

**MS3**  
**£3.00**

**WELSH JOINT EDUCATION COMMITTEE**  
**CYD-BWYLLGOR ADDYSG CYMRU**

**General Certificate of Secondary Education**

**Tystysgrif Gyffredinol Addysg Uwchradd**

**MARKING SCHEMES**

**SUMMER 2005**

**ENGLISH LITERATURE**

**WJEC**  
**CBAC**

## **INTRODUCTION**

The marking schemes which follow were those used by the WJEC for the Summer 2005 examination in GCSE English Literature. They were finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conferences were held shortly after the papers were taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conferences was to ensure that the marking schemes were interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conferences, teachers may have different views on certain matters of detail or interpretation.

The WJEC regrets that it cannot enter into any discussion or correspondence about these marking schemes.

## Specification A - Higher Tier

### Mark/Grade Scale

For the Higher Tier we aim to establish the following relationship between marks and grades.

**(N.B. This tier will lead to awards from grades A\* - D; the scale allows for performances which fall below this on occasion.)**

<b>GRADE BAND</b>	<b>SECTIONS A &amp; B Part (a) and SECTION C (/10)</b>	<b>SECTIONS A &amp; B Parts (b) and (c) (/20)</b>	<b>GRADE</b>	<b>PAPER (/70)</b>
U-F	0 - 1	0 - 4	U - F	0 - 16
			E	17 - 25
E/D	2 - 4	5 - 9	D	26 - 34
			C	35 - 43
C/B	5 - 7	10 - 14	B	44-52
			A	53 - 62
A/A*	8 - 10	15 - 20	A*	63 - 70

**Within each of the two-grade bands for part (b) and (c) questions there are effectively two marks for each grade and one mark which falls between: e.g. C = 10-11; C/B = 12; B = 13/14. You are asked to decide on a "band" first, and then "fine-tune" within this.**

**It is important to remember that a candidate's overall grade will be the result of several aggregated marks: unless positive achievement is rewarded where it is shown, as indicated in the mark scheme, our overall expectations in terms of grade boundaries will prove to be unrealistic. The overall mark must be reviewed to check that it places the candidate in the appropriate grade.**

### GRADE CRITERIA

The following descriptions have been provided to indicate the way in which progression within the three criteria is likely to occur. Each successive description assumes demonstration of achievements in lower grades.

You are asked to place work initially within a grade or grade band and then to fine-tune using the marks within the band. It is recognised that work will not always fit neatly into one of the descriptions. There will always be an element of "trade-off": it will be particularly important to give credit to grade A\* qualities where they occur.

	<b>Knowledge and Interpretation of Text</b>	<b>Exploring Language, Structure and Forms</b>	<b>Conveying Response</b>
<b>U</b>	Narrative with frequent misreadings.	Not to be expected in this range.	Brief and often irrelevant.
<b>G</b>	Narrative with some misreading.	Not to be expected in this mark range.	Simple expression of opinion with little textual support.
<b>F</b>	Some understanding of main features, including characters and themes. Generalised reference to relevant aspects.	May make generalised comments about stylistic effects.	Response conveyed in appropriate ways. Simple opinion about text, character, situation. Empathy simply expressed.
<b>E</b>	Narration with varying degrees of clarity and economy. Selection of relevant material.	Recognition of, and simple commenting on, particular features of style.	Addresses task and uses text to support views.
<b>D</b>	More detailed reference to text-quoting, 'echoing' or paraphrasing as necessary. Awareness of sub-text. Some discussion of characters/relationships. Still reliant on narrative mode.	Beginning to see how different aspects of style combine to create effects; e.g. changes in mood and atmosphere.	Opinions related to question and conveyed with some clarity.
<b>C</b>	Detailed reference to text. Some probing of sub-text. Extended discussion of characters/relationships. Awareness of some of the cultural and social contexts of texts.	Some understanding of how meanings and ideas are conveyed through language, structure and form.	Points aptly supported by reference to text. Clear and structured response. Able to sustain character's view/voice with some consistency.
<b>B</b>	Increasingly assured selection and incorporation of relevant material. Understanding of sub-text.	Appreciation of a variety of ways in which effects are achieved.	Focused and sustained response.
<b>A</b>	Assured selection of key areas of text. Able to speculate/offer tentative judgements in exploring text, taking into account alternative approaches. Evaluation of characters/relationships/situations/attitudes/motives. Able to identify and comment on social, historical and cultural contexts. Awareness of literary tradition shown.	Exploration and evaluation of the ways meaning, ideas and feelings are conveyed through language, structure and form.	Ideas conveyed coherently. Opinions confidently expressed and insights clearly articulated.
<b>A*</b>	Text consistently handled with confidence. Overview and ability to move from specific to general.	Assured analysis of stylistic features.	Cogent and sustained development of literary arguments.

## SECTION A

### 1. I Know Why the Caged Bird Sings.

- Part (a)
- E/D Answers will be general, and dependent on relatively simple narrative/reorganisation. Awareness/empathy will emerge at D.
  - C Candidates will select and highlight relative detail in a systematic way in order to support their discussion.
  - B Answers will be thorough and thoughtful.
  - A/A\* Answers will be closely read and analytical, revealing a sensitive appreciation of the extract.
- Part (b)
- E/D Answers will be narrative driven, with some discussion and awareness of Momma, particularly at D.
  - C Answers may still be reliant on narrative, but will also show a secure knowledge of the text, through apt references to key incidents.
  - B Answers will be sustained and detailed, showing a thoughtful understanding of Momma.
  - A/A\* Answers will be evaluative, with a detailed knowledge of the text, shown through well selected detail.
- Part (c)
- As this is an open question, be receptive to a range of opinions and responses.*
- E/D Answers will be dependent on narrative, and may well be limited in scope, although at D there will be some discussion and awareness of themes and subtext.
  - C Answers will be more secure in their knowledge of the text, and in selecting apt details to support judgements.
  - B Answers will be thorough and thoughtful.
  - A/A\* Answers will be assured and contain insight, as well as, perhaps, some originality.

## 2. Hard Times

- Part (a)
- E/D Answers will tend towards reorganisation, with some discussion of Bitzer at D.
  - C Discussions of Bitzer will be more focused, with relevant detail to support.
  - B At this level expect sustained discussion of character.
  - A/A\* Answers will be assured and analytical.
- Part (b)
- E/D Answers will be narrative driven, with some awareness of Sissy.
  - C Answers will show a secure knowledge of relevant parts of the text, and an emerging awareness of Sissy's character.
  - B Answers will be sustained and detailed, showing an understanding of Sissy's character.
  - A/A\* Answers will be convincing in terms of detail, standpoint, and voice.
- Part (c)
- As with all open questions, be flexible in judging what candidates offer.*
- E/D Answers will be narrative driven, with some discussion of the chosen theme.
  - C Answers will reveal a secure knowledge of the text, in supporting discussion of the chosen theme.
  - B Answers will be detailed and thoughtful.
  - A/A\* Answers will be assured, evaluative, and, perhaps, original.

### 3. Paddy Clarke Ha Ha Ha

- Part (a)
- E/D Answers will tend to be general, and dependent on retelling the content of the extract with, perhaps, some contextualisation. Empathy will be evident at D.
  - C Answers may still be reliant on narrative, but will also include highlighting of aptly selected detail.
  - B Some appreciation of the creation of mood and atmosphere will accompany a detailed treatment of the extract.
  - A/A\* Answers will be assured and analytical, showing an appreciation and understanding of the writer's techniques.
- Part (b)
- E/D Answers will be narrative driven, with some awareness of Kevin's significance, particularly at D.
  - C Answers, though still dependent on narrative, will be more selective, and will show an emerging understanding of Kevin's significance.
  - B Answers will be detailed, thoughtful, and secure in their handling of the text.
  - A/A\* Answers will be assured and evaluative, revealing clear insight into the significance of Kevin.
- Part (c)
- E/D Answers will be narrative driven, with simple discussion/awareness at D.
  - C Answer will be supported by apt references to the text, and the relationship of Paddy's parents will be discussed with emerging insight.
  - B Answers will be sustained and detailed, although the issue of presentation will be discussed only implicitly.
  - A/A\* Answers will be sensitive and evaluative, with a clear overview and appreciation of the presentation of the relationship.

#### 4. Silas Marner

- Part (a)
- E/D Answers will tend towards reorganisation, with awareness emerging at D.
  - C Answers will still be reliant on narrative, but will also include highlighting of aptly selected detail.
  - B Answers will be thorough, and be moving towards appreciation of the creation of mood and atmosphere.
  - A/A\* Answers will be closely read and analytical, with appreciation of Eliot's techniques.
- Part (b)
- E/D Answers will be narrative driven, with some awareness of Nancy's possible views of events and characters at D.
  - C Answers will be more secure in their knowledge and use of the text, with some understanding of Nancy.
  - B Answers will be sustained and convey an understanding of Nancy.
  - A/A\* Answers will be convincing in terms of chosen detail, standpoint, and voice.
- Part (c)
- As with all open questions, be flexible in judging what is offered.*
- E/D Answers will be largely based on narrative, with some discussion of characters at D.
  - C Answers, though still dependent on narrative, will be more selective, and include discussion of good and bad characters.
  - B Answers will be thorough and thoughtful, with sustained discussion of good and bad characters, and their fates.
  - A/A\* Answers will be well considered and evaluative with, perhaps, originality at A\*.



## 5. To Kill a Mockingbird

- Part (a)
- E/D Answers will tend towards reorganisation, with some awareness at D.
  - C Discussion will be more focused, and supported by relevant detail.
  - B Discussion of the extract will be thorough and thoughtful.
  - A/A\* Answers will be assured and analytical.
- Part (b)
- E/D Answers will be narrative driven, with some awareness of Atticus at D.
  - C Answers will be secure in use of text, and show an emerging awareness of Atticus' character.
  - B Answers will be sustained and show an understanding of Atticus' possible views of characters and events.
  - A/A\* Answers will be convincing in terms of chosen detail, standpoint, and voice.
- Part (c)
- This is another open question, so allow candidates to set their own agendas, and be flexible in judging what is offered.*
- E/D Answers will be narrative driven, with some discussion of characters and relationships at D.
  - C Answers may still be narrative driven, but use of text will be more selective and discussion of characters and relationships more focused.
  - B Answers will be detailed and thoughtful.
  - A/A\* Answers will be evaluative, astute, and, at A\*, may be original.

## 6. Of Mice and Men

- Part (a)
- E/D Answers will be dependent on relatively simple reorganisation/narrative, with awareness/empathy at D.
  - C Candidates will select and highlight relevant detail in order to support their discussion.
  - B Answers will be thorough and thoughtful.
  - A/A\* Answers will be closely read and analytical, revealing a sensitive understanding of character as presented in the extract.
- Part (b)
- E/D Answers will be narrative driven, with awareness and empathy at D.
  - C Answers will still be narrative driven, but show some understanding of George's views of characters and events.
  - B Answers will be sustained and reveal an understanding of George's attitudes.
  - A/A\* Answers will be convincing in terms of detail, standpoint, and voice.
- Part (c)
- Candidates may well approach this question in different ways, so be flexible in judging what is offered.*
- E/D Answers will be narrative driven, with some discussion and awareness of relevant issues at D.
  - C Judgements will be supported by aptly selected detail.
  - B Answers will be thorough and thoughtful.
  - A/A\* Answers will be well considered, evaluative, and, at A\*, may show originality.

## 7. Stone Cold

- Part (a)
- E/D Answers will tend towards reorganisation, with some discussion of Link at D.
  - C Discussion at Link will be more focused, and supported by aptly selected detail.
  - B At this level expect sustained discussion of character.
  - A/A\* Answers will be assured and analytical.
- Part (b)
- E/D Answers will be narrative driven, with some discussion at D.
  - C Answers will reveal a secure knowledge of the text, with discussion of character and relationships.
  - B Answers will be detailed and thoughtful.
  - A/A\* Answers will be assured and evaluative.
- Part (c)
- E/D Answers will be narrative driven, with awareness emerging at D.
  - C Although still predominantly narrative driven, judgements will be supported by apt detail.
  - B Answers will be thorough and thoughtful.
  - A/A\* Answers will be assured and appreciative of Swindells' techniques.

## 8. Anita and Me

- Part (a)
- E/D Answers will be narrative driven, with awareness of mood and atmosphere at D.
  - C Judgements will be supported by aptly supported detail.
  - B Answers will be detailed and thoughtful.
  - A/A\* Answers will be assured, closely read, and analytical.
- Part (b)
- E/D Answers will be narrative driven, with some discussion of Nanima at D.
  - C Answers will reveal a secure knowledge of the text, through aptly supported detail and discussion of Nanima.
  - B Answers will be thorough and thoughtful.
  - A/A\* Answers will be assured and evaluative, with the importance of Nanima's visit to Meena considered with insight.
- Part (c)
- Another open question, so be flexible in judging what is offered.*
- E/D Answers will be relatively underdeveloped, but at D expect to find an emerging discussion of characters and relationships.
  - C Answers will be more secure in their knowledge of the text, with aptly selected detail to support their judgements.
  - B Answers will be sustained and detailed, with apt discussion of characters and relationships.
  - A/A\* Answers will be assured and evaluative, with, perhaps, originality at A\*.

## SECTION B

### 9. Under Milk Wood

- Part (a)
- E/D Answers will probably be at the level of paraphrase and simple discussion of the characters and their relationship.
  - C Answers will be more detailed, with discussion of Mr. and Mrs. Cherry Owen.
  - B Candidates will discuss the relationship between Mr. and Mrs. Cherry Owen, through a close reading of the extract.
  - A/A\* Answers will be astute and evaluative, addressing the issue of presentation.
- Part (b)
- E/D Answers will be largely based on narrative, with some discussion/awareness at D.
  - C Answers will be based on a secure knowledge of the text, and will discuss male-female relationships, albeit from a narrative base.
  - B Answers will be sustained, thoughtful and detailed.
  - A/A\* Answers will be astute, well argued, and evaluative, with originality, perhaps, at A\*.
- Part (c)
- E/D Answers will be narrative driven, with an awareness of the role of the voices at D.
  - C Answers at this level will be typified by a secure knowledge of the text, although perhaps still dependent on narrative.
  - B Answers will be thorough and thoughtful, with the issue of importance clearly addressed.
  - A/A\* Answers will be evaluative and appreciative, with a clear overview.

## 10. A View From The Bridge

- Part (a)
- E/D Answers at this level will be dependent on paraphrase and comment, with empathy and awareness at D.
  - C Candidates will select and highlight relevant detail in order to support their discussion. Look out for, and reward, close reading of the stage directions.
  - B Answers will typified by thoughtful and thorough discussion.
  - A/A\* Discussion will be assured, evaluative, and well supported by relevant detail.
- Part (b)
- Candidates will approach this type of task in different ways. Judge according to the knowledge and understanding shown.*
- E/D Answers will be built round a narrative base, with awareness of Eddie's character and behaviour at D.
  - C Answers will show a secure knowledge of the text, and use it to discuss their view of the character.
  - B Selection of relevant material will be increasingly confident, and the discussion of a valid reading of Eddie's character thorough and thoughtful.
  - A/A\* Answers will be assured, showing insight into the character of Eddie, and use a detailed knowledge of the text with real confidence.
- Part (c)
- As with all open questions, remember that opinion is free, so be flexible in judging what is offered.*
- E/D Answers will be narrative driven, with relatively straightforward judgements.
  - C Although still dependent on narrative, a secure knowledge of the play will be evident in its use of supporting judgements.
  - B Answers will be thorough and thoughtful.
  - A/A\* Answers will astute and evaluative, cogent, and with a clear overview.

## 11. An Inspector Calls

Part (a) *As usual, reward good use of stage directions.*

E/D Answers will retell what is happening, and show awareness of mood and atmosphere, probably through comments on the characters.

C Candidates will select and highlight apt detail in order to support their discussion.

B Answers will reveal some insight into the creation of mood and atmosphere, supporting judgements with well-chosen detail.

A/A\* Answers will be astute and appreciative of Priestley's craft.

Part (b) *As with all open questions, remember that candidates may choose to make a case for any character.*

E/D Answers will be narrative driven, with personal responses offered on the character chosen; empathy will be evident at D.

C Answers will reveal a secure knowledge of the play and judgements supported by apt detail.

B Answers will be detailed and thoughtful, with a clear case built up for the chosen character.

A/A\* Answers will be cogent, well argued, and typified by confident use of knowledge of the text.

Part (c) *Candidates will approach this type of task in different ways. Judge according to the knowledge and understanding shown.*

E/D Answers will be built round fairly unselective narrative, with an awareness of Mr. Birling's character evident, particularly at D.

C Candidates will show a sound knowledge of the text in order to back up their judgements of the character.

B Answers will be detailed and thorough, and reveal a clear and valid interpretation of the character.

A/A\* Answers will be confident, cogent, and well supported by relevant detail.

## 12. The Merchant of Venice

Part (a) *As always with Shakespeare, at all levels, give credit to those candidates who work closely with the language of the extract.*

E/D Answers will be reorganise the extract and make simple comments on the characters.

C Answers will be more detailed and focused, with selection of relevant detail to support judgements.

B Discussion of Shylock will be detailed and thoughtful, and his state of mind will be clearly addressed.

A/A\* Answers will be assured and evaluative, will focus closely on the language, and address Shylock's state of mind with confidence.

Part (b) E/D Answers will be at the level of simple, and perhaps unbalanced, narrative, with an awareness of Bassanio's possible attitudes at D.

C Answers will be rooted in a secure knowledge of the text, and reveal an understanding of Bassanio's possible attitudes.

B Answers will be sustained and detailed, revealing a clear understanding of Bassanio and his attitudes.

A/A\* Answers will be convincing in selection of detail, standpoint and voice.

*Please bear in mind that the characters in this play are interpreted in very different ways, so be flexible in judging what is offered!*

Part (c) *This is a broad question, which candidates may approach in very different ways. Use the matrix, and allow them to set their own agendas.*

E/D Answers will be dependent on narrative, and may well be a bit unbalanced in their selection of evidence.

C Answers will reveal a sound knowledge of the play, and judgements will be supported by apt detail.

B Answers will be thorough and coherent, with a sustained discussion of judgements.

A/A\* Answers will be cogent, confident and reveal a clear overview.



### 13. Romeo and Juliet

- Part (a)
- D/E Answers will probably operate at the level of paraphrase and show awareness of mood and atmosphere at D, probably through comments on characters.
  - C Candidates will select and highlight relevant detail in order to support their judgements.
  - B Discussion of the extract will be detailed and thoughtful.
  - A/A\* Answers will be assured, evaluative, and well supported by relevant detail.

*As always with Shakespeare, at all levels, look out for, and reward, attention to language.*

- Part (b)
- D/E Answers will be narrative driven, with some discussion of Friar Lawrence at D.
  - C Candidates will select and highlight detail in order to support their discussion of Friar Lawrence.
  - B Discussion of Friar Lawrence will be detailed and thoughtful, with the issue of culpability addressed (perhaps implicitly).
  - A/A\* Answers will be cogent and evaluative, with 'to what extent?' clearly addressed.

- Part (c)
- D/E Answers will be dependent on narrative, with some discussion at D.
  - C Although still dependent on narrative, answers will be more focused, and show a secure knowledge of the text.
  - B Answers will be detailed, thoughtful and sustained, with 'how' addressed, albeit implicitly.
  - A/A\* Answers will be well argued and analytical, with 'how' clearly addressed.

## 14. The Tempest

- Part (a)
- D/E Expect paraphrase and simple discussion of character.
- C Answers will be more focused, with apt focus on detail to support judgements.
- B Answers will be detailed and thoughtful, with an awareness of how the characters are presented, perhaps dealt with implicitly.
- A/A\* Answers will be assured and evaluative, with a clear focus on language.

*As always with Shakespeare, at all levels, give credit to those candidates who work closely with the language of the extract.*

- Part (b)
- E/D Candidates will re-tell parts of the story and make simple comments on the character of Ariel.
- C Answers will be more focused and selective, although still dependent on narrative. The bullet points should help avoid story-telling.
- B Discussion of Ariel will be clear, sustained and focused, with the bullet points addressed with some success.
- A/A\* Answers will be assured and evaluative, with 'importance' clearly and successfully addressed.

- Part (c)
- As with all open questions, candidates may choose to make a case for any character!*
- E/D Answers will be largely based on simple, perhaps rather unbalanced, narrative.
- C Answers will reveal a detailed knowledge of the play, and judgements aptly supported.
- B Answers will be thorough and coherent, with a convincing case built for the chosen character.
- A/A\* Answers will be cogent, confidently argued, and with a clear overview.

## 15. Hobson's Choice

Part (a) *At all levels look out for, and reward, close reading of the stage directions.*

E/D Expect paraphrase and simple discussion of the characters and their relationship.

C Answers at this level will be more detailed and focused, supported by apt detail.

B Answers will be typified by thorough discussion of the characters and their relationship.

A/A\* Answers will be assured and evaluative.

Part (b) E/D Answers will be narrative driven, with some discussion of characters and relationship at D.

C Answers will be more focused, and rooted in a secure knowledge of the text.

B Answers will reveal some insight into characters and relationships and supported by apt references to the text.

A/A\* Answers will be assured and evaluative.

Part (c) E/D Answers at this level will probably be dependent on narrative, maybe a bit patchy at E, and with some discussion at D.

C Answers will be more selective and focused, rooted in a secure knowledge of the text.

B Discussion of the characters and their relationship will be discussed in detail, and 'importance' will be addressed, albeit implicitly.

A/A\* Discussion will be assured and evaluative, with 'importance' addressed with some success.

## 16. Blood Brothers

- Part (a)
- E/D Candidates will paraphrase parts of the extract and show awareness of mood and atmosphere, probably through comments on characters.
  - C Candidates will select and highlight apt detail in order to support their discussion.
  - B Discussion of the extract will be detailed and thoughtful.
  - A/A\* Discussion will be assured, appreciative and closely read.
- Part (b)
- E/D Answers will be narrative driven, with awareness and discussion emerging at D.
  - C Answers will be rooted in a secure knowledge of the text, and judgements will be justified.
  - B Answers will be thorough and thoughtful.
  - A/A\* Discussions will be cogent and evaluative, and, at A\*, may be original.
- Part (c)
- Candidates will approach this type of task in different ways. Judge according to the knowledge and understanding shown.*
- D/E Answers will be dependent on fairly simple narrative, with an awareness of a valid approach to Mrs. Johnstone at D.
  - C Candidates will use a sound knowledge of the text to support their interpretation of the character.
  - B Interpretation of the character will be rooted in a detailed discussion of characters and relationships, and supported by apt detail.
  - A/A\* Interpretation of the character will be cogent, evaluative, and, at the top, perhaps original.

## SECTION C

17. *The grade criteria will also apply in this section. In the light of responses to the poem, further guidance will be given on the points that candidates are likely to make. Additionally, by the end of the conference you will have a wide range of exemplar material which will provide the main touchstone to the marking of the unseen poem.*

E/D Answers will be dependent on paraphrase, with awareness of subtext, mood and atmosphere at D.

- C Candidates will select and highlight detail in order to probe the text. There will be appreciation of some stylistic features.
- B Candidates will discuss the poem with some confidence. Some stylistic features will be addressed with insight.
- A Answers here will be typified by overview, and appreciation of a range of features and their contribution to the overall meaning.
- A\* All the above, with close analysis of stylistic features.



## Specification A - Foundation Tier

### Mark/Grade Scale

For the Foundation Tier we aim to establish the following relationship between marks and grades.

**N.B. This tier will lead to awards for grades C-G; this scale allows for performances which exceed this on occasion.**

<b>GRADE BAND</b>	<b>SECTIONS A &amp; B Part (a) and SECTION C (/10)</b>	<b>SECTIONS A &amp; B Parts (b) and (c) (/20)</b>	<b>GRADE</b>	<b>PAPER (/70)</b>
U	0 – 1	0 - 4	U	0 - 16
			G	17 - 25
G/F	2 – 4	5 - 9	F	26 - 34
			E	35 - 43
E/D	5 – 7	10 - 14	D	44 - 52
			C	53 - 70
C/B	8 – 10	15 - 20		

**Within each of the two-grade bands for part (b) and (c) questions there are effectively two marks for each grade and one mark which falls between: e.g. E = 10-11; E/D = 12; D = 13-14. You are asked to decide on a "band" first, and then "fine-tune" within this.**

**It is important to remember that a candidate's overall grade will be the result of several aggregated marks: unless positive achievement is rewarded where it is shown, as indicated in the mark scheme, our overall expectations in terms of grade boundaries will prove to be unrealistic. The overall mark must be reviewed to check that it places the candidate in the appropriate grade.**

### GRADE CRITERIA

The following descriptions have been provided to indicate the way in which progression within the three criteria is likely to occur. Each successive description assumes demonstration of achievements in lower grades.

You are asked to place work initially within a grade or grade band and then to fine-tune using the marks within the band. It is recognised that work will not always fit neatly into one of the descriptions. There will always be an element of "trade-off": it will be particularly important to remember that, while grade B cannot be awarded overall on this tier, potential B qualities must be recognised.

	<b>Knowledge and Interpretation of Text</b>	<b>Exploring Language, Structure and Forms</b>	<b>Conveying Response</b>
<b>U</b>	Narrative with frequent misreadings.	Not to be expected in this range.	Brief and often irrelevant.
<b>G</b>	Narrative with some misreading.	Not to be expected in this mark range.	Simple expression of opinion with little textual support.
<b>F</b>	Some understanding of main features, including characters and themes. Generalised reference to relevant aspects.	May make generalised comments about stylistic effects.	Response conveyed in appropriate ways. Simple opinion about text, character, situation. Empathy simply expressed.
<b>E</b>	Narration with varying degrees of clarity and economy. Selection of relevant material.	Recognition of, and simple commenting on, particular features of style.	Addresses task and uses text to support views.
<b>D</b>	More detailed reference to text-quoting, 'echoing' or paraphrasing as necessary. Awareness of sub-text. Some discussion of characters/relationships. Still reliant on narrative mode.	Beginning to see how different aspects of style combine to create effects; e.g. changes in mood and atmosphere.	Opinions related to question and conveyed with some clarity.
<b>C</b>	Detailed reference to text. Some probing of sub-text. Extended discussion of characters/relationships. Awareness of some of the cultural and social contexts of texts.	Some understanding of how meanings and ideas are conveyed through language, structure and form.	Points aptly supported by reference to text. Clear and structured response. Able to sustain character's view/voice with some consistency.
<b>B</b>	Increasingly assured selection and incorporation of relevant material. Understanding of sub-text.	Appreciation of a variety of ways in which effects are achieved.	Focused and sustained response.
<b>A</b>	Assured selection of key areas of text. Able to speculate/offer tentative judgements in exploring text, taking into account alternative approaches. Evaluation of characters/relationships/situations/attitudes/motives. Able to identify and comment on social, historical and cultural contexts. Awareness of literary tradition shown.	Exploration and evaluation of the ways meaning, ideas and feelings are conveyed through language, structure and form.	Ideas conveyed coherently. Opinions confidently expressed and insights clearly articulated.
<b>A*</b>	Text consistently handled with confidence. Overview and ability to move from specific to general.	Assured analysis of stylistic features.	Cogent and sustained development of literary arguments.



## SECTION A

*N.B. The two marks for extract questions are there to help the candidate, and answers should be marked out of 10. It will therefore be necessary to balance the relative merits of (i) and (ii), as it is important not to penalise unduly candidates who achieve much more highly in one section.*

### 1. I Know Why the Caged Bird Sings

- |          |     |   |
|----------|-----|---|
| Part (a) | G/F | Answers will be simple, general, and limited in scope.                                  |
|          | E/D | More focus, with some discussion and empathy at D.                                      |
|          | C   | Apt selection and discussion.   |
| Part (b) | G/F | Expect, at this level, simple, general narrative, in brief, underdeveloped, answers.    |
|          | E/D | Some discussion, with an emerging awareness of the importance of the chosen characters. |
|          | C   | Thoughtful responses, with apt supporting references.                                   |
| Part (c) | G/F | Simple, general narrative.  |
|          | E/D | More focus, with some discussion of Momma.  |
|          | C   | Answers will be thoughtful and reveal a detailed knowledge of the text.                 |

## 2. **Hard Times**

- Part (a)
- G/F Responses will be brief and simple.
  - E/D Answers will be more selective, with some discussion, at D.
  - C Detailed answers, with apt selection from the text.
- Part (b)
- G/F Simple, patchy narrative.
  - E/D More focus, with some addressing of the bullet points.
  - C Detailed and thoughtful discussion of Sissy.
- Part (c)
- G/F General responses, with little reference, if any, to the text.
  - E/D Some discussion and awareness of the issues, particularly at D.
  - C Detailed and thoughtful answers, revealing a sound knowledge of the text.

### 3. Paddy Clarke Ha Ha Ha

- Part (a)
- G/F Simple, general, narrative.
  - E/D Expect more selection and discussion at this level. Empathy at D.
  - C Detailed responses, with some sensitivity.
- Part (b)
- G/F General re-telling of some parts of the story.
  - E/D More focus and discussion, with a sense of Kevin's point of view.
  - C Convincing selection of detail and emerging sensitivity in Kev's relationship with Paddy.
- Part (c)
- G/F Candidates will probably re-tell simply parts of the story.
  - E/D Answers will be more focused, with some awareness and empathy, at D.
  - C Answers will be detailed and thoughtful, with some sensitivity in the discussion of the relationship.

#### 4. Silas Marner

- |          |     |   |
|----------|-----|---|
| Part (a) | G/F | Responses will be brief and simple.   |
|          | E/D | More focus and selection, with empathy and some discussion at D.  |
|          | C   | Apt selection and discussion, with some sensitivity.  |
| Part (b) | G/F | Simple, patchy narrative, with only very simple judgements.   |
|          | E/D | The bullet points will be addressed, probably with mixed success, with emerging empathy and discussion of Nancy at D. |
|          | C   | Thoughtful discussion of Nancy, revealing a sound knowledge of the novel.   |
| Part (c) | G/F | Simple, comments, and general narrative.  |
|          | E/D | Answers will be more selective, with some discussion, particularly at D.  |
|          | C   | Thoughtful discussion, supported by apt detail.   |

## 5. To Kill a Mockingbird

- Part (a)
- G/F Brief responses, with simple comments.
  - E/D More focus, with awareness and empathy at D.
  - C Thoughtful discussion, supported by apt detail.
- Part (b)
- G/F Simple, general narrative, with little, if any, sense of Atticus.
  - E/D Some sense of Atticus and his view of events.
  - C Clear "voice" and sense of Atticus and his attitudes, supported by apt references to the novel. Bullet points will be addressed with some success.
- Part (c)
- G/F Responses will be general and simple, revealing a sketchy knowledge of the text.
  - E/D Answers will take some note of the bullet points, and reveal an awareness of the theme.
  - C Answers will be detailed and considered, with the bullet points addressed with some success.

## 6. Of Mice and Men

- Part (a)
- G/F Brief responses, with simple comments.
  - E/D More focus and selection, with some discussion of the characters, particularly at D.
  - C Clear and detailed discussion of the characters.
- Part (b)
- G/F Answers will be narrative driven and brief, with only a simple sense of George.
  - E/D Answers will be more focused, with an awareness of George's view of events.
  - C Answers will sound like George, and show a detailed knowledge of the text.
- Part (c)
- G/F Brief, general narrative.
  - E/D Emerging discussion and awareness of subtext.
  - C Clear awareness of subtext, drawing on detailed knowledge of the text.

## 7. Stone Cold

- |          |     |  |
|----------|-----|--|
| Part (a) | G/F | Simple straightforward judgements of characters – probably very brief.   |
|          | E/D | Emerging discussion of characters.   |
|          | C   | Clear and detailed discussion of characters.   |
| Part (b) | G/F | General re-telling of some parts of the story.   |
|          | E/D | More focus, and emerging discussion with bullet points addressed, particularly at D.                             |
|          | C   | Thoughtful discussion, with good coverage of the bullet points, and sound knowledge of the text.                 |
| Part (c) | G/F | Patchy, simple narrative.  |
|          | E/D | Emerging awareness of mood and atmosphere, with bullet points addressed.   |
|          | C   | Answers will be detailed, address the bullet points with some success, and reveal a sound knowledge of the text. |

## 8. Anita and Me

- Part (a)
- G/F Simple, general comments.
  - E/D Awareness of mood and atmosphere emerging, with empathy apparent at D.
  - C Clear discussion of the situation and of Meena, well supported.
- Part (b)
- G/F Simple, general narrative, probably not wholly accurate.
  - E/D More focus, with an awareness of the impact of Nanima's visit at D. Bullets addressed, and some empathy.
  - C Answers will be detailed and thoughtful, revealing a sound knowledge of the text.
- Part (c)
- G/F Expect only simple, general comments.
  - E/D Narrative driven (perhaps not wholly accurate, or covering whole text), with some discussion of Anita, particularly at D.
  - C Answers will reveal a secure knowledge of the text, used to back judgements.



## SECTION B

*N.B. The two marks for extract questions are there to help the candidate, and answers should be marked out of 10. It will therefore be necessary to balance the relative merits of (i) and (ii), as it is important not to penalise unduly candidates who achieve much more highly in one section.*

### 9. Under Milk Wood

- |          |     |  |
|----------|-----|--|
| Part (a) | G/F | Judgements on Mr. and Mrs. Cherry Owen will be simple and general.     |
|          | E/D | Answers will reveal an emerging of characters.                         |
|          | C   | Answers will be thoughtful and supported by apt detail.                |
| Part (b) | G/F | Answers will be narrative driven and brief.                            |
|          | E/D | Answers will be more focused, with some discussion, particularly at D. |
|          | C   | Answers will be relevant, considered, and backed up by apt references. |

*N.B. Should candidates answer on Mr. and Mrs. Cherry Owen, see if you can give credit for material not included in the extract, and check with your team leader, if in any doubt.*

- |          |     |   |
|----------|-----|---|
| Part (c) | G/F | Expect simple, general comments at this level.  |
|          | E/D | More discussion, and awareness of the function of the voices.   |
|          | C   | Answers will be supported by apt reference to the text, and will show an emerging appreciation of the function of the voices. |

## 10. A View From The Bridge

- Part (a)
- G/F Simple, straightforward judgements of characters.
  - E/D Emerging discussion of characters, and an awareness of the situation.
  - C Some sensitivity in a detailed consideration of the characters. Look out for, and reward, candidates who make good use of the stage directions.
- Part (b)
- As always with this sort of question, candidates may choose to adopt different formats for their response. Judge according to the matrix.*
- G/F Answers will be underdeveloped, and based on simple narrative.
  - E/D Answers will still be narrative dependent, but more heed will be taken of the bullet points, and there will be an awareness and empathy at D.
  - C The bullet points will be addressed with some success, showing an understanding of some of the complexities of Eddie's character. Answers will reveal a sound knowledge of the text.
- Part (c)
- As this is an open question, candidates may, of course, choose any part they wish!*
- G/F Answers will be simple, patchy in coverage, and general in terms of comments.
  - E/D Answers will be more focused, with better coverage of the bullet points, and 'gripping' being addressed.
  - C Answers will be relevant and considered, with the bullet points clearly addressed.

## 11. An Inspector Calls

- Part (a)
- G/F Simple, general comments on characters.
  - E/D Answers will be more focused, with some discussion and empathy at D.
  - C Answers will be closely read and thoughtful.
- Part (b) *Another open question, so any character may be chosen!*
- G/F Answers will be brief and underdeveloped, based on patchy narrative.
  - E/D Answers will be more focused, with some discussion/empathy of the chosen character at D.
  - C The bullet points will be addressed with some success, and supported by sound knowledge of the text.
- Part (c)
- G/F Answers will be brief, underdeveloped, and, perhaps, not wholly accurate.
  - E/D Answers will be more focused, with an awareness of character at D.
  - C Answers will be detailed and engaged, with a sound knowledge of the text.

## 12. The Merchant of Venice

*Bear in mind that the characters in this play are viewed in very different ways, so try to abandon any pre-conceptions you may have!*

Part (a) *N.B. For the second part of this question, allow candidates to set their own agenda; for example, they may focus on plot development, on mood and atmosphere, or on the behaviour of characters. They may also address different audiences' reactions.*

G/F Simple, general comments.

E/D More focus and discussion, albeit relatively underdeveloped. Empathy (for either character!) at D.

C Answers will be thoughtful and supported by apt detail.

Part (b) G/F Answers will be narrative driven and brief, with only a vague sense of Bassanio.

E/D Answers will be more focused, with an awareness of Bassanio at D. Better coverage of the bullet points at this level.

C Answers will be convincing in tone, showing a sound knowledge of the text.

Part (c) G/F Answers will be narrative driven and brief, based on patchy narrative.

E/D Answers will have a clearer focus, with some discussion of Portia and her tactics, particularly at D.

C The prompts will be addressed with some success, revealing some understanding of Portia and her tactics, and be rooted in sound knowledge of the text.

### 13. Romeo and Juliet

Part (a) *N.B. For the second part of this question, allow candidates to set their own agenda; for example, they may focus on plot development, on mood and atmosphere, or on the behaviour of the characters. They may also address different audiences' reactions.*

G/F Simple, general comments on Romeo and his situation.

E/D Answers will be more focused, with some discussion at D.

C Judgements will be supported by apt detail, and will be thoughtful.

Part (b) G/F Answers will be brief and based on very simple, probably not wholly accurate, narrative.

E/D Answers will still be dependent on sometimes rather patchy narrative, but will show some empathy/discussion particularly at D.

C Answers will be rooted in a secure knowledge of the text, thoughtful and considered.

Part (c) *As with all open questions, be flexible in judging what is offered!*

G/F Candidates will probably re-tell part of all of the play, at a simple, general level.

E/D Answers will be dependent on narrative, but there will be an emerging awareness, and heed taken of the prompts.

C Answers will be thoughtful, the prompts addressed with some success, and will reveal a secure knowledge of the text.

## 14. The Tempest

- Part (a)
- G/F Candidates will make simple general comments the characters.
  - C/D There will be some discussion of the characters, with occasional reference to the text.
  - C Discussion of the characters will be linked to relevant detail from the text. As always, with Shakespeare, be sure to reward those who tackle his use of language!
- Part (b)
- G/F Simple, general comments of Ariel.
  - E/D Some discussion of Ariel, with prompts addressed to an extent.
  - C Judgments will be supported by apt references to the text, and the prompts addressed with some success.
- Part (c)
- As with all such questions, candidates may make a case for any character!*
- G/F General, vague, narrative based responses, probably patchy in coverage
  - E/D More focus, with some discussion/empathy at D.
  - C Probably still narrative driven, but revealing a sound knowledge of the narrative and the chosen character's 'journey'.

**15. Hobson's Choice**

- Part (a) (i) G/F Simple, general comments on characters.
- E/D Some discussion/empathy, particularly at D.
- C Thoughtful discussion of Maggie and Willie, rooted in the text. Credit those who probe the stage directions.
- Part (b) G/F Brief, underdeveloped answers, patchy in knowledge of the text, and with only simple comments on Hobson.
- E/D Some selection of relevant references to the text, with some discussion of Hobson at D.
- C Thoughtful and sensible discussion of Hobson, rooted in a sound knowledge of the text
- Part (c) G/F Simple story telling, patchy in coverage, with little, if any, sense of Albert.
- E/D Some selection of relevant material, with an awareness of characters and relationships at D.
- C Sound knowledge of Albert Prosser's role in the play and his likely thoughts and feelings about characters and relationships.

## 16. Blood Brothers

- Part (a)
- G/F Simple, general comments on characters, with scant reference to the text.
  - E/D More focus on extract, with some discussion of the characters and situation, with empathy for Mickey, probably, at D.
  - C Candidates will select and highlight details, including stage directions, in order to support their judgements.
- Part (b)
- As with all open questions, be flexible in judging what is offered.*
- G/F Simple story telling, brief and general.
  - E/D More focus, with some attention to the prompts, and some discussion at D.
  - C Relevant and thoughtful discussion, revealing a secure knowledge of the text.
- Part (c)
- Be aware that candidates address this type of question in different ways. Be flexible in judging what is offered.*
- G/F Simple, general narrative, patchy in coverage, and with simple reference to Mrs. Johnstone's character at F.
  - E/D More heed taken of bullet points, and awareness/empathy at D.
  - C Thoughtful discussion of character, rooted in a sound knowledge of the text.



## SECTION C

*The grade criteria will also apply to this section. By the end of the conference you will have a wide range of exemplar material which will provide the main touchstone for the marking of the unseen poem.*

- G Simple, inaccurate paraphrase, or copying out.
- F Simple, general comments.
- E Some selection, with simple comments, and a vague awareness of mood and atmosphere.
- D Awareness of mood and atmosphere, and an emerging awareness of subtext. Some sensitivity in empathic response. General comments on some stylistic features.
- C At this level, candidates will work at the detail of the poem, discussing its content, creation of mood and atmosphere, and the subtextual messages about friendship. Discussion of the use of direct speech, the possible symbolism of the river, or butterflies, would be points to reward. Discussing it with apt support from the text will probably merit a C grade.



## Specification B - Higher Tier

### Mark/Grade Scale

For the Higher Tier we aim to establish the following relationship between marks and grades.

**(N.B. This tier will lead to awards from grades A\* - D; the scale allows for performances which fall below this on occasion.)**

<b>GRADE BAND</b>	<b>SECTIONS A &amp; B Part (a) (/10)</b>	<b>SECTIONS A &amp; B Parts (b) and (c) and SECTION C (/20)</b>	<b>GRADE</b>	<b>PAPER (/80)</b>
U-F	0 - 1	0 - 4	U - F	0 – 19
			E	20-29
E/D	2-4	5-9	D	30-39
			C	40-49
C/B	5-7	10-14	B	50-59
			A	60-69
A/A*	8-10	15-20	A*	70-80

**Within each of the two-grade bands for part (b) and (c) questions there are effectively two marks for each grade and one mark which falls between: e.g. C = 10-11; C/B = 12; B = 13/14. You are asked to decide on a "band" first, and then "fine-tune" within this.**

**It is important to remember that a candidate's overall grade will be the result of several aggregated marks: unless positive achievement is rewarded where it is shown, as indicated in the mark scheme, our overall expectations in terms of grade boundaries will prove to be unrealistic. The overall mark must be received to check that it places the candidate in the appropriate grade.**

### GRADE CRITERIA

The following descriptions have been provided to indicate the way in which progression within the three criteria is likely to occur. Each successive description assumes demonstration of achievements in lower grades.

You are asked to place work initially within a grade or grade band and then to fine-tune using the marks within the band. It is recognised that work will not always fit neatly into one of the descriptions. There will always be an element of "trade-off" : it will be particularly important to give credit to grade A\* qualities where they occur.

	<b>Knowledge and Interpretation of Text</b>	<b>Exploring Language, Structure and Forms</b>	<b>Conveying Response</b>
<b>U</b>	Narrative with frequent misreadings.	Not to be expected in this range.	Brief and often irrelevant.
<b>G</b>	Narrative with some misreading.	Not to be expected in this mark range.	Simple expression of opinion with little textual support.
<b>F</b>	Some understanding of main features, including characters and themes. Generalised reference to relevant aspects.	May make generalised comments about stylistic effects.	Response conveyed in appropriate ways. Simple opinion about text, character, situation. Empathy simply expressed.
<b>E</b>	Narration with varying degrees of clarity and economy. Selection of relevant material.	Recognition of, and simple commenting on, particular features of style.	Addresses task and uses text to support views.
<b>D</b>	More detailed reference to text-quoting, 'echoing' or paraphrasing as necessary. Awareness of sub-text. Some discussion of characters/relationships. Still reliant on narrative mode.	Beginning to see how different aspects of style combine to create effects; e.g. changes in mood and atmosphere.	Opinions related to question and conveyed with some clarity.
<b>C</b>	Detailed reference to text. Some probing of sub-text. Extended discussion of characters/relationships. Awareness of some of the cultural and social contexts of texts.	Some understanding of how meanings and ideas are conveyed through language, structure and form.	Points aptly supported by reference to text. Clear and structured response. Able to sustain character's view/voice with some consistency.
<b>B</b>	Increasingly assured selection and incorporation of relevant material. Understanding of sub-text.	Appreciation of a variety of ways in which effects are achieved.	Focused and sustained response.
<b>A</b>	Assured selection of key areas of text. Able to speculate/offer tentative judgements in exploring text, taking into account alternative approaches. Evaluation of characters/relationships/situations/attitudes/motives. Able to identify and comment on social, historical and cultural contexts. Awareness of literary tradition shown.	Exploration and evaluation of the ways meaning, ideas and feelings are conveyed through language, structure and form.	Ideas conveyed coherently. Opinions confidently expressed and insights clearly articulated.
<b>A*</b>	Text consistently handled with confidence. Overview and ability to move from specific to general.	Assured analysis of stylistic features.	Cogent and sustained development of literary arguments.

**SECTION A**

**PROSE ANTHOLOGY (30 marks)**

**Q.1**

(a) Read the extract on the opposite page and then answer the following question:  
How does Ted Hughes present the relationship between the man and the horse in this extract?  
Make sure that you refer to words and phrases used. [10]

- E** Answers will be dependent on narrative and may well be limited in scope.
- D** There will be some awareness of themes or subtexts.
- C** Answers will be more secure in their knowledge of the text and selecting apt details to support judgements.
- B** Answers will be thorough and thoughtful.
- A/A\*** Answers will be assured and contain insight, as well as, perhaps, some originality.

(b) Some of the stories show incidents which are 'life-changing' for the people involved.

Using "Niagara Falls All Over Again" and **one** other story, show how each writer presents the 'life-changing' experience.

Remember to refer to words and phrases from each story to support your answer. [20]

**E** Answers will be dependent on narrative of both texts and will be limited in scope.

*Beginning to identify simple points of comparison.*

**D** There will be some discussion of themes or subtexts but answers will still rely on narrative.

*There will be some comparison and some simple evaluation of the comparisons.*

**C** Answers will be more secure in their knowledge of the texts and selecting apt details to support judgements.

*Connections and comparisons will be explored.*

**B** Answers will be thorough and thoughtful.

*Some connections and comparisons explored in a sustained manner.*

**A/A\*** Answers will be assured and contain insight, as well as, perhaps some originality.

**A** *Some confident exploration of comparisons with apt selection of details.*

**A\*** *Subtle points of comparison explored/probed.*

(c) Write about the way Kitty Aldridge creates mood and atmosphere in "Villa Park". Then compare this with the way another writer creates mood and atmosphere in **one** other story in the anthology.

Remember to refer to words and phrases from **each** story to support your answer. [20]

**E** Answers will be dependent on narrative of both texts and will be limited in scope.

*Beginning to identify simple points of comparison.*

**D** There will be some discussion of themes or subtexts but answers will still rely on narrative.

*There will be some comparison and some simple evaluation of the comparisons.*

**C** Answers will be more secure in their knowledge of the texts and selecting apt details to support judgements.

*Connections and comparisons will be explored.*

**B** Answers will be thorough and thoughtful.

*Some connections and comparisons explored in a sustained manner.*

**A/A\*** Answers will be assured and contain insight, as well as, perhaps some originality.

**A** *Some confident exploration of comparisons with apt selection of details.*

**A\*** *Subtle points of comparison explored/probed.*

**SECTION B**

**POETRY ANTHOLOGY (30 marks)**

**Q.2**

- |   |
|---|
| (a) Read the poem on the opposite page and then answer the following question:<br>How does Sheenagh Pugh present her ideas in this poem? [10] |
|---|

**E/D** There will be some selection but answers will be dependent on paraphrase.

**D** Answers may still depend on paraphrase, but with some awareness of sub-text or some stylistic features.

**C** Candidates will select and highlight detail in order to probe the text. There will be some appreciation of some stylistic features.

**B** Candidates will discuss the poem with some insight. Some stylistic features will be addressed.

**A/A\*** Answers here will be typified by overview, and appreciation of a range of features and their contribution to the overall meaning.



(b) How does Carol Ann Duffy present the teachers in her poems "Head of English" and "The Good Teachers"? [20]
--

**E/D** Answers will use paraphrase but there may be some discussion of subtexts or stylistic features.

*D Begin to discuss points of comparison.*

*E Begin to identify points of comparison.*

**C** Candidates will select and highlight in order to probe the texts. There will be some appreciation of stylistic features.

*Connections and comparisons will be explored.*

**B** Candidates will discuss the poems with some confidence. Some stylistic features will be addressed with insight.

*Some sustained connections and comparisons explored.*

**A/A\*** Answers here will be typified by overview, and an appreciation of a range of features and their contribution to overall meaning.

*A Confident exploration of comparisons with apt selection of details for comparison.*

*A\* Subtle points of comparison explored/probed.*

(c) How does Tony Harrison present his relationships with his parents in "Bringing Up" and "Timer"? [20]

**E/D** Answers will use paraphrase but there may be some discussion of subtexts or stylistic features.

*E Begin to identify points of comparison.*

*D Begin to discuss points of comparison.*

**C** Candidates will select and highlight in order to probe the texts. There will be some appreciation of stylistic features.

*Connections and comparisons will be explored.*

**B** Candidates will discuss the poems with some confidence. Some stylistic features will be addressed with insight.

*Some sustained connections and comparisons explored.*

**A/A\*** Answers here will be typified by overview, and an appreciation of a range of features and their contribution to overall meaning.

*A Confident exploration of comparisons with apt selection of details for comparison.*

*A\* Subtle points of comparison explored/probed.*

## SECTION C

### 3. Under Milk Wood

Part (a)	E/D	Answers will be largely based on narrative, with some discussion/awareness at D.
	C	Answers will be based on a secure knowledge of the text, and will discuss male-female relationships, albeit from a narrative base.
	B	Answers will be sustained, thoughtful and detailed.
	A/A*	Answers will be astute, well argued, and evaluative, with originality, perhaps, at A*.
Part (b)	E/D	Answers will be narrative driven, with an awareness of the role of the voices at D.
	C	Answers at this level will be typified by a secure knowledge of the text, although perhaps still dependent on narrative.
	B	Answers will be thorough and thoughtful, with the issue of importance clearly addressed.
	A/A*	Answers will be evaluative and appreciative, with a clear overview.

#### 4. A View From The Bridge

Part (a) *Candidates will approach this type of task in different ways. Judge according to the knowledge and understanding shown.*

E/D Answers will be built round a narrative base, with awareness of Eddie's character and behaviour at D.

C Answers will show a secure knowledge of the text, and use it to discuss their view of the character.

B Selection of relevant material will be increasingly confident, and the discussion of a valid reading of Eddie's character thorough and thoughtful.

A/A\* Answers will be assured, showing insight into the character of Eddie, and use a detailed knowledge of the text with real confidence.

Part (b) *As with all open questions, remember that opinion is free, so be flexible in judging what is offered.*

E/D Answers will be narrative driven, with relatively straightforward judgements.

C Although still dependent on narrative, a secure knowledge of the play will be evident in its use of supporting judgements.

B Answers will be thorough and thoughtful.

A/A\* Answers will astute and evaluative, cogent, and with a clear overview.

## 5. An Inspector Calls

Part (a) *As with all open questions, remember that candidates may choose to make a case for any character.*

E/D Answers will be narrative driven, with personal responses offered on the character chosen; empathy will be evident at D.

C Answers will reveal a secure knowledge of the play and judgements supported by apt detail.

B Answers will be detailed and thoughtful, with a clear case built up for the chosen character.

A/A\* Answers will be cogent, well argued, and typified by confident use of knowledge of the text.

Part (b) *Candidates will approach this type of task in different ways. Judge according to the knowledge and understanding shown.*

E/D Answers will be built round fairly unselective narrative, with an awareness of Mr. Birling's character evident, particularly at D.

C Candidates will show a sound knowledge of the text in order to back up their judgements of the character.

B Answers will be detailed and thorough, and reveal a clear and valid interpretation of the character.

A/A\* Answers will be confident, cogent, and well supported by relevant detail.

## 6. The Merchant of Venice

- Part (a)
- E/D Answers will be at the level of simple, and perhaps unbalanced, narrative, with an awareness of Bassanio's possible attitudes at D.
  - C Answers will be rooted in a secure knowledge of the text, and reveal an understanding of Bassanio's possible attitudes.
  - B Answers will be sustained and detailed, revealing a clear understanding of Bassanio and his attitudes.
  - A/A\* Answers will be convincing in selection of detail, standpoint and voice.

*Please bear in mind that the characters in this play are interpreted in very different ways, so be flexible in judging what is offered!*

- Part (b)
- This is a broad question, which candidates may approach in very different ways. Use the matrix, and allow them to set their own agendas.*
- E/D Answers will be dependent on narrative, and may well be a bit unbalanced in their selection of evidence.
  - C Answers will reveal a sound knowledge of the play, and judgements will be supported by apt detail.
  - B Answers will be thorough and coherent, with a sustained discussion of judgements.
  - A/A\* Answers will be cogent, confident and reveal a clear overview.

## 7. **Romeo and Juliet**

- Part (a)
- D/E Answers will be narrative driven, with some discussion of Friar Lawrence at D.
  - C Candidates will select and highlight detail in order to support their discussion of Friar Lawrence.
  - B Discussion of Friar Lawrence will be detailed and thoughtful, with the issue of culpability addressed (perhaps implicitly).
  - A/A\* Answers will be cogent and evaluative, with 'to what extent?' clearly addressed.
- Part (b)
- D/E Answers will be dependent on narrative, with some discussion at D.
  - C Although still dependent on narrative, answers will be more focused, and show a secure knowledge of the text.
  - B Answers will be detailed, thoughtful and sustained, with 'how' addressed, albeit implicitly.
  - A/A\* Answers will be well argued and analytical, with 'how' clearly addressed.

**8. The Tempest**

- Part (a)
- E/D Candidates will re-tell parts of the story and make simple comments on the character of Ariel.
  - C Answers will be more focused and selective, although still dependent on narrative. The bullet points should help avoid story-telling.
  - B Discussion of Ariel will be clear, sustained and focused, with the bullet points addressed with some success.
  - A/A\* Answers will be assured and evaluative, with 'importance' clearly and successfully addressed.
- Part (b)
- As with all open questions, candidates may choose to make a case for any character!*
- E/D Answers will be largely based on simple, perhaps rather unbalanced, narrative.
  - C Answers will reveal a detailed knowledge of the play, and judgements aptly supported.
  - B Answers will be thorough and coherent, with a convincing case built for the chosen character.
  - A/A\* Answers will be cogent, confidently argued, and with a clear overview.



## 9. Hobson's Choice

- Part (a)
- E/D Answers will be narrative driven, with some discussion of characters and relationship at D.
  - C Answers will be more focused, and rooted in a secure knowledge of the text.
  - B Answers will reveal some insight into characters and relationships and supported by apt references to the text.
  - A/A\* Answers will be assured and evaluative.
- Part (b)
- E/D Answers at this level will probably be dependent on narrative, maybe a bit patchy at E, and with some discussion at D.
  - C Answers will be more selective and focused, rooted in a secure knowledge of the text.
  - B Discussion of the characters and their relationship will be discussed in detail, and 'importance' will be addressed, albeit implicitly.
  - A/A\* Discussion will be assured and evaluative, with 'importance' addressed with some success.

## 10. Blood Brothers

- Part (a)
- E/D Answers will be narrative driven, with awareness and discussion emerging at D.
  - C Answers will be rooted in a secure knowledge of the text, and judgements will be justified.
  - B Answers will be thorough and thoughtful.
  - A/A\* Discussions will be cogent and evaluative, and, at A\*, may be original.
- Part (b)
- Candidates will approach this type of task in different ways. Judge according to the knowledge and understanding shown.*
- D/E Answers will be dependent on fairly simple narrative, with an awareness of a valid approach to Mrs. Johnstone at D.
  - C Candidates will use a sound knowledge of the text to support their interpretation of the character.
  - B Interpretation of the character will be rooted in a detailed discussion of characters and relationships, and supported by apt detail.
  - A/A\* Interpretation of the character will be cogent, evaluative, and, at the top, perhaps original.

## Specification B - Foundation Tier

### Mark/Grade Scale

For the Foundation Tier we aim to establish the following relationship between marks and grades.

**N.B. This tier will lead to awards for grades C-G; this scale allows for performances which exceed this on occasion.**

<b>GRADE BAND</b>	<b>SECTIONS A &amp; B Part (a) (/10)</b>	<b>SECTIONS A &amp; B Parts (b) and (c) and SECTION C (/20)</b>	<b>GRADE</b>	<b>PAPER (/80)</b>
U	0 – 1	0 - 4	U	0 - 19
			G	20 - 29
G/F	2 – 4	5 - 9	F	30 - 39
			E	40 - 49
E/D	5 – 7	10 - 14	D	50 - 59
			C	60 - 80
C/B	8-10	15-20	(B)	

**Within each of the two-grade bands for part (b) and (c) questions there are effectively two marks for each grade and one mark which falls between: e.g. E = 10-11; E/D = 12; D = 13-14. You are asked to decide on a "band" first, and then "fine-tune" within this.**

**It is important to remember that a candidate's overall grade will be the result of several aggregated marks: unless positive achievement is rewarded where it is shown, as indicated in the mark scheme, our overall expectations in terms of grade boundaries will prove to be unrealistic. The overall mark must be received to check that it places the candidate in the appropriate grade.**

### GRADE CRITERIA

The following descriptions have been provided to indicate the way in which progression within the three criteria is likely to occur. Each successive description assumes demonstration of achievements in lower grades.

You are asked to place work initially within a grade or grade band and then to fine-tune using the marks within the band. It is recognised that work will not always fit neatly into one of the descriptions. There will always be an element of "trade-off": it will be particularly important to remember that, while grade B cannot be awarded overall on this tier, potential B qualities must be recognised in individual questions.

	<b>Knowledge and Interpretation of Text</b>	<b>Exploring Language, Structure and Forms</b>	<b>Conveying Response</b>
<b>U</b>	Narrative with frequent misreadings.	Not to be expected in this range.	Brief and often irrelevant.
<b>G</b>	Narrative with some misreading.	Not to be expected in this mark range.	Simple expression of opinion with little textual support.
<b>F</b>	Some understanding of main features, including characters and themes. Generalised reference to relevant aspects.	May make generalised comments about stylistic effects.	Response conveyed in appropriate ways. Simple opinion about text, character, situation. Empathy simply expressed.
<b>E</b>	Narration with varying degrees of clarity and economy. Selection of relevant material.	Recognition of, and simple commenting on, particular features of style.	Addresses task and uses text to support views.
<b>D</b>	More detailed reference to text-quoting, 'echoing' or paraphrasing as necessary. Awareness of sub-text. Some discussion of characters/relationships. Still reliant on narrative mode.	Beginning to see how different aspects of style combine to create effects; e.g. changes in mood and atmosphere.	Opinions related to question and conveyed with some clarity.
<b>C</b>	Detailed reference to text. Some probing of sub-text. Extended discussion of characters/relationships. Awareness of some of the cultural and social contexts of texts.	Some understanding of how meanings and ideas are conveyed through language, structure and form.	Points aptly supported by reference to text. Clear and structured response. Able to sustain character's view/voice with some consistency.
<b>B</b>	Increasingly assured selection and incorporation of relevant material. Understanding of sub-text.	Appreciation of a variety of ways in which effects are achieved.	Focused and sustained response.
<b>A</b>	Assured selection of key areas of text. Able to speculate/offer tentative judgements in exploring text, taking into account alternative approaches. Evaluation of characters/relationships/situations/attitudes/motives. Able to identify and comment on social, historical and cultural contexts. Awareness of literary tradition shown.	Exploration and evaluation of the ways meaning, ideas and feelings are conveyed through language, structure and form.	Ideas conveyed coherently. Opinions confidently expressed and insights clearly articulated.
<b>A*</b>	Text consistently handled with confidence. Overview and ability to move from specific to general.	Assured analysis of stylistic features.	Cogent and sustained development of literary arguments.

**SECTION A**

**PROSE ANTHOLOGY (30 marks)**

**1.**

- (a) Read the extract on the opposite page and then answer the following question:  
How does Ted Hughes present the relationship between the man and the horse in this extract?  
In your answer write about:
- the way the man behaves;
  - the way the horse behaves;
  - the way they react to each other.
- Make sure that you refer to words and phrases used. [10]

- G** Answers will be short, simple, and limited in scope.
- F** Answers may be more developed, but still limited in scope.
- E** Answers will be narrative but closer focus on the extract.
- D** Answers will be dependent on narrative but with some discussion of themes or subtext.
- C** Apt selection and discussion.

(b) Some of the stories show incidents which are life changing for the characters involved.  
Using "Niagara Falls All Over Again" and **one** other story. Show how each writer presents the 'life changing' experience.  
In your answer write about:

- how each incident or experience is presented;
- the effects on the characters involved.

Remember to refer to words and phrases in **each** story to support your answer.

[20]

**G/F** General responses, with little reference, if any, to the texts.

*G Simple unfocussed expression of preferences.*

*F Selection of obvious features of similarity and differences.*

**E** Answers will be dependent on narrative of both texts.

*Beginning to identify simple points of comparison.*

**D** There will be some discussion of themes or subtexts but answers will still be reliant on narrative.

*Some comparison and simple evaluation of "life changing" experiences.*

**C** Detailed and thoughtful answers, revealing a sound knowledge of the texts.

*Connections and comparisons of "life changing" experiences explored.*

(c) Write about the way Kitty Aldridge creates mood and atmosphere in "Villa Park". Then compare this with the way another writer creates mood and atmosphere in **one** other story in the anthology.

In your answer write about:

- parts of the stories where the mood and atmosphere are important;
- words and phrases the writers use to create mood and atmosphere.

Remember to refer to words and phrases in **each** story to support your answer.

[10]

**G/F** General responses, with little reference, if any, to the texts.

**G** *Simple unfocussed expression of preferences.*

**F** *Selection of obvious features of similarity and differences.*

**E** Some discussion of mood and atmosphere.

*Beginning to develop simple points of comparison.*

**D** More focus on mood and atmosphere, although reliant on narrative.

*Some comparison and simple evaluation of mood and atmosphere.*

**C** Detailed and thoughtful answers, revealing a sound knowledge of texts.

*Connections and comparisons of mood and atmosphere explored.*

**SECTION B**

**POETRY ANTHOLOGY (30 marks)**

2.

(a) Read the poem on the opposite page then answer the following question:

How does Sheena Pugh present her ideas in this poem?

In your answer make sure you cover:

- what the poem is about;
- the two voices in the poem;
- the clash of ideas in the poem;
- anything else you find of interest.

[10]

- G** Simple inaccurate paraphrase, or copying out.
- F** Simple general comments.
- E** Some selection, with simple comments with some awareness of ideas/ techniques.
- D** Awareness of tone and an emerging awareness of the subtext. Some general comment on some stylistic features.
- C** Detailed and thoughtful answers, revealing a sound knowledge of the text.



(b) How does Carol Ann Duffy present the teachers in her poems "Head of English" and "The Good Teachers"?

In your answer write about:

- Carol Ann Duffy's attitude to the teachers in each poem;
- the teachers' attitude to the pupils;
- words and phrases you find interesting;
- anything else you find of interest.

[20]

**G** Simple inaccurate paraphrase, or copying out.

*Simple, unfocussed expression of preferences.*

**F** Simple general comments.

*Selection of obvious features of similarity and difference.*

**E** Some selection, with simple comments with some awareness about teachers/ techniques.

*Beginning to develop simple points of comparison.*

**D** Awareness of tone and an emerging awareness of subtext. Some general comment on stylistic features.

*Some comparison and evaluation of the teachers.*

**C** At this level, the candidates will work at details of the poems, content, mood and atmosphere, or discussing subtextual messages. Discussion of these details, with apt references, will be indicators of C grade.

*Connections and comparisons of the teachers explored.*

(c) How does Tony Harrison present his relationship with his parents in "Bringing Up" and "Timer"?

In your answer write about:

- the poet's thoughts and feelings about his parents in each poem;
- the way he presents his parents' views in each poem;
- words and phrases you find interesting;
- anything else you find of interest.

[20]

**G** Simple inaccurate paraphrase or copying out.

*Simple, unfocussed expression of preferences.*

**F** Simple, general comments.

*Selection of obvious features of similarity and difference.*

**E** Some selection, with simple comments with some awareness of relationship with parents/techniques.

*Beginning to develop simple points of comparison.*

**D** Awareness of tone and an emerging awareness of subtext. Some general comment on stylistic features.

*Some comparison and awareness of the relationship with parents.*

**C** At this level, the candidates will work at details of the poems, content, mood and atmosphere, or discussing subtextual messages. Discussion of these details, with apt references, will be indicators of C grade.

*Connections and comparisons of the relationship explored.*

## SECTION C

### 3. Under Milk Wood

- Part (a)
- G/F Answers will be narrative driven and brief.
  - E/D Answers will be more focused, with some discussion, particularly at D.
  - C Answers will be relevant, considered, and backed up by apt references.

*N.B. Should candidates answer on Mr. and Mrs. Cherry Owen, see if you can give credit for material not included in the extract, and check with your team leader, if in any doubt.*

- Part (b)
- G/F Expect simple, general comments at this level.
  - E/D More discussion, and awareness of the function of the voices.
  - C Answers will be supported by apt reference to the text, and will show an emerging appreciation of the function of the voices.

#### 4. A View From the Bridge

Part (a) *As always with this sort of question, candidates may choose to adopt different formats for their response. Judge according to the matrix.*

G/F Answers will be underdeveloped, and based on simple narrative.

E/D Answers will still be narrative dependent, but more heed will be taken of the bullet points, and there will be an awareness and empathy at D.

C The bullet points will be addressed with some success, showing an understanding of some of the complexities of Eddie's character. Answers will reveal a sound knowledge of the text.

Part (b) *As this is an open question, candidates may, of course, choose any part they wish.*

G/F Answers will be simple, patchy in coverage, and general in terms of comments.

E/D Answers will be more focused, with better coverage of the bullet points, and 'gripping' being addressed.

C Answers will be relevant and considered, with the bullet points clearly addressed.

## 5. An Inspector Calls

Part (a) *Another open question, so any character may be chosen.*

G/F Answers will be brief and underdeveloped, based on patchy narrative.

E/D Answers will be more focused, with some discussion/empathy of the chosen character at D.

C The bullet points will be addressed with some success, and supported by sound knowledge of the text.

Part (b) G/F Answers will be brief, underdeveloped, and, perhaps, not wholly accurate.

E/D Answers will be more focused, with an awareness of character at D.

C Answers will be detailed and engaged, with a sound knowledge of the text.

## 6. The Merchant of Venice

*Bear in mind that the characters in this play are viewed in very different ways, so try to abandon any pre-conceptions you may have!*

- Part (a)
- G/F Answers will be narrative driven and brief, with only a vague sense of Bassanio.
  - E/D Answers will be more focused, with an awareness of Bassanio at D. Better coverage of the bullet points at this level.
  - C Answers will be convincing in tone, showing a sound knowledge of the text.
- Part (b)
- G/F Answers will be narrative driven and brief, based on patchy narrative.
  - E/D Answers will have a clearer focus, with some discussion of Portia and her tactics, particularly at D.
  - C Answers will be addressed with some success, revealing some understanding of Portia and her tactics, and be rooted in sound knowledge of the text.

## 7. **Romeo and Juliet**

- Part (a)
- G/F Answers will be brief and based on very simple, probably not wholly accurate, narrative.
  - E/D Answers will still be dependent on sometimes rather patchy narrative, but will show some empathy/discussion particularly at D.
  - C Answers will be rooted in a secure knowledge of the text, thoughtful and considered.
- Part (b)
- As with open questions, be flexible in judging what is offered.*
- G/F Candidates will probably re-tell part of all the play, at a simple, general level.
  - E/D Answers will be dependent on narrative, but there will be an emerging awareness, and heed taken of the prompts.
  - C Answers will be thoughtful, the prompts addressed with some success, and will reveal a secure knowledge of the text.

## 8. The Tempest

- Part (a)
- G/F Simple, general comments of Ariel.
  - E/D Some discussion of Ariel, with prompts addressed to an extent.
  - C Judgements will be supported by apt references to the text, and the prompts addressed with some success.
- Part (b)
- As with all such questions, candidates may make a case for any character.*
- G/F General, vague, narrative based responses, probably patchy in coverage.
  - E/D More focus, with some discussion/empathy at D.
  - C Probably still narrative driven, but revealing a sound knowledge of the narrative and the chosen character's 'journey'.



**9. Hobson's Choice**

- |          |     |   |
|----------|-----|---|
| Part (a) | G/F | Brief, underdeveloped answers, patchy in knowledge of the text, and with only simple comments on Hobson.                      |
|          | E/D | Some selection of relevant references to the text, with some discussion of Hobson at D.                                       |
|          | C   | Thoughtful and sensible discussion of Hobson, rooted in a sound knowledge of the text.  |
| Part (b) | G/F | Simple story telling, patchy in coverage, with little, if any, sense of Albert.   |
|          | E/D | Some selection of relevant material, with an awareness of characters and relationships at D.                                  |
|          | C   | Sound knowledge of Albert Prosser's role in the play and his likely thoughts and feelings about characters and relationships. |

## 10. Blood Brothers

Part (a) *As with all open questions, be flexible in judging what is offered.*

G/F Simple story telling, brief and general.

E/D More focus, with some attention to the prompts, and some discussion at D.

C Relevant and thoughtful discussion, revealing a secure knowledge of the text.

Part (b) *Be aware that candidates address this type of question in different ways. Be flexible in judging what is offered.*

G/F Simple, general narrative, patchy in coverage, and with simple reference to Mrs. Johnstone's character at F.

E/D More heed taken of bullet points, and awareness/empathy at D.

C Thoughtful discussion of character, rooted in a sound knowledge of the text.

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