <i>Insight shown</i> <i>Clear comparisons and connections made</i> <i>Reference to details to support views</i> <i>Comments on language</i></p>	<p>Uses specific details chosen appropriately to address question directly. Identifies, or offers a valid interpretation of, the main ideas in each poem, and supports the interpretation with textual evidence. May identify, for example, how the dragon "was sorry for the bad publicity"; how the girl may not be quite sure that she wants to be rescued; and how the knight " might have acne, blackheads" and considers that "You're in my way".</p>

Nature

Question 5

Re-read the poems *Wind* and *The Storm*. They both show how strong the forces of nature can be. Compare how the two writers show us this strength, and how they comment on it.

You may wish to consider:

- the setting of each poem
- how each writer describes the effects of nature's force
- the poets' viewpoints on the events described.

The subject matter of these two poems is, broadly, quite similar, and it should not prove too difficult for candidates to relate them to each other in this way. The more discriminating aspect of the question, perhaps, lies in the areas highlighted in the second and third bullet points – the two writers' portrayal of what they have witnessed.	
1-2 <i>Some rudimentary statements/ comments</i>	Identifies that the poems are about the two writers' feelings.
3-5 <i>Basic awareness of theme Description of the poem/poems in basic terms Basic commentary</i>	Makes some simple statements, about the writers' portrayal of their experiences, for example. May offer a preference, or make some point of comparison.
6-10 <i>Subject of each poem outlined Straightforward comment on connections between poems Reference made to particular words or phrases</i>	Some basic relevant comments will be offered, probably in narrative form. May begin to describe the poets' reactions to seeing such force in nature.
11-15 <i>Comparisons and connections attempted Reference made to general mood of the poems Some attempt made to address prompts Some attempt made to use quotations</i>	Works through a straightforward understanding of the text to address question. Focus may be on any points of comparison, or contrast. The answer may be structured around the prompts, showing some understanding of the requirements of the question. Some (justified) quotation may be offered.
16-20 <i>Awareness shown Comparisons and connections made Issues raised in the prompts dealt with Reference to details supported by some quotations</i>	Begins to use the two poems to develop ideas. For example, may make contrasts between the poets' attitudes to their subjects, and how <i>Wind</i> focuses on one house, whereas <i>The Storm</i> recounts the effects of the extreme weather over a broader scope, for example.

<p>21-25 <i>Insight shown</i> <i>Clear comparisons and connections made</i> <i>Reference to details to support views</i> <i>Comments on language</i></p>	<p>Uses specific details chosen appropriately to address question directly. Identifies, or offers a valid interpretation of, the main ideas in each poem, and supports the interpretation with textual evidence. Might, for example, illustrate the force and violence of the language itself: “dented the balls of my eyes” in <i>Wind</i>; or “like a wide spray of buckshot” in <i>The Storm</i>.</p>
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Nature

Question 6

Re-read the poem *The Stag*. In this poem the writer tells a story. Choose ONE other poem from *Nature* which also tells a story. Compare how the two stories are presented.

You may wish to consider:

- the events which are being described
- the writer's viewpoints on the events in each poem
- the tone, or mood, of each poem.

<p>The choice here is wide. Any other poem from <i>Nature</i> which has a narrative element – <i>Roe-Deer, The Horses, The Storm, Nettles</i>, and others might all be considered. Candidates should offer material from both poems, though some emphasis on one or the other is acceptable; precisely equal weight need not be given to each. Any response which maintains a focus on the question and is text based should be considered. More thoughtful responses will give due weight to the “how” element of the question; basic answers will perhaps offer a more narrative approach. NB Both poems could be by Ted Hughes.</p>	
<p>1-2 <i>Some rudimentary statements/ comments</i></p>	<p>Identifies that the poems are about the feelings of the writer(s).</p>
<p>3-5 <i>Basic awareness of theme Description of the poem/poems in basic terms Basic commentary</i></p>	<p>Makes some simple statements about the portrayal of the stories. May offer a preference, or may make some simple point of comparison.</p>
<p>6-10 <i>Subject of each poem outlined Straightforward comment on connections between poems Reference made to particular words or phrases</i></p>	<p>Some basic relevant comments will be offered, probably in narrative form. May begin to describe the reactions of the writer(s) to what happens in their stories – eg that the writer has some sympathy for the stag.</p>
<p>11-15 <i>Comparisons and connections attempted Reference made to general mood of the poems Some attempt made to address prompts Some attempt made to use quotations</i></p>	<p>Works through a straightforward understanding of the text to address question. Focus may be on the contrasting or similar experiences. The answer may be structured around the prompts, showing some understanding of the requirements of the question. Some (justified) quotation may be offered.</p>
<p>16-20 <i>Awareness shown Comparisons and connections made Issues raised in the prompts dealt with Reference to details supported by some quotations</i></p>	<p>Begins to use the two poems to develop ideas. For example, may make contrasts between the attitudes of the writer(s) to their subjects, and how the writer is involved in the story, as in <i>Nettles</i>, directly, or is an observer as in the <i>The Stag</i>. Addresses aspects of techniques and expression. Selects relevant quotations in support of points being made about the content and language of the poems.</p>

<p>21-25 <i>Insight shown</i> <i>Clear comparisons and connections made</i> <i>Reference to details to support views</i> <i>Comments on language</i></p>	<p>Uses specific details chosen appropriately to address question directly. Identifies, or offers a valid interpretation of, the main ideas in each poem, and supports the interpretation with textual evidence. For example, might highlight the rigour and stresses of <i>The Stag</i> – “his limbs all cried different directions to his lungs” - and the use of imagery in the other chosen poem.</p>
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Section B – Modern Prose

Of Mice and Men

Question 7

How does the writer use Lennie’s conversations with AT LEAST TWO other characters to bring out the difficulties he has fitting in with others?

You may wish to consider:

- **how different characters speak to Lennie**
- **how Lennie responds to others**
- **the situations Lennie finds himself in**
- **relationships amongst other characters on the ranch.**

<p>The focus here is on Lennie’s character and personality, and on his dealings with other characters. Most candidates may choose to write about his conversation with George: the chapter with Curley’s wife, or his visit to Crooks’ room are other likely areas of comment. Candidates should refer to at least two other characters, though equal weight need not be given to each of them.</p>	
<p>1-2 <i>Some rudimentary statements/ comments</i></p>	<p>Identifies Lennie</p>
<p>3-5 <i>Undeveloped statements Simplistic comments</i></p>	<p>Makes some simple statements about Lennie and other characters.</p>
<p>6-10 <i>Limited account Basic comments</i></p>	<p>Makes some basic relevant comments, perhaps recognising that without George Lennie is prone to finding himself in difficult situations.</p>
<p>11-15 <i>Narrative account Some worthwhile comment</i></p>	<p>Works through a straightforward understanding of the text to address question. May write about, for example, how Lennie rarely talks directly to others, habitually allowing George to speak for him.</p>
<p>16-20 <i>Predominantly narrative account Some developed comment on content / plot / character / motive / setting / theme</i></p>	<p>Begins to use text to develop ideas. May refer to how Curley represents such a threat to Lennie – “he hates big guys” – from the moment they arrive on the ranch. Might suggest that Lennie’s conversations with George reveal his dependence – “ketchup”; or that his conversation with Curley’s wife points to his problems of integrating fully into society.</p>
<p>21-25 <i>More focused account Insight shown on content / plot / character / motive / setting / theme</i></p>	<p>Uses specific details chosen appropriately to address question directly. How, perhaps, Lennie’s constant desire to ‘pet’ things leads directly to the fatal scene in the barn – his own flaws perhaps make his survival on the ranch impossible. Or, perhaps, might show how his uninvited visit to Crooks’ rooms reveals his simplicity and vulnerability.</p>

Of Mice and Men

Question 8

How is Crooks used in the novel to tell us about life on the ranch?

You may wish to consider:

- **Crooks' position as the only black person on the ranch**
- **prejudice amongst the ranch hands**
- **Crooks' problems as a "cripple"**
- **Crooks' relationships with other people on the ranch.**

<p>Crooks, "the Negro stable buck" with "a crooked spine" was "a proud aloof man. He kept his distance and demanded that other people keep theirs" – yet when Lennie blunders into his room, he talks fondly of his (integrated) childhood. The bullet points for this question probably suggest the direction of most responses: life was hard, lonely, etc – and possibly even worse for a crippled black man.</p>	
<p>1-2 <i>Some rudimentary statements/ comments</i></p>	<p>Identifies Crooks</p>
<p>3-5 <i>Undeveloped statements Simplistic comments</i></p>	<p>Makes some simple statements about Crooks and his life on the ranch.</p>
<p>6-10 <i>Limited account Basic comments</i></p>	<p>Makes some basic relevant comments about Crooks' isolation, perhaps because of his colour, or what his job involves.</p>
<p>11-15 <i>Narrative account Some worthwhile comment</i></p>	<p>Works through a straightforward understanding of the text to address question. Will show how hard life is for Crooks, perhaps because he faces more difficulties than the other workers on the ranch. He is excluded from some aspects of life on the ranch, and, for example, does not sleep in the bunk house.</p>
<p>16-20 <i>Predominantly narrative account Some developed comment on content / plot / character / motive / setting / theme</i></p>	<p>Begins to use text to develop ideas. Might look more closely at Crooks as an individual – a reader, for example – or his cynical initial reaction to George and Lennie's plans.</p>
<p>21-25 <i>More focused account Insight shown on content / plot / character / motive / setting / theme</i></p>	<p>Uses specific details chosen appropriately to address question directly. Might refer to how Crooks is treated by the others – eg Candy's account of what happened to Crooks the previous Christmas, with Smitty. Will show an awareness of how Crooks' experience contributes to our picture of life on the ranch, throughout the book.</p>

To Kill a Mockingbird

Question 9

In what ways does the writer present Atticus as a good father to Scout and Jem?

You may wish to consider:

- how Atticus is portrayed as a single parent
- the lessons which the children learn from seeing Atticus at work and at home
- how Atticus talks to, and deals with, the children.

<p>The focus here is on Atticus bringing up the children – with Calpurnia’s considerable help – as a single parent. He perhaps treats them unconventionally, for his time, but always with love and affection. Although they may be disappointed in him – too old for “football” – he can still surprise them – shooting the mad dog. Some candidates might take the view that he actually endangers them by taking on Tom’s case.</p>	
<p>1-2 <i>Some rudimentary statements/ comments</i></p>	<p>Identifies Atticus</p>
<p>3-5 <i>Undeveloped statements Simplistic comments</i></p>	<p>Makes some simple statements about Atticus as the father of Scout and Jem, and how he treats them.</p>
<p>6-10 <i>Limited account Basic comments</i></p>	<p>Makes some basic relevant comments, perhaps recognising that Atticus isn’t necessarily typical, or that Cal acts as a substitute mother rather than as a mere housekeeper.</p>
<p>11-15 <i>Narrative account Some worthwhile comment</i></p>	<p>Works through a straightforward understanding of the text to address question. May highlight Atticus’ qualities – treats them fairly (Scout’s school problems) and honestly, etc.</p>
<p>16-20 <i>Predominantly narrative account Some developed comment on content / plot / character / motive / setting / theme</i></p>	<p>Begins to use text to develop ideas. May see that Atticus could be said to neglect them, in some ways – devoted to job - but that throughout the story he is their guide, advisor, protector.</p>
<p>21-25 <i>More focused account Insight shown on content / plot / character / motive / setting / theme</i></p>	<p>Uses specific details chosen appropriately to address question directly. Might pick on the jail / lynch mob scene, for example, to show that Atticus’ conscientious approach to his work can lead to problems for the family. May focus on the lessons he teaches them; or on the closing words of the book, exemplifying his caring attitude.</p>

To Kill a Mockingbird

Question 10

How is suspense created in the description of what happens in the courtroom?

You may wish to consider:

- **Scout's viewpoint on the events**
- **how the evidence is revealed**
- **how others react to Tom Robinson and the Ewells**

The question is a narrow one, and successful responses will discuss the element of suspense, and how it is created, rather than simply producing a narrative account of the trial of Tom Robinson. The bullet points may well suggest the likely direction of most responses, but any text based response should be considered.	
1-2 <i>Some rudimentary statements/ comments</i>	Identifies the courtroom scene.
3-5 <i>Undeveloped statements/ Simplistic comments</i>	Makes some simple statements about Tom Robinson's case, or that Atticus is the lawyer for the defence.
6-10 <i>Limited account/ Basic comments</i>	Makes some basic relevant comments, perhaps recognising that the trial outcome is eagerly awaited by Scout and Jem, and that they follow the trial's development closely.
11-15 <i>Narrative account/ Some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. May show awareness that the adults possibly predict the outcome correctly, being aware of prejudices, but that the children are shocked.
16-20 <i>Predominantly narrative account/ Some developed comment on content / plot / character / motive / setting / theme</i>	Begins to use text to develop ideas. May examine the ways in which the courtroom scene leads the reader's expectations one way and then another. Might offer discussion of Atticus' closing remarks, for example.
21-25 <i>More focused account / Insight shown on content / plot / character / motive / setting / theme</i>	Uses specific detail chosen appropriately to address questions directly. Might, perhaps, highlight moments which are – or which appear to be – turning points in the trial. For example, Tom catches the glass with his left hand, or Mayella's outburst.

Animal Farm

Question 11

How is the changing behaviour of the pigs used to show the breakdown of the Seven Commandments?

You may wish to consider:

- **the original purpose of the Seven Commandments**
- **how the living conditions of the animals change**
- **the pigs' use of meetings and the role of Squealer**
- **the ending of the book.**

The majority of candidates may well trace events from the initial overthrow of Mr Jones, when the pigs emerged as the natural leaders, through the Snowball/Napoleon rivalry, to the pigs' complete dominance over the other animals. The Seven Commandments may be referred to in general terms, provided that a focus is maintained on the question.	
1-2 <i>Some rudimentary statements/ comments</i>	Identifies some of the animals
3-5 <i>Undeveloped statements Simplistic comments</i>	Makes some simple statements about the pigs, perhaps that they are in charge
6-10 <i>Limited account Basic comments</i>	Makes some basic relevant comments about how some or all of the pigs change as the story progresses. Shows awareness of the Seven Commandments in general terms.
11-15 <i>Narrative account Some worthwhile comment</i>	Works through a straightforward understanding of the text to address question. May characterise the pigs at different stages in the book, initially democratic, then devious, finally dictatorial. Shows some understanding of the purpose of the Seven Commandments.
16-20 <i>Predominantly narrative account Some developed comment on content / plot / character / motive / setting / theme</i>	Begins to use text to develop ideas. Might refer, for example, to how the pigs use Squealer, the sheep or the dogs to achieve their own ends, as they change their behaviour. May give examples of how individual Commandments are disregarded, progressively.
21-25 <i>More focused account Insight shown on content / plot / character / motive / setting / theme</i>	Uses specific details chosen appropriately to address question directly. Might, for example, refer to the final scene – or lines – of the book, or to Squealer painting out or changing the words of particular Commandments, as the pigs take advantage of the other animals.

Animal Farm

Question 12

What do you learn about the role of Boxer in the book?

You may wish to consider:

- **Boxer's strengths and weaknesses**
- **Boxer's relationships with the other animals**
- **how Boxer is treated by Napoleon and the other pigs**
- **how the writer uses Boxer to bring out ideas.**

Boxer represents the Stakhanovite, the simple, strong, honest and devoted worker: "Comrade Napoleon is always right", "I will work harder". When he is too old to work, he is ruthlessly cast aside by the pigs, who have for so long exploited his loyalty. Candidates may show how the writer uses this role in putting forward the various lessons of <i>Animal Farm</i>; more thoughtful responses may give more emphasis to the fourth bullet point.	
1-2 <i>Some rudimentary statements/ comments</i>	Identifies Boxer
3-5 <i>Undeveloped statements Simplistic comments</i>	Makes some simple statements about Boxer – perhaps that he is strong or works hard.
6-10 <i>Limited account Basic comments</i>	Makes some basic relevant comments about Boxer's character and abilities. May refer to his loyalty.
11-15 <i>Narrative account Some worthwhile comment</i>	Works through a straightforward understanding of the text to address question. May recount how Boxer works so loyally, particularly for Comrade Napoleon, only to be betrayed.
16-20 <i>Predominantly narrative account Some developed comment on content / plot / character / motive / setting / theme</i>	Begins to use text to develop ideas. May refer to Boxer's problem with literacy, or his friendship with Clover and Benjamin, to give Boxer a more rounded character. May begin to show an understanding of how the writer uses the character of Boxer in exploring themes and ideas.
21-25 <i>More focused account Insight shown on content / plot / character / motive / setting / theme</i>	Uses specific details chosen appropriately to address question directly. Might very well refer to Boxer's maxims, or his dramatic departure to the knacker's yard in Alfred Simmonds' (horse-drawn) van. Issues raised in all of the bullet points will be addressed.

Lord of the Flies

Question 13

Show how the conch is used to highlight ideas in the novel.

You may wish to consider:

- how different characters regard the conch
- the breakdown of order
- what happens at assemblies
- what finally happens to the conch.

This question has a very specific focus, whereas question 14 allows for a more character-based response. However, the conch, as a symbol of order and power, or as a focus for rivalry, is used by the writer throughout the book, and the bullet points offer candidates possible directions. Any text based interpretation of what the conch represents (to the writer, to the characters, or to the reader) is acceptable.

1-2 <i>Some rudimentary statements/ comments</i>	Identifies the conch
3-5 <i>Undeveloped statements Simplistic comments</i>	Makes some simple statements about the conch, and how the boys use it.
6-10 <i>Limited account Basic comments</i>	Makes some basic relevant comments about the conch, perhaps commenting on how and where – and by whom – the conch is found, and its early use.
11-15 <i>Narrative account Some worthwhile comment</i>	Works through a straightforward understanding of the text to address question. May suggest how much the conch means to Piggy, for example, while it has less significance for some of the other characters.
16-20 <i>Predominantly narrative account Some developed comment on content / plot / character / motive / setting / theme</i>	Begins to use text to develop ideas. May refer to the early co-operation between Ralph and Jack, and how the conch perhaps represents their growing apart. The conch represents different things for different characters: authority, power, security – candidates may see this as “how it is used to highlight ideas”.
21-25 <i>More focused account Insight shown on content / plot / character / motive / setting / theme</i>	Uses specific details chosen appropriately to address question directly. Might, for example, discuss the importance of the conch as it is used in the boys’ assemblies, and how different characters regard it. The “littl’uns”, for example, expect an (adult) authority figure to appear when they first respond to the conch, but by the end of the book its violent destruction symbolises, perhaps, the breakdown of all order on the island.

Lord of the Flies

Question 14

As the story progresses, how does Jack change and develop as a character?

You may wish to consider:

- his attitude at the beginning of the story
- the choir
- his hunters and their increasing violence
- events at the end of the story.

<p>The obvious route here is perhaps to trace the presentation of Jack, the leader of the choir, through to Jack, the leader of the bloodthirsty 'tribe' of hunters. It is not only his descent into violence which changes him however: some responses may explore his intolerance of Simon, or his dislike of Piggy. Others, again, may focus on which aspects of his character dictate his behaviour – jealousy, rivalry, a thirst for power, etc.</p>	
<p>1-2 <i>Some rudimentary statements/ comments</i></p>	<p>Identifies Jack.</p>
<p>3-5 <i>Undeveloped statements Simplistic comments</i></p>	<p>Makes some simple statements about Jack, perhaps as the leader of the choir / tribe.</p>
<p>6-10 <i>Limited account Basic comments</i></p>	<p>Makes some basic relevant comments about how Jack's development is presented as the story unfolds.</p>
<p>11-15 <i>Narrative account Some worthwhile comment</i></p>	<p>Works through a straightforward understanding of the text to address question. May re-tell what Jack does, from losing the leadership right through to murder.</p>
<p>16-20 <i>Predominantly narrative account Some developed comment on content / plot / character / motive / setting / theme</i></p>	<p>Begins to use text to develop ideas. May refer to parts of the story to trace how Jack is seen in decline – his first killing of an animal, for example, which he could not bring himself to commit in Chapter One: how this reflects character development. May suggest that the writer does not bring out exclusively negative aspects of his character: he is, for example, brave, and resourceful.</p>
<p>21-25 <i>More focused account Insight shown on content / plot / character / motive / setting / theme</i></p>	<p>Uses specific details chosen appropriately to address question directly. Will possibly contrast clearly an early episode with one where he is seen leading the "savages". May refer, perhaps, to Jack's bullying of Piggy and how this early cruelty leads to the point where "viciously, with full intention, he hurled his spear at Ralph".</p>

The Other Side of Truth

Question 15

Power is often misused in this book. Do you agree that the writer presents this theme effectively?

You may wish to consider:

- **what happens to the family in Lagos**
- **Mrs Bankole's part in the story**
- **Sade's experiences at school**

The bullet points offer a route into this question: "power" may be the political or physical strength of a government; the advantage taken of children by an adult, in the case of Mrs Bankole; or the playground bullying which the children witness, and experience, in London. More successful candidates will also offer a clear judgement on the writer's presentation of these issues.	
1-2 <i>Some rudimentary statements/ comments</i>	Identifies a character
3-5 <i>Undeveloped statements Simplistic comments</i>	Makes some simple statements about power, perhaps that Mrs Bankole is responsible for the children.
6-10 <i>Limited account Basic comments</i>	Makes some basic relevant comments, perhaps about how the family is forced to split up by the power of their enemies in Lagos.
11-15 <i>Narrative account Some worthwhile comment</i>	Works through a straightforward understanding of the text to address question. May begin to offer comments on how power is portrayed, in various relationships and settings.
16-20 <i>Predominantly narrative account Some developed comment on content / plot / character / motive / setting / theme</i>	Begin to use text to develop ideas. May refer to parts of the story to show how, for example, Sade feels herself to be powerless in her search for her father, or when she is abandoned by Mrs Bankole: others have abused their power over her.
21-25 <i>More focused account Insight shown on content / plot / character / motive / setting / theme</i>	Uses specific details chosen appropriately to address question directly. Imaginative candidates might possibly consider that Sade herself has "power" over Femi, and misuses this. There will also be a judgement offered on the effectiveness of the writer's presentation of the theme, in a direct way.

The Other Side of Truth

Question 16

How does the writer show us the relationship between Sade and Femi changing throughout the book?

You may wish to consider:

- **how their relationship is portrayed in the early scenes of the book**
- **how Sade looks after Femi**
- **their experiences at their foster homes**
- **how Femi grows up during the course of the book.**

<p>The obvious focus here is on how the relationship is shown to change as the brother and sister undergo such a dramatic - or traumatic - series of experiences, and have to learn so quickly to stand up for themselves. At the start Femi is very dependent on Sade – sometimes reluctant, but obedient. Later, as he also grows up very quickly, he becomes more defiant and independent.</p>	
<p>1-2 <i>Some rudimentary statements / comments</i></p>	<p>Identifies one of the children</p>
<p>3-5 <i>Undeveloped statements / Simplistic comments</i></p>	<p>Makes some simple statements about the brother and sister and their joint experiences.</p>
<p>6-10 <i>Limited account / Basic comments</i></p>	<p>Makes some basic relevant comments, perhaps that Sade, the older sister, takes care of Femi – or tries to.</p>
<p>11-15 <i>Narrative account / Some worthwhile comment</i></p>	<p>Works through a straightforward understanding of the text to address question. May recognise that the closeness of their relationship, in Lagos and in the early scenes in London, begins to alter as the story progresses: Sade has had her own problems; Femi begins to withdraw from her.</p>
<p>16-20 <i>Predominantly narrative account / Some developed comment on content / plot / character / motive / setting / theme</i></p>	<p>Begins to use text to develop ideas. May show, for example, how Femi does not need Sade quite as much, once they are in foster care, and can form other relationships. Might refer to how the close relationship is loosened when Femi goes to Greenglades Primary School and Sade goes to Avon School.</p>
<p>21-25 <i>More focused account / Insight shown on content / plot / character / motive / setting / theme</i></p>	<p>Uses specific details chosen appropriately to address question directly. Might for example, contrast their relationship at the start of the book, of closeness and interdependence, with Sade's dramatic "GET OUT" in chapter 37; or how the two children react differently to Uncle Roy.</p>

Twenty-One Stories

Question 17

In a short story the beginning needs to gain the reader's attention quickly. Show how the writer achieves this in *The End of The Party* and AT LEAST ONE other story from the collection.

You may wish to refer to:

- how Peter and Francis are presented at the beginning of *The End of The Party*
- how the writer draws the reader into the stories
- use of features such as dialogue or the description of settings.

As well as comments on <i>The End of The Party</i>, responses should refer to one or more of the other stories: these references need not be of equal weight, provided that the focus on the question is maintained. The bullet points, particularly the third one, may suggest the likely direction for most candidates. Any text based interpretation should be considered. Successful responses will go beyond narrative, to a discussion of the writer's techniques.	
1-2 <i>Some rudimentary statements / comments</i>	Identifies a storyline.
3-5 <i>Undeveloped statements / Simplistic comments</i>	Makes some simple statements about one story
6-10 <i>Limited account / Basic comments</i>	Makes some basic relevant comments about the opening of one or more stories.
11-15 <i>Narrative account / Some worthwhile comment</i>	Works through a straightforward understanding of the text to address question. Begins to look at how openings are constructed, or how characters are introduced, for example.
16-20 <i>Predominantly narrative account / Some developed comment on content / plot / character / motive / setting / theme</i>	Begins to use text to develop ideas. Might for example show how the relationship between Peter and Francis is established, or how the atmosphere is established so quickly in <i>I Spy</i> .
21-25 <i>More focused account / Insight shown on content / plot / character / motive / setting / theme</i>	Uses specific details chosen appropriately to discuss question directly. Explains a clear response with purposeful reference to the text – at this level from both <i>The End of The Party</i> and elsewhere.

Twenty-One Stories

Question 18

In *The Destructors* the writer shows us how ordinary people become involved in extraordinary activities. Choose ONE other story from *Twenty One Stories* in which unlikely events are also presented in a believable way. How does the writer make these stories believable? In your answer, you should refer to *The Destructors* and ONE other story.

You may wish to consider:

- the personalities of the characters involved in the events
- the relationships between the characters
- the settings of the stories.

<p>Candidates should offer material from both stories, though some emphasis on one or the other is acceptable; precisely equal weight need not be to given to each. The focus is on the writer's methods and success in giving his characters and plots credibility. The bullet points suggest the most likely responses, perhaps. Successful responses will go beyond narrative, to a discussion of the writer's techniques.</p>	
<p>1-2 <i>Some rudimentary statements / comments</i></p>	<p>Identifies a storyline.</p>
<p>3-5 <i>Undeveloped statements / Simplistic comments</i></p>	<p>Makes some simple statements about one or more stories.</p>
<p>6-10 <i>Limited account / Basic comments</i></p>	<p>Makes some basic relevant comments about stories – events, or individual characters perhaps, which are lifelike.</p>
<p>11-15 <i>Narrative account / Some worthwhile comment</i></p>	<p>Works through a straightforward understanding of the text to address question. Will express a view on whether the stories are believable – perhaps based largely on a re-telling of one or more plot lines.</p>
<p>16-20 <i>Predominantly narrative account / Some developed comment on content / plot / character / motive / setting / theme</i></p>	<p>Begins to use text to develop ideas. May offer details from stories – the way T talks to other gang members, for example, to illustrate what is believable.</p>
<p>21-25 <i>More focused account / Insight shown on content / plot / character / motive / setting / theme</i></p>	<p>Uses specific details chosen appropriately to address question directly. Explains and attempts to justify the response clearly – supports view with appropriate references to character, for example, or to precise events – at this level from both <i>The Destructors</i> and the other chosen story. Aspects such as dialogue, description, structure may be discussed.</p>

Section C - Modern Drama

An Inspector Calls

Question 19

In Act One, how does the writer bring about a change of atmosphere after the Inspector arrives?

You may wish to consider:

- **the atmosphere at the family gathering before the Inspector arrives**
- **how the Inspector speaks to other characters**
- **how different characters speak to him.**

<p>The focus here is quite specific, and while the candidates may make purposeful references to the text from elsewhere in the play than Act One, the precise demands of the question should be borne in mind. Most responses may suggest, broadly, that the atmosphere changes from confidence and relaxation to one of defiance, doubt and anxiety (guilt, for those characters who acknowledge it, is a further progression, perhaps). The writer may be considered to have brought this about in a variety of ways: the Inspector's approach, the language used, the characters' reactions, the setting and structure, the contrast between their own situation and what the Inspector tells them – these may all contribute. Any text based interpretation should be considered.</p>	
<p>1-2 <i>Some rudimentary statements/ comments</i></p>	<p>Identifies the Inspector/ a family member.</p>
<p>3-5 <i>Undeveloped statements / Simplistic comments</i></p>	<p>Makes some simple statements about Act One.</p>
<p>6-10 <i>Limited account / Basic comments</i></p>	<p>Makes some basic relevant comments about the Inspector's arrival, and its effects.</p>
<p>11-15 <i>Narrative account / Some worthwhile comment</i></p>	<p>Works through a straightforward understanding of the text to address the question. May re-tell some of the conversation after Inspector Goole arrives, or refer to Gerald and Sheila's engagement, for example.</p>
<p>16-20 <i>Predominantly narrative account / Some developed comment on content / plot / character / motive / setting / theme</i></p>	<p>Begins to use text to develop ideas. Might, for example, show awareness of Mr Birling's complacency (the 'Titanic' speech) and how the Inspector's arrival threatens this. May refer to Eric or Sheila's responses.</p>
<p>21-25 <i>More focused account / Insight shown on content / plot / character / motive / setting / theme</i></p>	<p>Uses specific details chosen appropriately to address question directly. Will focus on the "how" in the question, discussing aspects of technique. Might, for example, bring in dramatic irony ('Titanic' again) or the subtle hints which the writer gives the audience, eg about Eric's drinking.</p>

An Inspector Calls

Question 20

How is the character of Eric developed throughout the play?

You may wish to consider:

- **how Eric appears at the start of the play**
- **the portrayal of his relationship with his parents**
- **the portrayal of his relationship with Eva/Daisy**
- **how he reacts at the end of the play, when the Inspector's identity is questioned.**

<p>In the early scenes Eric is the “chump”, “squiffy” but harmless. As the story unfolds, his near rape, arguably, of Eva comes to light, and he seems to acquire much more strength of character in standing up to his parents. By the end of the play his refusal to accept the whole affair as a “joke” does him credit. Most responses will perhaps follow these lines. “How” his character is developed may be handled by more able candidates in terms of his relationships, his increasing self-knowledge, or the use of dialogue.</p>	
<p>1-2 <i>Some rudimentary statements/ comments</i></p>	<p>Identifies Eric.</p>
<p>3-5 <i>Undeveloped statements / Simplistic comments</i></p>	<p>Makes some simple statements about him, perhaps that he drinks, or that he impregnated Eva.</p>
<p>6-10 <i>Limited account / Basic comments</i></p>	<p>Makes some basic relevant comments about how the boy at the start moves towards becoming a man.</p>
<p>11-15 <i>Narrative account / Some worthwhile comment</i></p>	<p>Works through a straightforward understanding of the text to address question. May retell Eric's role in Eva's life (and death) and how he reacts to his mother and then to his father.</p>
<p>16-20 <i>Predominantly narrative account / Some developed comment on content / plot / character / motive / setting / theme</i></p>	<p>Begins to use text to develop ideas. May start to see complexity in Eric: he does wrong (stealing) in his attempt to do good (supporting the pregnant Eva), for example.</p>
<p>21-25 <i>More focused account / Insight shown on content / plot / character / motive / setting / theme</i></p>	<p>Uses specific details chosen appropriately to address question directly. Might, for example, show how he and Sheila react to the exposure of the Inspector as an impostor – Eric is shown to have moral worth, despite what he has done in the past, in contrast with the self-centred attitude of his parents.</p>

Educating Rita

Question 21

What does the writer suggest that Rita hopes to achieve by doing her Open University course?

You may wish to consider:

- what the writer tells us of her background
- Rita's attitude towards education
- how the writer presents Rita at the start of the play.

<p>Rita wants an "education" but there may well be a range of interpretations of what that involves. For some candidates the emphasis will be on a greater independence - "God, what's it like to be free?" - while others may stress her desire to build her self-assurance - "I'm not, you know, confident like, but I wanna be"; or the desire to move on from her present life may be highlighted - "like cos they don't want y' to change". Any text based interpretation should be considered.</p>	
<p>1-2 <i>Some rudimentary statements/ comments</i></p>	<p>Identifies Rita.</p>
<p>3-5 <i>Undeveloped statements / Simplistic comments</i></p>	<p>Makes some simple statements about Rita joining a course.</p>
<p>6-10 <i>Limited account / Basic comments</i></p>	<p>Makes some basic relevant comments, perhaps attempting to guess at Rita's motives - to "improve" herself, etc.</p>
<p>11-15 <i>Narrative account / Some worthwhile comment</i></p>	<p>Works through a straightforward understanding of the text to address question. May well trace Rita's experience as a student and how her life develops.</p>
<p>16-20 <i>Predominantly narrative account / Some developed comment on content / plot / character / motive / setting / theme</i></p>	<p>Begins to use text to develop ideas. Might suggest that Rita's ambitions and motivation are more than narrowly educational - she seeks personal development. May refer to what we are told of her background.</p>
<p>21-25 <i>More focused account / Insight shown on content / plot / character / motive / setting / theme</i></p>	<p>Uses specific details chosen appropriately to address question directly. Might offer examples, such as those quoted above, to find her starting point. Might show how her life - eg her marriage to Denny - alters, commenting on whether this was what she hoped to achieve. May perhaps form a judgement on whether she fulfilled her hopes.</p>

Educating Rita

Question 22

How is dialogue used to show the relationship between Frank and Rita?

You may wish to consider:

- **how changes in their relationship are reflected in the dialogue**
- **how the way they speak shows their different backgrounds**
- **how they speak to each other at important moments in the play.**

The starting point for many candidates may be that Frank is educated but that Rita comes to the play seeking “education”. The contrast between their backgrounds is readily observed in their characteristic dialogue, and successful candidates will comment closely on how the writer uses the dialogue to reflect their personalities, as well as the changing balance of their relationship.	
1-2 <i>Some rudimentary statements/ comments</i>	Identifies Frank/ Rita.
3-5 <i>Undeveloped statements / Simplistic comments</i>	Makes some simple statements about them.
6-10 <i>Limited account / Basic comments</i>	Makes some basic relevant comments, perhaps that they are brought together as lecturer/student, but that the relationship soon becomes more than this.
11-15 <i>Narrative account / Some worthwhile comment</i>	Works through a straightforward understanding of the text to address the question. Might, for example, show a broad awareness of Rita’s increasing confidence and independence, as this is reflected in how she speaks.
16-20 <i>Predominantly narrative account / Some developed comment on content / plot / character / motive / setting / theme</i>	Begins to use text to develop ideas. Might respond to the third bullet, looking more closely at one or two chosen moments in the play, such as the opening scene and how the dialogue establishes their characters.
21-25 <i>More focused account / Insight shown on content / plot / character / motive / setting / theme</i>	Uses specific details chosen appropriately to address question directly. For example, may show how details from the dialogue can illustrate the initial gulf between them – “Do you know Yeats?” or “A Flora man” – and contrast this with later examples to show how the relationship has changed. May examine vocabulary in some detail.

A View from the Bridge

Question 23

How does the relationship between Eddie and Catherine bring out important themes within the play?

You may wish to consider:

- **the presentation of their relationship and Eddie’s role as a substitute father**
- **jealousy - the conflict between Eddie and the two immigrants**
- **the social background to the events.**

<p>The focus here is on Eddie’s somewhat ambivalent attitude to Catherine – “She is my niece and I’m responsible for her;” and others’ perspective on their relationship (Alfieri says “there is too much love for the niece. Do you understand what I’m saying to you?”). Eddie’s possessiveness / jealousy leads him to betray the immigrants, with such tragic consequences. Any interpretation of “themes”, which is text based, should be considered.</p>	
<p>1-2 <i>Some rudimentary statements/ comments</i></p>	<p>Identifies Eddie.</p>
<p>3-5 <i>Undeveloped statements / Simplistic comments</i></p>	<p>Makes some simple statements about Eddie’s relationship with Catherine.</p>
<p>6-10 <i>Limited account / Basic comments</i></p>	<p>Makes some basic relevant comments, perhaps that Eddie is a substitute father figure and that he is unable to ‘let go’ – how Eddie tries to control events.</p>
<p>11-15 <i>Narrative account / Some worthwhile comment</i></p>	<p>Works through a straightforward understanding of the text to address question. Might suggest how Eddie’s objections to Catherine marrying Rodolpho precipitate the later crisis: “themes” of jealousy, rivalry might be identified.</p>
<p>16-20 <i>Predominantly narrative account / Some developed comment on content / plot / character / motive / setting / theme</i></p>	<p>Begins to use text to develop ideas. Might, for example, refer to Beatrice’s view of the relationship. (“you can never have her”) and how she tries to stop Eddie interfering in Catherine’s life. “Themes” such as family life, how young people grow up and develop independence, might be discussed.</p>
<p>21-25 <i>More focused account / Insight shown on content / plot / character / motive / setting / theme</i></p>	<p>Uses specific details chosen appropriately to address question directly. Will offer examples to characterise the relationship; will link their relationship clearly to the events later in the play – Eddie’s informing on the immigrants to the immigration bureau, the ending of the play, etc – and will show how their relationship is relevant to the major themes in the play.</p>

A View from the Bridge

Question 24

In what ways is Beatrice an important character in the play?

You may wish to consider:

- **Beatrice's relationship with Catherine**
- **Beatrice's relationship with Eddie, as the play progresses**
- **Beatrice's reaction to the two immigrants.**

<p>The focus is on Beatrice in her relationship with other characters: most obviously as a wife to Eddie, fearing for what lies in store for them all; as a mother figure to Catherine; and in her role as a homemaker faced with all the implications of the two immigrants' arrival.</p>	
<p>1-2 <i>Some rudimentary statements/ comments</i></p>	<p>Identifies Beatrice.</p>
<p>3-5 <i>Undeveloped statements / Simplistic comments</i></p>	<p>Makes some simple statements about Beatrice and her relationships with others.</p>
<p>6-10 <i>Limited account / Basic comments</i></p>	<p>Makes some basic relevant comments, perhaps that Beatrice disagrees with Eddie over his treatment of Catherine and Rodolpho.</p>
<p>11-15 <i>Narrative account / Some worthwhile comment</i></p>	<p>Works through a straightforward understanding of the text to address question. Appreciates Beatrice's role, perhaps in attempting to warn Eddie of the possible consequences of his attitude to Catherine.</p>
<p>16-20 <i>Predominantly narrative account / Some developed comment on content / plot / character / motive / setting / theme</i></p>	<p>Begins to use text to develop ideas. May refer to Beatrice's role in bringing the immigrants into the home "I wish I drop dead before I told them to come"; or in her relationship with Eddie.</p>
<p>21-25 <i>More focused account / Insight shown on content / plot / character / motive / setting / theme</i></p>	<p>Uses specific details chosen appropriately to address question directly. For example, Beatrice is aware of her relationship with Eddie changing "When am I gonna be a wife again Eddie?" and the implication of this; or possibly may highlight Beatrice's role in advising Catherine... "if you act like a baby.. he be treating you like a baby": she is caught between the other characters and this is her importance in the play.</p>

Talking Heads 1

Question 25

Referring to *A Lady of Letters* and AT LEAST ONE of the other monologues, show how the writer presents the themes of loneliness and unhappiness.

You may wish to consider:

- what the characters reveal or try to hide about their own lives
- how the characters are shown to depend on others
- how the writer hints at the characters' backgrounds.

Candidates should offer material from various monologues, though some emphasis on one is acceptable; precisely equal weight need not be given to each. The areas addressed by this question can be seen clearly in <i>A Lady of Letters</i>: Miss Ruddock's own social worker even talks of "alleviating loneliness" as being relevant to her. Several of the other stories also suit the topic well – any choice is acceptable, as long as the response has a focus on the question and is text based.	
1-2 <i>Some rudimentary statements/ comments</i>	Identifies a character.
3-5 <i>Undeveloped statements / Simplistic comments</i>	Makes some simple statements about a lonely and unhappy character / characters.
6-10 <i>Limited account / Basic comments</i>	Makes some basic relevant comments, perhaps about how Miss Ruddock is so lonely – eg she attends the funeral of a distant acquaintance, her curiosity about her neighbours, etc.
11-15 <i>Narrative account / Some worthwhile comment</i>	Works through a straightforward understanding of the text to address question. May show how Miss Ruddock's obsessive letter writing, for example, is a substitute for companionship.
16-20 <i>Predominantly narrative account / Some developed comment on content / plot / character / motive / setting / theme</i>	Begins to use text to develop ideas. Might acknowledge that Miss Ruddock describes herself as happy only in prison, and in the final scenes – when she has other people who need her. May offer similar examples from the other chosen stories.
21-25 <i>More focused account Insight shown on content / plot / character / motive / setting / theme</i>	Uses specific details chosen appropriately to address question directly. Details, at this level, should be expected from the other chosen monologues as well as from <i>A Lady of Letters</i> .

Talking Heads 1

Question 26

These monologues feature a single character speaking directly to the audience. How, then, does the writer hold the audience's interest? You should refer to *Bed Among the Lentils* and AT LEAST ONE OTHER monologue from the collection.

You may wish to consider:

- how the writer reveals background information about each character
- how each monologue explores relationships and events
- the use of humour.

<p>With such a broad and open question it seems likely that many responses will follow the direction suggested by the bullet points. Reference should be made to the other chosen monologues, though this need not be of equal weight: some emphasis on one is acceptable. The question invites a personal response, and any text based interpretation should be considered.</p>	
<p>1-2 <i>Some rudimentary statements / comments</i></p>	<p>Identifies a character.</p>
<p>3-5 <i>Undeveloped statements / Simplistic comments</i></p>	<p>Makes some simple statements about one or more characters.</p>
<p>6-10 <i>Limited account / Basic comments</i></p>	<p>Makes some basic relevant comment about how characters are interesting, as individuals, because of their stories, for example.</p>
<p>11-15 <i>Narrative account / Some worthwhile comment</i></p>	<p>Works through a straightforward understanding of the text to address question. May re-tell the story line of one or more monologues, to show what is of interest to an audience, in narrative terms.</p>
<p>16-20 <i>Predominantly narrative account / Some developed comment on content / plot / character / motive / setting / theme</i></p>	<p>Begins to use text to develop ideas. For example, might show how Susan's "interesting" past is gradually revealed to us, or how the writer surprises us with successive revelations.</p>
<p>21-25 <i>More focused account / Insight shown on content / plot / character / motive / setting / theme</i></p>	<p>Uses specific detail chosen appropriately to address question directly. At this level, details should be expected from the other chosen monologues, as well as from <i>Bed Among the Lentils</i>.</p>

Journey's End

Question 27

How is dialogue used to show that the character Raleigh changes and develops as the play progresses?

You may wish to consider:

- **how Raleigh speaks about the war when he first appears in the play**
- **the dialogue between Raleigh and Stanhope**
- **Raleigh's dealings with others before the raid.**

<p>The bullet points possibly suggest the likely direction of most responses. Raleigh's early optimism - being posted to the front line with Stanhope is "a frightful bit of luck"- contrasts with conversations with Stanhope and Osborne before the raid; and how his relationship with Stanhope and others develops before, and after, he is wounded. Successful responses will link these developments to features which characterise the dialogue at different stages within the play.</p>	
<p>1-2 <i>Some rudimentary statements / comments</i></p>	<p>Identifies Raleigh.</p>
<p>3-5 <i>Undeveloped statements / Simplistic comments</i></p>	<p>Makes some simple statements about Raleigh as the newly arrived officer.</p>
<p>6-10 <i>Limited account / Basic comments</i></p>	<p>Makes some basic relevant comments about how Raleigh's naïve approach causes some difficulties...may say what happens to him later. May suggest that his speech reflects his youthfulness.</p>
<p>11-15 <i>Narrative account / Some worthwhile comment</i></p>	<p>Works through a straightforward understanding of the text to address question. May refer to Raleigh and Stanhope's connections before the war and to how Raleigh's recollections lead to some disillusionment. Comments on the dialogue may show more awareness of the writer's technique.</p>
<p>16-20 <i>Predominantly narrative account / Some developed comment on content / plot / character / motive / setting / theme</i></p>	<p>Begins to use text to develop ideas. May write about what happens to Raleigh as the story moves on – the first raid, how he conducts himself with the officers and the men – his bravery when wounded..."I can't go home just for a knock in the back". His speech reflects his character, and his state of mind.</p>
<p>21-25 <i>More focused account Insight shown on content / plot / character / motive / setting / theme</i></p>	<p>Uses specific details chosen appropriately to address question directly. More thoughtful responses might dwell on how Raleigh and Stanhope come close to falling out over Raleigh's fraternising with the men "I understand you prefer being up there with the men than down here with us", before the final "Dennis / Jimmy" of their pre-war years which is re-created in the final scene. The personal nature of the dialogue reinforces and highlights the shifts in their relationship, perhaps. Successful responses may discuss vocabulary, forms of address or similar details.</p>

Journey's End

Question 28

Hardy says at the start of the play:

“Sometimes nothing happens for hours on end; then – all of a sudden – “over she comes” - rifle grenades - Minnies- and those horrid little things like pineapples - you know...swish – swish – swish – BANG!”

How does the writer use language throughout the play to create a convincing wartime setting?

You may wish to consider:

- **how the conditions of life in the trenches are presented**
- **how the dialogue shows relationships between the men**
- **how particular characters cope – or fail to cope – with the situation.**

There is scope here for concentration on a smaller number of characters and episodes in greater detail, or for a more generalised response based on the mood and behaviour in the trenches as a whole. Better responses may differentiate between characters – Stanhope’s bravery contrasts with Hibbert’s cowardice for example – and this may be reflected in the language (third bullet point). Any text based interpretation of a “convincing wartime setting” should be considered, and various approaches are valid: candidates may focus on narrative, characters, dialogue, atmosphere, even stage directions.

1-2 <i>Some rudimentary statements/ comments</i>	Identifies setting.
3-5 <i>Undeveloped statements Simplistic comments</i>	Makes some simple statements about the setting.
6-10 <i>Limited account Basic comments</i>	Makes some basic relevant comments about how the characters behave, perhaps mentioning some of the particular difficulties of life in the trenches.
11-15 <i>Narrative account Some worthwhile comment</i>	Works through a straightforward understanding of the text to address question. May provide a straightforward account of how the characters behave, perhaps clearly aware that each character reacts differently or has different qualities, and that the setting brings those qualities out.
16-20 <i>Predominantly narrative account Some developed comment on content / plot / character / motive / setting / theme</i>	Begins to use text to develop ideas. May, for example, choose particular characters in order to compare or contrast their behaviour – Raleigh, Hibbert, Osborne, Stanhope, for example – in the setting of the trenches. Alternatively, may focus on particular episodes; or may give more emphasis to the first bullet point, offering a generalised view.

<p>21-25 <i>More focused account</i> <i>Insight shown on content /</i> <i>plot / character / motive /</i> <i>setting / theme</i></p>	<p>Uses specific details chosen appropriately to address question directly, commenting on different characters – how they make decisions, how they are trying to come to terms with their situation – Stanhope’s drinking for example, to show how the wartime atmosphere and setting are established convincingly through behaviour and relationships. May focus on physical hardships, or may offer details, for example, from stage directions.</p>
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The Long and the Short and the Tall

Question 29

How does the introduction of the Japanese prisoner affect relationships within the patrol?

You may wish to consider:

- tensions that exist before the prisoner arrives
- how relationships amongst the men change
- Bamforth's reaction to the Japanese prisoner
- the Japanese prisoner's behaviour.

This is a narrowly focused question, and good responses will acknowledge that the prisoner's introduction is the catalyst for a change in the balance and relationships within the patrol, rather than simply re-telling the sequence of events – though a narrative based approach, provided that the supporting commentary was sound, could prove successful. The most thoughtful candidates may begin to see the prisoner's introduction in terms of dramatic structure. Some responses may offer more on Bamforth, and how his character is revealed to us throughout the play's development, while others may bring in Whitaker, Evans or the N.C.Os in more detail. Any approach should be considered, as long as the needs of the question are borne in mind.	
1-2 <i>Some rudimentary statements / comments</i>	Identifies the prisoner.
3-5 <i>Undeveloped statements / Simplistic comments</i>	Makes some simple statements about the prisoner or the patrol.
6-10 <i>Limited account / Basic comments</i>	Makes some basic relevant comments, perhaps that the men argue over what to do with the prisoner.
11-15 <i>Narrative account / Some worthwhile comment</i>	Works through a straightforward understanding of the text to address question. Might consider Bamforth's running feud with Corporal Johnstone, and how the prisoner's arrival affects this relationship, in broad terms.
16-20 <i>Predominantly narrative account / Some developed comment on content / plot / character / motive / setting / theme</i>	Begins to use text to develop ideas. May offer comments on how the mood changes after the prisoner's capture – or that some of them come to regard him as an individual, rather than as an anonymous enemy, and how this changes relationships within the patrol.

<p>21-25 <i>More focused account / Insight shown on content / plot / character / motive / setting / theme</i></p>	<p>Uses specific details chosen appropriately to address question directly. May well highlight the stolen cigarette case – Bamforth here becomes the prisoner’s defender, even though he had previously been the only one ready to bayonet him. Through this and other developments the relationships within the patrol are strained to breaking point.</p>
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The Long and the Short and the Tall

Question 30

Do you consider that Sergeant Mitchem is presented as a good leader?

You may wish to consider:

- **how Mitchem treats the members of the patrol at the start of the play**
- **Mitchem’s relationship with Bamforth**
- **how Mitchem reacts to events throughout the play**
- **the ending of the play.**

<p>Obviously the patrol ends disastrously, so in one sense Mitchem’s leadership is unsuccessful – but his conduct in dealing with his men, throughout the play, may well be presented much more positively. Any judgement is to be considered, provided that it is text based. An obvious area for discussion would be his ongoing problematic relationship with Bamforth.</p>	
<p>1-2 <i>Some rudimentary statements / comments</i></p>	<p>Identifies Sergeant Mitchem.</p>
<p>3-5 <i>Undeveloped statements / Simplistic comments</i></p>	<p>Makes some simple statements about his being the leader of the patrol.</p>
<p>6-10 <i>Limited account / Basic comments</i></p>	<p>Makes some basic relevant comments about how he commands the other men, or his decisions.</p>
<p>11-15 <i>Narrative account / Some worthwhile comment</i></p>	<p>Works through a straightforward understanding of the text to address question, perhaps retelling what happens to the patrol, thereby showing how Mitchem is presented, in broad terms.</p>
<p>16-20 <i>Predominantly narrative account / Some developed comment on content / plot / character / motive / setting / theme</i></p>	<p>Begins to use text to develop ideas. Might, for example, look at Mitchem’s argument with Bamforth at the start: this is never fully resolved, and is Mitchem shown as a “good leader” when he attempts to overpower Bamforth at the end?</p>
<p>21-25 <i>More focused account / Insight shown on content / plot / character / motive / setting / theme</i></p>	<p>Uses specific details chosen appropriately to address question directly. Could focus on some of Mitchem’s individual qualities, and how they are presented – his judgement, his bravery, “I’ll break the trail... you follow” etc – in forming a judgement on the question as a whole.</p>

Section D – Modern Literary Non-Fiction

Angela's Ashes

Question 31

The writer tells us the story of his own childhood from his point of view as an adult arriving in America. How effectively do you think he expresses the difficulties he faced as a young child?

You may wish to consider:

- how he coped with particular incidents
- his description of the effects of poverty
- his relationships with other people.

<p>This is an open question and any response which is text based should be considered. Responses may catalogue the difficulties he faced, before – at least in the more successful responses – moving on to an assessment of how effectively these are conveyed.</p>	
<p>1-2 <i>Some rudimentary statements / comments</i></p>	<p>Identifies Frank.</p>
<p>3-5 <i>Undeveloped statements / Simplistic comments</i></p>	<p>Makes some simple statements about his life, perhaps that it was hard.</p>
<p>6-10 <i>Limited account / Basic comments</i></p>	<p>Makes some basic relevant comments, perhaps that Frank was a survivor despite his problems</p>
<p>11-15 <i>Narrative account / Some worthwhile comment</i></p>	<p>Works through a straightforward understanding of the text to address question. Might refer to episodes, perhaps as suggested by the bullet points, to illustrate his difficulties. May address "how effectively" in broad terms.</p>
<p>16-20 <i>Predominantly narrative account / Some developed comment on content / plot / character / motive / setting / theme</i></p>	<p>Begins to use text to develop ideas. May re-tell parts of Frank's childhood experiences to show how those difficulties are brought home to the reader – through dialogue, narrative, characters he describes, or relationships.</p>
<p>21-25 <i>More focused account / Insight shown on content / plot / character / motive / setting / theme</i></p>	<p>Uses specific details chosen appropriately to address question directly. Might give examples of particularly vivid descriptions, or of how emotion is conveyed strongly yet retrospectively. May possibly refer to humour, or irony.</p>

Angela's Ashes

Question 32

How is humour used in this account of such an unhappy and deprived childhood?

You may wish to consider:

- how Frank's own personality contributes to the humour
- the use of dialogue
- how the childhood events in the book are seen from an adult's point of view.

More perceptive candidates might suggest that the humour in the book is never far from tragedy. For example, there are amusing accounts of drunken behaviour, but the devastating effects of habitual drinking on family life are made starkly clear. Similarly, Frank describes his adolescent relationship with Theresa Carmody humorously, yet her death from consumption soon follows. This is an open question, and any text based response should be considered. Thoughtful responses might follow the line, for example, that the humour gives more depth, through contrast, to the overall sadness and despair; or that humorous treatment of certain characters or episodes makes the whole account more lifelike and believable.	
1-2 <i>Some rudimentary statements / comments</i>	Identifies humour.
3-5 <i>Undeveloped statements / Simplistic comments</i>	Makes some simple statements about humour in the book.
6-10 <i>Limited account / Basic comments</i>	Makes some basic relevant comments, perhaps that some particular moments in the book are amusing.
11-15 <i>Narrative account / Some worthwhile comment</i>	Works through a straightforward understanding of the text to address question. Might, for example, show awareness of Frank's irreverent viewpoint on certain characters, and how this brings them to life for the reader.
16-20 <i>Predominantly narrative account / Some developed comment on content / plot / character / motive / setting / theme</i>	Begins to use text to develop ideas. May re-tell parts of Frank's story to illustrate his humorous approach, and what this achieves, in general terms.
21-25 <i>More focused account / Insight shown on content / plot / character / motive / setting / theme</i>	Uses specific details chosen appropriately to address question directly. Might, for example, refer to Frank's capacity to laugh at himself in retrospect – such as the description of his days as a bicycling telegram boy.

The Diary of Anne Frank

Question 33

In the entry for 20th June 1942, Anne writes:

“It’s an odd idea for someone like me to keep a diary...because it seems to me that neither I – nor anyone else – will be interested in...a thirteen year old schoolgirl”, and yet millions of people have read her account of her time in hiding.

Why do so many people still find Anne’s account interesting?

You may wish to consider:

- the physical descriptions of her surroundings
- the circumstances under which her diary was written
- the relationships which exist amongst people in the house
- the thoughts and feelings which her diary presents.

Responses to this very open question are likely, in many cases, to follow the direction suggested by the bullet points. Some reference to the dramatic realities of the diary’s context is also likely to form part of some responses. Any attempt to answer the question “why” should be considered, as long as it is text based.	
1-2 <i>Some rudimentary statements / comments</i>	Identifies Anne.
3-5 <i>Undeveloped statements / Simplistic comments</i>	Makes some simple statements about reading the diary.
6-10 <i>Limited account / Basic comments</i>	Makes some basic relevant comments about why Anne’s story is interesting to readers. May refer to the real life context, perhaps at a basic level.
11-15 <i>Narrative account / Some worthwhile comment</i>	Works through a straightforward understanding of the text to address question. May suggest, for example, that her plight is so extreme that this in itself creates interest in her life within the Annexe: the friendships, the charades, her hopes and ambitions.
16-20 <i>Predominantly narrative account / Some developed comment on content / plot / character / motive / setting / theme</i>	Begins to use text to develop ideas. May refer to the twists and turns of her relationships, for example, within such a claustrophobic setting – with Peter, or with Mother. May refer to the building of tension and atmosphere.

21-25

*More focused account /
Insight shown on content /
plot / character / motive /
setting / theme*

Uses specific details chosen appropriately to address question directly. Might, for example, refer to the drama and suspense interest in Anne's situation – possibility of detection is constantly in her thoughts, for example – and yet she stays so positive.

The Diary of Anne Frank

Question 34

As you read her diary entries, what aspects of Anne’s character strike you as remarkable, considering the circumstances in which she was living, as a Jewish girl in hiding from the Nazis?

You may wish to consider:

- **how her personal qualities are revealed throughout the diary**
- **her relationship with Peter**
- **how she copes with the restrictions of being in hiding**
- **her relationships with other people hiding in the “Secret Annexe”.**

Courage, optimism, maturity, practicality – there is a wide range of “aspects of character” on display here. Any text based response should be considered, though the question does draw attention to the context especially, and better responses, at least, should take this factor into consideration	
1-2 <i>Some rudimentary statements / comments</i>	Identifies Anne.
3-5 <i>Undeveloped statements / Simplistic comments</i>	Makes some simple statements about Anne, perhaps that she is in hiding.
6-10 <i>Limited account / Basic comments</i>	Makes some basic relevant comments Anne’s character: may offer an opinion – eg admiration – of her.
11-15 <i>Narrative account / Some worthwhile comment</i>	Works through a straightforward understanding of the text to address question. In broad terms may describe her life in hiding, to show her qualities of strength, survival, optimism, bravery.
16-20 <i>Predominantly narrative account / Some developed comment on content / plot / character / motive / setting / theme</i>	Begins to use text to develop ideas. Might examine some of the relationships within the Annexe, for example, to show how they illustrate her character – her social/personal qualities.
21-25 <i>More focused account / Insight shown on content / plot / character / motive / setting / theme</i>	Uses specific details chosen appropriately to address question directly. As suggested in the bullet points, might use an example such as her relationship with Peter, to illustrate character aspects - romantic yet realistic, perhaps - or her level of maturity in thought and behaviour.

Bad Blood

Question 35

At one point in the book Lorna Sage says that she is “under orders from the spirit of the 1950s”. How convincingly does she bring the world of her childhood to life?

You may wish to consider:

- her portrayal of family life
- her description of life at school
- her friendship with Gail as friends growing up at the same time
- what she tells us of her pregnancy.

This is an open question and any text based interpretation should be considered. For some candidates the approach may be little more than a narrative one, as incidents from Lorna Sage’s childhood are re-told; more successful responses will give due consideration to the “how convincingly” element in the question, and will form a judgement on this. Thoughtful candidates might comment on the writer’s skill in recreating her childhood world from her perspective as an adult.	
1-2 <i>Some rudimentary statements / comments</i>	Identifies Lorna.
3-5 <i>Undeveloped statements / Simplistic comments</i>	Makes some simple statements about her childhood.
6-10 <i>Limited account / Basic comments</i>	Makes some basic relevant comments, possibly that her childhood was often unhappy, or that she faced many problems.
11-15 <i>Narrative account / Some worthwhile comment</i>	Works through a straightforward understanding of the text to address question. Might, for example, refer to her family circumstances in the vicarage, and how this period of her life is described in a believable way.
16-20 <i>Predominantly narrative account / Some developed comment on content / plot / character / motive / setting / theme</i>	Begins to use text to develop ideas. May re-tell particular episodes in order to show how they recreate a particular time and place, in broad terms.
21-25 <i>More focused account / Insight shown on content / plot / character / motive / setting / theme</i>	Uses specific detail chosen appropriately to address question directly. May be able to offer comment on how Lorna Sage captures the social or moral climate of her childhood (the fourth bullet point); or may explore aspects of technique, such as vocabulary, which help her to portray her childhood convincingly.

Bad Blood

Question 36

In her description of her childhood what impression has Lorna Sage given you of her relationship with adults?

You may wish to consider:

- **how she describes her changing relationship with her grandfather and other relatives**
- **her own increasing maturity**
- **how she portrays her dealings with other adults, such as her teachers.**

The range here is very broad – there is little in the book which does not come, in one sense or another – within this question. Although responses may concentrate on grandpa, or mother, accounts of any relationships are acceptable. More thoughtful candidates may begin to explore connections, or patterns, in her relationships rather than merely offering a narrative approach.	
1-2 <i>Some rudimentary statements / comments</i>	Identifies Lorna.
3-5 <i>Undeveloped statements / Simplistic comments</i>	Makes some simple statements about adults whom she mentions in the book.
6-10 <i>Limited account / Basic comments</i>	Makes some basic relevant comments, perhaps that she was close to and writes a good deal about grandpa, in the early years, and that their relationship was important to her.
11-15 <i>Narrative account / Some worthwhile comment</i>	Works through a straightforward understanding of the text to address question. May locate Lorna Sage in her family context, to trace key relationships - life in the Vicarage or in the Council house - in broad terms.
16-20 <i>Predominantly narrative account / Some developed comment on content / plot / character / motive / setting / theme</i>	Begins to use text to develop ideas. Might look at Lorna's relationship with her mother, for example – the visits to Mrs Jones, or how mother "told me" (Chapter XI). May begin a synthesis of various relationships to form a response to the question.
21-25 <i>More focused account / Insight shown on content / plot / character / motive / setting / theme</i>	Uses specific details chosen appropriately to address question directly. Grandpa might be discussed in detail: does Lorna Sage think badly of him, for his deceit and adultery, or does she admire him, for his strength of character, his talents, and for leading her to the world of books? Less obvious examples might include Mr Watson, the farmer, who tolerates Lorna – "was easy going and didn't mind me being clumsy". Will offer a clear response to the question, perhaps summarising range of relationships.

Chinese Cinderella

Question 37

Throughout Adeline Yen Mah’s account of her early life, she often highlights aspects of old Chinese traditions and makes them seem important to her. From the way she describes them, what aspects of these old traditions strike you as interesting?

You may wish to consider:

- how children are thought of by adults
- how Nai Nai was treated
- how the old traditions affect Adeline Yen Mah’s school life
- any other examples of how Adeline Yen Mah’s life was affected by the old traditional ways of behaviour.

<p>The focus here is quite precise, and the question demands a particular response. “Traditions” may be interpreted broadly, however: all that happens to Adeline Yen Mah, in her family life, could be described as “traditional”; or the term could be taken more narrowly, as in Chapter 3 “Nai Nai’s Bound feet”, as the second bullet suggests.</p>	
<p>1-2 <i>Some rudimentary statements/ comments</i></p>	<p>Identifies Adeline Yen Mah.</p>
<p>3-5 <i>Undeveloped statements / Simplistic comments</i></p>	<p>Makes some simple statements about her childhood, and possibly the setting of her story.</p>
<p>6-10 <i>Limited account / Basic comments</i></p>	<p>Makes some basic relevant comments about the traditions, and how they affect people.</p>
<p>11-15 <i>Narrative account / Some worthwhile comment</i></p>	<p>Works through a straightforward understanding of the text to address question. Might, perhaps, refer to aspects of her education – or the Chinese system of naming children – all “traditions” which affect her life.</p>
<p>16-20 <i>Predominantly narrative account / Some developed comment on content / plot / character / motive / setting / theme</i></p>	<p>Begins to use text to develop ideas. Might mention, perhaps, that Adeline Yen Mah’s Preface – “Today, the world is a very different place” – itself draws attention to the changes and contrasts. Might refer to events and episodes where she seems to cling to traditions.</p>
<p>21-25 <i>More focused account / Insight shown on content / plot / character / motive / setting / theme</i></p>	<p>Uses specific details chosen appropriately to address question directly. Might show awareness of the broader political and historical context, perhaps – traditions surviving despite the upheavals (from French rule, the necessity for father to move to Shanghai, the civil war, and Adeline Yen Mah’s final departure through Hong Kong to England). What is essentially “Chinese” is perhaps more valued, and for Adeline Yen Mah, the old world and the new are in contrast: hence this may “strike” the reader in sharing her experiences.</p>

Chinese Cinderella

Question 38

From her description of her early life, how important do you think Adeline Yen Mah's success at school was to her?

You may wish to consider:

- how she conveys her unhappiness of family life at the start of the book
- her relationship with Aunt Baba
- her relationship with her father
- how her school experiences differed from homelife.

<p>The obvious response here is perhaps that Adeline Yen Mah's school life was vitally important to her, giving her a source of self esteem and satisfaction which she could not achieve in the unkind and often harsh world of her family life. Some thoughtful candidates may go a little further: for example, there may be comment on how her father softens towards her after her successes; or how she appears to judge herself, as a child, from her perspective as an adult writer, where academic success is still a major factor in her life. The bullet points suggest likely approaches, and details of the unhappiness of her homelife (and some of her school days) may be given to show how necessary was the counter balance of success at school to her wellbeing.</p>	
<p>1-2 <i>Some rudimentary statements / comments</i></p>	<p>Identifies Adeline Yen Mah.</p>
<p>3-5 <i>Undeveloped statements / Simplistic comments</i></p>	<p>Makes some simple statements about her life.</p>
<p>6-10 <i>Limited account / Basic comments</i></p>	<p>Makes some basic relevant comments, perhaps about her successes at school.</p>
<p>11-15 <i>Narrative account / Some worthwhile comment</i></p>	<p>Works through a straightforward understanding of the text to address question. May refer to her family background, living with Aunt Baba, being sent away to school.</p>
<p>16-20 <i>Predominantly narrative account / Some developed comment on content / plot / character / motive / setting / theme</i></p>	<p>Begins to use text to develop ideas. Might show an awareness of how school substitutes for family life, as her home life lacks so much. Might re-tell some school – or some family – episodes.</p>
<p>21-25 <i>More focused account / Insight shown on content / plot / character / motive / setting / theme</i></p>	<p>Uses specific details chosen appropriately to address question directly. May offer glimpses of her family life – father with his "dog-whip" – or her successes at school, such as the essay writing competition, or her consistent high marks in class. These strands may be brought together to offer an assessment of "how important".</p>

Down and Out in Paris and London

Question 39

George Orwell's account opens with the words:

"The rue du Coq d'Or, Paris, seven in the morning. A succession of furious, choking yells from the street... "How many times have I told you not to squash bugs on the wallpaper?"" How clear a picture has George Orwell given you of life in Paris at this time?

You may wish to consider:

- how effectively he describes the physical surroundings
- how he brings to life the hardship he faces
- his search for work
- his time in the hotel as a plongeur.

Responses will probably follow the areas outlined in the bullet points – some candidates may consider the quality of his personal life ... its harshness, his occasional loneliness, some of the uncivil treatment he encountered etc. Successful responses will do justice to the "how clear a picture" aspect of the question, rather than simply offering an account of Parisian life.	
1-2 <i>Some rudimentary statements/ comments</i>	Identifies George Orwell.
3-5 <i>Undeveloped statements / Simplistic comments</i>	Makes some simple statements about his time in Paris, or that he was very poor.
6-10 <i>Limited account / Basic comments</i>	Makes some basic relevant comments about conditions, poverty, etc. May comment on, for example, his constant search for money and work.
11-15 <i>Narrative account / Some worthwhile comment</i>	Works through a straightforward understanding of the text to address question. May retell his difficulties in simply staying fed and alive. Might suggest that he was not alone in his plight – descriptions of people he meets, the impression that there were many others in his position.
16-20 <i>Predominantly narrative account / Some developed comment on content / plot / character / motive / setting / theme</i>	Begins to use text to develop ideas. Will possibly offer an account of hotel work, or how George Orwell sold and pawned his possessions in order to buy food. May begin to form a judgement on how effectively George Orwell brings Paris in the 1930s to life.

<p>21-25 <i>More focused account / Insight shown on content / plot / character / motive / setting / theme</i></p>	<p>Uses specific details chosen appropriately to address question directly. Might also begin to explore the implications of the question in more depth; was he necessarily unhappy throughout his harsh experiences, for example? Will offer a clear response to first part of the question, possibly commenting on some aspects of George Orwell's technique as a writer.</p>
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Down and Out in Paris and London

Question 40

Throughout the course of his time in Paris and London, George Orwell meets many interesting individuals. Choose TWO OR MORE of these and show what he learns from meeting these individuals.

You may wish to consider:

- descriptions of the characters
- the use of dialogue, in the conversations George Orwell has with other people
- how valuable these meetings are for him.

<p>Basic responses may do little more than list and describe some of the characters mentioned in the book, but more thoughtful candidates might apply themselves to the lessons he learns from these encounters. Reference should be made to two or more individuals, though some emphasis on one or other is acceptable. Candidates may obviously choose freely – individuals such as Jules, Boris, George or Paddy may be obvious starting points. Any interpretation of “what he learns” which is text based should be considered (see 21-25 below).</p>	
<p>1-2 <i>Some rudimentary statements / comments</i></p>	<p>Identifies a character.</p>
<p>3-5 <i>Undeveloped statements / Simplistic comments</i></p>	<p>Makes some simple statements about the fact that George Orwell meets people, as he works and travels.</p>
<p>6-10 <i>Limited account / Basic comments</i></p>	<p>Makes some basic relevant comments about the individuals in the book – eg that they are almost all in the same boat as the writer.</p>
<p>11-15 <i>Narrative account / Some worthwhile comment</i></p>	<p>Works through a straightforward understanding of the text to address question. May list several of the individuals to whom George Orwell refers, showing his relationship with them and telling something of their stories.</p>
<p>16-20 <i>Predominantly narrative account / Some developed comment on content / plot / character / motive / setting / theme</i></p>	<p>Begins to use text to develop ideas. Might begin to comment on how individuals appear, behave, speak, etc. i.e. comments on their presentation by the writer, at least by implication. May move towards an assessment of what George Orwell learns from them.</p>
<p>21-25 <i>More focused account / Insight shown on content / plot / character / motive / setting / theme</i></p>	<p>Uses specific details chosen appropriately to address question directly. May begin to show evidence of insight into how the character portraits have been built up – could use the example of George Orwell’s shared time “on the spike” with Paddy, or his time in Paris with Boris. Will offer a clear response, based on these details, to the question: may perhaps consider what George Orwell learned from these meetings at the time, on the practical level of survival; may additionally comment on what broader social lessons he has absorbed, in retrospect.</p>

A Moment of War

Question 41

When Laurie Lee first crosses from France into Spain, he is very hopeful about what he might achieve as a young man fighting for the Republican cause. After reading about his experiences in Spain throughout the book, do you feel that his hopes were fulfilled?

You may wish to consider:

- **what he hoped to achieve, when he set out**
- **how his experiences affected him**
- **his mood looking back on events.**

<p>At a fairly basic level of response, the question could perhaps be answered by giving an account of what happens to Laurie Lee, with some commentary; however, more thoughtful candidates will no doubt speculate on his “hopes” and use their knowledge of the text to arrive at a clear and reasoned judgement.</p>	
<p>1-2 <i>Some rudimentary statements / comments</i></p>	<p>Identifies Laurie Lee.</p>
<p>3-5 <i>Undeveloped statements / Simplistic comments</i></p>	<p>Makes some simple statements about his going to Spain, perhaps to fight in a war.</p>
<p>6-10 <i>Limited account / Basic comments</i></p>	<p>Makes some basic relevant comments about how he feels (successful, disappointed) by his experiences.</p>
<p>11-15 <i>Narrative account / Some worthwhile comment</i></p>	<p>Works through a straightforward understanding of the text to address question. May retell some of what happens to Laurie Lee, to illustrate a view.</p>
<p>16-20 <i>Predominantly narrative account / Some developed comment on content / plot / character / motive / setting / theme</i></p>	<p>Begins to use text to develop ideas. Might, for example, expand on the second bullet point – by the end of Chapter 1 (arrested as a spy, threatened with execution) his early hopes may have taken a severe knock. Disillusionment does not come yet, but perhaps he begins to have doubts. May retell episodes of his military experiences to reflect how Laurie Lee felt about these at the time.</p>
<p>21-25 <i>More focused account / Insight shown on content / plot / character / motive / setting / theme</i></p>	<p>Uses specific details chosen appropriately to address question directly. Perhaps begins by defining “his hopes” – as prompted by first bullet point – in some detail; may develop the third bullet point in arriving at a judgement. “ I had come to support a cause, to give my life to it... not to be rubbed out in a back-yard for having carried a violin over a mountain” (Chapter 4); when he is discovered to have visited Morocco and suspected once again of being a spy; or “was this then what I’d come for, and all my journey had meant – to smudge out the life of an unknown young man in a blur of panic which in no way could affect victory or defeat?”(Chapter 8).</p>

A Moment of War

Question 42

When Laurie Lee goes back to Madrid, a town he had visited before this account begins, he writes “I found the place transfigured”.

How does he feel about going back to places which he had first visited in different circumstances?

You may wish to consider:

- how he describes the damage caused by the war
- the effects of war on the lives of the people he meets
- his reactions to what he sees.

The breadth of possible material here is perhaps balanced by the narrow focus of the question – a range of examples may be offered, but the use and application of them may well be fairly uniform. Any text based judgement on his reactions should be considered. The bullet points may suggest the most likely approach.	
1-2 <i>Some rudimentary statements / comments</i>	Identifies Laurie Lee
3-5 <i>Undeveloped statements / Simplistic comments</i>	Makes some simple statements about Laurie Lee (re) visiting Spain.
6-10 <i>Limited account / Basic comments</i>	Makes some basic relevant comments about how places have been changed by the war.
11-15 <i>Narrative account / Some worthwhile comment</i>	Works through a straightforward understanding of the text to address question. May retell his arrival in Madrid, for example, commenting on Laurie Lee’s account.
16-20 <i>Predominantly narrative account / Some developed comment on content / plot / character / motive / setting / theme</i>	Begins to use text to develop ideas. May work towards an overall review – perhaps that disillusionment or disappointment is not uncommon in the book. May show how life has been changed, by the conditions of war, for the local people.
21-25 <i>More focused account / Insight shown on content / plot / character / motive / setting / theme</i>	Uses specific details chosen appropriately to address question directly. “I had known Spain in the bright, healing light of the sun. Albacete, this morning, was like a whipped northern slum” – there is plenty of material for candidates to show his reactions clearly. “The experience of being in Madrid again, contrasting its present cold desolation with the easy days of my earliest visit...”, and so on.

HIGHER TIER

**QCA approved specimen paper for examinations from June 2004:
paper 3H**

Edexcel GCSE

English Literature 1213

Paper 3H

Higher Tier

Time: 2 hours 15 minutes

<u>Materials required for examination</u>	<u>Items included with these question papers</u>
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Answer book (AB12)	Nil
The Edexcel Anthology	
Texts	

Instructions to Candidates

Candidates must answer **THREE** questions, each from a different section:

- Section A: Modern Poetry
- Section B: Modern Prose
- Section C: Modern Drama
- Section D: Modern Literary Non-Fiction

In the boxes on the Answer Book, write the name of the Examining Body (Edexcel), your Centre Number, Candidate Number, the Subject/Module title, the Paper Reference, your Surname, Other names and Signature.

Write your answers in the Answer Book. Supplementary Answer Sheets may be used.

You will be awarded extra marks for accurate spelling, punctuation, grammar and suitable style.

Texts may be taken into the examination

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SECTION A: MODERN POETRY

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

EITHER

1.

In Such a Time as This

Re-read the poem *Lucozade*. In this poem the writer creates a relationship between herself and the person she is describing in the poem, “My mum”. Choose another poem from ***In Such a Time as This*** where there is also a relationship between the poet and the person being described.

Compare the portrayal of these relationships in the two poems.

OR

2.

In Such a Time as This

Re-read the poems *Refugee Blues* and *You Will Be Hearing From Us Shortly*. Both poems end on a note of rejection, although the circumstances are very different.

By comparing the two poems, show which of the two writers seems to you to convey ideas more successfully.

OR

3.

Identity

Re-read the poems *Once Upon A Time* and *Follower*. At the end of each of these poems father-son roles are reversed.

Compare how the two writers present their ideas on these father-son relationships.

OR

4.

Identity

Re-read the poem *Mid-Term Break*.

Compare how the strength of feeling is built up in this poem with **AT LEAST ONE** other poem from ***Identity*** which also presents strong emotions.

OR

5.

Nature

Re-read the poems *Mushrooms* and *A Blade of Grass* in which the two writers take something simple from nature as starting points for their poems.

Compare the impact achieved by the writers through their use of these everyday natural objects.

OR

6.

Nature

Re-read the poem *The Storm* and choose **ONE** other poem from *Nature* which also tells a dramatic story.

Compare the ways the writer or writers give their subjects drama and impact.

END OF SECTION A

SECTION B: MODERN PROSE

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

Of Mice and Men

EITHER

7. In this novel, the “dream” of having their own place is very important to George and Lennie. How does the writer use their dream to tell us about the reality of their lives?

OR

8. Examine the importance of the part played by Curley’s wife in the novel.
-

To Kill a Mockingbird

EITHER

9. In what ways does the writer use the Tom Robinson case to highlight the theme of prejudice within the novel?

OR

10. What lessons does the writer show the children learning through their dealings with Boo Radley, throughout the course of the novel?
-

Animal Farm

EITHER

11. The writer uses a simple story to express complex ideas. What do you think the writer is trying to show us in his presentation of the pigs and how they treat the other animals, throughout the novel?

OR

12. In what ways is Squealer an important character in the novel?
-

Lord Of The Flies

EITHER

13. In what ways do you consider that the events portrayed in the book are, or are not, true to life?

OR

14. “What happens to Piggy in this story shows that the writer’s view of life is a pessimistic and negative one.”

Write about why you agree, or disagree, with this statement.

The Other Side Of Truth

EITHER

15. To what extent does the writer portray Sade’s experiences of foster care, and of going to school in London, in a positive way?

OR

16. In this book Sade is confronted by a series of difficulties. How convincingly is Sade’s response to these challenges conveyed?
-

Twenty-One Stories

EITHER

17. In several of these stories the reader is left on a note of uncertainty, and does not know for sure what to believe. By referring to *The Case for the Defence* and **AT LEAST ONE** other story, show how the writer achieves this atmosphere of uncertainty and curiosity.

OR

18. “The writer has a very bleak view of human nature.”

By referring to *The Destructors* and **ONE** other story from the collection, to what extent do you agree with this statement about the writer?

END OF SECTION B

SECTION C: MODERN DRAMA

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

An Inspector Calls

EITHER

19. How is Mrs Birling's willingness to accept or refuse responsibility given dramatic impact throughout the play?

OR

20. How does the writer establish a dramatic contrast between the children - Sheila and Eric - and their parents?
-

Educating Rita

EITHER

21. At one point in the play Rita says "God, what's it like to be free?"
Does the play portray convincingly how education can make people free?

OR

22. By referring to two contrasting episodes from the play, examine how effectively the writer uses dialogue.
-

A View from the Bridge

EITHER

23. How effectively is Alfieri used in the play to highlight themes?

OR

24. How is the tension between Eddie and Beatrice created and sustained?
-

Talking Heads 1

EITHER

25. To what extent are the narrators in these monologues believable characters? Refer to *Her Big Chance* and **AT LEAST ONE OTHER** monologue from this collection.

OR

26. To what extent are the narrators' attitudes towards social change revealed in *A Lady of Letters* and at least **ONE OTHER** monologue from this collection?
-

Journey's End

EITHER

27. How are dramatic techniques used to reveal the characters of Raleigh and Stanhope through their interaction with Osborne?

OR

28. How effectively are dialogue and action used to show the audience the changing state of the soldiers' spirit and morale?
-

The Long and the Short and the Tall

EITHER

29. Compare the presentation of Bamforth in the opening and closing episodes of the play.

OR

30. How is the dramatic impact of the capture of the Japanese soldier created? You should consider the timing of the capture within the structure of the play as a whole.
-

END OF SECTION C

SECTION D: MODERN LITERARY NON-FICTION

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

Angela's Ashes

EITHER

31. How is the reality of Frank's childhood conveyed so strongly throughout the book?

OR

32. Frank's account of his relationship with his father is a major factor in this account of his "miserable childhood". To what extent do you have any sympathy with Frank's father?

The Diary of Anne Frank

EITHER

33. How does Anne's relationship with her mother unfold through her diary entries?

OR

34. Most readers will know that Anne and her family eventually fell into the hands of the Nazis. How has this knowledge affected your response to reading this diary?

Bad Blood

EITHER

35. How does the book create a sense of the time and place in which it is set?

OR

36. Lorna Sage seems to feel the influence of her grandfather very strongly, throughout this account of her childhood. Do you consider her portrayal of him to be sympathetic?

Chinese Cinderella

EITHER

37. Adeline Yen Mah has subtitled her autobiography *The Secret Story of an Unwanted Daughter*. To what extent is the book about her search for an identity, and for a place in society?

OR

38. Some readers might say Adeline Yen Mah has presented a picture of a childhood which was consistently unhappy. Do you support this view, or do you consider that she enjoyed some happiness?

Down and Out in Paris and London

EITHER

39. In what ways do the characters George Orwell writes about add to our understanding of the hardships he suffered?

OR

40. “George Orwell raises many questions about society, but offers few answers.”

Explain whether you agree or disagree with this view of *Down and Out in Paris and London*.

A Moment of War

EITHER

41. Despite its title, fighting battles and soldiering take up very little of this book. On what other aspects of his experiences in Spain does Laurie Lee concentrate?

OR

42. From this account of his time in Spain, what impression do you form of Laurie Lee’s character and personality?
-

END OF SECTION D

Mark scheme for paper 3H

Section A – Modern Poetry

In Such a Time as This

Question 1

Re-read the poem *Lucozade*. In this poem the writer creates a relationship between herself and the person she is describing in the poem ("My mum"). Choose another poem from *In Such a Time as This* where there is also a relationship between the writer and the person being described.

Compare the portrayal of these relationships in the two poems.

<p>A relationship between the writer and the person described in the poem can also be found in <i>You Will Be Hearing From Us Shortly</i>, for example, or, in a different way, the writer could be said to relate to his comrades in <i>Dulce et Decorum Est</i>. Other candidates might choose to write about the relationship between the writer and his fellow traveller, "my dear" in <i>Refugee Blues</i>: any approach should be considered, as long as it maintains focus on the question and is text based.</p>	
<p>16-20 <i>Awareness shown</i> <i>Comparisons and connections made</i> <i>Reference to details supported by some quotation</i></p>	<p>Begins to use the two poems to develop ideas. For example, will explain how characters and relationships are portrayed in broad terms. May refer to the direct physical descriptions in <i>Lucozade</i>. Selects relevant quotations in support of points being made about the content and language of the poems. Addresses aspects of techniques and expression.</p>
<p>21-25 <i>Insight shown</i> <i>Clear comparisons and connections made</i> <i>Reference to details to support views</i> <i>Comments on language</i></p>	<p>Uses specific detail chosen appropriately to address the question directly. Identifies, or offers a valid interpretation of, the main relationship in each poem, and supports the interpretation with textual evidence. May identify, for example, how the writer feels towards her mother in <i>Lucozade</i>, or how the interviewer responds to the interviewee in <i>You Will be Hearing From Us Shortly</i>. Will comment specifically on language and expression, to illustrate how the two poets reflect the attitudes and relationships in the poems.</p>
<p>26-30 <i>Interpretative skills shown</i> <i>Specific comparisons and connections made</i> <i>Reference to selective details to support views</i> <i>Comments on the significance of language</i></p>	<p>An overview and a clear understanding of both poems will be demonstrated. Comments on <i>Lucozade</i> for example may focus on the tone or mood at the end of the poem – how this completes the portrayal of "mum" on a particular note. Comments on techniques might include the use of dialogue in <i>Lucozade</i>.</p>

<p>31-35 <i>Analytical skills shown</i> <i>Definitive comparisons and connections made</i> <i>Specific and sustained reference to details to illustrate points</i> <i>Personal and convincing response to poems offered.</i></p>	<p>A full understanding of the poems will be illustrated in responding to the question. Identification of tone and mood should be precise, with supporting textual reference. The structure of the chosen poems will be clearly recognised and the development of ideas acknowledged, if appropriate. Comments on language will be assured.</p>
<p>36-40 <i>Originality in analysis shown</i> <i>Interpretation of comparisons and connections offered</i> <i>Perceptive use of quotation</i> <i>Complete command of poems demonstrated</i></p>	<p>A confident and lucidly argued interpretation will be offered. A personal engagement with the poems may lead to a variety of interpretations. Such interpretations will be explored through a close and sensitive analysis of the language of each poem. Alternative interpretations may be recognised. Comments on language, and its effects, will be sophisticated.</p>

In Such a Time as This

Question 2

Re-read the poems *Refugee Blues* and *You Will Be Hearing From Us Shortly*. Both poems end on a note of rejection, although the circumstances are very different. By comparing the two poems, show which of the two writers seems to you to convey their ideas more successfully.

The focus here is on the candidate's justification of a preference. Consequently, some responses may tend to concentrate more heavily on the "preferred" poem - the weight given to each poem need not be precisely equal, provided that due attention is given to the fundamental task of comparison. Many candidates will, perhaps, identify a clear contrast of tone and content, and this may be the obvious approach.

<p>16-20 <i>Awareness shown</i> <i>Comparisons and connections made</i> <i>Reference to details supported by some quotation</i></p>	<p>Begins to use the two poems to develop ideas. For example, will identify that <i>Refugee Blues</i> is a poem on a serious topic presented in a dramatic way, perhaps, while <i>You Will Be Hearing From Us Shortly</i>, although serious in content, takes a lighter approach. Addresses and compares aspects of techniques and expression. Selects relevant quotations in support of points being made about the content and language of the poems.</p>
<p>21-25 <i>Insight shown</i> <i>Clear comparisons and connections made</i> <i>Reference to details to support views</i> <i>Comments on language</i></p>	<p>Uses specific detail chosen appropriately to address the question directly. Identifies, or offers a valid interpretation of, the main relationship in each poem, and supports the interpretation with textual evidence. May identify, for example, the near despair of <i>Refugee Blues</i>, and the relationship between the interviewer and the interviewee in <i>You Will Be Hearing From Us Shortly</i>.</p>
<p>26-30 <i>Interpretative skills shown</i> <i>Specific comparisons and connections made</i> <i>Reference to selective details to support views</i> <i>Comments on the significance of language</i></p>	<p>An overview and a clear understanding of both poems will be demonstrated. Comments on technique might include details of characterisation through imagery, the use of dialogue, or the presentation of ideas by any other means.</p>
<p>31-35 <i>Analytical skills shown</i> <i>Definitive comparisons and connections made</i> <i>Specific and sustained reference to details to illustrate points</i> <i>Personal and convincing response to poems offered.</i></p>	<p>A full understanding of the poems will be illustrated in responding to the question. Identification of tone and mood should be precise, with supporting textual reference. Particular shades of rejection might be defined and explored. A personal response might include a preference, with a reasoned justification. Comments on language will be assured.</p>

<p>36-40 <i>Originality in analysis shown</i> <i>Interpretation of comparisons and connections offered</i> <i>Perceptive use of quotation</i> <i>Complete command of poems demonstrated</i></p>	<p>A confident and lucidly argued interpretation will be offered. A personal engagement with the poems may lead to a variety of interpretations. Such interpretations will be explored through a close and sensitive analysis of the language of each poem. Alternative interpretations may be recognised. Comments on language, and its effects, will be sophisticated.</p>
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Identity

Question 3

Re-read the poems *Once Upon A Time* and *Follower*. At the end of each of these poems father-son roles are reversed. Compare how the two writers present their ideas on these father-son relationships.

This question has a particularly narrow focus, directing candidates to a specific aspect of the two poems. Discrimination in the quality of responses will perhaps be observed most clearly in the candidates' analysis of the writers' techniques – the "How" element of the question, and in the thoughtfulness of comments on "their ideas". Any text based interpretation is acceptable.	
16-20 <i>Awareness shown</i> <i>Comparisons and connections made</i> <i>Reference to details supported by some quotation</i>	Begins to use the two poems to develop ideas. For example, will explain how characters and relationships are portrayed in broad terms. Addresses and compares aspects of techniques and expression. Selects relevant quotations in support of points being made about the content and language of the poems.
21-25 <i>Insight shown</i> <i>Clear comparisons and connections made</i> <i>Reference to details to support views</i> <i>Comments on language</i>	Uses specific detail chosen appropriately to address the question directly. Identifies, or offers a valid interpretation of, the main relationship in each poem, and supports the interpretation with textual evidence. May identify, for example, how in <i>Follower</i> the father-son reversal is close to the centre of the poem; whereas, perhaps, in <i>Once Upon A Time</i> the relationship in itself is only part of a broader comment on social behaviour.
26-30 <i>Interpretative skills shown</i> <i>Specific comparisons and connections made</i> <i>Reference to selective details to support views</i> <i>Comments on the significance of language</i>	An overview and a clear understanding of both poems will be demonstrated. Comment on the father-son theme, for example, may focus on the tone, or mood, at the end of each poem. Comments on technique might include the direct mode of address to "son" in <i>Once Upon A Time</i> contrasted with the reflective nature of <i>Follower</i> .
31-35 <i>Analytical skills shown</i> <i>Definitive comparisons and connections made</i> <i>Specific and sustained reference to details to illustrate points</i> <i>Personal and convincing response to poems offered.</i>	A full understanding of the poems will be illustrated in responding to the question. Identification of tone and mood should be precise, with supporting textual reference. The structure of the poems will be clearly recognised and the development of the ideas acknowledged. The aspect of role reversal will be considered in some depth. Comments on language will be assured.

<p>36-40 <i>Originality in analysis shown</i> <i>Interpretation of comparisons and connections offered</i> <i>Perceptive use of quotation</i> <i>Complete command of poems demonstrated</i></p>	<p>A confident and lucidly argued interpretation will be offered. A personal engagement with the poems may lead to a variety of interpretations. Such interpretations will be explored through a close and sensitive analysis of the language of each poem. Alternative interpretations may be recognised. Comments on language, and its effects, will be sophisticated.</p>
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Identity

Question 4

Re-read the poem *Mid-Term Break*. Compare how the strength of feeling is built up in this poem with AT LEAST ONE other poem from *Identity* which also presents strong emotions.

In contrast to question 3, this is a deliberately open question; almost any of the poems in this collection could be said to present strong emotions, either on the part of the writer, or emotions displayed by characters in the poems. 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. The task for the candidates is to focus on the portrayal of emotion: in *Mid-Term Break* the relationship, as well as the sad event itself, contributes to this. On other poems candidates may offer a range of comments: any choice and approach is acceptable, as long as the response remains text based and relevant to the question.

16-20 <i>Awareness shown</i> <i>Comparisons and connections made</i> <i>Reference to details supported by some quotation</i>	Begins to use the two, or more, poems to develop ideas. For example, will explain how characters and relationships are portrayed in broad terms. Addresses and compares aspects of techniques and expression. Selects relevant quotations in support of points being made about the content and language of the poems.
21-25 <i>Insight shown</i> <i>Clear comparisons and connections made</i> <i>Reference to details to support views</i> <i>Comments on language</i>	Uses specific detail chosen appropriately to address the question directly. Identifies, or offers a valid interpretation of, the main relationships or events in each poem, and supports the interpretation with textual evidence. May identify, for example, the nature of the strong emotions in a precise way. Will comment specifically on language and expression to illustrate how the two or more poems reflect the attitudes and relationships in the poems, and how the emotions are conveyed so strongly.
26-30 <i>Interpretative skills shown</i> <i>Specific comparisons and connections made</i> <i>Reference to selective details to support views</i> <i>Comments on the significance of language</i>	An overview and a clear understanding of the poems will be demonstrated. Comment on <i>Mid-Term Break</i> , for example, may focus on the tone, or mood, at the end of the poem – how this completes the portrayal of emotion so powerfully, in the final line. Comments on technique might include a discussion of imagery in the chosen poems.
31-35 <i>Analytical skills shown</i> <i>Definitive comparisons and connections made</i>	A full understanding of the poems will be illustrated in responding to the question. Identification of tone and mood should be precise, with

<p><i>Specific and sustained reference to details to illustrate points</i> <i>Personal and convincing response to poems offered.</i></p>	<p>supporting textual reference. The structure of the chosen poems will be clearly recognised and the development of the ideas acknowledged. Comments on language will be assured. The nature of the particular emotions portrayed in the chosen poems will be characterised analytically, through close engagement with the texts.</p>
<p>36-40 <i>Originality in analysis shown</i> <i>Interpretation of comparisons and connections offered</i> <i>Perceptive use of quotation</i> <i>Complete command of poems demonstrated</i></p>	<p>A confident and lucidly argued interpretation will be offered. A personal engagement with the poems may lead to a variety of interpretations. Such interpretations will be explored through a close and sensitive analysis of the language of each poem. Alternative interpretations may be recognised. Comments on language, and its effects, will be sophisticated.</p>

Nature

Question 5

Re-read the poems *Mushrooms* and *A Blade of Grass* in which the two writers take something simple from nature as starting points for their poems.

Compare the impact achieved by the writers through their use of these everyday natural objects.

The question has a clear focus on “impact”, and this should be at the centre of successful responses. A broad definition of “impact” should be allowed for, however: candidates may write about the force of the writers’ ideas, per se, as well as how the writers’ techniques enable them to convey their ideas so effectively. Any text based response which focuses on the question should be considered.	
16-20 <i>Awareness shown</i> <i>Comparisons and connections made</i> <i>Reference to details supported by some quotation</i>	Begins to use the two poems to develop ideas. For example, responses may acknowledge that <i>A Blade of Grass</i> is concerned with the poet’s own reflections, whereas <i>Mushrooms</i> has a much broader theme. Selects relevant quotations in support of points being made about the content and language of the poems. Addresses and compares aspects of techniques and expression.
21-25 <i>Insight shown</i> <i>Clear comparisons and connections made</i> <i>Reference to details to support views</i> <i>Comments on language</i>	Uses specific detail chosen appropriately to address the question directly. Identifies, or offers a valid interpretation of, the main ideas in each poem, and supports the interpretation with textual evidence. May begin to comment in detail on how the mushrooms, and the blade of grass, are used as symbols.
26-30 <i>Interpretative skills shown</i> <i>Specific comparisons and connections made</i> <i>Reference to selective details to support views</i> <i>Comments on the significance of language</i>	An overview and a clear understanding of both poems will be demonstrated. Comments on technique might include the modes of address in <i>A Blade of Grass</i> , a dialogue between “You” and “I”; in <i>Mushrooms</i> a statement of intent is made powerfully through the use of the first person plural “Our foot’s in the door.”
31-35 <i>Analytical skills shown</i> <i>Definitive comparisons and connections made</i> <i>Specific and sustained reference to details to illustrate points</i> <i>Personal and convincing response to poems offered.</i>	A full understanding of the poems will be illustrated in responding to the question. Identification of tone and mood should be precise, with supporting textual reference. The structure will be clearly recognised and the development of ideas acknowledged. Comments on language will be assured. An assessment and definition of “impact” will be arrived at for each of the poems.

<p>36-40 <i>Originality in analysis shown</i> <i>Interpretation of comparisons and connections offered</i> <i>Perceptive use of quotation</i> <i>Complete command of poems demonstrated</i></p>	<p>A confident and lucidly argued interpretation will be offered. A personal engagement with the poems may lead to a variety of interpretations. Such interpretations will be explored through a close and sensitive analysis of the language of each poem. Alternative interpretations may be recognised. Comments on language, and its effects, will be sophisticated.</p>
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Nature

Question 6

Re-read the poem *The Storm* and choose ONE other poem from *Nature* which also tells a dramatic story.

Compare the ways the writer or writers give their subjects drama and impact.

This is a straightforward question, affording the candidate a wide choice of material. Any other poem with a narrative element is acceptable. All approaches should be considered: the two poems need not be given precisely equal weight, though candidates should address the task of comparison throughout. Successful responses will deal with aspects of technique, “the ways”, rather than with the narrative alone.

<p>16-20 <i>Awareness shown</i> <i>Comparisons and connections made</i> <i>Reference to details supported by some quotation</i></p>	<p>Begins to use the two poems to develop ideas. For example, will explain how characters, relationships and events are portrayed, in broad terms. Selects relevant quotations in support of points being made about the content and language of the poems. Addresses and compares aspects of technique and expression.</p>
<p>21-25 <i>Insight shown</i> <i>Clear comparisons and connections made</i> <i>Reference to details to support views</i> <i>Comments on language</i></p>	<p>Uses specific detail chosen appropriately to address the question directly. Identifies, or offers a valid interpretation of, the main events in each poem, and supports the interpretation with textual evidence. May identify, for example, how <i>The Storm</i> shows the perspective of the writer – as an “involved” observer, perhaps – whereas other poems show the writer as being at the heart of the action himself – <i>Nettles</i> for example.</p>
<p>26-30 <i>Interpretative skills shown</i> <i>Specific comparisons and connections made</i> <i>Reference to selective details to support views</i> <i>Comments on the significance of language</i></p>	<p>An overview and a clear understanding of both poems will be demonstrated. Comments on, for example, <i>Nettles</i> might focus on the attitude of the father in the poem. Comments on techniques might include highlighting the pace, and atmosphere, in <i>The Storm</i> and the other chosen poem.</p>
<p>31-35 <i>Analytical skills shown</i> <i>Definitive comparisons and connections made</i> <i>Specific and sustained reference to details to illustrate points</i> <i>Personal and convincing response to poems offered.</i></p>	<p>A full understanding of the poems will be illustrated in responding to the question. Identification of tone and mood should be precise, with supporting textual reference. The structure of the chosen poems, for example, will be clearly recognised and the development of the narratives acknowledged. Comments on language will be assured. The comparison required by the question should be supported with conviction, based on an assured analysis of the two poems.</p>

<p>36-40 <i>Originality in analysis shown</i> <i>Interpretation of comparisons and connections offered</i> <i>Perceptive use of quotation</i> <i>Complete command of poems demonstrated</i></p>	<p>A confident and lucidly argued interpretation will be offered. A personal engagement with the poems may lead to a variety of interpretations. Such interpretations will be explored through a close and sensitive analysis of the language of each poem. Alternative interpretations may be recognised. Comments on language, and its effects, will be sophisticated.</p>
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Section B – Modern Prose

Of Mice and Men

Question 7

In this novel, the “dream” of having their own place is very important to George and Lennie. How does the writer use their dream to tell us about the reality of their lives?

<p>Candidates may focus on how the dream of independence, of owning land and achieving some kind of permanence, is so powerful for all of the men. Some candidates may give more weight to exploring how this is particularly desirable for Lennie and George, as Lennie finds it difficult to survive in the real world. The poverty, insecurity and emptiness of their everyday lives will form the basis of many responses.</p>	
<p>16-20 <i>Predominantly narrative account Some developed comment on content / plot / character / motive / setting / theme</i></p>	<p>Begins to use text to develop ideas. May show how their experiences - perhaps retold as narrative - represent a hard, lonely life and how the “dream” would allow them to escape from this.</p>
<p>21-25 <i>More focused account Awareness and insight show regarding content / plot / character / motive / setting / theme</i></p>	<p>Uses specific details chosen appropriately to address question directly. May well write about the “dream” quoting from George or Lennie, and use this to point out the harshness of their present existence.</p>
<p>26-30 <i>Selective use of text Assessment of ideas Purposeful references to content / plot / character / motive / setting / theme</i></p>	<p>An overview of the text is evident. May appreciate how vital the “dream” is for George and Lennie – as early as Chapter One George tells Lennie what to do “if you jus’ happen to get in trouble like you always done before...”: the reality of their lives is one of fear as well as hardship.</p>
<p>31-35 <i>Sustained and developed use of text. Reflection on content / plot / character / motive / setting / theme</i></p>	<p>A full understanding of the text will be evident. May examine their restlessness, the lack of proper family relationships, George’s constant need to “look out” for Lennie. Suspicion is common (the Boss), while friendship (Slim, Candy) is rare.</p>
<p>36-40 <i>Analytical use of text Extrapolation on content / plot / character / motive / setting / theme</i></p>	<p>Offers a confident and lucidly argued interpretation. Will show the ability to explore George and Lennie’s particular situation as well as to reflect on the life they represent.</p>

Of Mice and Men

Question 8

Examine the importance of the part played by Curley's wife in the novel.

<p>The focus here is on Curley's wife's role as the only female character to appear on the ranch; she is given no name, and is seen by some simply as an adjunct to Curley. The writer also uses her in a subtle way in the structure of the novel, as a catalyst (the fight, the ending, etc.). Her own story, when she tells it to Lennie, is full of frustrated ambition and desperation, against a background of poverty.</p>	
<p>16-20 <i>Predominantly narrative account Some developed comment on content / plot / character / motive / setting / theme</i></p>	<p>Begins to use text to develop ideas. May recount what happens to Curley's wife, how Curley's constant jealous seeking of her highlights the ruthless all-male society on the ranch.</p>
<p>21-25 <i>More focused account Awareness and insight shown regarding content / plot / character / motive / setting / theme</i></p>	<p>Uses specific details chosen appropriately to address question directly. Might, for example, refer to her conversation in Crooks' room, with Lennie and Candy and Crooks: even her limited superiority, as the boss's son's wife, makes their lives more harsh and empty.</p>
<p>26-30 <i>Selective use of text Assessment of ideas Purposeful references to content / plot / character / motive / setting / theme</i></p>	<p>An overview of the text is evident, in offering an appreciation of her role in the structure of the novel – at least by implication, if not explicitly – in assessing her dealings with a range of other characters.</p>
<p>31-35 <i>Sustained and developed use of text. Reflection on content / plot / character / motive / setting / theme</i></p>	<p>A full understanding of the text will be evident – eg may recognise how she is used to bring out other issues, racial prejudice and inequality, for example: when she is in Crooks' room, her icy remark "I could get you strung up on a tree so easy it ain't even funny" reflects a deeply divided society.</p>
<p>36-40 <i>Analytical use of text Extrapolation on content / plot / character / motive / setting / theme</i></p>	<p>Offers confident and lucidly argued interpretation. Will recognise clearly her role in the structure, in the complex web of relationships and how she acts as a catalyst – Curley's jealousy, for example, leads to the fight; or her role in the final chapters.</p>

To Kill a Mockingbird

Question 9

In what ways does the writer use the Tom Robinson case to highlight the theme of prejudice within the novel?

<p>Racial division and prejudice will obviously figure largely in responses but issues of justice and injustice, the “mockingbird” theme of innocence, and such detailed matters as Tom’s killing by the prison guards will also no doubt feature. More sophisticated responses might dwell on the “use” element of the question, perhaps mentioning how the case is presented so dramatically from the perspective of the young children, or how their direct involvement through Atticus makes it so meaningful to Scout, the narrator.</p>	
<p>16-20 <i>Predominantly narrative account Some developed comment on content / plot / character / motive / setting / theme</i></p>	<p>Begins to use text to develop ideas. May re-tell Tom’s story to show how the colour prejudice of Maycomb doomed him from the start.</p>
<p>21-25 <i>More focused account Awareness and insight shown regarding content / plot / character / motive / setting / theme</i></p>	<p>Uses specific details chosen appropriately to address question directly. May offer insights into aspects around the trial, as well as comments on Tom himself: eg Mr. Dolphus Raymond’s position, or Scout’s difficulties at school when she is taunted by others.</p>
<p>26-30 <i>Selective use of text Assessment of ideas Purposeful references to content / plot / character / motive / setting / theme</i></p>	<p>An overview of text is evident. Tom’s case will be seen in its social (and historical) context – eg his “blunder” at the trial “I felt right sorry for her” highlights black/white divisions.</p>
<p>31-35 <i>Sustained and developed use of text. Reflection on content / plot / character / motive / setting / theme</i></p>	<p>A full understanding of the text will be evident. The grasp of Maycomb’s way of life will be secure, and detailed, in showing how the writer uses Tom’s case to such effect.</p>
<p>36-40 <i>Analytical use of text Extrapolation on content / plot / character / motive / setting / theme</i></p>	<p>Offers a confident and lucidly argued interpretation. May offer a range of perspectives – how the children learn from the case as a whole, at first hand; but they also learn by seeing the responses of others to the case – Atticus himself, Calpurnia, the Ewells, Dolphus Raymond, Aunt Alexandra etc.</p>

To Kill a Mockingbird

Question 10

What lessons does the writer show the children learning through their dealings with Boo Radley, throughout the course of the novel?

<p>Obvious responses to this question might start with the much quoted “Never judge a person,” or “it’s a sin to kill a mockingbird” passages and certainly these are lessons which Atticus explicitly offers the children, no doubt with Boo in mind. Wider ranging candidates might write about compassion, forgiveness, previously unrecognised patterns of family life, etc.</p>	
<p>16-20 <i>Predominantly narrative account Some developed comment on content / plot / character / motive / setting / theme</i></p>	<p>Begins to use text to develop ideas. Might, for example, write about how Boo, the perceived squirrel-eating monster, becomes in fact their protector. May re-tell the story in this way.</p>
<p>21-25 <i>More focused account Awareness and insight shown regarding content / plot / character / motive / setting / theme</i></p>	<p>Uses specific details chosen appropriately to address question directly. For example, might focus on what Atticus says about Boo, or how Atticus is so upset when they tease Boo – to their later mortification.</p>
<p>26-30 <i>Selective use of text Assessment of ideas Purposeful references to content / plot / character / motive / setting / theme</i></p>	<p>An overview of text is evident. Will offer a clear view of the role of Boo Radley in the story, and in the development of relationships – he is a “mockingbird”, after the children have done a lot of growing up, whereas he was a target for their cruel games at the start.</p>
<p>31-35 <i>Sustained and developed use of text. Reflection on content / plot / character / motive / setting / theme</i></p>	<p>A full understanding of the text will be evident. Will consider how the writer uses Boo and the complexity of his transformation (in their minds) through the story. Might focus on the penultimate chapter, for example.</p>
<p>36-40 <i>Analytical use of text Extrapolation on content / plot / character / motive / setting / theme</i></p>	<p>Offers confident and lucidly argued interpretation. Will show the ability to define the “lessons” and will be clear and confident in elaborating how Boo forms part of them.</p>

Animal Farm

Question 11

The writer uses a simple story to express complex ideas. What do you think the writer is trying to show us in his presentation of the pigs, and how they treat the other animals, throughout the novel?

Any “lessons” can be considered, provided that they are text-related. Responses are perhaps most likely to focus on the corrupting influence of power and ambition; man’s cruelty to man; the dangers of propaganda; the inherent weaknesses of “animalism” as a political system, etc.	
16-20 <i>Predominantly narrative account Some developed comment on content / plot / character / motive / setting / theme</i>	Begins to use text to develop ideas. Might show how the pigs start merely as leaders, but end as dictators, exploiting and deceiving the others.
21-25 <i>More focused account Awareness and insight shown regarding content / plot / character / motive / setting / theme</i>	Uses specific details chosen appropriately to address question directly. Might possibly refer to the early example of what happened to the milk and apples – pigs’ relatively minor abuse of the others is a sign of what is to come later.
26-30 <i>Selective use of text Assessment of ideas Purposeful references to content / plot / character / motive / setting / theme</i>	An overview of text is evident. Will offer an assessment of how the writer uses the pigs and their behaviour to point out “human” lessons - eg pigs’ treatment of Boxer, their manipulation of the 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. Might dwell on what the writer makes of the Snowball/Napoleon rivalry, for example, or what Squealer represents.
36-40 <i>Analytical use of text Extrapolation on content / plot / character / motive / setting / theme</i>	Offers confident and lucidly argued interpretation. Will show the ability, through an analysis of the text, to explore fully the “message” of the book and how this is presented through the pigs.

Animal Farm

Question 12

In what ways is Squealer an important character in the novel?

<p>Responses may well concentrate on how Squealer is important to the other pigs as part of their means of gaining control, and then dominance, over the other animals; and the character of Squealer is important to the writer in commenting on the dangers and extent of propaganda and manipulation.</p>	
<p>16-20 <i>Predominantly narrative account Some developed comment on content / plot / character / motive / setting / theme</i></p>	<p>Begins to use text to develop ideas. May write about the "small fat pig" who was such a "brilliant talker" and how he addresses the other animals.</p>
<p>21-25 <i>More focused account Awareness and insight shown regarding content / plot / character / motive / setting / theme</i></p>	<p>Uses specific details chosen appropriately to address question directly. Might refer to how Squealer concentrates on the sheep as his audience – the easiest target, representing an obedient mass of opinion, with short memories.</p>
<p>26-30 <i>Selective use of text Assessment of ideas Purposeful references to content / plot / character / motive / setting / theme</i></p>	<p>An overview of text is evident. Will show how Squealer is so vital to the pigs – changing the commandments, his persuasive abilities when the animals query any order, how his role complements the use of the dogs.</p>
<p>31-35 <i>Sustained and developed use of text. Reflection on content / plot / character / motive / setting / theme</i></p>	<p>A full understanding of the text will be evident. For example, may explore how the writer uses Squealer's character and role to warn the reader of how easily and powerfully propaganda can work.</p>
<p>36-40 <i>Analytical use of text Extrapolation on content / plot / character / motive / setting / theme</i></p>	<p>Offers confident and lucidly argued interpretation. Will see Squealer's role from a variety of perspectives, perhaps, to arrive at a judgement on his importance to the novel as a whole.</p>

Lord of the Flies

Question 13

In what ways do you consider that the events portrayed in the book are, or are not, true to life?

This is, clearly, a very open question, and any text based response should be considered. Possibly, more limited candidates may speculate about the likelihood of certain events happening – from desert island ‘plane crashes’ onwards – whilst the more thoughtful might consider the question more in terms of the psychological credibility or consistency shown in the portrayal of the characters, in their behaviour. The view may be taken that if the characters are credible, then the events are true to life.	
16-20 <i>Predominantly narrative account Some developed comment on content / plot / character / motive / setting / theme</i>	Begins to use text to develop ideas. May retell or examine certain episodes to test their “true to life” elements.
21-25 <i>More focused account Awareness and insight shown regarding content / plot / character / motive / setting / theme</i>	Uses specific details chosen appropriately to address question directly. For example, might pick on particular characters and how they behave at certain points in the narrative – eg Jack’s first (failed) - attempts to kill a pig, or the later descent into violence.
26-30 <i>Selective use of text Assessment of ideas Purposeful references to content / plot / character / motive / setting / theme</i>	An overview of text is evident. On this basis, a broad answer to the question will be offered, taking into account the range of characters and their experiences.
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. Perhaps comment on the ending might be offered here – the life on the island is, so to speak, re-joined to reality when the naval officer arrives.
36-40 <i>Analytical use of text Extrapolation on content / plot / character / motive / setting / theme</i>	Offers confident and lucidly argued interpretation. Novel perspectives may be offered – the writer’s purpose, the reader’s suspension of disbelief – these might be considered in judging how and why the novel is, or is not, “true to life.”

Lord of the Flies

Question 14

“What happens to Piggy in this story shows that the writer’s view of life is a pessimistic and negative one.”

Write about why you agree, or disagree, with this statement.

<p>At first sight it may be hard to see how very much that is positive can be drawn from what happens to Piggy – abused, bullied, finally killed – but the prominence of his role in the book, and what he represents (Ralph’s “true, wise friend”), may be seen as some affirmation of positive values. Piggy may be killed, but what he stood for is (usually) seen as admirable and worthwhile, perhaps. However, any view should be considered, provided that it is text based.</p>	
<p>16-20 <i>Predominantly narrative account Some developed comment on content / plot / character / motive / setting / theme</i></p>	<p>Begins to use text to develop ideas. May retell Piggy’s part in the story – Ralph’s friend and advisor, but hated by Jack etc.</p>
<p>21-25 <i>More focused account Awareness and insight shown regarding content / plot / character / motive / setting / theme</i></p>	<p>Uses specific details chosen appropriately to address question directly. Most obviously, will perhaps point to Piggy’s death as “pessimistic and negative” evidence – perhaps some weight given to either view.</p>
<p>26-30 <i>Selective use of text Assessment of ideas Purposeful references to content / plot / character / motive / setting / theme</i></p>	<p>An overview of text is evident, putting all that happens to Piggy in its place in the structure of the novel – he stands between Ralph and Jack, but has other relationships – guardian to the “littl’uns”, for example, which perhaps are “positive.”</p>
<p>31-35 <i>Sustained and developed use of text. Reflection on content / plot / character / motive / setting / theme</i></p>	<p>A full understanding of the text will be evident. The question will be addressed fully, taking into account Piggy’s role within the narrative – but also perhaps within the structure of relationships throughout the book.</p>
<p>36-40 <i>Analytical use of text Extrapolation on content / plot / character / motive / setting / theme</i></p>	<p>Offers confident and lucidly argued interpretation. Piggy himself will be examined in detail – his “ass-mar”, his Auntie, his spectacles (perhaps a symbol in themselves, as the book progresses) - in arriving at a judgement. A variety of approaches, or perspectives, may be offered.</p>

The Other Side of Truth

Question 15

To what extent does the writer portray Sade's experiences of foster care, and of going to school in London, in a positive way?

<p>The focus here is on the specified part of the book: the portrayal of Sade's experiences may be seen as positive, or not (although a response considering the experiences as wholly positive seems unlikely), provided that the judgement is text based. Moreover, the experiences are different – for example Mrs Graham offers a contrast with Aunt Gracie – at various points in the story, so a considered response will have to take this range into account.</p>	
<p>16-20 <i>Predominantly narrative account Some developed comment on content / plot / character / motive / setting / theme</i></p>	<p>Begins to use text to develop ideas. Might comment on how initial experience of foster care is problematic – eg Mrs Graham tries to be welcoming, but Kevin is antagonistic.</p>
<p>21-25 <i>More focused account Awareness and insight shown regarding content / plot / character / motive / setting / theme</i></p>	<p>Uses specific details chosen appropriately to address question directly. Might, for example, show how Aunt Gracie and Uncle Roy support Sade and Femi, and handled her reunion with Papa sensitively.</p>
<p>26-30 <i>Selective use of text Assessment of ideas Purposeful references to content / plot / character / motive / setting / theme</i></p>	<p>An overview of text is evident. Will offer a view which perhaps sees a broad perspective...positive aspects contrasted with others: for example, the bullying which Sade encounters at Avon School.</p>
<p>31-35 <i>Sustained and developed use of text. Reflection on content / plot / character / motive / setting / theme</i></p>	<p>A full understanding of the text will be evident. The positive aspects will be identified clearly – the sympathetic approach of Mrs Harcourt perhaps, contrasted with the harsh treatment at the hands of some of the pupils at Avon: A balanced and considered judgement will be arrived at.</p>
<p>36-40 <i>Analytical use of text Extrapolation on content / plot / character / motive / setting / theme</i></p>	<p>Offers confident and lucidly argued interpretation. May offer a variety of perspectives. May consider how and why some of the treatment Sade receives is presented as it is, perhaps.</p>

The Other Side of Truth

Question 16

In this book Sade is confronted by a series of difficulties. How convincingly is Sade's response to these challenges conveyed?

<p>Her development as an individual may be seen in terms of maturity, self confidence, and her other personal qualities. More comprehensive responses will also explain how this development is portrayed, through the difficulties, relationships and events which Sade experiences .</p>	
<p>16-20 <i>Predominantly narrative account Some developed comment on content / plot / character / motive / setting / theme</i></p>	<p>Begins to use text to develop ideas. May retell what happens to Sade and Femi in Lagos, and how Sade has to be responsible for her brother, as well as for herself, when Mrs Bankole abandons them.</p>
<p>21-25 <i>More focused account Awareness and insight shown regarding content / plot / character / motive / setting / theme</i></p>	<p>Uses specific details chosen appropriately to address question directly. For example, Sade's persistence and forcefulness is shown by the writer in the account of her dealings with Mr Seven O'Clock: she shows strength of character here beyond the more childlike character she displayed in the early scenes, in Lagos.</p>
<p>26-30 <i>Selective use of text Assessment of ideas Purposeful references to content / plot / character / motive / setting / theme</i></p>	<p>An overview of text is evident. The ability to trace, and assess, Sade's development, central to the structure of the book, will be displayed. Some judgement will be offered on the ways in which the writer has portrayed her development.</p>
<p>31-35 <i>Sustained and developed use of text. Reflection on content / plot / character / motive / setting / theme</i></p>	<p>A full understanding of the text will be evident. A sympathetic understanding of Sade's development, and of how this is made explicit through her behaviour and relationships – Femi, Marcia etc – will be offered.</p>
<p>36-40 <i>Analytical use of text Extrapolation on content / plot / character / motive / setting / theme</i></p>	<p>Offers confident and lucidly argued interpretation. May offer a variety of perspectives – and will exhibit a full response to the "how convincingly" aspect of the question, as well as making explicit the nature of Sade's response to the difficulties which she has to face.</p>

Twenty-One Stories

Question 17

In several of these stories the reader is left on a note of uncertainty, and does not know for sure what to believe. By referring to *The Case for the Defence* and AT LEAST ONE other story, show how the writer achieves this atmosphere of uncertainty and curiosity.

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 story, in some depth, or to write about two or more other stories, in broader terms; these are equally acceptable. The focus is on the writer’s technique, and the endings of the stories in particular. Any text based explanation of how the writer creates atmosphere should be considered.

<p>16-20 <i>Predominantly narrative account Some developed comment on content / plot / character / motive / setting / theme</i></p>	<p>Begins to use texts to develop ideas. Might retell what happens in <i>The Case for the Defence</i> to illustrate how uncertainty arises – and will perhaps outline another storyline in support.</p>
<p>21-25 <i>More focused account Awareness and insight shown regarding content / plot / character / motive / setting / theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. Details, at this level, should be expected from at least one other story as well as from <i>The Case for the Defence</i>.</p>
<p>26-30 <i>Selective use of text Assessment of ideas Purposeful references to content / plot / character / motive / setting / theme</i></p>	<p>An overview of the texts is evident. Both/all of the stories will be used to offer a coherent response based on the range of material.</p>
<p>31-35 <i>Sustained and developed use of text. Reflection on content / plot / character / motive / setting / theme</i></p>	<p>A full understanding of the texts will be evident, with a command shown of both <i>The Case for the Defence</i> and the other chosen story/stories.</p>

36-40

*Analytical use of text
Extrapolation on
content / plot /
character / motive /
setting / theme*

Offers confident and lucidly argued interpretation. A variety of techniques may be identified – how, for example, in *The Case for the Defence* the uncertainty is nearly all in the story line – whereas in other examples the particular atmosphere may be created much more through relationships between characters, or through the relationship the writer builds up between the characters and the reader, even.

Twenty-One Stories

Question 18

“The writer has a very bleak view of human nature.”

By referring to *The Destructors* and ONE other story from the collection, to what extent do you agree with this statement about the writer?

As the question is phrased, it would be equally valid to choose another story which supported, for example, the view the writer’s vision is “bleak” – or, to agree with the proposition that *The Destructors* is bleak, but to use another story as evidence for the opposite view, showing the writer’s positive side. (Or indeed, to take a position that *The Destructors* does not in itself suggest a “bleak” view, but that seems less likely.) All approaches should be considered: reference to the text is sought, but the two stories need not be given precisely equal weight.

16-20 <i>Predominantly narrative account Some developed comment on content / plot / character / motive / setting / theme</i>	Begins to use texts to develop ideas. Might perhaps retell <i>The Destructors</i> to illustrate the “bleak view” – and will perhaps outline another story in support.
21-25 <i>More focused account Awareness and insight shown regarding content / plot / character / motive / setting / theme</i>	Uses specific details chosen appropriately to address question directly. Details, at this level, should be expected from the other chosen story, as well as from <i>The Destructors</i> .
26-30 <i>Selective use of text Assessment of ideas Purposeful references to content / plot / character / motive / setting / theme</i>	An overview of the texts is evident. Both stories will be used, in offering a coherent response. Thoughtful assessment of the writer’s vision might, for example, centre on “T,” and his motivations.
31-35 <i>Sustained and developed use of text. Reflection on content / plot / character / motive / setting / theme</i>	A full understanding of the texts will be evident, with a command shown of both <i>The Destructors</i> and the other chosen story.
36-40 <i>Analytical use of text Extrapolation on content / plot / character / motive / setting / theme</i>	Offers confident and lucidly argued interpretation. Might offer a variety of perspectives; or might explore inconsistencies of (perceived) viewpoint as evidenced in different stories, for example.

Section C – Modern Drama

An Inspector Calls

Question 19

How is Mrs Birling’s willingness to accept or refuse responsibility given dramatic impact throughout the play?

<p>Concepts of “responsibility” are central to this play. Mrs. Birling allocates responsibility to the father of Eva’s child; Arthur Birling sees it as his responsibility as a business man “to keep labour costs down”; while the Inspector’s vision of social responsibility for one another is very different. Better responses may locate Mrs Birling within this context, going beyond an account of what she says when confronted by the Inspector, to assess the “dramatic impact” of her behaviour. This may be seen in terms of character and relationships, plot or dramatic structure. Any text based response to the question should be considered.</p>	
<p>16-20 <i>Predominantly narrative account Some developed comment on content / plot / character / motive / setting / theme</i></p>	<p>Begins to use text to develop ideas. Will perhaps establish how she reacts to the news about Eva’s pregnancy, accepting no responsibility herself, before the later revelation of paternity.</p>
<p>21-25 <i>More focused account Awareness and insight shown regarding content / plot / character / motive / setting / theme</i></p>	<p>Uses specific details chosen appropriately to address question directly. May look closely at the (dramatic) irony of her comments about the father – double standards, perhaps, when she discovers his identity – and considerable “dramatic impact” as Act Three opens.</p>
<p>26-30 <i>Selective use of text Assessment of ideas Purposeful references to content / plot / character / motive / setting / theme</i></p>	<p>An overview of text is evident. The question specifies “throughout the play”, and an ability may be demonstrated, at this level, to see Mrs. Birling in her role as mother (and potential grandmother); as wife to Arthur; as chair of B.W.C.O.,etc.</p>
<p>31-35 <i>Sustained and developed use of text. Reflection on content / plot / character / motive / setting / theme</i></p>	<p>A full understanding of the text will be evident. A judgement on her character will dwell on the evidence throughout the play - due weight, for example, will be given to her reactions in the final scene. An appreciation of the dramatic structure of the play will be evident.</p>
<p>36-40 <i>Analytical use of text Extrapolation on content / plot / character / motive / setting / theme</i></p>	<p>Offers confident and lucidly argued interpretation. Close engagement with the text will be displayed in a comprehensive appreciation of her character and motivation, and of the writer’s craft in giving this “dramatic impact”.</p>

An Inspector Calls

Question 20

How does the writer establish a dramatic contrast between the children – Sheila and Eric – and their parents?

<p>Responses are likely to focus on a straightforward view – that Mr And Mrs Birling accept no responsibility for their part in Eva/Daisy’s death, whereas Eric and Sheila show regret and remorse. More imaginative candidates might detect family resemblances, however, in terms of their early behaviour, or some shared traits of character. Any text based response should be considered: the concept of “dramatic contrast” may be seen in terms of plot, character and relationships, or structure.</p>	
<p>16-20 <i>Predominantly narrative account Some developed comment on content / plot / character / motive / setting / theme</i></p>	<p>Begins to use text to develop ideas. May offer an account of how the characters react, in general terms, when their connections to Eva/Daisy are revealed.</p>
<p>21-25 <i>More focused account Awareness and insight shown regarding content / plot / character / motive / setting / theme</i></p>	<p>Uses specific details chosen appropriately to address question directly. May suggest, for example, that Eric’s attitude to Eva contrasts sharply with that of his father, and that the writer establishes a contrast between them, which becomes clearer as the play progresses.</p>
<p>26-30 <i>Selective use of text Assessment of ideas Purposeful references to content / plot / character / motive / setting / theme</i></p>	<p>An overview of text is evident. The view could be taken, for example, that the play is constructed on a set of contrasts, a pattern into which these characters fit, eg Sheila’s “these girls aren’t cheap labour – they’re people”, is at odds with her father’s view.</p>
<p>31-35 <i>Sustained and developed use of text. Reflection on content / plot / character / motive / setting / theme</i></p>	<p>A full understanding of the text will be evident, as a comprehensive view of the four characters is offered. Thoughtful approaches may lead to purposeful material on the “dramatic contrast”; structural elements of the play will be given due weight.</p>
<p>36-40 <i>Analytical use of text Extrapolation on content / plot / character / motive / setting / theme</i></p>	<p>Offers confident and lucidly argued interpretation. Close engagement with the text will reflect an appreciation of the writer’s craft, and a balanced analysis will be offered.</p>

Educating Rita

Question 21

**At one point in the play Rita says "God, what's it like to be free?"
Does the play portray convincingly how education can make people free?**

The focus here is on the changes in Rita's life – and perhaps in her personality and her thinking. Better candidates will be able to relate such changes to her "education", both in direct contact with Frank, and in what she tells us of her broader educational experiences, with the other students, in her reading, and at summer school. Successful responses will also offer a direct response to the element of the question which deals with the writer's craft: any text based interpretation of "convincingly" should be considered.

<p>16-20 <i>Predominantly narrative account Some developed comment on content / plot / character / motive / setting / theme</i></p>	<p>Begins to use text to develop ideas. Comments on some of the ways in which Rita has changed, perhaps suggesting Frank's role in the process.</p>
<p>21-25 <i>More focused account Awareness and insight shown regarding content / plot / character / motive / setting / theme</i></p>	<p>Uses specific details chosen appropriately to address question directly. Might perhaps refer to Rita's marriage to Denny, and why she leaves him – she makes choices, showing independence. May show an awareness of how these developments are portrayed convincingly.</p>
<p>26-30 <i>Selective use of text Assessment of ideas Purposeful references to content / plot / character / motive / setting / theme</i></p>	<p>An overview of text is evident. Will, perhaps, discuss "education" narrowly – Frank as a catalyst, or an enabler – or in a broader sense. Will offer more comment, perhaps, on the effectiveness of the characterisation.</p>
<p>31-35 <i>Sustained and developed use of text. Reflection on content / plot / character / motive / setting / theme</i></p>	<p>A full understanding of the text will be evident. Being "free" might be interpreted broadly – how she talks and dresses, her new-found attitudes to life. Some assessment of how "education" has led to this will be offered, alongside an assessment of how convincingly the play portrays this.</p>
<p>36-40 <i>Analytical use of text Extrapolation on content / plot / character / motive / setting / theme</i></p>	<p>Offers confident and lucidly argued interpretation. A close insight into Rita's character will be made clear, and a judgement offered, perhaps, on where she stands at the end of the play. A close engagement with the text will support an analysis of how her education has made her "free" ... if, indeed, it has. An appreciation of the writer's craft will be evident.</p>

Educating Rita

Question 22

By referring to two contrasting episodes from the play, examine how effectively the writer uses dialogue.

There is a very wide choice open to candidates here. Obvious selections might include the opening and closing scenes; or perhaps Rita’s early naivety (Yeats – “the wine bar”) might be contrasted with her show of sophistication when she returns from summer school. Provided that the two scenes form a contrast, any choice is acceptable. Similarly, candidates are free to offer comments on the use of dialogue, and its effectiveness, from a range of viewpoints. Dialogue may be discussed as part of characterisation: as reflecting relationships and developments within relationships; as a means of giving the play its credibility and conviction; or in any other text based way.

<p>16-20 <i>Predominantly narrative account</i> <i>Some developed comment on content / plot / character / motive / setting / theme</i></p>	<p>Begins to use text to develop ideas. May re-tell the two episodes, offering some evaluation of the dialogue.</p>
<p>21-25 <i>More focused account</i> <i>Awareness and insight shown regarding content / plot / character / motive / setting / theme</i></p>	<p>Uses specific details chosen appropriately to address the question directly. May offer examples of the effects of dialogue in creating character, for example.</p>
<p>26-30 <i>Selective use of text</i> <i>Assessment of ideas</i> <i>Purposeful references to content / plot / character / motive / setting / theme</i></p>	<p>An overview of text is evident. Will offer a clear understanding of where the contrasts between the chosen episodes lie, and how dialogue is central to this.</p>
<p>31-35 <i>Sustained and developed use of text.</i> <i>Reflection on content / plot / character / motive / setting / theme</i></p>	<p>A full understanding of the text will be evident. May comment on the writer’s use of the dialogue to achieve particular effects – the dramatic impact of Rita’s (foul) language in the opening scenes, for example.</p>
<p>36-40 <i>Analytical use of text</i> <i>Extrapolation on content / plot / character / motive / setting / theme</i></p>	<p>Offers a confident and lucidly argued interpretation. Will treat each of the chosen episodes in an analytical way, arriving at a judgement on “how effectively” with conviction.</p>

A View from the Bridge

Question 23

How effectively is Alfieri used in the play to highlight themes?

<p>What the “themes” are is a matter for the candidate, provided that the interpretation is justified by relation to the text. Alfieri may be seen, most obviously, as a chorus, a commentator – perhaps as Eddie’s guide and advisor (even if the advice is ignored); perhaps as the writer’s mouthpiece. Successful responses will address “how effectively”, rather than simply “how”.</p>	
<p>16-20 <i>Predominantly narrative account Some developed comment on content / plot / character / motive / setting / theme</i></p>	<p>Begins to use text to develop ideas. May note that Alfieri is part of the action, yet also comments as if from outside – “his eyes were like tunnels”.</p>
<p>21-25 <i>More focused account Awareness and insight shown regarding content / plot / character / motive / setting / theme</i></p>	<p>Uses specific details chosen appropriately to address question directly. Might identify Alfieri’s role in forecasting or warning of what may happen to Eddie. His position as a friend and as a lawyer, whilst simultaneously commenting on the action, may be acknowledged and discussed.</p>
<p>26-30 <i>Selective use of text Assessment of ideas Purposeful references to content / plot / character / motive / setting / theme</i></p>	<p>An overview of text is evident: may, for example, highlight how Alfieri anticipates the tragic outcome – “I could see every step coming...”, alongside his relationship with Eddie. May offer explicit comment on how important Alfieri’s role is in bringing forward the play’s themes.</p>
<p>31-35 <i>Sustained and developed use of text. Reflection on content / plot / character / motive / setting / theme</i></p>	<p>A full understanding of the text will be evident. Alfieri’s role and how the writer incorporates this into the text, will be explored in a relatively sophisticated way. Might refer to themes such as justice, and the role of the law, as well as to the jealousies and tensions within the characters.</p>
<p>36-40 <i>Analytical use of text Extrapolation on content / plot / character / motive / setting / theme</i></p>	<p>Offers a confident and lucidly argued interpretation. Might, for example, offer an analysis of the play’s structure – Alfieri’s unique position, perhaps as a bridge between the characters and the audience. He is also a member of the American legal system, but one who understands Sicilian culture, one of the central themes, perhaps. A clear judgement will be offered on the writer’s craft in making effective use of Alfieri.</p>

A View from the Bridge

Question 24

How is the tension between Eddie and Beatrice created and sustained?

The question has a precise focus, and calls for a study of character and relationship as well as for some discussion of the writer's technique. Any text based interpretation should be considered. Likely directions might include an examination of the plot, and the dramatic impact of the arrival of the immigrants; the delicate balance within the family, and the triangular relationship of Eddie, Beatrice and Catherine; or some analysis of the dialogue. More inventive responses might touch on aspects such as the claustrophobic setting, or the influence of the American or Sicilian backgrounds, which are the context of the lives.

16-20

*Predominantly narrative account
Some developed comment on content / plot / character / motive / setting / theme*

Begins to use text to develop ideas. May re-tell some of the central exchanges between Eddie and Beatrice, identifying the nature of their relationship.

21-25

*More focused account
Awareness and insight shown regarding content / plot / character / motive / setting / theme*

Uses specific details chosen appropriately to address question directly. Might, for example, discuss their marriage – “when am I gonna be a wife again?”.

26-30

*Selective use of text
Assessment of ideas
Purposeful references to content / plot / character / motive / setting / theme*

An overview of text is evident. Might, for example, refer to the tensions created around their different attitudes, and, behaviour, towards Catherine. (“you want somethin’ else, Eddie, and you can never have her”).

31-35

*Sustained and developed use of text.
Reflection on content / plot / character / motive / setting / theme*

A full understanding of the text will be evident. Tensions arising from the narrative – Catherine, the arrival of the immigrants, Eddie’s call to the immigration Bureau, for example – will be explored; alongside some examination of the writer’s craft in sustaining this atmosphere.

36-40

*Analytical use of text
Extrapolation on content / plot / character / motive / setting / theme*

Offers a confident and lucidly argued interpretation. A clear judgement will be formed, in response to the question, and an analysis of the writer’s craft will be offered.

Talking Heads 1

Question 25

To what extent are the narrators in these monologues believable characters? Refer to *Her Big Chance* and AT LEAST ONE other monologue from this collection.

<p>The question gives candidates broad scope to choose from, though obviously Lesley, in <i>Her Big Chance</i>, must be discussed in detail. Candidates are free to choose an approach which looks at only one other monologue, in some depth, or to write about two or more other monologues, in broader terms: these are equally acceptable. Any interpretation of how narrators are (or are not) “believable” characters should be considered, provided that it is text based. The range of responses might include comment on the narrators’ personalities; some assessment of what makes their speech lifelike, or the way in which they gradually reveal (or try to hide) themselves; or there may be discrimination, between one narrator who is “believable” and others who are less convincingly portrayed.</p>	
<p>16-20 <i>Predominantly narrative account</i> <i>Some developed comment on content / plot / character / motive / setting / theme</i></p>	<p>Begins to use the text to develop ideas. Might retell one or more of the narrators’ experiences, to establish that they are lifelike.</p>
<p>21-25 <i>More focused account</i> <i>Awareness and insight shown regarding content / plot / character / motive / setting / theme</i></p>	<p>Uses specific details chosen appropriately to address question directly and details, at this level, should be expected from at least one other monologue as well as from <i>Her Big Chance</i>.</p>
<p>26-30 <i>Selective use of text</i> <i>Assessment of ideas</i> <i>Purposeful references to content / plot / character / motive / setting / theme</i></p>	<p>An overview of text is evident. Both/all of the chosen monologues will be used to offer a coherent response based on the range of material.</p>
<p>31-35 <i>Sustained and developed use of text.</i> <i>Reflection on content / plot / character / motive / setting / theme</i></p>	<p>A full understanding of the text will be evident, with a command shown of both <i>Her Big Chance</i> and the other chosen monologue(s).</p>

<p>36-40 <i>Analytical use of text</i> <i>Extrapolation on</i> <i>content / plot /</i> <i>character / motive /</i> <i>setting / theme</i></p>	<p>Offers confident and lucidly argued interpretation. Might, for example, comment on Lesley's vanity, or her apparent capacity for self-deception, to illustrate how the writer makes her a believable character; and might compare or contrast this with the presentation of one or more of the other narrators, giving due weight to an analysis of the writer's craft.</p>
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Talking Heads 1

Question 26

To what extent are the narrators' attitudes towards social change revealed in *A Lady of Letters* and AT LEAST ONE other monologue from this collection?

<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 monologue, in some depth; or to write about two or more other monologues in broader terms: these are equally acceptable. Although not necessarily at the forefront of these monologues, the concept of the changing social order underlies most of them. This may be expressed as nostalgia, or in a directly critical way - Miss Ruddock's comments on social workers, for example. Responses may range widely: any response which maintains a focus on the question, and is text based, should be considered.</p>	
<p>16-20 <i>Predominantly narrative account Some developed comment on content / plot / character / motive / setting / theme</i></p>	<p>Begins to use text to develop ideas. May retell how Irene Ruddock regrets some of the changes taking place around her, for example. Might offer another monologue storyline in support.</p>
<p>21-25 <i>More focused account Awareness and insight shown regarding content / plot / character / motive / setting / theme</i></p>	<p>Uses specific details chosen appropriately to address question directly. Details, at this level, should be expected from the other chosen monologue(s) as well as from <i>A Lady of Letters</i>.</p>
<p>26-30 <i>Selective use of text Assessment of ideas Purposeful references to content / plot / character / motive / setting / theme</i></p>	<p>An overview of the text is evident, across a range of material. Connections or comparisons may be offered across two or more monologues, in arriving at a coherent response. Might for example, discuss Susan's view of the changing world as we see this in <i>Bed Among the Lentils</i>.</p>
<p>31-35 <i>Sustained and developed use of text. Reflection on content / plot / character / motive / setting / theme</i></p>	<p>A full understanding of the text will be evident, with a thorough grasp shown of both <i>A Lady of Letters</i> and the other chosen monologue(s).</p>
<p>36-40 <i>Analytical use of text Extrapolation on content / plot / character / motive / setting / theme</i></p>	<p>Offers a confident and lucidly argued interpretation. A balanced judgement will be made, in response to the question – a variety of perspectives may be offered. The analysis of the texts will focus clearly on how, and perhaps speculate on why, this theme is important to the narrators – and to the writer.</p>

Journey's End

Question 27

How are dramatic techniques used to reveal the characters of Raleigh and Stanhope through their interaction with Osborne?

<p>The focus is on Osborne's character, and how it allows the two other characters to reveal themselves. The "dramatic techniques" might include comments on dialogue, plot and structure, dramatic contrasts, the use of irony, and any other text based interpretation.</p>	
<p>16-20 <i>Predominantly narrative account Some developed comment on content / plot / character / motive / setting / theme</i></p>	<p>Begins to use the text to develop ideas. Comments on Osborne's character. Makes some reference to the way Osborne has developed relationships with the two other characters.</p>
<p>21-25 <i>More focused account Awareness and insight shown regarding content / plot / character / motive / setting / theme</i></p>	<p>Uses specific details chosen appropriately to address question directly. Details may be offered to clarify and characterise Osborne's role – eg as a listener for Stanhope and Raleigh. He helps them, as they confide in him. Their reactions to his death, perhaps, might be discussed.</p>
<p>26-30 <i>Selective use of text Assessment of ideas Purposeful references to content / plot / character / motive / setting / theme</i></p>	<p>An overview of the text is evident. Demonstrates an awareness of his importance to others – secrets shared, guidance. May refer to his language, or his calmness of manner, which may be contrasted with their characteristic modes of speech.</p>
<p>31-35 <i>Sustained and developed use of text. Reflection on content / plot / character / motive / setting / theme</i></p>	<p>A full understanding of the text will be evident: how Osborne is important to others as they reveal a lot of themselves through dialogue with him – worries, hopes. Others are prepared to open up to Osborne – perhaps because of his character – more than to anyone else. A developed response expressed in terms of "dramatic techniques" may encompass this structure of relationships.</p>
<p>36-40 <i>Analytical use of text Extrapolation on content / plot / character / motive / setting / theme</i></p>	<p>Offers a confident and lucidly argued interpretation. Comments, perhaps, on how characters speak of their backgrounds to Osborne. Engages with the text to analyse the way in which Osborne allows others to communicate to him and, through him, to the audience, thereby revealing their characters.</p>

Journey's End

Question 28

How effectively are dialogue and action used to show the audience the changing state of the soldiers' spirit and morale?

This is a straightforward question, and an obvious approach for the candidate is to offer a contrast between examples taken from near the start and near the end of the play. Many responses might highlight the characters' dialogue, and their moods, before and after the raid, or reactions to Osborne's death ("A hand grenade – while he was waiting for Raleigh"). An alternative approach might be to address the question through a focus on individuals: for example, Raleigh's youthful optimism, which the audience sees at the start, might be reviewed in the light of later events. Any interpretation which concentrates on "dialogue and action" should be considered. More successful response will also do justice to the "how effectively" aspect of the question.

<p>16-20 <i>Predominantly narrative account Some developed comment on content / plot / character / motive / setting / theme</i></p>	<p>Begins to use the text to develop ideas. May retell what happens to some of the soldiers, commenting on the changes in their frame of mind.</p>
<p>21-25 <i>More focused account Awareness and insight shown regarding content / plot / character / motive / setting / theme</i></p>	<p>Uses specific details chosen appropriately to address question directly. Might offer a different comparison of an early and a later scene, with comments which show an understanding of the issues raised by the question.</p>
<p>26-30 <i>Selective use of text Assessment of ideas Purposeful references to content / plot / character / motive / setting / theme</i></p>	<p>An overview of the text is evident. May address the play's structure as a whole, and may show how individuals, such as Raleigh and Stanhope, can be related to the question within this context.</p>
<p>31-35 <i>Sustained and developed use of text. Reflection on content / plot / character / motive / setting / theme</i></p>	<p>A full understanding of the text will be evident. A judgement will be offered on the "how effectively" aspect of the question, with appropriately supporting material.</p>
<p>36-40 <i>Analytical use of text Extrapolation on content / plot / character / motive / setting / theme</i></p>	<p>Often a confident and lucidly argued interpretation. The analysis of how the writer uses dialogue and action will be assured, and comprehensive, in responding to all aspects of the question.</p>

The Long and the Short and the Tall

Question 29

Compare the presentation of Bamforth in the opening and closing episodes of the play.

<p>Clearly there is some depth and complexity in the presentation of Bamforth – his initial presentation as brash, uncaring and anti-authoritarian only partly prepares us for aspects of his character which emerge later, particularly in his variety of reactions to the Japanese prisoner. At first he is the only one willing to bayonet the prisoner, but shortly afterwards Bamforth reveals the strength of his principles and convictions, standing up for the prisoner against his own comrades. Any text based interpretation of Bamforth’s character should be considered, and “episodes” may be interpreted broadly.</p>	
<p>16-20 <i>Predominantly narrative account</i> <i>Some developed comment on content / plot / character / motive / setting / theme</i></p>	<p>Begins to use the text to develop ideas. May retell Bamforth’s part in events, and how these reflect his character.</p>
<p>21-25 <i>More focused account</i> <i>Awareness and insight shown regarding content / plot / character / motive / setting / theme</i></p>	<p>Uses specific details chosen appropriately to address question directly. Might highlight the cigarette case, and how this incident shows a deeper element to Bamforth’s character.</p>
<p>26-30 <i>Selective use of text</i> <i>Assessment of ideas</i> <i>Purposeful references to content / plot / character / motive / setting / theme</i></p>	<p>An overview of the text is evident. The presentation of Bamforth will be seen as progressive, perhaps – more complexity is revealed as the story unfolds. He may tease others and seem lightweight but his later behaviour belies this.</p>
<p>31-35 <i>Sustained and developed use of text.</i> <i>Reflection on content / plot / character / motive / setting / theme</i></p>	<p>A full understanding of the text will be evident. Bamforth’s presentation may be considered through reflection on his relationships – eg with Mitchem, or Johnstone, or Whitaker.</p>
<p>36-40 <i>Analytical use of text</i> <i>Extrapolation on content / plot / character / motive / setting / theme</i></p>	<p>Offers a confident and lucidly argued interpretation, placing the presentation of Bamforth at the centre of the play, perhaps: the writer uses Bamforth to bring out many of the play’s issues, and his complex personal qualities – from insubordination to bravery – are essential to this.</p>

The Long and the Short and the Tall

Question 30

How is the dramatic impact of the capture of the Japanese soldier created? You should consider the timing of the capture within the structure of the play as a whole.

<p>“Dramatic impact” may be interpreted broadly. For some candidates, a discussion of the writer’s themes may seem foremost. Although the prisoner is captured quite late on in Act One, the patrol’s reaction to him is a dominant feature of the play as a whole. Issues raised might be said to include revenge – Macleish thinks of his brother; the realities of war – Smith says “Drop it Bammo,...it’s him or us”; Whitaker’s cowardly souvenir collecting and the attitudes behind it; or Bamforth’s dramatic and perhaps unexpected plea for justice and reason in the face of opposition. Any interpretation of “dramatic impact” may be considered. The area raised by the second sentence of the question may suggest the approach for many other candidates, in exploring the play’s structure, rather than concentrating on themes. Either approach, or any other text based interpretation, should be considered.</p>	
<p>16-20 <i>Predominantly narrative account</i> <i>Some developed comment on content / plot / character / motive / setting / theme</i></p>	<p>Begins to use the text to develop ideas. May retell how the prisoner comes to be captured, giving the various reactions of the patrol members.</p>
<p>21-25 <i>More focused account</i> <i>Awareness and insight shown regarding content / plot / character / motive / setting / theme</i></p>	<p>Uses specific details chosen appropriately to address question directly. Eg Bamforth’s dramatic change of heart – at first, he is the only one ready to bayonet the prisoner, while later he seeks a fair hearing, and justice, on the prisoner’s behalf.</p>
<p>26-30 <i>Selective use of text</i> <i>Assessment of ideas</i> <i>Purposeful references to content / plot / character / motive / setting / theme</i></p>	<p>An overview of the text is evident. How the writer uses the role of the prisoner will be appreciated: he may be seen as central to the structure of the play as a whole. The timing of his capture, after the tensions amongst the patrol members have been revealed, might be assessed in some depth.</p>
<p>31-35 <i>Sustained and developed use of text.</i> <i>Reflection on content / plot / character / motive / setting / theme</i></p>	<p>A full understanding of the text will be evident. How the patrol react will be fully grasped – might, for example, contrast Bamforth with Evans or Whitaker – or how from Mitchem’s point of view the “issues” are all practical ones. Comments on the play’s structure will reflect a thorough grasp of the text.</p>

36-40

*Analytical use of text
Extrapolation on
content / plot /
character / motive /
setting / theme*

Offers a confident and lucidly argued interpretation. May present the prisoner as the catalyst for exploring the issues - revenge, nationalism, how conventional morality is suspended in wartime conditions, the treatment of prisoners in general. Alternatively, may focus much more on dramatic structure, exploring in depth the craft of the writer.

Section D – Modern Literary Non-Fiction

Angela's Ashes

Question 31

How is the reality of Frank's childhood conveyed so strongly throughout the book?

<p>The focus here is on the "how...conveyed..?", rather than on the nature of Frank's childhood per se. Obviously detailed reference to incidents in Frank's childhood will be necessary, in order to respond fully to the question, but the more thoughtful candidates will reflect on and analyse how these episodes are conveyed so strongly, rather than dwelling on the incidents for their own sake, in a narrative way. Areas dealt with in stronger responses might for example be the characterisation, or how dialogue is used in the portrayal of relationships, or the tone of the writing.</p>	
<p>16-20 <i>Predominantly narrative account Some developed comment on content / plot / character / motive / setting / theme</i></p>	<p>Begins to use text to develop ideas. See above – narrative alone will limit the response, and any retelling of episodes will be matched by purposeful comment, at this level.</p>
<p>21-25 <i>More focused account Awareness and insight shown regarding content / plot / character / motive / setting / theme</i></p>	<p>Uses specific details chosen appropriately to address question directly. Constant repetition (exaggeration) of their difficulties makes the point strongly: perhaps candidates might offer examples such as "My mother's troubles began the night she was born".</p>
<p>26-30 <i>Selective use of text Assessment of ideas Purposeful references to content / plot / character / motive / setting / theme</i></p>	<p>An overview of text is evident. Matters such as poverty will be considered, perhaps from the point of view of how this affects daily life in ways other than the obvious hardships – eg when Mam goes with Dad to the Labour Exchange the week following Oliver's death.</p>
<p>31-35 <i>Sustained and developed use of text. Reflection on content / plot / character / motive / setting / theme</i></p>	<p>A full understanding of the text will be evident, and a response will be based on a sustained assessment of the book's power, perhaps in terms of relationships portrayed, atmosphere created. Features of Frank's childhood will be characterised sharply.</p>
<p>36-40 <i>Analytical use of text Extrapolation on content / plot / character / motive / setting / theme</i></p>	<p>Offers a confident and lucidly argued interpretation. The analysis will be based on close engagement with the text, and might, for example, consider carefully the tone of the writing, as an element in the book's effect.</p>

Angela's Ashes

Question 32

Frank's account of his relationship with his father is a major factor in this account of his "miserable childhood". To what extent do you have any sympathy with Frank's father?

<p>"To a very limited extent", probably, in most responses. However, candidates at all levels may find redeeming features – humour, camaraderie, for example – and may have some "sympathy" with Frank's father in the sense that life was hard for him, too – even if this was partly of his own making. Any response which is text based should be considered.</p>	
<p>16-20 <i>Predominantly narrative account Some developed comment on content / plot / character / motive / setting / theme</i></p>	<p>Begins to use text to develop ideas. May retell how Frank's father drinks away the dole money – eg the episode after Oliver's funeral – as an example to build up a picture of him, before making a judgement.</p>
<p>21-25 <i>More focused account Awareness and insight shown regarding content / plot / character / motive / setting / theme</i></p>	<p>Uses specific details chosen appropriately to address question directly. May suggest, for example, that there is some affection / admiration in Frank's portrayal of his father "like his father before he grew up wild, in trouble with the English, or the Irish, or both". We may see the father more sympathetically through Frank's presentation of him.</p>
<p>26-30 <i>Selective use of text Assessment of ideas Purposeful references to content / plot / character / motive / setting / theme</i></p>	<p>An overview of text is evident. Responses will recognise Dad's place in the structure of the account – as well as his place in the family. May discuss Mam/Dad's relationship in making a judgement. – eg "Dad says a factory is no place for a woman. Mam says, sitting on your arse by the fire is no place for a man".</p>
<p>31-35 <i>Sustained and developed use of text. Reflection on content / plot / character / motive / setting / theme</i></p>	<p>A full understanding of the text will be evident. Might, for example, suggest that Frank is jealous / critical of Dad – "Mam says, this egg is for your father. He needs the nourishment for the long journey before him" – and this attitude of Frank's make it difficult, perhaps, for us to have any sympathy for him.</p>
<p>36-40 <i>Analytical use of text Extrapolation on content / plot / character / motive / setting / theme</i></p>	<p>Offers a confident and lucidly argued interpretation of their relationship. A range of perspectives might be offered – for example, Frank's view of his father when still a child might be differentiated from the view (possibly more critical) which Frank has as an adult writer looking back to his past.</p>

The Diary of Anne Frank

Question 33

How does Anne’s relationship with her mother unfold through her diary entries?

<p>Most responses will perhaps outline what the relationship is: more reflective candidates will attempt to give due weight to the “unfolds” aspect of the question, which brings in elements such as the structure of the narrative and the nature of diary entries, as well as developments in the relationship itself.</p>	
<p>16-20 <i>Predominantly narrative account Some developed comment on content / plot / character / motive / setting / theme</i></p>	<p>Begins to use text to develop ideas. May retell how Anne and her mother did not always see eye-to-eye.</p>
<p>21-25 <i>More focused account Awareness and insight shown regarding content / plot / character / motive / setting / theme</i></p>	<p>Uses specific details chosen appropriately to address question directly. “I’d like to give mother a good shaking...because of the nasty words....she hurls at me day after day” – there is plenty of material (such as this, on 30th January 1943) to characterise the relationship at its various stages.</p>
<p>26-30 <i>Selective use of text Assessment of ideas Purposeful references to content / plot / character / motive / setting / theme</i></p>	<p>An overview of text is evident. Might, for example, point out that we only see Anne’s viewpoint on the relationship – as on everything else – and yet the writing is sufficiently subtle that we are able to see matters from her mother’s perspective, also. More discussion of “unfolds”, perhaps.</p>
<p>31-35 <i>Sustained and developed use of text. Reflection on content / plot / character / motive / setting / theme</i></p>	<p>A full understanding of the text will be evident. May show an appreciation of how self-aware Anne can be – “I used to be furious with mummy, and still am sometimes. It’s true that she doesn’t understand me, but I don’t understand her either” (2nd January 1944).</p>
<p>36-40 <i>Analytical use of text Extrapolation on content / plot / character / motive / setting / theme</i></p>	<p>Offers a confident and lucidly argued interpretation of Anne’s relationship with her mother, and how it is made clear to the reader. Might comment on the pathos in our knowledge of the real-life context, or of the outcome as we see the relationship portrayed, and how this gives another dimension to our appreciation.</p>

The Diary of Anne Frank

Question 34

Most readers will know that Anne and her family eventually fell into the hands of the Nazis. How has this knowledge affected your response to reading this diary?

<p>At its simplest, this question is exposing the dilemma, for the reader, of knowing the outcome and yet still finding suspense and drama in the diary. Responses will necessarily be diverse and any approach which is text based should be considered. Candidates may take the view that the picture of an enclosed world which Anne creates is in itself rewarding – or, that it is the real-life threat to her which gives the account its validity and interest.</p>	
<p>16-20 <i>Predominantly narrative account Some developed comment on content / plot / character / motive / setting / theme</i></p>	<p>Begins to use text to develop ideas. May explain the context and the tone of the diary, for example.</p>
<p>21-25 <i>More focused account Awareness and insight shown regarding content / plot / character / motive / setting / theme</i></p>	<p>Uses specific details chosen appropriately to address question directly. Might refer to Anne’s explicit references to their plight, as they increase in drama and intensity – eg Friday 9th October, 1942.</p>
<p>26-30 <i>Selective use of text Assessment of ideas Purposeful references to content / plot / character / motive / setting / theme</i></p>	<p>An overview of text is evident. Will perhaps select examples highlighting the awful irony of Anne’s position – eg “I hope that (Peter and I) will remain like this and that we have many, many more glorious times together” (March 1944).</p>
<p>31-35 <i>Sustained and developed use of text. Reflection on content / plot / character / motive / setting / theme</i></p>	<p>A full understanding of the text will be evident. Consideration may be given, in particular, to the tone of the final entries – Anne’s optimism “Now I am getting really hopeful, now things are going well at last” when the reader knows how close is her demise. Might identify pathos, for example.</p>
<p>36-40 <i>Analytical use of text Extrapolation on content / plot / character / motive / setting / theme</i></p>	<p>Offers a confident and lucidly argued interpretation. Some breadth of perspective may be applied to the question – factors both external and within the diary itself will be weighed in arriving at the response.</p>

Bad Blood

Question 35

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

<p>The creation of the provincial world of the 1940's and 1950's is perhaps brought to life partly through the direct descriptions of the physical conditions and the environment, and partly through the social interaction which is portrayed. The community's reaction to Grandpa's philandering, or to Lorna's pregnancy, for example, or her portrayal of father's view of the world, secure the book in its time and place as surely as do the narrative elements. The question is a wide one, and any approach justified by textual reference should be considered.</p>	
<p>16-20 <i>Predominantly narrative account Some developed comment on content / plot / character / motive / setting / theme</i></p>	<p>Begins to use text to develop ideas. Might refer to physical hardships – Lorna's constant head lice and scruffy clothes, or later, visits with mother to Mrs Smith to buy clothes on credit.</p>
<p>21-25 <i>More focused account Awareness and insight shown regarding content / plot / character / motive / setting / theme</i></p>	<p>Uses specific details chosen appropriately to address question directly. Might refer to some explicit comments – 'Hanmer in the 1940's in many ways resembled Hanmer in the 1920's , or even the late 1800's...' to support a response.</p>
<p>26-30 <i>Selective use of text Assessment of ideas Purposeful references to content / plot / character / motive / setting / theme</i></p>	<p>An overview of text is evident. Social attitudes may be commented on – eg grandma "she thought men and women belonged to different races and any getting together was worse than folly" to give a broad response.</p>
<p>31-35 <i>Sustained and developed use of text. Reflection on content / plot / character / motive / setting / theme</i></p>	<p>A full understanding of the text will be evident. Responses will place the book in its social and 'historical' context, perhaps seeing how Lorna Sage herself does this: "Soon, under orders from the Spirit of the 1950's, we both settled for ponytails" etc.</p>
<p>36-40 <i>Analytical use of text Extrapolation on content / plot / character / motive / setting / theme</i></p>	<p>Offers a confident and lucidly argued interpretation. A variety of perspectives may be offered – the physical, social, personal or environmental elements will be weighed in arriving at a convincing answer to the question.</p>

Bad Blood

Question 36

Lorna Sage seems to feel the influence of her grandfather very strongly, throughout this account of her childhood. Do you consider her portrayal of him to be sympathetic?

<p>Although the chapters concentrating on Grandpa come early in the book, it is clear that his influence was long-lasting. Candidates are entitled to agree or disagree with the “sympathetic” evaluation, though many may find evidence to suggest that Lorna Sage’s view of him was, at the least, ambivalent: while she admits that he ‘betrayed’ her mother, she cannot help but acknowledge - or even admire - his strengths.</p>	
<p>16-20 <i>Predominantly narrative account Some developed comment on content / plot / character / motive / setting / theme</i></p>	<p>Begins to use text to develop ideas. May recount the outline of Lorna’s relationship with Grandpa – might mention, for example, that he, the reader in the family, chose her name.</p>
<p>21-25 <i>More focused account Awareness and insight shown regarding content / plot / character / motive / setting / theme</i></p>	<p>Uses specific details chosen appropriately to address question directly. “He’d tell me stories and read me to sleep at night”- whatever his faults, candidates may well offer details of a sympathetic presentation.</p>
<p>26-30 <i>Selective use of text Assessment of ideas Purposeful references to content / plot / character / motive / setting / theme</i></p>	<p>An overview of text is evident. Might acknowledge how central Grandpa was in her life: “I was like a baby goose imprinted by the first mother figure it sees – he was my black marker”.</p>
<p>31-35 <i>Sustained and developed use of text. Reflection on content / plot / character / motive / setting / theme</i></p>	<p>A full understanding of the text will be evident. There may be acknowledgements of grandpa’s continuing influence, after his death – “Grandma may have lived with us in the flesh.....but grandpa was still around. He emerged like a genie....” (Chapter XII). This continuing ‘presence’ will be reflected on, perhaps.</p>
<p>36-40 <i>Analytical use of text Extrapolation on content / plot / character / motive / setting / theme</i></p>	<p>Offers a confident and lucidly argued interpretation. A variety of perspectives may be offered – in recognising the enduring influence of Grandpa, a balanced response to the question will be offered.</p>

Chinese Cinderella

Question 37

Adeline Yen Mah has subtitled her autobiography "The Secret Story of an Unwanted Daughter". To what extent is the book about her search for an identity, and for a place in society?

<p>Clearly some "search for identity" is involved here – Adeline has no birthday of her own until given one in Chapter 15, for example – and her rejection by her family can only add to this. Thoughtful candidates might balance aspects of her life: "family life" may be a disappointment to her, thereby making her relationships and achievements at school, for example, disproportionately significant to her, a search for identity in an alternative context. "A place in society" may be taken solely in terms of the individual, or some candidates may choose to interpret this more broadly, relating it to ethnicity, for example – either approach is valid.</p>	
<p>16-20 <i>Predominantly narrative account</i> <i>Some developed comment on content / plot / character / motive / setting / theme</i></p>	<p>Begins to use text to develop ideas. May retell episodes - to show how Adeline Yen Mah could be said to lack identity, "a place" – about her early circumstances, when rejected within her own family, for example.</p>
<p>21-25 <i>More focused account</i> <i>Awareness and insight shown regarding content / plot / character / motive / setting / theme</i></p>	<p>Uses specific details chosen appropriately to address question directly. May show how she can seem so desperate for recognition as an individual – even something as trivial sounding as the boiled eggs (Chapter 18) assumes a major significance for her.</p>
<p>26-30 <i>Selective use of text</i> <i>Assessment of ideas</i> <i>Purposeful references to content / plot / character / motive / setting / theme</i></p>	<p>An overview of text is evident. Might perhaps consider the concept of national, as separate from individual, identity – eg. not supposed to speak Chinese, her native tongue, in school – had to speak English.</p>
<p>31-35 <i>Sustained and developed use of text.</i> <i>Reflection on content / plot / character / motive / setting / theme</i></p>	<p>A full understanding of the text will be evident, and responses may show a deeper understanding of her character: " "And if you can have one wish granted, what would that be?" "To receive a letter addressed to me. Just one letter. From anyone" ". Loneliness, insecurity, – all part of her "search".</p>

<p>36-40 <i>Analytical use of text</i> <i>Extrapolation on</i> <i>content / plot /</i> <i>character / motive /</i> <i>setting / theme</i></p>	<p>Offers a confident and lucidly argued interpretation. She herself, to some extent, turns her back on her roots – “I only want to learn English, not Chinese” – and she moves away, literally and metaphorically, from her family. A convincing response to the question will offer a thorough analysis of her account.</p>
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Chinese Cinderella

Question 38

Some readers might say Adeline Yen Mah has presented a picture of a childhood which was consistently unhappy. Do you support this view, or do you consider that she enjoyed some happiness?

<p>Obviously there is more of unhappiness than happiness here – an autobiography which features “Father...in a towering rage with a dog whip...“you two will have to be separated””, is hardly a joyous one – but there are some positive moments, in individual events or episodes, and in relationships. Any view which is supported by close textual reference should be considered.</p>	
<p>16-20 <i>Predominantly narrative account Some developed comment on content / plot / character / motive / setting / theme</i></p>	<p>Begins to use text to develop ideas. Might retell parts of the account to support the idea of consistent unhappiness; for example Father’s cruelty, family circumstances at the start etc.</p>
<p>21-25 <i>More focused account Awareness and insight shown regarding content / plot / character / motive / setting / theme</i></p>	<p>Uses specific details chosen appropriately to address question directly. Might recognise that she begins her account as the “Unwanted Daughter”, but there are moments of joy – her winning the children’s writing competition, for example, in Chapter 10.</p>
<p>26-30 <i>Selective use of text Assessment of ideas Purposeful references to content / plot / character / motive / setting / theme</i></p>	<p>An overview of text is evident. Candidates might suggest, perhaps, that there are lighter moments – the unripe persimmons, for example, or the chain smoking American Officer: these incidents are described with humour.</p>
<p>31-35 <i>Sustained and developed use of text. Reflection on content / plot / character / motive / setting / theme</i></p>	<p>A full understanding of the text will be evident. The prevailing mood, or tone, will be characterised thoughtfully: the positive aspects of school and the outside world might be judged against the hardships of home and family.</p>
<p>36-40 <i>Analytical use of text Extrapolation on content / plot / character / motive / setting / theme</i></p>	<p>Offers a confident and lucidly argued interpretation. May suggest that the question can be addressed from different perspectives - whether she was actually unhappy as a child, or whether she presents a picture of an unhappy childhood, whilst looking back as an adult writer.</p>

Down and out in Paris and London

Question 39

In what ways do the characters George Orwell writes about add to our understanding of the hardships he suffered?

The characters George Orwell describes are rather more than merely colour, or background: because George Orwell gives some of them depth of characterisation in their own right, they perhaps give us a broader understanding of the harshness and deprivation than we might gain from the narrator alone. Responses may take this, or any reasonable text based view, in discussing the characters Orwell describes.

16-20

*Predominantly narrative account
Some developed comment on content / plot / character / motive / setting / theme*

Begins to use text to develop ideas. May show how George Orwell's troubles are often mirrored, or shared, by others, eg his time with Boris in Paris.

21-25

*More focused account
Awareness and insight shown regarding content / plot / character / motive / setting / theme*

Uses specific details chosen appropriately to address question directly. Might look in some detail at two or more characters – Boris, Paddy, for example, to show what we can learn from their stories.

26-30

*Selective use of text
Assessment of ideas
Purposeful references to content / plot / character / motive / setting / theme*

An overview of text is evident. Candidates will show how Orwell paints his picture of Paris and London as much through the presentation of these characters as through physical descriptions of conditions, or narration of events.

31-35

*Sustained and developed use of text.
Reflection on content / plot / character / motive / setting / theme*

A full understanding of the text will be evident. Some appreciation of the characterisation - relationships, dialogue, etc - will be evident. Perhaps relatively less obvious characters - eg Jules - might be included for comment on how they add to the completeness of the picture, and our understanding.

36-40

*Analytical use of text
Extrapolation on content / plot / character / motive / setting / theme*

Offers confident and lucidly argued interpretation. Will offer a judgement, of some relative sophistication, on George Orwell's purpose, and achievement, in bringing the characters to the forefront of his account.

Down and Out in Paris and London

Question 40.

"George Orwell raises many questions about society, but offers few answers". Explain whether you agree or disagree with this view of *Down and Out in Paris and London*.

This is a very much more open question, in contrast to the narrower subject offered to candidates in Question 39. Some candidates may attempt to define the "questions"; others may take these for granted, or may refer to them by implication, in writing about the "answers". Any text based response to the question may be considered. Some candidates may also have been prepared for *Animal Farm* in the post 1914 prose section; cross references to any other text should be rewarded in the same way as any other part of the response, i.e. if and as they form part of a valid response to the question on this text.

<p>16-20 <i>Predominantly narrative account</i> <i>Some developed comment on content / plot / character / motive / setting / theme</i></p>	<p>Begins to use text to develop ideas. Might start to comment on how some of George Orwell's harsh experiences of poverty may have social/political aspects.</p>
<p>21-25 <i>More focused account</i> <i>Awareness and insight shown regarding content / plot / character / motive / setting / theme</i></p>	<p>Uses specific details chosen appropriately to address question directly. Will focus on answers (and - see above - questions) at least by implication. May offer some of Orwell's direct reflections on class, or the structure and patterns which he observes in society.</p>
<p>26-30 <i>Selective use of text</i> <i>Assessment of ideas</i> <i>Purposeful references to content / plot / character / motive / setting / theme</i></p>	<p>An overview of text is evident. Will begin to assess Orwell's social/moral/political standpoint, or how, at least on a practical level, he thinks things might be changed – eg the sheer wastefulness of the casual wards which he addresses in the final chapter.</p>
<p>31-35 <i>Sustained and developed use of text.</i> <i>Reflection on content / plot / character / motive / setting / theme</i></p>	<p>A full understanding of the text will be evident. There may be some reflection on George Orwell's purpose in writing down this account of his experiences, in discussing his "questions" and "answers."</p>
<p>36-40 <i>Analytical use of text</i> <i>Extrapolation on content / plot / character / motive / setting / theme</i></p>	<p>Offers confident and lucidly argued interpretation. A thoughtful, relatively sophisticated response will be offered, and close engagement with the text will be reflected in the conviction of comment on the "answers".</p>

A Moment of War

Question 41

Despite its title, fighting battles and soldiering take up very little of this book. On what other aspects of his experiences in Spain does Laurie Lee concentrate?

<p>Self discovery, disillusionment, comradeship – the choice of “other aspects” is open to the candidate, provided that the response is justified by the text. However, the more thoughtful responses will perhaps be expressed in these abstract terms, rather than by simply offering an account of what happens in the book.</p>	
<p>16-20 <i>Predominantly narrative account Some developed comment on content / plot / character / motive / setting / theme</i></p>	<p>Begins to use text to develop ideas. May retell Laurie Lee’s story, in parts, to offer a straightforward response – i.e. a record of some of his ‘experiences’.</p>
<p>21-25 <i>More focused account Awareness and insight shown regarding content / plot / character / motive / setting / theme</i></p>	<p>Uses specific details chosen appropriately to address question directly. May begin to choose episodes to illustrate aspects of the book’s focus – rather than to reproduce the episodes for themselves – in an insightful way.</p>
<p>26-30 <i>Selective use of text Assessment of ideas Purposeful references to content / plot / character / motive / setting / theme</i></p>	<p>An overview of text is evident. May use samples thoughtfully – eg the ‘spy’ episode (end of Chapter 1) is perhaps telling us something about “soldiering” – but it tells us far more about human perversity, cruelty, courage and frailty.</p>
<p>31-35 <i>Sustained and developed use of text. Reflection on content / plot / character / motive / setting / theme</i></p>	<p>A full understanding of the text will be evident. Will see a range of “aspects” – what Laurie Lee sees of idealism and practicality / expediency, perhaps. Might comment on how wartime can be liberating – as it is for Eulalia, in a sense.</p>
<p>36-40 <i>Analytical use of text Extrapolation on content / plot / character / motive / setting / theme</i></p>	<p>Offers a confident and lucidly argued interpretation, perhaps showing how Laurie Lee conveys so many aspects of humanity through his story – through the accounts of the characters he meets, relationships, as well as events.</p>

A Moment of War

Question 42

From this account of his time in Spain, what impression do you form of Laurie Lee's character and personality?

<p>This is a straightforward question, and should present no pitfalls. Discrimination will perhaps be most clearly evident in the degree of textual knowledge, and engagement, which is brought to the assessment of his character. Any assessment, provided that is text based, should be considered.</p>	
<p>16-20 <i>Predominantly narrative account Some developed comment on content / plot / character / motive / setting / theme</i></p>	<p>Begins to use text to develop ideas. May retell episodes which demonstrate character – his bravery shown in “Death Cell: Albacete”, for example, or his immaturity / inexperience in some of his dealings with other people / Eulalia.</p>
<p>21-25 <i>More focused account Awareness and insight shown regarding content / plot / character / motive / setting / theme</i></p>	<p>Uses specific details chosen appropriately to address question directly. Will select episodes / relationships and use them to illustrate aspects of his character – eg his fortitude at the end of Chapter 1, when arrested as a spy – in more detail, and with insight into his character.</p>
<p>26-30 <i>Selective use of text Assessment of ideas Purposeful references to content / plot / character / motive / setting / theme</i></p>	<p>An overview of text is evident. May recognise that Laurie Lee develops, perhaps as he tells his story – the relatively youthful and innocent attitudes of Chapter 1 are mellowed by his experiences. May identify this progression, or structure.</p>
<p>31-35 <i>Sustained and developed use of text. Reflection on content / plot / character / motive / setting / theme</i></p>	<p>A full understanding of the text will be evident. May offer an understanding of the complexity of his character... eg the early optimism contrasted with the cynicism of Chapter 7: a “bomber flew over the city, and dropped a fine, fat Serrano ham. It was just before Christmas, and people hadn't seen ham for years. It fell on a man and tore off his arm”.</p>
<p>36-40 <i>Analytical use of text Extrapolation on content / plot / character / motive / setting / theme</i></p>	<p>Offers a confident and lucidly argued interpretation of Laurie Lee's personality and character. Due weight may be given to the fact that we learn about Laurie Lee – and everything else in the book – only from his own account, and yet there is sufficient perspective, and subtlety in the writing, for our judgement to seem “objective”.</p>

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