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

General Certificate of Secondary Education

Tystysgrif Gyffredinol Addysg Uwchradd

MARKING SCHEMES

SUMMER 2006

ENGLISH LITERATURE

**WJEC
CBAC**

INTRODUCTION

The marking schemes which follow were those used by the WJEC for the 2006 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 - HIGHER TIER

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.)

GRADE BAND	SECTIONS A & B Part (a) and SECTION C (/10)	SECTIONS A & B Parts (b) and (c) (/20)	GRADE	PAPER (/70)
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.

	Knowledge and Interpretation of Text	Exploring Language, Structure and Forms	Conveying Response
U	Narrative with frequent misreadings.	Not to be expected in this range.	Brief and often irrelevant.
G	Narrative with some misreading.	Not to be expected in this mark range.	Simple expression of opinion with little textual support.
F	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.
E	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.
D	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.
C	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	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.
A	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.
A*	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*

- (a) **Read the extract on the opposite page. Then answer the following question:**

With close reference to the extract, show how Maya Angelou creates mood and atmosphere here. [10]

E/D Answers will be general, and dependent on relatively simple narrative/reorganisation. Empathy/awareness at D.

C Answers will still be reliant on narrative, but will include highlighting of aptly selected detail.

B Answers will be thoughtful and thorough, with some appreciation of the creation of mood and atmosphere.

A/A* Answers will be assured and analytical, showing an appreciation and understanding of Angelou's techniques.

- (b) **What do you think of Maya's mother (Mother Dear) and the way she is presented? [20]**

E/D At this level answers will be based on simple judgements and some discussion of characters and relationships.

C Answers will reveal a more secure knowledge of the text, and judgements will be supported by apt detail.

B Answers will be detailed and thoughtful.

A/A* Selection of apt supporting detail will support an evaluative, assured response, with, perhaps, originality at A*.

- (c) ***I Know Why The Caged Bird Sings* describes the challenges Maya Angelou faced and overcame as she grew up. Write about one of the challenges she faced and show she overcame it. [20]**

E/D Answers will be narrative driven and probably underdeveloped.

C Answers will be more selective and focused, with "how she overcame it" clearly addressed.

B Answers will be thorough and thoughtful, supported by apt detail.

A/A* Answers will be assured, with clear overview and insight.

2. *Pride and Prejudice*

- (a) **Read the extract on the opposite page. Then answer the following question:**

Look closely at how Jane Austen presents the character of Mr. Darcy in this extract. How does this influence the reader's attitude towards Mr. Darcy? [10]

E/D Answers will tend towards reorganisation, with some discussion of Mr. Darcy at D.

C Discussions of Mr. Darcy will be more focused, with relevant detail from the extract to support.

B Answers will be typified by sustained discussion of Mr. Darcy as presented in the extract.

A/A* Answers will be assured and analytical, with the second part of the question clearly addressed, showing an appreciation of Austen's technique.

- (b) **Imagine you are Mr. Bennet. At the end of the novel you think back over its events. Write down your thoughts and feelings. Remember how Mr. Bennet would speak when you write your answer.** [20]

E/D Answers will be narrative driven, with an awareness of Mr. Bennet's possible views of characters and events at D.

C Answers will reveal some understanding of Mr. Bennet, and will be more confident in the use of the text.

B Answers will be sustained and reveal an understanding of Mr. Bennet.

A/A* Answers will be convincing in terms of chosen detail, standpoint, and voice.

- (c) **How does Jane Austen present the theme of marriage in *Pride and Prejudice*?** [20]

As with all open questions, be flexible in judging what is offered, and mark according to the matrix.

E/D Answers will be based on narrative, at a relatively simple level, with some discussion at D.

C Answers, though still dependent on narrative, will be more selective, and will probably focus on specific marriage(s) in the novel.

B Answers will be thorough and thoughtful, with sustained discussion of marriage(s) in the novel.

A/A* Answers will be well considered and evaluative, with, perhaps, originality at A*.

3. *Paddy Clarke Ha Ha Ha*

(a) **Read the extract on the opposite page. Then answer the following question:**

How does Roddy Doyle suggest Paddy's feelings in this extract? [10]

E/D Answers will tend towards reorganisation, with empathy and 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 closely read, assured and analytical, revealing clear appreciation of Doyle's technique.

(b) **Show how Paddy's relationship with Sinbad is presented throughout the novel. [20]**

E/D Answers will be narrative driven, with some discussion of characters and relationships at D.

C Answers will still be narrative driven, but use of knowledge of the 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 astute and evaluative, and, at A*, may be original.

(c) **How does Roddy Doyle create the atmosphere of the world of the ten-year-old Paddy Clarke in his novel?**

Think about:

- **the events of the novel;**
- **Paddy's relationships with his friends;**
- **Paddy's relationships with his family;**
- **Paddy's experiences in school;**
- **the way the novel is written.** [20]

E/D Answers will be narrative dependent, with awareness and emerging discussion at D.

C Answers will be more focused, with sensible use made of the bullet points (except, perhaps, for the final one).

B Answers will be more sustained, with an emerging appreciation of Doyle's technique.

A/A* Answers will be assured and appreciative of Doyle's technique.

4. *Silas Marner*

- (a) **Read the extract on the opposite page. Then answer the following question:**

Look closely at how George Eliot presents Silas Marner and William Dane here. How does this influence the reader's attitude towards them?

[10]

E/D Answers will be narrative driven, with some discussion of characters at D.

C Discussion of characters will be more focused and supported by apt detail.

B Answers will be detailed and thoughtful.

A/A* Answers will be closely read and evaluative.

- (b) **Imagine you are Silas Marner. Some time after the events of the novel, you look back over the most important times in your life. Write down your thoughts and feelings. Remember how Silas Marner would speak when you write your answer.**

[20]

E/D Answers will be narrative driven, with awareness and empathy at D.

C Answers will still be narrative driven, but more selective in choice of detail, and will reveal some understanding of Marner's views of characters and events.

B Answers will be sustained and reveal an understanding of Marner's attitudes.

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

- (c) **How is the character of Dolly Winthrop important to the novel as a whole?**

[20]

As with all open questions, the candidates' opinions may not be yours! Be flexible in judging what is offered.

E/D Answers will be narrative driven, with awareness and some discussion at D.

C Answers will still be narrative driven, but will be more focused, and judgements will be supported by apt detail.

B Answers will be thorough and thoughtful, with some discussion of Dolly Winthrop's importance.

A/A* Answers will be assured and evaluative, with the issue of "importance" clearly addressed.

5. *To Kill A Mockingbird*

- (a) **Read the extract on the opposite page. Then answer the following question:**

With close reference to the extract, show how Harper Lee creates mood and atmosphere here. [10]

E/D Answers will tend towards reorganisation, with some awareness of mood and atmosphere at D.

C Candidates will track through the extract, selecting and highlighting relevant detail.

B Discussion of the extract will be thorough and thoughtful.

A/A* Answers will be assured and analytical.

- (b) **Write about the relationship between Scout and Jem and how it is presented in the novel. [20]**

E/D Answers will be narrative driven, with some discussion of characters and relationships at D.

C Answers will be more secure in their knowledge and use of text, although still dependent on narrative.

B Answers will be sustained, with thorough discussion of Scout and Jem's relationship, although the issue of presentation will be discussed only implicitly.

A/A* Answers will be astute and well considered, with a clear overview and appreciation of the presentation of the relationship.

- (c) **How is the Radley family important to the novel as a whole? [20]**

As with all open questions, avoid the temptation to set your own agenda, and be flexible in judging what is offered by the candidate.

E/D Answers will tend to be general, based on simple narrative, with some awareness and discussion at a relatively simple level at D.

C Answers will still be narrative driven, but with apt focus on key areas of the text.

B Answers will be thoughtful and thorough, with some clear discussion of the issue of importance.

A/A* Answers will be evaluative, assured, and, perhaps, original, with the issue of the importance of the Radleys clearly addressed.

6. *Of Mice and Men*

(a) **Read the extract on the opposite page. Then answer the following question:**

Look closely at how Lennie and George speak and behave here. What does it reveal about their relationship? [10]

E/D Answers will probably operate at the level of paraphrase, with some discussion of George and Lennie, and, probably, empathy, at D.

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

B Discussion of George and Lennie's relationship will be thorough and thoughtful.

A/A* Answers will be closely read and analytical, showing a sensitive appreciation of George and Lennie's relationship.

(b) **To what extent can you blame Curley's wife for the tragic events of the novel? [20]**

E/D Answers will be narrative driven, with some discussion of Curley's wife and relevant events at D.

C Although still based on narrative, answers will be more focused, and supported by apt detail.

B Answers will be sustained and reveal some understanding of Curley's wife's impact on events.

A/A* Answers will be evaluative and well considered, with "to what extent" clearly addressed at A*.

(c) **How does John Steinbeck present the theme of loneliness in *Of Mice and Men*? [20]**

E/D Answers will be dependent on narrative, with some discussion of lonely characters at D.

C Answers will still be narrative driven, but will be more focused, with a secure use of text.

B Answers will be thorough and thoughtful.

A/A* Answers will be typified by a clear overview, with sensitive discussion of the theme, and, at A*, may be original.

7. *Stone Cold*

- (a) **Read the extract on the opposite page. Then answer the following question:**

With close reference to the extract, show how the way it is written affects the reader's attitude towards Link. [10]

E/D Answers will be general, and dependent on relatively simple narrative/reorganisation. Awareness/empathy will become evident at D.

C Candidates will select and highlight relevant 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.

Both essay questions on this text are relatively open: please be flexible in judging what is offered by candidates in response to them!

- (b) **How is the character of Ginger important to the novel as a whole? [20]**

E/D Answers will be dependent on narrative, with some discussion of Ginger at D.

C Answers will be more focused in their discussion of Ginger, and supported by apt detail.

B Discussion of Ginger will be detailed, with some appreciation of his importance in the novel.

A/A* Answers will be evaluative, with a detailed knowledge of the text, and contain insight. The issue of the character's importance will be successfully addressed.

- (c) **To what extent do you find the title *Stone Cold* appropriate? [20]**

E/D Answers will be narrative driven, with awareness emerging at D.

C Answers will reveal a secure knowledge of the text, with apt detail to support judgements.

B Answers will be thorough and thoughtful.

A/A* Answers will be evaluative and appreciative, with, perhaps, originality at A*.

8. *Anita and Me*

(a) Read the extract on the opposite page. Then answer the following question:

With close reference to the extract, show how Meera Syal creates mood and atmosphere here. [10]

E/D Answers will be dependent on reorganisation, with awareness of mood and atmosphere 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 closely read, assured and analytical.

(b) Write about Meena's father and the way he is presented in the novel. [20]

E/D Answers will be narrative driven, with some discussion of Anita's father at D.

C Although still narrative driven, answers will be more focused in their discussion of Meena's father.

B At this level expect sustained discussion of character.

A/A* Answers will be assured and evaluative, with the issue of presentation addressed with some success.

(c) How is the village of Tollington presented in the novel? [20]

E/D Answers will be dependent on narrative, with some discussion of Tollington (probably in terms of characters and events) at D.

C Answers will be more focused, supported by relevant detail.

B Answers will be thorough and thoughtful.

A/A* Answers will be assured and well considered, revealing clear insight, and, perhaps, originality at A*.

SECTION B

9. *Under Milk Wood*

- (a) **Read the extract on the opposite page. Then answer the following question:**

How does this extract create mood and atmosphere for an audience? [10]

E/D Answers will probably be at the level of paraphrase and some discussion mood and atmosphere, probably at the level of the characters' behaviour, at D.

C Candidates will select and highlight apt detail to support their judgements.

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

A/A* Answers will be analytical and astute.

- (b) **What do you think of the way women are presented in *Under Milk Wood*? [20]**

As with all open questions, allow candidates to set their own agenda, and mark according to the matrix.

E/D Answers will be based on narrative, with some discussion of characters and relationships at D.

C Answers will reveal a sound knowledge of the text, used to support judgements.

B Answers will be thorough and thoughtful, with judgements supported by well selected detail.

A/A* Answers will be cogent and well argued, with confident use of the text.

- (c) ***Under Milk Wood* was first produced as a radio play. Write about how some of the features of the play make it suitable for the radio. [20]**

E/D Answers will be narrative driven with some discussion of relevant features at D.

C Answers will be supported by apt detail, although there will probably still be a dependency on narrative.

B Answers will be thorough and thoughtful.

A/A* Answers will be confident, astute, and appreciative of structure and style.

10. *A View From The Bridge*

- (a) Read the extract on the opposite page. Then answer the following question:**

Look closely at how Eddie and Catherine speak and behave here. What impressions of their relationship would an audience receive? [10]

E/D Answers will retell what is happening, and discuss Eddie and Catherine at a simple level at D.

C Answers will be detailed and focused, with relevant discussion of Eddie and Catherine.

B Candidates will discuss the characters' relationship as revealed in the extract.

A/A* Answers will be astute and closely read, with a sensitive discussion of the relationship as revealed here.

- (b) Show how Catherine's character changes throughout the play, and explain the reasons for these changes. [20]**

E/D Answers will be narrative driven, with some discussion of Catherine at D.

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

B Discussion of Catherine will be detailed and thoughtful, with the issue of her changing character addressed (perhaps implicitly).

A/A* Answers will be cogent and evaluative, with the issue of Catherine's changing character and the reasons for this discussed with sensitivity.

- (c) What does the character of Mr. Alfieri contribute to the play as a whole? [20]**

E/D Answers will be dependent on narrative, with some discussion at D.

C Although still dependent on narrative, answers will be more focused, and reveal a secure knowledge of the text.

B Discussion of the character of Alfieri will be thoughtful and sustained.

A/A* Answers will be evaluative and well argued, with clear overview, and, perhaps, originality at A*.

11. *An Inspector Calls*

- (a) **Read the extract on the opposite page. Then answer the following question:**

Look closely at how the Inspector speaks and behaves here. How does the way he speaks and behaves create mood and atmosphere for an audience?

E/D Answers will be dependent on retelling what is happening, with some discussion of the Inspector at D.

C Answers will be more focused, with some appreciation of the effects of the Inspector's speech and behaviour.

B Answers will reveal some appreciation of the effects of the Inspector's speech and behaviour.

A/A* Answers will be astute and appreciative, with close focus on the Inspector's speech and behaviour and its effect on an audience.

- (b) **Imagine you are Sheila. At the end of the play you think back over what has happened. Write down your thoughts and feelings. Remember how Sheila would speak when you write your answer. [20]**

E/D Answers will be narrative drive, with awareness and empathy at D.

C Answers will still be narrative driven, but show some understanding of Sheila and her views of characters and events.

B Answers will be sustained and reveal a thorough understanding of Sheila and her attitudes.

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

- (c) **Show how J.B. Priestley creates and maintains tension throughout the play. [20]**

E/D Answers will be dependent on narrative, with awareness of tension emerging at D.

C Although still narrative driven, judgements will be supported by aptly selected detail.

B Answers will be thorough and thoughtful.

A/A* At this level, "how" should be clearly addressed, with answers showing appreciation of Priestley's craft.

12. *The Merchant Of Venice*

Please bear in mind that the characters in this play can be interpreted very differently, and allow for this in your judgements of candidates' responses.

- (a) Read the extract on the opposite page. Then answer the following question:
Look closely at how Shylock speaks and behaves here. How may it affect an audience's attitude towards him?**

E/D Answers will be based on simple, perhaps patchy, reorganisation/paraphrase, with empathy/basic discussion of Shylock at D.

C Answers will be more focused and detailed, with apt discussion of Shylock as revealed in the extract.

B Answers will be typified by thorough discussion of Shylock. The second part of the question will be addressed, although perhaps implicitly.

A/A* Answers will be closely read, assured and evaluative.

- (b) To what extent is it possible to feel sympathy for Shylock? [20]**

E/D Answers will be narrative driven, and may well be limited in scope. Empathy will emerge at D.

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

B Discussion of Shylock will be thoughtful and thorough, revealing some insight, and supported by apt detail.

A/A* Discussion of Shylock will be cogent, evaluative, and, at the top, may be original.

- (c) How is the setting of Belmont important to the play as a whole? [20]**

E/D Candidates will retell some of the key events that take place in Belmont, with simple discussion at D.

C Answers will reveal a detailed knowledge of the play, and judgements will be aptly supported.

B Candidates will begin to consider the significance of the setting of Belmont, in thorough, thoughtful discussions.

A/A* Answers will be cogent, confident, with a clear overview and insight into the significance/importance of Belmont.

13. *Romeo and Juliet*

- (a) **Read the extract on the opposite page. Then answer the following question:**

With close reference to the extract, show how Shakespeare creates mood and atmosphere for an audience. [10]

E/D Answers will be dependent on simple retelling and show awareness of mood and atmosphere at D, probably through comments on characters.

C Judgements will be supported by apt detail.

B Candidates will discuss the extract in detail, showing an emerging appreciation of mood and atmosphere.

A/A* Answers will be closely read and analytical.

- (b) **Imagine you are Juliet's nurse. At the end of the play, you look back over its events. Write down your thoughts and feelings. Remember how the nurse would speak when you write your answer. [20]**

E/D Answers will be at the level of simple narrative, with an awareness of the nurse's probable attitudes at D.

C Answers will reveal a sound knowledge of the text, with an understanding of the nurse's probable attitudes.

B Answers will be sustained and detailed, with a clear understanding of the nurse and her views of events and characters.

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

- (c) **In the Prologue, Romeo and Juliet are described as "star crossed lovers". How important do you think fate is in affecting the outcome of the play? [20]**

E/D Answers will be reliant on (perhaps rather patchy!) narrative, with some discussion of fate at D.

C Answers will be more focused, with judgements supported by apt detail.

B Answers will be thorough and thoughtful, supported by sound knowledge of the text.

A/A* Answers will be carefully considered and evaluative, with, perhaps, originality at A*.

14. *Othello*

- (a) **Read the extract on the opposite page. Then answer the following question:
Look closely at how Othello and Iago speak and behave here. What does it reveal about them at this point in the play?** [10]

E/D Candidates will retell 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 the characters will be detailed and thoughtful.

A/A* Answers will be assured and evaluative, showing an astute assessment of the characters of Iago and Othello as they appear in the extract.

- (b) **Give advice to an actor playing the part of Iago on how you think he should present the character to an audience.** [20]

Candidates will approach this type of task in different ways. Judge according to the knowledge and understanding shown, the bottom line being to what extent the answer would be useful to an actor in that role.

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

C Answers will show a secure knowledge of the text, used to discuss their view of Iago.

B Discussion of a valid reading of Iago's character will be thoughtful and thorough, well supported by relevant detail.

A/A* Answers will be assured, and reveal insight into the character of Iago, supported by confident use of the text.

- (c) **Which of the three women characters (Desdemona, Emilia and Bianca) do you have the most sympathy for and why?** [20]

Candidates may write about all three, then come to a conclusion as to "most sympathy" or may write exclusively on their chosen character. Be flexible in judging what is offered.

E/D Answers will be narrative driven, with personal responses to characters, and empathy emerging at D.

C Answers will reveal a secure knowledge of the play to support discussion of the character(s).

B Answers will be detailed and thoughtful, with a sound case developed for the chosen character.

A/A* Answers will be cogent, well argued, with confident and apposite use of supporting detail.

15. *Hobson's Choice*

- (a) **Read the extract on the opposite page. Then answer the following question:**

With close reference to the extract, show how Willie's character is revealed to an audience here. [10]

E/D Answers will be dependent on paraphrase and simple discussion of character.

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

B Discussion of Willie's character will be detailed and thoughtful.

A/A* Answers will be closely read and show a sensitive and perceptive appreciation of Willie's character as revealed in the extract.

- (b) **Give advice to an actor playing Maggie on how you think she should present the character to an audience.** [20]

Candidates will approach this type of task in different ways. Judge according to the knowledge and understanding shown, the bottom line being to what extent the answer would be useful to an actor in that role.

E/D Answers will be dependent on fairly simple narrative, with an awareness of a valid approach to the character of Maggie at D.

C Candidates will use a sound knowledge of the text to support their interpretation of Maggie.

B Interpretation of Maggie's character will be rooted in a detailed discussion of characters and relationships, supported by apt detail.

A/A* Interpretation of the character of Maggie will be assured and evaluative, and, at the top, perhaps original.

- (c) **At the beginning of the play, Hobson says, "You'll none rule me," to his daughters, whereas at the end he says meekly, "Yes, Maggie." Explain how and why this change in Hobson's attitude came about.**

E/D answers will be narrative driven, with some discussion of characters and relationships at D.

C Answers will be more focused, with judgements supported by apt detail.

B Answers will be detailed and thoughtful, with the issue of change clearly addressed.

A/A* Answers will be evaluative and astute, with the second part of the question addressed with confidence and insight.

16. *Blood Brothers*

- (a) **Read the extract on the opposite page. Then answer the following question:**

Look closely at how Mrs. Lyons speaks and behaves here. what does it reveal to an audience about her? [10]

E/D Expect paraphrase and simple discussion of character.

C Answers will be more focused, with aptly selected references to support judgements.

B Answers will be detailed and thoughtful, with some insight into the presentation of Mrs. Lyons' character.

A/A* Answers will be assured and evaluative, with close focus on the detail of the extract.

- (b) **Imagine you are Linda. At the end of the play you think back over your relationships with Mickey and Eddie. Write down your thoughts and feelings. Remember how Linda would speak when you write your answer.** [20]

E/D Answers will be narrative driven, with awareness and empathy at D.

C Answers will still be narrative driven, but will show some understanding of Linda's possible attitudes.

B Answers will be sustained and reveal an understanding of Linda's attitudes.

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

- (c) **At the beginning of the play, the Narrator introduces Mrs. Johnstone as, "the mother, so cruel". How does the play go on to create sympathy for Mrs. Johnstone?** [20]

E/D Answers will be dependent on straightforward narrative, with some discussion/empathy at D.

C Although still dependent on narrative, answers will be more focused, with some consideration of the issues "cruel" and "sympathy".

B Answers will be sustained and thoughtful in their consideration of the question.

A/A* Answers will be astute, closely argued, with clear appreciation of how sympathy is created for Mrs. Johnstone.

SECTION C

17. Write about the poem and its effect on you.

You may wish to include some or all of these points:

- *the poem's content – what it is about;*
- *the ideas the poet may have wanted us to think about;*
- *the mood or atmosphere of the poem;*
- *how it is written – words or phrases you find interesting, the way the poem is structured or organised, and so on;*
- *your response to the poem.*

[10]

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 and empathy at D.
- C Candidates will select and highlight detail in order to probe the text. There will be appreciation of some stylistic features and a clear personal response.
- B Candidates will discuss the poem with some confidence. Some stylistic features will be addressed with some insight.
- A Answers at this level will be typified by overview, sensitivity of response, and appreciation of a range of features and their contribution to the overall meaning.
- A* All the above, in a cogent and confident response, with analysis and appreciation of stylistic features.

Specification A - Foundation Tier

11. Mark/Grade Scale - FOUNDATION TIER

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.

GRADE BAND	SECTIONS A & B Part (a) and SECTION C (/10)	SECTIONS A & B Parts (b) and (c) (/20)	GRADE	PAPER (/70)
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.

	Knowledge and Interpretation of Text	Exploring Language, Structure and Forms	Conveying Response
U	Narrative with frequent misreadings.	Not to be expected in this range.	Brief and often irrelevant.
G	Narrative with some misreading.	Not to be expected in this mark range.	Simple expression of opinion with little textual support.
F	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.
E	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.
D	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.
C	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	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.
A	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.
A*	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 the extract questions are there to help the candidates, and answers should be marked out of 10, rather than 5 + 5. It will therefore be necessary to balance the relative merits of (i) and (ii), as it is important not to penalise unduly those candidates who achieve more highly in one section. Some candidates may not split their responses; they should not be penalised for so doing.

1. *I Know Why the Caged Bird Sings*

(a) Read the extract on the opposite page. Then answer the following questions:

- (i) What are your thoughts and feelings as you read this extract? [5]**
(ii) Choose parts of this extract that you find particularly effective. Write about them, explaining why you find them effective. [5]

G/F Answers will be simple and general.

E/D At this level expect emerging selection, and, at D, some discussion and empathy.

C Answers will be more detailed, and supported by apt references to the text.

(b) What do you think of Maya's mother (Mother Dear)?

Think about:

- her relationship with Maya;
- her relationship with Bailey;
- her relationships with other characters;
- the way she speaks and behaves. [20]

G/F Answers will be brief and patchy in knowledge of Mother Dear's role.

E/D More focus and some discussion, particularly at D, although the bullet points may well not be equally addressed at this level.

C Responses will be rooted in sound knowledge of the text, and the bullet points will be addressed with some success.

(c) Maya faced many problems as she grew up. Choose two or three of these problems and write about them. In each case, explain how she coped with the problem. [20]

G/F Expect only simple, general comments.

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

C Answers will reveal a secure knowledge of the text, used to back judgements.

2. *Pride and Prejudice*

(a) Read the extract on the opposite page. Then answer the following questions:

- (i) What do you think of the way Mr. Darcy speaks and behaves here? Give reasons for what you say. [5]
- (ii) What do you think of the way Mr. Bingley speaks and behaves here? Give reasons for what you say. [5]

Candidates should not be penalised if they write more on one character than the other.

G/F Brief responses and 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.

(b) Imagine you are Mr. Bennet. At the end of the novel you think back over its events. Write down your thoughts and feelings.

You may wish to think about:

- *your relationships with your daughters;*
- *your relationship with your wife;*
- *your opinions of your daughters' marriages;*
- *anything else you think important.* [20]

G/F Answers will be brief and based on incomplete narrative, with a very simple sense of Mr. Bennet at F.

E/D Answers will be more focused, with an emerging sense of Mr. Bennet's views of events.

C Answers will sound a bit like Mr. Bennet, and show a detailed knowledge of the text.

(c) There are some successful and some unsuccessful marriages presented in *Pride and Prejudice*.

Choose either a successful or an unsuccessful marriage in *Pride and Prejudice* that you find interesting. Write about it, explaining why you find it interesting. [20]

G/F Answers will be general and simple and may not focus on one specific marriage.

E/D Answers will address the issue of marriage and, at D in particular, will begin to discuss a chosen marriage, albeit not in much detail.

C Answers at this grade will be typified by detailed reference to the text and sensible judgements.

3. *Paddy Clarke Ha Ha Ha*

(a) **Read the extract on the opposite page. Then answer the following questions:**

- (i) **What are your thoughts and feelings as you read this extract? [5]**
- (ii) **Choose parts of this extract that you find particularly effective. Write about them, explaining why you find them effective. [5]**

G/F Responses will be simple and general.

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

C Answers will be detailed, with apt selection to support judgements.

(b) **Write about the relationship between Paddy and Sinbad.**

Think about:

- **their relationship at the start of the novel;**
- **the way their relationship develops and changes;**
- **the reasons for the way their relationship develops and changes;**
- **the way they speak and behave. [20]**

G/F Simple, patchy narrative.

E/D More focus, with some addressing of the bullet points.

C The bullet points will be addressed with some success, in answers which discuss Paddy and Sinbad's relationship, backed up with solid knowledge of the text.

(c) **What do you think of Henno, the teacher at Paddy and Sinbad's school?**

Think about:

- **what you find out about Henno;**
- **the way Henno speaks and behaves;**
- **Henno's attitudes towards the pupils at different points in the story;**
- **anything else you think important. [20]**

G/F General responses, with few, if any, references to the text.

E/D More focus on the bullet points (though not necessarily all of them) with some discussion of Henno at D.

C Judgements will be supported by apt references to the text.

4. *Silas Marner*

(a) Read the extract on the opposite page. Then answer the following questions:

(i) What do you think of the way Silas Marner speaks and behaves here? Give reasons for what you say. [5]

(ii) What do you think of the way William Dane speaks and behaves here? Give reasons for what you say. [5]

Candidates should not be penalised if they write more on one character than the other.

G/F Brief and simple responses.

E/D More focus and selection, with some discussion (perhaps not equally of both characters) at D.

C Clear discussion of the characters (perhaps not equally of both Marner and Dane) backed up by reference to the text.

(b) Imagine you are Silas Marner. Some time after the events of the novel, you look back over the most important times in your life. Write down your thoughts and feelings about these times.

You may wish to think about:

- *leaving Lantern Yard;*
- *the loss of your gold;*
- *finding Eppie;*
- *Godfrey's confession;*
- *any other times you think important.* [20]

G/F Answers will be narrative driven and brief, with only a simple sense of Marner.

E/D Answers will be more focused, with an awareness of Marner's feelings, although the bullet points may not all be addressed.

C Answers will have a clear sense of Marner and his views of events, and show a detailed knowledge of the text.

(c) Write about Silas Marner's friendship with Dolly Winthrop and how it develops through the novel.

Think about:

- **how they first meet;**
- **how the friendship develops;**
- **Eppie's effect on their friendship;**
- **anything else you think important.** [20]

G/F Answers will be typified by simple, patchy narrative.

E/D Still based on relatively simple narrative, but with some discussion of the relationship between Marner and Dolly.

C Answers will be detailed, with a sound knowledge of the text, and some successful addressing of the bullet points.

5. *To Kill A Mockingbird*

(a) Read the extract on the opposite page. Then answer the following questions:

(i) Write about the way that Calpurnia's behaviour changes at different points in this extract. [5]

(ii) Choose words and phrases that you find effective in suggesting Calpurnia's changing behaviour. Write about them, explaining why you find them effective. [5]

G/F Answers will be based on simple narrative and basic comments on Calpurnia.

E/D More focus, with some discussion at D.

C Discussion rooted in selected detail from the text.

(b) Write about two or three important times in the relationship between Scout and Jem. Explain why each of the times you have chosen is important. [20]

The instruction to write about two or three times is not intended to be binding: candidates may write in more detail on one, or in less detail on several.

G/F Simple, patchy narrative, with little, if any, account taken of the second part of the question.

E/D Answers will be more focused, although still dependent on straightforward narrative.

C Sensible discussion, supported by relevant references to the text.

(c) Write about the Radley family and its importance to the novel as a whole. Think about:

- the Radley place;
- Boo Radley;
- other members of the Radley family;
- how the Radley family contributes to the themes of the novel. [20]

G/F Answers will be simple and general, based on a sketchy knowledge of the text.

E/D Answers will take some account of the bullet points, and there will be some discussion/awareness of the Radleys at D.

C Answers will be detailed, with the bullet points addressed with some success.

6. *Of Mice and Men*

(a) Read the extract on the opposite page. Then answer the following questions:

- (i) What do you think of the way Lennie speaks and behaves here?
Give reasons for what you say. [5]
- (ii) What do you think of the way George speaks and behaves here?
Give reasons for what you say. [5]

Candidates should not be penalised if they write more on one character than the other.

G/F Brief responses, with simple comments on the characters.

E/D More focus and selection, with some discussion of George and Lennie at D.

C Clear and detailed discussion of the characters as revealed in the extract.

(b) What do you think of Curley's wife?

Think about:

- her relationship with Curley;
- her relationships with others on the ranch;
- the way she speaks and behaves in Crooks' room;
- the way she speaks and behaves in the barn with Lennie. [20]

G/F Answers will be based on a general retelling of the story, or parts of it.

E/D More focus with some discussion, and, perhaps, empathy, at D.

C Thoughtful discussion, with sound coverage of the bullet points, and based on a solid knowledge of the text.

(c) Loneliness is an important theme in *Of Mice and Men*. Write about how John Steinbeck makes the reader aware of this theme.

Think about:

- *characters who are lonely;*
- *the setting of the ranch;*
- *life on the ranch;*
- *anything else you think important.* [20]

G/F Patchy, simple narrative.

E/D Emerging discussion, with some discussion of loneliness at D.

C Secure discussion, rooted in the text, with bullet points addressed with some success.

7. *Stone Cold*

(a) Read the extract on the opposite page. Then answer the following questions:

- (i) What are your thoughts and feelings about Link here? [5]
(ii) Choose words and phrases you find effective in creating these thoughts and feelings and write about them, explaining why you find them effective. [5]

G/F Brief responses and simple comments.

E/D More focus and selection, with some discussion of Link at D.

C Clear, detailed, and well supported discussions of Link.

(b) Write about the character of Ginger. Explain his importance to the novel as a whole.

Think about:

- the friendship between Link and Ginger;
- the effect that Ginger's disappearance has on Link;
- the importance of Ginger to the novel as a whole. [20]

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

E/D There will be an emerging awareness of Ginger and his importance in the novel, particularly at D.

C Answers will reveal a sound knowledge of the text, and select relevantly in order to support judgements. Answers at this level will address the second and third bullet points with some success.

(c) Imagine that some time after the end of the novel, Link thinks back over his relationship with Gail. Write down his thoughts and feelings.

You may wish to think about:

- *the first time they met;*
- *how and why their relationship developed;*
- *the way Gail spoke and behaved;*
- *the end of the novel;*
- *Link's feelings about their relationship.* [20]

G/F Answers will be narrative driven and brief, with only a simple sense of Link.

E/D Answers will be more focused, with an awareness of Link's thoughts and feelings about Gail.

C Answers will sound like Link, and show an understanding of his thoughts and feelings about Gail, well rooted in the text.

8. *Anita and Me*

(a) Read the extract on the opposite page. Then answer the following questions:

(i) What are your thoughts and feelings as you read this extract? [5]

(ii) Choose parts of the extract that you find particularly effective. Write about them, explaining why you find them effective. [5]

G/F Brief responses, with simple comments.

E/D More focus and selection, with some discussion and awareness at D.

C Well focused discussion of selected detail.

(b) What do you think of Meena's father?

Think about:

- what you learn about his life, in India and in England;
- his relationship with Meena;
- his relationship with his wife;
- his relationships with other characters;
- the way he speaks and behaves. [20]

G/F Responses will be general and simple, revealing a sketchy knowledge of the text.

E/D Answers will take some note of some of the bullet points and there will be some discussion of Meena's father at D.

C Answers will be detailed and considered, with the bullet points addressed with some success.

(c) What do you find out about Tollington and the people who live there?

Think about:

- how the village is described;
- some of the people who live there and the way they speak and behave;
- some of the events that take place there during the novel;
- anything else you think important. [20]

G/F Simple comments and general narrative.

E/D Answers will be more selective, with some discussion, guided by the bullet points, at D.

C Answers will reveal a sound knowledge of the text, and the bullet points will be addressed with some success.

SECTION B

N.B. The two marks for the extract questions are there to help the candidate, and answers should be marked out of 10, rather than 5 + 5. It will therefore be necessary to balance the relative merits of (i) and (ii), as it is important not to penalise unduly those candidates who achieve more highly in one section. Some candidates may not split their responses; they should not be penalised for so doing.

9. *Under Milk Wood*

(a) **Read the extract on the opposite page. Then answer the following questions:**

- (i) **What are your thoughts and feelings as you read this extract? [5]**
- (ii) **Choose parts of the extracts that you find particularly effective and write about them, explaining why you find them effective. [5]**

G/F Simple general comments.

E/D More focused, with some discussion at D.

C Sensible judgements will be supported by apt detail from the text.

(b) **Choose two women in *Under Milk Wood* that you find particularly interesting. Write about them, explaining why you find them interesting. [20]**

Judge according to the matrix; please do not penalise candidates who write about fewer or more than two characters.

G/F Simple, general narrative.

E/D More focus, with some relevant discussion at D.

C Answers will be detailed and thoughtful, revealing a sound knowledge of the text.

(c) ***Under Milk Wood* was first produced as a radio play. Write about some of the features that make it suitable for radio. think about:**

- **First and Second Voice (voice in some editions);**
- **Captain Cat;**
- **what happens in the play;**
- **the use of language in the play. [20]**

G/F Answers will be simple, patchy in coverage, with general comments.

E/D Answers will be more focused, with some coverage of the bullet points, and awareness of the relevance of highlighted features.

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

10. *A View From The Bridge*

(a) Read the extract on the opposite page. Then answer the following questions:

(i) What do you think of the way Eddie speaks and behaves here?
Give reasons for what you say. [5]

(ii) What do you think of the way Catherine speaks and behaves here?
Give reasons for what you say. [5]

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.

(b) Write about some of the ways in which Catherine's character changes throughout the play. Explain the reasons for these changes. [20]

G/F Answers will be dependent on simple, general, patchy narrative.

E/D Answers will be more focused, with some discussion of and empathy for Catherine at D.

C Although answers will probably be dependent on narrative, the issue of change in Catherine's character will be clearly addressed.

(c) Imagine you are Mr. Alfieri. At the end of the play you think back over its events. Write down your thoughts and feelings.

You may wish to think about:

- *your position in the community of Red Hook;*
- *the visits Eddie made to you;*
- *your thoughts and feelings about what Eddie told you;*
- *Eddie's death;*
- *anything else you think important.*

[20]

G/F Answers will be based on simple, patchy narrative, with only a vague sense of Alfieri.

E/D Answers will be more focused, with some awareness of Alfieri's part in events at D.

C At this level, the bullet points will be addressed with some success, revealing some understanding of Alfieri and his part in events. Answers will be rooted in a solid knowledge of the text.

11. *An Inspector Calls*

(a) Read the extract on the opposite page. Then answer the following questions:

- (i) What do you think of the way the Inspector speaks and behaves here? give reasons for what you say. [5]
- (ii) What do you think of the way Eric speaks and behaves here? Give reasons for what you say. [5]

G/F Simple, general comments on the characters - quite likely more on one than the other.

E/D More focused, with some discussion at D. The two characters may not be treated equally.

C Answers will be thoughtful and based on some aptly selected detail; treatment of the two characters may not be equal, however.

(b) Imagine you are Sheila. At the end of the play you think back over what has happened. Write down your thoughts and feelings.

You may wish to think about:

- *your relationships with your family;*
- *your relationship with Gerald Croft;*
- *your feelings about what the Inspector revealed about your involvement with the dead girl;*
- *your feelings about what the Inspector revealed about your family's involvement with the dead girl.* [20]

G/F Answers will be narrative driven and brief, with only a vague sense of Sheila.

E/D Answers will be more focused, with an awareness of Sheila at D, where there will also be better coverage of the bullet points.

C Answers will be quite convincing in tone and supported by apt references to the text.

(c) For which character in the play do you have the least sympathy? give reasons for what you say. [20]

As with any open question, be flexible in judging what is offered; any character may be chosen, and some candidates may discuss all characters before coming to a conclusion, or confine their discussion to their chosen character.

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

E/D Answers will still be narrative dependent, but there will be more focus, and some discussion of the chosen character at D.

C Answers will be relevant and considered, rooted in a sound knowledge of the text.

12. *The Merchant Of Venice*

When marking answers on this text, please remember that this play's characters can be interpreted in very different ways!

(a) **Read the extract on the opposite page. Then answer the following questions:**

(i) **What are your thoughts and feelings about Shylock here? Give reasons for what you say.** [5]

(ii) **What are your thoughts and feelings about Antonio here? Give reasons for what you say.** [5]

G/F Simple, straightforward discussion of characters (perhaps more on one than the other).

E/D Emerging discussion of characters, with some apt focus. Again, the two characters may well not be treated equally, and your judgements should be based on the answers as a whole.

C Detailed consideration of the characters; again, do not expect them both to be covered equally.

(b) **What do you think about Shylock?**

Think about:

- **how other characters behave towards him;**
- **his behaviour with Jessica;**
- **his behaviour with other characters;**
- **his behaviour in the trial scene;**
- **what happens to him at the end of the trial scene.** [20]

G/F Answers will be based on simple, patchy narrative, with simple judgements, particularly at F.

E/D Answers will have a clearer focus, with some discussion of Shylock, and more heed taken of the bullet points at D.

C The bullet points will be addressed with some success, to support sensible discussion of Shylock.

(c) **Imagine you are Nerissa. At the end of the play you think back over its events. Write down your thoughts and feelings.**

You may wish to think about:

- *your relationship with Portia;*
- *the casket scene;*
- *your marriage to Gratiano;*
- *the trial scene;*
- *the end of the play.* [20]

G/F Answers will be based on simple, probably incomplete, narrative, with only the vaguest sense of Nerissa.

E/D Answers will be more focused, with some use of some of the bullet points, and an emerging awareness of character(s), particularly at D.

C Answers will be convincing in tone, and show a sound knowledge of the text, the bullet points being addressed with some success.

13. *Romeo and Juliet*

(a) Read the extract on the opposite page. Then answer the following questions:

- (i) What do you think of the way Romeo speaks and behaves here?
Give reasons for what you say. [5]
- (ii) What do you think of the way Tybalt speaks and behaves here?
Give reasons for what you say. [5]

G/F Simple, general comments, not necessarily equally on both characters.

E/D More focus and discussion, although not necessarily equally on both characters.

C Discussion of both characters (although there may be more on one than on the other) based on detail from the text.

(b) Imagine you are Juliet's nurse. At the end of the play, you think back over its events. Write down your thoughts and feelings.

You may wish to think about:

- *your relationship with Juliet;*
- *the party where Juliet and Romeo met;*
- *your part in arranging their marriage;*
- *the problems that followed their marriage;*
- *the end of the play.*

[20]

G/F Answers will be built around patchy knowledge of the text, with only a vague sense of the Nurse.

E/D More focus, with awareness/empathy at D. Better coverage of the bullet points at this level.

C Answers will be convincing in tone, make sensible use of the bullet points, and be based on a solid knowledge of the text.

(c) Write about how fate affects what happens in the play.

Think about:

- **the feud;**
- **how Romeo and Juliet meet;**
- **the actions of Romeo and Juliet;**
- **the actions of other characters;**
- **the way the play ends.**

[20]

As with all open questions, be flexible in judging what is offered!

G/F Answers will probably be based on a simple, partial retelling of all, or parts of, the play.

E/D Answers will be dependent on narrative, but there will be an emerging discussion at D, and more use of the bullet points.

C Answers will be considered, rooted in a solid knowledge of the text, and the bullet points addressed with some success.

14. *Othello*

(a) **Read the extract on the opposite page. Then answer the following questions:**

(i) **What do you think of the way Othello speaks and behaves here? Give reasons for what you say.** [5]

(ii) **What do you think of the way Iago speaks and behaves here? Give reasons for what you say.** [5]

G/F Simple, general comments on the characters, not necessarily equally.

E/D Answers will be more focused, with discussion/empathy emerging at D. Do not look for equal treatment of both characters.

C Judgements will be supported by apt detail; both characters may not necessarily be treated equally in responses, however.

(b) **Give advice to an actor playing the part of Iago on how he should speak and behave at different points in the play.** [20]

When marking responses to this question, mark according to the matrix, and consider to what extent the response would be useful to an actor - candidates will approach it in different ways.

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

E/D Answers will still be based on narrative at a fairly simple level, but there will be some discussion of characters and relationships at D.

C Answers will be based on a sound knowledge of the text, and represent a valid reading of Iago's character.

(c) **Which of the three women (Desdemona, Emilia, Bianca) do you have the most sympathy for, and why?**

Think about:

- **what happens to your chosen character in the play;**
- **your chosen character's relationships with other characters;**
- **the way your chosen character speaks and behaves;**
- **why you feel the most sympathy for her.** [20]

G/F Answers will be brief and general.

E/D Answers will be more focused, with some discussion/ awareness at D, together with better coverage of the bullet points.

C Answers will be detailed and engaged, with sensible use of the bullet points.

15. *Hobson's Choice*

(a) Read the extract on the opposite page. Then answer the following questions:

(i) What do you think of the way Willie speaks and behaves here?
Give reasons for what you say. [5]

(ii) What do you think of the way Hobson speaks and behaves here?
Give reasons for what you say. [5]

G/F Simple, general comments - not necessarily equal for each character.

E/D More focus and selection, with some discussion of the characters at D, although not necessarily as much on one as the other.

C Judgements supported by apt detail selected from the text. Candidates may not write equally on both characters.

(b) Imagine you are Maggie. At the end of the play you think back over your relationship with Willie Mossop. Write down your thoughts and feelings.

You may wish to think about:

- *your early impressions of Willie;*
- *why you decided to marry Willie;*
- *your wedding;*
- *how your relationship with Willie developed.* [20]

G/F Answers will be narrative driven and brief, with only a simple sense of Maggie.

E/D Answers will be more focused, with an emerging sense of Maggie and her attitudes.

C Answers will be quite convincing in voice and point of view, rooted in a sound knowledge of the text.

(c) Write about how Hobson's attitudes and behaviour change at different points in the play.

Think about:

- **his attitudes and behaviour at the beginning of the play;**
- **how and why his attitudes and behaviour change;**
- **his attitudes and behaviour at the end of the play.** [20]

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

E/D More focus, with emerging discussion of Hobson's character, particularly at D.

C Thoughtful discussion, with good coverage of the bullet points, and sound knowledge of the text.

16. *Blood Brothers*

(a) Read the extract on the opposite page. Then answer the following questions:

(i) What do you think of the way Mrs. Lyons speaks and behaves here? Give reasons for what you say. [5]

(ii) What do you think of the way Mrs. Johnstone speaks and behaves here? Give reasons for what you say. [5]

G/F Simple, general comments, with, perhaps, more on one character than on the other.

E/D More focus and selection, with some discussion of characters at D. Candidates may write more on one character than on the other.

C Clear and detailed discussion of the characters, perhaps with more on one than on the other.

(b) Imagine you are Linda. At the end of the play you think back over your relationships with Mickey and Eddie. Write down your thoughts and feelings.

You may wish to think about:

- when you, Mickey and Eddie were children;
- when you, Mickey and Eddie were teenagers;
- your marriage to Mickey;
- your relationship with Eddie;
- the end of the play.

[20]

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

E/D Answers will be more focused, with some use of bullet points and an awareness of Linda at D.

C Answers will sound like Linda, and show a detailed knowledge of the text.

(c) What do you think of Mrs. Johnstone as a mother? In your answer, remember to refer to the events of the play, and the way Mrs. Johnstone speaks and behaves. [20]

As with all open questions, be flexible in judging what is offered!

G/F Answers will be general, with little, if any, reference to the text.

E/D Some discussion of Mrs. Johnstone, particularly at D.

C Detailed and thoughtful answers, revealing a solid knowledge of the text.

SECTION C

17. Write about the poem and its effect on you.

You may wish to include some or all of these points:

- *the poem's content – what it is about;*
- *the ideas the poet may have wanted us to think about;*
- *the mood or atmosphere of the poem;*
- *how it is written – words or phrases you find interesting, the way the poem is structured or organised, and so on;*
- *your response to the poem.*

[10]

The grade criteria will also apply to 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 for the marking of the unseen poem.

- G Simple, inaccurate and incomplete paraphrase, or copying out. Probably very brief.
- F Simple, general comments.
- E Some selection, with simple comments, and a more focused personal response.
- D Awareness of mood and atmosphere, and an emerging awareness of subtext. Empathetic personal response. Perhaps 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 subtext. Discussion of the sequence of the father's feelings, and/or the significance of the last two lines, and/or imagery will be indicators of Grade C.

Specification B - Higher Tier

Mark/Grade Scale - HIGHER TIER

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.)

GRADE BAND	SECTIONS A & B Part (a) (/10)	SECTIONS A & B Parts (b) and (c) and SECTION C (/20)	GRADE	PAPER (/80)
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.

	Knowledge and Interpretation of Text	Exploring Language, Structure and Forms	Conveying Response
U	Narrative with frequent misreadings.	Not to be expected in this range.	Brief and often irrelevant.
G	Narrative with some misreading.	Not to be expected in this mark range.	Simple expression of opinion with little textual support.
F	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.
E	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.
D	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.
C	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	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.
A	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.
A*	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:**

What are your impressions of the narrator in this extract?

Look at how he speaks to and behaves with the other people in the 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 these stories are about people who feel insecure.**

Choose two people. They must be from different stories. Show how each author presents the person's insecurity.

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 characters' insecurity.

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) **Some of these stories are about adults and children struggling to understand each other.**

Look at "The Lesson" and one other story which shows an adult/child relationship. Show how the two authors present these relationships in their stories.

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:**

In this poem Tony Harrison describes his final meeting with his dad.

What do you find interesting in this poem?

In your answer write about:

- **the relationship between the two men;**
- **how the title helps you to understand the poem;**
- **the use of the different voices in the poem;**
- **the way the poem is organised;**
- **anything else you think is important.** **[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) **Some of the poems in the anthology may have shocked or surprised you. Choose two poems which shocked or surprised you.**

Write about:

- **the ideas which shocked or surprised you;**
- **the way the poets organised their poems to shock or surprise the reader;**
- **words and phrases that interest you;**
- **anything else of interest.** [20]

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

E Begins 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.*

- (c) **Remind yourself of the poem "Miles Away" by Carol Ann Duffy which is a poem about being in love.**

Choose one other poem from the anthology which you consider to be about love.

Compare and contrast the way love is described in the two poems. [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 Answers will use paraphrase but there may be some discussion of subtexts or 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 connection 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 (20 Marks)

3. *Under Milk Wood*

- (a) What do you think of the way women are presented in *Under Milk Wood*? [20]**

As with all open questions, allow candidates to set their own agenda, and mark according to the matrix.

E/D Answers will be based on narrative, with some discussion of characters and relationships at D.

C Answers will reveal a sound knowledge of the text, used to support judgements.

B Answers will be thorough and thoughtful, with judgements supported by well selected detail.

A/A* Answers will be cogent and well argued, with confident use of the text.

- (b) *Under Milk Wood* was first produced as a radio play. Write about how some of the features of the play make it suitable for the radio. [20]**

E/D Answers will be narrative driven with some discussion of relevant features at D.

C Answers will be supported by apt detail, although there will probably still be a dependency on narrative.

B Answers will be thorough and thoughtful.

A/A* Answers will be confident, astute, and appreciative of structure and style.

4. *A View From The Bridge*

- (a) Show how Catherine's character changes throughout the play, and explain the reasons for these changes. [20]**

E/D Answers will be narrative driven, with some discussion of Catherine at D.

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

B Discussion of Catherine will be detailed and thoughtful, with the issue of her changing character addressed (perhaps implicitly).

A/A* Answers will be cogent and evaluative, with the issue of Catherine's changing character and the reasons for this discussed with sensitivity.

- (b) What does the character of Mr. Alfieri contribute to the play as a whole? [20]**

E/D Answers will be dependent on narrative, with some discussion at D.

C Although still dependent on narrative, answers will be more focused, and reveal a secure knowledge of the text.

B Discussion of the character of Alfieri will be thoughtful and sustained.

A/A* Answers will be evaluative and well argued, with clear overview, and, perhaps, originality at A*.

5. *An Inspector Calls*

- (a) **Imagine you are Sheila. At the end of the play you think back over what has happened. Write down your thoughts and feelings. Remember how Sheila would speak when you write your answer.** [20]

E/D Answers will be narrative drive, with awareness and empathy at D.

C Answers will still be narrative driven, but show some understanding of Sheila and her views of characters and events.

B Answers will be sustained and reveal a thorough understanding of Sheila and her attitudes.

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

- (b) **Show how J.B. Priestley creates and maintains tension throughout the play.** [20]

E/D Answers will be dependent on narrative, with awareness of tension emerging at D.

C Although still narrative driven, judgements will be supported by aptly selected detail.

B Answers will be thorough and thoughtful.

A/A* At this level, "how" should be clearly addressed, with answers showing appreciation of Priestley's craft.

6. *The Merchant Of Venice*

Please bear in mind that the characters in this play can be interpreted very differently, and allow for this in your judgements of candidates' responses.

(a) To what extent is it possible to feel sympathy for Shylock? [20]

E/D Answers will be narrative driven, and may well be limited in scope. Empathy will emerge at D.

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

B Discussion of Shylock will be thoughtful and thorough, revealing some insight, and supported by apt detail.

A/A* Discussion of Shylock will be cogent, evaluative, and, at the top, may be original.

(b) How is the setting of Belmont important to the play as a whole? [20]

E/D Candidates will retell some of the key events that take place in Belmont, with simple discussion at D.

C Answers will reveal a detailed knowledge of the play, and judgements will be aptly supported.

B Candidates will begin to consider the significance of the setting of Belmont, in thorough, thoughtful discussions.

A/A* Answers will be cogent, confident, with a clear overview and insight into the significance/importance of Belmont.

7. *Romeo and Juliet*

- (a) **Imagine you are Juliet's nurse. At the end of the play, you look back over its events. Write down your thoughts and feelings. Remember how the nurse would speak when you write your answer.** [20]

E/D Answers will be at the level of simple narrative, with an awareness of the nurse's probable attitudes at D.

C Answers will reveal a sound knowledge of the text, with an understanding of the nurse's probable attitudes.

B Answers will be sustained and detailed, with a clear understanding of the nurse and her views of events and characters.

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

- (b) **In the Prologue, Romeo and Juliet are described as "star crossed lovers". How important do you think fate is in affecting the outcome of the play?** [20]

E/D Answers will be reliant on (perhaps rather patchy!) narrative, with some discussion of fate at D.

C Answers will be more focused, with judgements supported by apt detail.

B Answers will be thorough and thoughtful, supported by sound knowledge of the text.

A/A* Answers will be carefully considered and evaluative, with, perhaps, originality at A*.

8. Othello

- (a) Give advice to an actor playing the part of Iago on how you think he should present the character to an audience. [20]**

Candidates will approach this type of task in different ways. Judge according to the knowledge and understanding shown, the bottom line being to what extent the answer would be useful to an actor in that role.

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

C Answers will show a secure knowledge of the text, used to discuss their view of Iago.

B Discussion of a valid reading of Iago's character will be thoughtful and thorough, well supported by relevant detail.

A/A* Answers will be assured, and reveal insight into the character of Iago, supported by confident use of the text.

- (c) Which of the three women characters (Desdemona, Emilia and Bianca) do you have the most sympathy for and why? [20]**

Candidates may write about all three, then come to a conclusion as to "most sympathy" or may write exclusively on their chosen character. Be flexible in judging what is offered.

E/D Answers will be narrative driven, with personal responses to characters, and empathy emerging at D.

C Answers will reveal a secure knowledge of the play to support discussion of the character(s).

B Answers will be detailed and thoughtful, with a sound case developed for the chosen character.

A/A* Answers will be cogent, well argued, with confident and apposite use of supporting detail.

9. *Hobson's Choice*

- (a) **Give advice to an actor playing Maggie on how you think she should present the character to an audience.** [20]

Candidates will approach this type of task in different ways. Judge according to the knowledge and understanding shown, the bottom line being to what extent the answer would be useful to an actor in that role.

E/D Answers will be dependent on fairly simple narrative, with an awareness of a valid approach to the character of Maggie at D.

C Candidates will use a sound knowledge of the text to support their interpretation of Maggie.

B Interpretation of Maggie's character will be rooted in a detailed discussion of characters and relationships, supported by apt detail.

A/A* Interpretation of the character of Maggie will be assured and evaluative, and, at the top, perhaps original.

- (b) **At the beginning of the play, Hobson says, "You'll none rule me," to his daughters, whereas at the end he says meekly, "Yes, Maggie," Explain how and why this change in Hobson's attitude came about.** [20]

E/D answers will be narrative driven, with some discussion of characters and relationships at D.

C Answers will be more focused, with judgements supported by apt detail.

B Answers will be detailed and thoughtful, with the issue of change clearly addressed.

A/A* Answers will be evaluative and astute, with the second part of the question addressed with confidence and insight.

10. Blood Brothers

- (a) **Imagine you are Linda. At the end of the play you think back over your relationships with Mickey and Eddie. Write down your thoughts and feelings. Remember how Linda would speak when you write your answer.** [20]

E/D Answers will be narrative driven, with awareness and empathy at D.

C Answers will still be narrative driven, but will show some understanding of Linda's possible attitudes.

B Answers will be sustained and reveal an understanding of Linda's attitudes.

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

- (b) **At the beginning of the play, the Narrator introduces Mrs. Johnstone as, "the mother, so cruel". How does the play go on to create sympathy for Mrs. Johnstone?** [20]

E/D Answers will be dependent on straightforward narrative, with some discussion/empathy at D.

C Although still dependent on narrative, answers will be more focused, with some consideration of the issues "cruel" and "sympathy".

B Answers will be sustained and thoughtful in their consideration of the question.

A/A* answers will be astute, closely argued, with clear appreciation of how sympathy is created for Mrs. Johnstone.

Specification B - Foundation Tier

Mark/Grade Scale - FOUNDATION TIER

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.

GRADE BAND	SECTIONS A & B Part (a) (/10)	SECTIONS A & B Parts (b) and (c) and SECTION C (/20)	GRADE	PAPER (/80)
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.

	Knowledge and Interpretation of Text	Exploring Language, Structure and Forms	Conveying Response
U	Narrative with frequent misreadings.	Not to be expected in this range.	Brief and often irrelevant.
G	Narrative with some misreading.	Not to be expected in this mark range.	Simple expression of opinion with little textual support.
F	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.
E	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.
D	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.
C	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	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.
A	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.
A*	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:

What are your impressions of the narrator in this extract?

Look at:

- how he speaks and behaves with Jean;
- how he speaks and behaves with Dan;
- how he speaks about Brazil and Skully.

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 are about people who feel insecure. Look at "Snowdrops" and one other story. Choose one person from each. Write about how each author shows the person's insecurity.**

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 insecurity.

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

Connections and comparisons of insecure people explored.

- (c) **Some of these stories are about adults and children struggling to understand each other.**

Look at “The Lesson” and one other story which shows an adult/child relationship.

In your answer write about:

- **why the adult and child do not understand each other;**
- **what happens in their relationship;**
- **interesting words and phrases from each story.**

Remember to refer to words and phrases from 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 Some discussion of the adult/child relationships and what happens to them.

Beginning to develop simple points of comparison.

D More focus on the adult/child relationships and what happens to the relationships, although reliant on narrative.

Some comparison and simple evaluation of the relationship and what happens to the relationship.

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

Connections and comparisons of the adult/child relationships and what happens to the relationships.

SECTION B

POETRY ANTHOLOGY (30 marks)

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

In this poem Tony Harrison describes his final meeting with his dad.

What do you find interesting in this poem?

In your answer write about:

- the way the father and son speak and behave;
- the father's reason for buying the book of poems for his son;
- the effect this book has on the son;
- the way the poem is set out;
- words and phrases you find interesting.

[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) **When you are older you may remember some of the poems in this anthology.**

Choose two poems which you think you will remember and explain the reasons why you will remember them.

In your answer write about:

- **what each poem is about;**
- **your reasons for choosing each poem;**
- **words and phrases you find interesting in each poem;**
- **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 about reasons for choosing/remembering the poems.

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 poems and reasons for choosing them.

- 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) **Remind yourself of the poem “Miles Away” by Carol Ann Duffy which is a poem about being in love.**

Choose any other poem from the anthology which you consider to be about love.

Compare and contrast the way love is described in the two poems.

In your answer write about:

- **how each poem describes love;**
- **what you think of the ideas about love in the poems;**
- **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 about love and poetic 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 way love is described.

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 way love is described.

SECTION C (20 marks)

3. *Under Milk Wood*

- (a) Choose two women in *Under Milk Wood* that you find particularly interesting. Write about them, explaining why you find them interesting. [20]

Judge according to the matrix; please do not penalise candidates who write about fewer or more than two characters.

G/F Simple, general narrative.

E/D More focus, with some relevant discussion at D.

C Answers will be detailed and thoughtful, revealing a sound knowledge of the text.

- (b) *Under Milk Wood* was first produced as a radio play. Write about some of the features that make it suitable for radio.

Think about:

- **First and Second Voice (voice in some editions);**
- **Captain Cat;**
- **what happens in the play;**
- **the use of language in the play.** [20]

G/F Answers will be simple, patchy in coverage, with general comments.

E/D Answers will be more focused, with some coverage of the bullet points, and awareness of the relevance of highlighted features.

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

4. *A View From The Bridge*

- (a) **Write about some of the ways in which Catherine's character changes throughout the play. Explain the reasons for these changes.** [20]

G/F Answers will be dependent on simple, general, patchy narrative.

E/D Answers will be more focused, with some discussion of and empathy for Catherine at D.

C Although answers will probably be dependent on narrative, the issue of change in Catherine's character will be clearly addressed.

- (b) **Imagine you are Mr. Alfieri. At the end of the play you think back over its events. Write down your thoughts and feelings.**

You may wish to think about:

- *your position in the community of Red Hook;*
- *the visits Eddie made to you;*
- *your thoughts and feelings about what Eddie told you;*
- *Eddie's death;*
- *anything else you think important.*

[20]

G/F Answers will be based on simple, patchy narrative, with only a vague sense of Alfieri.

E/D Answers will be more focused, with some awareness of Alfieri's part in events at D.

C At this level, the bullet points will be addressed with some success, revealing some understanding of Alfieri and his part in events. Answers will be rooted in a solid knowledge of the text.

5. *An Inspector Calls*

- (a) **Imagine you are Sheila. At the end of the play you think back over what has happened. Write down your thoughts and feelings.**

You may wish to think about:

- *your relationships with your family;*
- *your relationship with Gerald Croft;*
- *your feelings about what the Inspector revealed about your involvement with the dead girl;*
- *your feelings about what the Inspector revealed about your family's involvement with the dead girl.* [20]

G/F Answers will be narrative driven and brief, with only a vague sense of Sheila.

E/D Answers will be more focused, with an awareness of Sheila at D, where there will also be better coverage of the bullet points.

C Answers will be quite convincing in tone and supported by apt references to the text.

- (b) **For which character in the play do you have the least sympathy? Give reasons for what you say.** [20]

As with any open question, be flexible in judging what is offered; any character may be chosen, and some candidates may discuss all characters before coming to a conclusion, or confine their discussion to their chosen character.

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

E/D Answers will still be narrative dependent, but there will be more focus, and some discussion of the chosen character at D.

C Answers will be relevant and considered, rooted in a sound knowledge of the text.

6. *The Merchant Of Venice*

(a) What do you think about Shylock?

Think about:

- how other characters behave towards him;
- his behaviour with Jessica;
- his behaviour with other characters;
- his behaviour in the trial scene;
- what happens to him at the end of the trial scene. [20]

G/F Answers will be based on simple, patchy narrative, with simple judgements, particularly at F.

E/D Answers will have a clearer focus, with some discussion of Shylock, and more heed taken of the bullet points at D.

C The bullet points will be addressed with some success, to support sensible discussion of Shylock.

(b) Imagine you are Nerissa. At the end of the play you think back over its events. Write down your thoughts and feelings.

You may wish to think about:

- *your relationship with Portia;*
- *the casket scene;*
- *your marriage to Gratiano;*
- *the trial scene;*
- *the end of the play.* [20]

G/F Answers will be based on simple, probably incomplete, narrative, with only the vaguest sense of Nerissa.

E/D Answers will be more focused, with some use of some of the bullet points, and an emerging awareness of character(s), particularly at D.

C Answers will be convincing in tone, and show a sound knowledge of the text, the bullet points being addressed with some success.

7. *Romeo and Juliet*

- (a) **Imagine you are Juliet's nurse. At the end of the play, you think back over its events. Write down your thoughts and feelings.**

You may wish to think about:

- *your relationship with Juliet;*
- *the party where Juliet and Romeo met;*
- *your part in arranging their marriage;*
- *the problems that followed their marriage;*
- *the end of the play.*

[20]

G/F Answers will be built around patchy knowledge of the text, with only a vague sense of the Nurse.

E/D More focus, with awareness/empathy at D. Better coverage of the bullet points at this level.

C Answers will be convincing in tone, make sensible use of the bullet points, and be based on a solid knowledge of the text.

- (b) **Write about how fate affects what happens in the play.**

Think about:

- **the feud;**
- **how Romeo and Juliet meet;**
- **the actions of Romeo and Juliet;**
- **the actions of other characters;**
- **the way the play ends.**

[20]

As with all open questions, be flexible in judging what is offered!

G/F Answers will probably be based on a simple, partial retelling of all, or parts of, the play.

E/D Answers will be dependent on narrative, but there will be an emerging discussion at D, and more use of the bullet points.

C Answers will be considered, rooted in a solid knowledge of the text, and the bullet points addressed with some success.

8. Othello

- (a) Give advice to an actor playing the part of Iago on how he should speak and behave at different points in the play. [20]**

When marking responses to this question, mark according to the matrix, and consider to what extent the response would be useful to an actor - candidates will approach it in different ways.

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

E/D Answers will still be based on narrative at a fairly simple level, but there will be some discussion of characters and relationships at D.

C Answers will be based on a sound knowledge of the text, and represent a valid reading of Iago's character.

- (b) Which of the three women (Desdemona, Emilia, Bianca) do you have the most sympathy for, and why?**

Think about:

- **what happens to your chosen character in the play;**
- **your chosen character's relationships with other characters;**
- **the way your chosen character speaks and behaves;**
- **why you feel the most sympathy for her.** [20]

G/F Answers will be brief and general.

E/D Answers will be more focused, with some discussion/ awareness at D, together with better coverage of the bullet points.

C Answers will be detailed and engaged, with sensible use of the bullet points.

9. *Hobson's Choice*

- (a) **Imagine you are Maggie. At the end of the play you think back over your relationship with Willie Mossop. Write down your thoughts and feelings.**

You may wish to think about:

- *your early impressions of Willie;*
- *why you decided to marry Willie;*
- *your wedding;*
- *how your relationship with Willie developed.* [20]

G/F Answers will be narrative driven and brief, with only a simple sense of Maggie.

E/D Answers will be more focused, with an emerging sense of Maggie and her attitudes.

C Answers will be quite convincing in voice and point of view, rooted in a sound knowledge of the text.

- (b) **Write about how Hobson's attitudes and behaviour change at different points in the play.**

Think about:

- **his attitudes and behaviour at the beginning of the play;**
- **how and why his attitudes and behaviour change;**
- **his attitudes and behaviour at the end of the play.** [20]

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

E/D More focus, with emerging discussion of Hobson's character, particularly at D.

C Thoughtful discussion, with good coverage of the bullet points, and sound knowledge of the text.

10. *Blood Brothers*

- (a) **Imagine you are Linda. At the end of the play you think back over your relationships with Mickey and Eddie. Write down your thoughts and feelings.**

You may wish to think about:

- *when you, Mickey and Eddie were children;*
- *when you, Mickey and Eddie were teenagers;*
- *your marriage to Mickey;*
- *your relationship with Eddie;*
- *the end of the play.*

[20]

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

E/D Answers will be more focused, with some use of bullet points and an awareness of Linda at D.

C Answers will sound like Linda, and show a detailed knowledge of the text.

- (b) **What do you think of Mrs. Johnstone as a mother? In your answer, remember to refer to the events of the play, and the way Mrs. Johnstone speaks and behaves.** [20]

As with all open questions, be flexible in judging what is offered!

G/F Answers will be general, with little, if any, reference to the text.

E/D Some discussion of Mrs. Johnstone, particularly at D.

C Detailed and thoughtful answers, revealing a solid knowledge of the text.

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