



GCSE MARKING SCHEME

ENGLISH LITERATURE

SUMMER 2012

INTRODUCTION

The marking schemes which follow were those used by WJEC for the Summer 2012 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.

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

	Page
Unit 1 - Foundation Tier	1
Unit 1 - Higher Tier	9
Unit 2A - Foundation Tier	17
Unit 2A - Higher Tier	29
Unit 2B - Foundation Tier	41
Unit 2B - Higher Tier	53

UNIT 1

FOUNDATION TIER

BAND CRITERIA

The following descriptions have been provided to indicate the way in which progression within the four criteria is likely to occur. Each successive description assumes demonstration of achievements in lower bands. You are asked to place work initially within a 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.

a)	b) c)	Critical response to texts (AO1)	Language, structure and form (AO2)	Making links and comparisons (AO3)	Social, cultural, and historical contexts (AO4)
0	0	Nothing written, or what is written is totally irrelevant to the text or not worthy of credit.			
1	1-4	Very brief with hardly any relevant detail			
		<i>Errors in grammar, punctuation and spelling and lack of structure are likely to impede communication on occasions. There will be little evidence of specialist vocabulary.</i>			
2-4	5-9	Candidates: rely on a narrative approach with some misreadings; make a personal response to the text.	Candidates: may make generalised comments about stylistic effects.	Candidates: begin to make simple points of comparison when required. give simple unfocused expression of preference.	Candidates: make simple comments on textual background.
		<i>Expression will be reasonably clear and the answer will have a basic structure. Grammar, punctuation and spelling will contain errors but these will not be intrusive; use of specialist vocabulary will be limited and/or not always appropriate.</i>			
5-7	10-14	Candidates: display some understanding of main features; make generalised reference to relevant aspects of the text, echoing and paraphrasing; begin to select relevant detail.	Candidates: are able to recognise and make simple comments on particular features of style and structure.	Candidates: make straightforward links and connections between texts; select some obvious features of similarity and difference.	Candidates: show a limited awareness of social/cultural and historical contexts. begin to be aware how social/cultural and historical context is relevant to understanding the texts(s)
		<i>Expression will be mainly clear and fluent and the answer will be quite well structured. There will be some errors in spelling or punctuation; specialist vocabulary will be used mainly appropriately.</i>			
8-10	15-20	Candidates; make more detailed reference to text; discuss thoroughly, and increasingly thoughtfully, characters and relationships; probe the sub-text with increasing confidence; select and evaluate relevant textual details; understand and demonstrate how writers use ideas, themes and settings to affect the reader; convey ideas clearly and appropriately.	Candidates: see how different aspects of style and structure combine to create effects; show increasingly clear appreciation of how meanings and ideas are conveyed through language, structure and form.	Candidates: compare and make some evaluation of subject, theme, character and the impact of texts; begin to explore links and comparisons of theme and style; are able to explain the relevance and impact of connections and comparisons between texts.	Candidates: are able to set texts in contexts more securely; begin to see how texts have been influential. have a clear grasp of social/cultural and historical context; begin to be able to relate texts to own and others' experience.
		<i>Expression will be generally clear and fluent and the answer will be well structured. There will be some errors in spelling or punctuation; specialist vocabulary will be used generally appropriately.</i>			

SECTION A

Q.1 *Of Mice and Men*

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

What do you think of the way Candy speaks and behaves here? Give reasons for what you say, and remember to support your answer with words and phrases from the extract. [10]

- 0 marks Nothing written, or nothing worthy of credit.
- 1 mark Very brief with hardly any relevant detail.
- 2-4 marks Brief responses, with simple comments about Candy.
- 5-7 marks More focus and selection, with some discussion of Candy for 6-7.
- 8-10 marks Clear and detailed discussion of Candy as he is revealed in the extract.

- (b) Write about why readers may feel sympathy for Lennie at the following points in *Of Mice and Men*:

- before Lennie and George arrive at the ranch;
- during Lennie and George's time at the ranch;
- at the end of the novel.

Remember to give reasons for what you say. [20]

- 0 marks Nothing written, or nothing worthy of credit.
- 1-4 marks Very brief with hardly any relevant detail.
- 5-9 marks Patchy, simple narrative, with general discussion of a character(s).
- 10-14 marks Emerging discussion of a character(s), with empathy and awareness at 13 and 14.
- 15-20 marks Aptly supported discussion of chosen character, his or her relationships with others and behaviour in the novel.

- (c) In *Of Mice and Men* characters show different types of strength and weakness. Write about two or three times in the novel where a character or characters show strength or weakness. [20]

N.B. As with all open questions, please be flexible in judging what is offered, and mark *according* to the guidelines.

- 0 marks Nothing written, or nothing worthy of credit.
- 1-4 marks Brief and simple responses.
- 5-9 marks Answers will be based on simple, general narrative.
- 10-14 marks An emerging awareness of examples of strength or weakness in the novel, with some discussion, and, perhaps, empathy, at 13 and 14.
- 15-20 marks Answers will reveal a sound knowledge of the text, and select relevantly in order to support judgements. At the top of this band, responses will be thoughtful and thorough.

Q.2 Anita and Me

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

What are your thoughts and feelings as you read this extract? Choose words and phrases that you find effective in creating these thoughts and feelings, and explain why you find them effective. [10]

0 marks	Nothing written, or nothing worthy of credit.
1 mark	Very brief with hardly any relevant detail.
2-4 marks	Brief responses, with general responses to the extract.
5-7 marks	More focus, with some discussion and awareness at the top of this band.
8-10 marks	Well focused discussion of selected detail from the extract, with a clear sense of context.

(b) Imagine you are Meena's father. At the end of the novel you think back over its events. Write down your thoughts and feelings.

You may wish to think about:

- **some of the things that happened to you and your family;**
- **your relationship with Meena;**
- **your relationships with the rest of your family;**
- **life in Tollington.**

[20]

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Very brief with hardly any relevant detail.
5-9 marks	Answers will be narrative driven (brief and patchy), with only a very simple sense of Meena's father at the top of this mark range.
10-14 marks	Answers will be more focused, with an increasing awareness of Meena's father and his possible view of events. Do not expect coverage of the bullet points at this level.
15-20 marks	Answers will have a clear sense of Meena's father, and will include apt references to the characters and events in the novel. For 18 - 20, answers will be sustained and thoughtful, with an increasingly convincing voice.

(c) Write about two or three important times in Meena's life that you think helped her to grow up.

Write about:

- **what happens in each time you have chosen;**
- **why each time you have chosen helped Meena to grow up.**

[20]

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Very brief with hardly any relevant detail.
5-9 marks	Responses will be general and simple, revealing a sketchy knowledge of the text, and with a very simple awareness of times important to Meena's development.
10-14 marks	Answers will be more focused and there will be some discussion and awareness of Meena and her development for 13 - 14.
15-20 marks	Answers will be detailed and considered, and, particularly at the top of the band, will reveal an understanding of how the chosen times helped Meena to grow up.

Q.3 *To Kill a Mockingbird*

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

What do you think of the way Atticus speaks and behaves here? Give reasons for what you say, and support your answer with words and phrases from the extract. [10]

- | | |
|------------|---|
| 0 marks | Nothing written, or nothing worthy of credit. |
| 1 mark | Very brief with hardly any relevant detail. |
| 2-4 marks | Brief responses, and simple comments on the extract. |
| 5-7 marks | More focus and selection, with some discussion and awareness at the top of the mark range in this band. |
| 8-10 marks | Clear and detailed discussion of the extract. |

(b) Imagine you are Jem. Some time after the end of the novel, you think back over its events. Write down your thoughts and feelings.

You may wish to think about:

- the games with Boo Radley;
- Tom Robinson's trial;
- what happened after the trial;
- anything else you think important.

[20]

- | | |
|-------------|---|
| 0 marks | Nothing written, or nothing worthy of credit. |
| 1-4 marks | Very brief with hardly any relevant detail. |
| 5-9 marks | Answers will be simple and general, based on a sketchy knowledge of the text and with a very simple sense of Jem. |
| 10-14 marks | Answers will take some account of the bullet points, and there will be some awareness of Jem and his possible view of events at 13 and 14. |
| 15-20 marks | Answers will be detailed, with the bullet points addressed with some success, and will include some understanding of Jem's possible attitudes and views of characters and events, supported by apt references to the text. In this mark range, Jem's voice should be pretty convincing. |

(c) Write about two or three of the times in *To Kill A Mockingbird* where justice, or being treated fairly, is important.

Write about:

- what happens at each time you have chosen;
- why justice, or being treated fairly, is important in each time you have chosen.

[20]

- | | |
|-------------|---|
| 0 marks | Nothing written, or nothing worthy of credit. |
| 1-4 marks | Very brief with hardly any relevant detail. |
| 5-9 marks | Answers will be typified by simple, patchy narrative, and a basic awareness of relevant parts of the novel. |
| 10-14 marks | Answers will still be based on relatively simple narrative, but with some discussion and awareness for 13 - 14. |
| 15-20 marks | Answers will be detailed, revealing a sound knowledge of the text, and clear focus on the question. |

Q.4 I Know Why The Caged Bird Sings

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

What are your thoughts and feelings as you read this extract? Choose words and phrases that you find effective in creating these thoughts and feelings, and explain why you find them effective. [10]

0 marks	Nothing written, or nothing worthy of credit.
1 mark	Very brief with hardly any relevant detail.
2-4 marks	Answers will be simple and general and may include simple comments on the events of the extract.
5-7 marks	Emerging selection, and, for 7, discussion and awareness.
8-10 marks	Answers will be detailed, and discussion will be supported by aptly selected references.

(b) What do you think about Maya's grandmother (Momma)?

Write about:

- her relationships with her grandchildren, Bailey Junior and Maya;
- her relationships with other characters;
- her role in the black community in Stamps;
- the way she speaks and behaves at different times. [20]

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Very brief with hardly any relevant detail.
5-9 marks	Answers will be brief and patchy with general discussion of Momma.
10-14 marks	Answers will be more focused, with some discussion/empathy for 13 - 14.
15-20 marks	Answers will reveal a secure knowledge of the text, used to back a focused discussion of Momma. Bullet points will probably be addressed with some success.

(c) Maya lived in a number of different places: Stamps, St. Louis, Los Angeles, San Francisco, Southern California, and the junkyard. Write about one of these places that you think was particularly important to Maya as she grew up.

Write about:

- what happened there;
- why you think this place was particularly important to Maya as she grew up. [20]

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Very brief with hardly any relevant detail.
5-9 marks	Expect only simple, general comments about Maya's experiences.
10-14 marks	Answers will be more focused, with some discussion/awareness/empathy at 13 - 14.
15-20 marks	Answers will reveal a secure knowledge of the text, increasingly used to back judgements of the importance of the chosen place. At the top of this range responses will be thoughtful and thorough.

Q.5 Chanda's Secrets

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

What are your thoughts and feelings as you read this extract? Choose words and phrases that you find effective in creating these thoughts and feelings, and explain why you find them effective. [10]

0 marks	Nothing written, or nothing worthy of credit.
1 mark	Very brief with hardly any relevant detail.
2-4 marks	Answers will be simple and general.
5-7 marks	At this level expect emerging selection, and, for 7, some discussion and empathy and awareness.
8-10 marks	Answers will be more detailed, and supported by apt references to the text.

(b) What do you think of Mrs. Tafa?

Write about:

- **Mrs. Tafa's relationships with Chanda's family;**
- **Mrs. Tafa's relationships with her family;**
- **what you find out about Mrs. Tafa's son;**
- **the way Mrs. Tafa speaks and behaves at different points in the novel.**

[20]

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Very brief with hardly any relevant detail.
5-9 marks	Answers will be based on a general retelling of the story, and simple comments on Mrs. Tafa.
10-14 marks	More focus with some discussion/empathy at 13 and 14.
15-20 marks	Sound and focused discussion of Mrs Tafa, based on an increasingly solid knowledge of the text, and, probably, sensible use of the bullet points.

(c) Chanda's Secrets has been described as "painful and powerful." Write about parts of the novel you found painful, and powerful. For each of the parts you have chosen, explain why it had that effect on you. [20]

N.B. As with all open questions, candidates may approach this in different ways. Please be flexible in judging what is offered, and mark according to the guidelines.

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Very brief with hardly any relevant detail.
5-9 marks	Simple and general reference to some parts of the story, perhaps not wholly accurate.
10-14 marks	Emerging discussion, with empathy and awareness for 13 and 14.
15-20 marks	Secure discussion of relevant parts of the novel with a sound focus on the question.

SECTION B

In the first poem, a father remembers when his son was a baby and he fed him in the middle of the night. In the second poem a mother describes feeding her baby daughter in the very early morning.

Q.6 *3 a.m. Feed*, by Steven Blyth and *Night Feed*, by Eavan Boland

Write about both poems and their effect on you. Show how they are similar and how they are different.

You may write about each poem separately and then compare them, or make comparisons where appropriate in your answer as a whole.

You may wish to include some or all of the following points:

- the content of the poems – what they are about;
- the ideas the poets may have wanted us to think about;
- the mood or atmosphere of the poems;
- how they are written – words and phrases you find interesting, the way they are organised, and so on;
- your responses to the poems, including how they are similar and how they are different.

[20]

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Very little written, with what is written mainly irrelevant to the poems.
5-9 marks	Simple general comments on the poems. Probably very brief, with simple and basic points of comparison.
10-14 marks	Emerging discussion and awareness of the mood, atmosphere, and themes of the poems, as well as their similarities and differences.
15-20 marks	Focused increasingly detailed and thoughtful discussion of both poems, with clear points of comparison made.

BLANK PAGE

UNIT 1
HIGHER TIER

BAND CRITERIA

The following descriptions have been provided to indicate the way in which progression within the four criteria is likely to occur. Each successive description assumes demonstration of achievements in lower bands. You are asked to place work initially within a 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.

a)	b) c)	Critical response to texts (AO1)	Language, structure and form (AO2)	Making links and comparisons (AO3)	Social, cultural, and historical contexts (AO4)
0	0	Nothing written, or what is written is totally irrelevant to the text or not worthy of credit.			
1	1-4	rely on a narrative approach with some misreadings; make a personal response to the text.	may make generalised comments about stylistic effects.	begin to make simple points of comparison when required. give simple unfocused expression of preference.	make simple comments on textual background.
<i>Errors in grammar, punctuation and spelling and lack of structure are likely to impede communication on occasions. There will be little evidence of specialist vocabulary.</i>					
2-4	5-9	display some understanding of main features; make generalised reference to relevant aspects of the text, echoing and paraphrasing; begin to select relevant detail.	are able to recognise and make simple comments on particular features of style and structure.	make straightforward links and connections between texts; select some obvious features of similarity and difference.	show a limited awareness of social/cultural and historical contexts. begin to be aware how social/cultural and historical context is relevant to understanding the texts(s)
<i>Expression will be reasonably clear and the answer will have a basic structure. Grammar, punctuation and spelling will contain errors but these will not be intrusive; use of specialist vocabulary will be limited and/or not always appropriate.</i>					
5-7	10-14	make more detailed reference to text; discuss thoroughly, and increasingly thoughtfully, characters and relationships; probe the sub-text with increasing confidence; select and evaluate relevant textual details; understand and demonstrate how writers use ideas, themes and settings to affect the reader; convey ideas clearly and appropriately.	see how different aspects of style and structure combine to create effects; show increasingly clear appreciation of how meanings and ideas are conveyed through language, structure and form.	compare and make some evaluation of subject, theme, character and the impact of texts; begin to explore links and comparisons of theme and style; are able to explain the relevance and impact of connections and comparisons between texts.	are able to set texts in contexts more securely; begin to see how texts have been influential. have a clear grasp of social/cultural and historical context; begin to be able to relate texts to own and others' experience.
<i>Expression will be mainly clear and fluent and the answer will be quite well structured. There will be some errors in spelling or punctuation; specialist vocabulary will be used mainly appropriately.</i>					
8-10	15-20	make increasingly assured selection and incorporation of relevant detail; are able to speculate/offer tentative judgements; are able to evaluate characters/relationships and attitudes/motives; at the highest level, consistently handle texts with confidence, have an overview and ability to move from the specific to the general: convey ideas persuasively and cogently with apt textual support.	show appreciation of how writers use language to achieve specific effects; make assured exploration and evaluation of the ways meaning, ideas and feeling are conveyed through language, structure and form; at the highest level, make assured analysis of stylistic features.	make a sustained discussion of links and comparisons between texts; make apt selection of details for cross reference; at the highest level, make subtle points of comparison and probe links confidently.	show a clear understanding of social/cultural and historical contexts; are able to relate texts to own and others' experience; are able to identify and comment on importance of social/cultural and historical contexts; Awareness of literary tradition shown; at the highest level, show a clear understanding of social/cultural and historical contexts; Able to relate details of text to literary background and explain how texts have been / are influential at different times.
<i>Expression will be clear and fluent and the answer will be well structured. There will be few errors in grammar, punctuation and spelling; specialist vocabulary will be used appropriately.</i>					

SECTION A

Q.1 *Of Mice and Men*

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

Look closely at how Candy speaks and behaves here. What does it reveal about his character? [10]

0 marks	Nothing written, or nothing worthy of credit.
1 mark	Brief responses, with simple comments about Candy.
2-4 marks	Answers will tend towards reorganisation, with some discussion of Candy, and, perhaps, empathy, for 4.
5-7 marks	Discussions of Candy will be more focused, with relevant detail from the extract to support judgements. At the top of the band, answers will be typified by sustained and thoughtful discussion of Candy.
8-10 marks	Answers will be increasingly assured, evaluative and analytical.

(b) **How does John Steinbeck create sympathy for Lennie in *Of Mice and Men*?** [20]

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Answers will be simple and general, based on a sketchy knowledge of the text.
5-9 marks	Answers will tend to be general and based on partial narrative, with some awareness and empathy towards the top of this band.
10-14 marks	Answers will still be narrative dependent, but with apt focus on key areas of the text. There will be an increasingly focused and thoughtful discussion of character(s).
15-20 marks	Answers will be assured in use of detail, and reveal a sensitive appreciation of characters and relationships. At the top, answers will be cogent and evaluative.

(c) **How does Steinbeck present different types of strength and weakness in *Of Mice and Men*?** [20]

N.B. As with all open questions, please be flexible in judging what is offered, and mark according to the guidelines.

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Answers will be based on simple, general narrative.
5-9 marks	Answers will tend to be general and based on partial narrative. At the top of this range, there will be an emerging awareness and discussion of the idea of strength and weakness, perhaps through character based discussion, or perhaps through a discussion of events (still fairly general and underdeveloped, though)
10-14 marks	Answers will still be narrative dependent, but with apt focus on key areas of the text. For 13 -14 answers will be thorough and thoughtful in their discussion of strength and weakness.
15-20 marks	Answers will be increasingly evaluative and assured, with clear overview of strength and weakness in the novel. At the top of this mark range, "how" may be addressed with some success.

Q.2 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]

0 marks	Nothing written, or nothing worthy of credit.
1 mark	Brief responses, with simple comments on parts of the extract.
2-4 marks	Answers will be dependent on paraphrase to a certain extent, with awareness/empathy for 4.
5-7 marks	Candidates will select and highlight detail in order to support their judgements. At the top of the mark range discussion of the extract will be thorough and thoughtful.
8-10 marks	Answers will be assured, analytical, and show real appreciation of Syal's creation of mood and atmosphere.

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

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Answers will be brief, with patchy coverage of events, and only a very simple sense of Meena's father.
5-9 marks	Answers will still be relatively simple and narrative driven, but with some awareness of Meena's father and his possible views of events. Empathy at 8/9.
10-14 marks	Answers will select and highlight apt detail, and there will be an increasingly valid sense of Meena's father and his possible views of events.
15-20 marks	Answers will be sensitive and increasingly convincing in terms of content and voice. At the top of this band, there may also be revealed an understanding of the novel's themes.

(c) Anita and Me is about a young girl growing up. Show how and why Meena changes from the beginning of the novel, to its end, when she leaves Tollington. [20]

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Responses will be general and simple, revealing a sketchy knowledge of the text.
5-9 marks	Answers will be dependent on relatively simple narrative, with some discussion, empathy and awareness at 8/9.
10-14 marks	Answers will still be narrative driven, but use of knowledge of the text will be more focused and selective. At the top of the mark range, answers will be thorough and thoughtful.
15-20 marks	Answers will be sensitive, and increasingly evaluative and astute, with assured use of relevant detail, and, at the top of this band, changes in Meena will be addressed with real assurance.

Q.3 *To Kill a Mockingbird*

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

Look closely at how Atticus speaks and behaves here. What does it reveal about his character? [10]

- | | |
|------------|---|
| 0 marks | Nothing written, or nothing worthy of credit. |
| 1 mark | Brief responses, and simple comments. |
| 2-4 marks | Answers will be dependent on paraphrase to a certain extent, with some awareness/empathy/discussion at the top of the mark range. |
| 5-7 marks | Candidates will select and highlight detail in order to support their judgements. At the top of the band, discussion of Atticus as revealed in the extract will be thorough and thoughtful. |
| 8-10 marks | Answers will be increasingly assured, analytical, and evaluative. |

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

- | | |
|-------------|--|
| 0 marks | Nothing written, or nothing worthy of credit. |
| 1-4 marks | Answers will be simple and general, with little, if any, sense of Jem. |
| 5-9 marks | Answers will tend to be general and based on partial narrative, with some awareness and empathy, and an emerging sense of Jem. |
| 10-14 marks | Answers will be typified by detailed reference to key events in the novel, and the sense of Jem will be increasingly secure. |
| 15-20 marks | Answers will be increasingly convincing in terms of content and voice. At the top of this band, there may also be revealed an understanding of themes/symbols. |

(c) **How does Harper Lee present the theme of justice in *To Kill a Mockingbird*?** [20]

- | | |
|-------------|---|
| 0 marks | Nothing written, or nothing worthy of credit. |
| 1-4 marks | Answers will be typified by simple, patchy narrative. |
| 5-9 marks | Answers will be narrative driven, with some discussion of characters and relationships and, perhaps, empathy, particularly at the top of this band of marks. |
| 10-14 marks | Answers will still be narrative driven, but more focused, and points will be supported by apt detail. For 13 and 14 answers will be thorough and thoughtful, with discussion of justice as presented in the novel, although the issue of presentation will probably only be addressed implicitly at this level. |
| 15-20 marks | Answers will be assured and evaluative with the issue of how justice is presented clearly addressed at the top of the band. |

Q.4 *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]

0 marks	Nothing written, or nothing worthy of credit.
1 mark	Answers will be simple and general, with simple comments on what is going on in the extract.
2-4 marks	Answers will be dependent on paraphrase to a certain extent, with awareness/empathy for 4.
5-7 marks	Candidates will select and highlight detail in order to support their judgements. At the top of this band discussion of the extract will be thorough and thoughtful.
8-10 marks	Answers will be assured, sensitive, and, at the top of the mark range, evaluative and analytical.

(b) How does Maya Angelou present the relationship between herself and her grandmother (Momma) in *I Know Why The Caged Bird Sings*?

[20]

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Answers will be brief and patchy in knowledge.
5-9 marks	Answers will be narrative driven, with some discussion/empathy at the top of the band.
10-14 marks	Answers will still be narrative driven, but more focused, and judgements will be supported by apt detail. At the top of this band answers will be thorough and thoughtful.
15-20 marks	Answers will be assured and evaluative, and, at the top of the band, the issue of the presentation of the relationship between Maya and Momma will probably be addressed with some success.

(c) Of all the places in which Maya Angelou lived during the time she writes about in *I Know Why The Caged Bird Sings*, which do you think was the most significant to her development, and why?

[20]

N.B. Please remember that opinion is free, and there are plenty of places to choose from!

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Expect only simple, general comments based on what is probably patchy knowledge of the text at this level.
5-9 marks	Answers will be narrative driven and probably underdeveloped, but will show awareness and some discussion of relevant points at the top of this band.
10-14 marks	Answers will be more focused, with better coverage of relevant areas of the text and for 13 and 14 will be thoughtful and thorough.
15-20 marks	Answers will be assured, sensitive and evaluative with clear overview and insight at the top of the mark range. At the top of this band, the second part of the question will probably be addressed with some success.

Q.5 Chanda's Secrets

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

With close reference to the extract show how Allan Stratton creates mood and atmosphere here. [10]

0 marks	Nothing written, or nothing worthy of credit.
1 mark	Answers will be simple and general, with simple comments on what is happening.
2-4 marks	Answers will be dependent on paraphrase to a certain extent, with awareness/empathy for 4.
5-7 marks	Candidates will select and highlight detail in order to support their judgements. At the top of this band, discussion of the extract will be thorough and thoughtful.
8-10 marks	Answers will be assured, analytical, and evaluative.

(b) How is the character of Mrs. Tafa important to the novel as a whole? [20]

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Answers will be simple and general.
5-9 marks	Answers will be dependent on simple judgements and some discussion/empathy.
10-14 marks	Answers will reveal a more secure knowledge of the text, supporting judgements with apt detail and at the top of this band discussion of Mrs. Tafa will be thorough and thoughtful.
15-20 marks	Selection of apt detail will support an evaluative, assured response. At the top of the band, the issue of Mrs. Tafa's importance will probably be addressed with some success.

(c) Chanda's Secrets has been described as "painful and powerful in equal measure." To what extent do you agree with this statement? [20]

N.B. As with all open questions, candidates may approach this in different ways. Please be flexible in judging what is offered, and mark according to the guidelines.

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Patchy, simple narrative, general in nature.
5-9 marks	Answers will be based on narrative, at a relatively simple level, with some discussion/awareness of relevant issues in the novel.
10-14 marks	Answers will still be dependent on narrative, but will use it more selectively to support judgements and, at the top of the band, will be thoughtful and thorough.
15-20 marks	Answers will be evaluative and assured, and, at the top of the mark range, may also contain originality.

SECTION B

In each poem a mother describes her feelings about her daughter.

Q.6 *A Child's Sleep*, by Carol Ann Duffy and *Night Feed*, by Eavan Boland

Write about both poems and their effect on you. Show how they are similar and how they are different.

You may write about each poem separately and then compare them, or make comparisons where appropriate in your answer as a whole.

You may wish to include some or all of the following points:

- *the content of the poems – what they are about;*
- *the ideas the poets may have wanted us to think about;*
- *the mood or atmosphere of the poems;*
- *how they are written – words and phrases you find interesting, the way they are organised, and so on;*
- *your responses to the poems, including how they are similar and how they are different.*

[20]

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Simple general comments on the poems. Probably very brief, with simple and basic points of comparison.
5-9 marks	Emerging discussion and awareness of the mood, atmosphere, and themes of the poems as well as their similarities and differences.
10-14 marks	Focused and thoughtful discussion of the detail of both poems with clear points of comparison made.
15-20 marks	Increasingly assured appreciation and analysis of both poems, with confident and appropriate links and comparisons.

BLANK PAGE

UNIT 2A

FOUNDATION TIER

BAND CRITERIA

The following descriptions have been provided to indicate the way in which progression within the four criteria is likely to occur. Each successive description assumes demonstration of achievements in lower bands. You are asked to place work initially within a 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.

MARKS				
i)	ii) iii)	Critical response to texts (AO1)	Language, structure and form (AO2)	Social, cultural, and historical contexts (AO4)
0	0	Nothing written, or what is written is totally irrelevant to text or not worthy of credit.		
1	1-4	Very brief with hardly any relevant detail <i>Errors in grammar, punctuation and spelling and lack of structure are likely to impede communication on occasions. There will be little evidence of specialist vocabulary.</i>		
2-4	5-9	Candidates: rely on a narrative approach with some misreadings; make a personal response to the text.	Candidates: may make generalised comments about stylistic effects.	Candidates: make simple comments on textual background.
<i>Expression will be reasonably clear and the answer will have a basic structure. Grammar, punctuation and spelling will contain errors but these will not be intrusive; use of specialist vocabulary will be limited and/or not always appropriate.</i>				
5-7	10-14	Candidates: display some understanding of main features; make generalised reference to relevant aspects of the text, echoing and paraphrasing; begin to select relevant detail.	Candidates: are able to recognise and make simple comments on particular features of style and structure.	Candidates: show a limited awareness of social/cultural and historical contexts. begin to be aware how social/cultural and historical context is relevant to understanding the texts(s)
<i>Expression will be mainly clear and fluent and the answer will be quite well structured. There will be some errors in spelling or punctuation; specialist vocabulary will be used mainly appropriately.</i>				
8-10	15-20	Candidates: make more detailed reference to text; discuss thoroughly, and increasingly thoughtfully, characters and relationships; probe the sub-text with increasing confidence; select and evaluate relevant textual details; understand and demonstrate how writers use ideas, themes and settings to affect the reader; convey ideas clearly and appropriately.	Candidates: see how different aspects of style and structure combine to create effects; show increasingly clear appreciation of how meanings and ideas are conveyed through language, structure and form.	Candidates: are able to set texts in contexts more securely; begin to see how texts have been influential. have a clear grasp of social/cultural and historical context; begin to be able to relate texts to own and others' experience.
<i>Expression will be generally clear and fluent and the answer will be well structured. There will be some errors in spelling or punctuation; specialist vocabulary will be used generally appropriately.</i>				

QUESTION 1 (Literary Heritage drama)

(a) *Othello*

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

What do you think of the way Iago speaks and behaves here? Give reasons for what you say, and remember to support your answer with words and phrases from the extract [10]

- | | |
|------------|--|
| 0 marks | Nothing written, or nothing worthy of credit. |
| 1 mark | Very brief with hardly any relevant detail. |
| 2-4 marks | Simple general comments on Iago. |
| 5-7 marks | More focus with some discussion/empathy emerging at 6, and more evident for 7. |
| 8-10 marks | Answers will be thoughtful and show close reading skills. |

(ii) What do you think of the character of Othello?

Think about:

- **Othello's relationship with Desdemona at different points in the play;**
- **Othello as a soldier and leader;**
- **Othello's relationship with Iago at different points in the play;**
- **anything else you think important.**

[20]

- | | |
|-------------|--|
| 0 marks | Nothing written, or nothing worthy of credit. |
| 1-4 marks | Very brief with hardly any relevant detail. |
| 5-9 marks | Answers will be dependent on simple, general points, based on patchy narrative. |
| 10-14 marks | Answers will be more focused with some discussion for 13 - 14. |
| 15-20 marks | Answers will be rooted in a sound knowledge of the play in support of the discussion of Othello and his relationships. |

(iii) *Othello* is a play about love, hatred and jealousy. Write about one of these emotions and its importance in the play as a whole.

Think about:

- **parts of the play where your chosen emotion is important;**
- **characters who are involved in these parts of the play;**
- **why your chosen emotion is important to the events of the play.**

[20]

- | | |
|-------------|---|
| 0 marks | Nothing written, or nothing worthy of credit. |
| 1-4 marks | Very brief with hardly any relevant detail. |
| 5-9 marks | Answers will be brief and general, based on simple narrative. |
| 10-14 marks | Answers will be more focused, with some discussion, probably of characters and relationships for 13 - 14. |
| 15-20 marks | Answers will be detailed and engaged, and the bullet points will probably be addressed with some success. |

(b) *Much Ado About Nothing*

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

What do you think of the way Beatrice and Benedick speak and behave here? Give reasons for what you say, and remember to support your answer with words and phrases from the extract. [10]

0 marks	Nothing written, or nothing worthy of credit.
1 mark	Very brief with hardly any relevant detail.
2-4 marks	Simple general comments about Beatrice and Benedick.
5-7 marks	More focus and discussion with some discussion/empathy emerging at 6, and more clear at 7.
8-10 marks	Judgements will be well considered and supported by detail from the text.

(ii) What do you think about Claudio?

Think about:

- **Claudio's feelings for Hero at the start of the play;**
- **the reasons for Claudio's rejection of Hero;**
- **the challenges to a duel;**
- **Claudio's "second" wedding.**

[20]

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Very brief with hardly any relevant detail.
5-9 marks	Answers will be underdeveloped and based on simple, patchy narrative.
10-14 marks	Answers will still be based on fairly simple narrative but will have more focus and some discussion, and, perhaps, empathy for Claudio at 13 - 14.
15-20 marks	Answers will be based on a sound knowledge of the text and will present a sensible discussion of Claudio.

(iii) Trickery and people being deceived are important in *Much Ado About Nothing*.

Write about times in the play where characters play tricks on, or deceive, other characters, or are themselves tricked or deceived by other characters. [20]

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Very brief with hardly any relevant detail.
5-9 marks	Answers will be dependent on simple general story telling.
10-14 marks	Answers will be more focused, with some discussion for 13 - 14.
15-20 marks	Answers will be thoughtful and considered, rooted in a sound knowledge of the text.

(c) An Inspector Calls

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

What do you think of the way Mrs. Birling speaks and behaves here? Give reasons for what you say, and remember to support your answer with words and phrases from the extract. [10]

- 0 marks Nothing written, or nothing worthy of credit.
- 1 mark Very brief with hardly any relevant detail.
- 2-4 marks Simple general comments on Mrs. Birling.
- 5-7 marks More focus with some discussion/awareness for 7.
- 8-10 marks Answers will be based on aptly selected detail, and, for 10, will be thoughtful and thorough.

(ii) Give advice to the actor playing Eric on how he should present the character to an audience.

Think about:

- **how Eric speaks and behaves at the beginning of the play;**
- **how Eric responds to the Inspector;**
- **Eric's relationships with his parents;**
- **Eric's relationship with Sheila;**
- **how Eric speaks and behaves at the end of the play.**

[20]

N.B. Candidates will approach this type of question in different ways. For example, they may use direct address, or write something more akin to a character study. Both, or a mix of these, would be acceptable; judge according to the marking guidelines and to the knowledge of the play evident in the response. Equally, be receptive to different interpretations of Eric's character.

- 0 marks Nothing written, or nothing worthy of credit.
- 1-4 marks Very brief with hardly any relevant detail.
- 5-9 marks Answers will be underdeveloped and based on simple patchy narrative.
- 10-14 marks Answers will be dependent on fairly simple narrative but there will be emerging discussion from 12 upwards, with empathy and awareness at 13/14.
- 15-20 marks Answers will be considered, rooted in a solid knowledge of the text, and the bullet points addressed with some success.

(iii) Who do you think is the most responsible for the death of Eva Smith?

Write about the character you have chosen, giving reasons for your choice. [20]

N.B. As with all such open questions, allow for different approaches to this question. For example, candidates may consider several, or all, of the characters before settling on who is most responsible, or may focus on one character from the outset. Each approach could work equally well, so judge according to the marking guidelines, and to the knowledge and understanding shown.

- 0 marks Nothing written, or nothing worthy of credit.
- 1-4 marks Very brief with hardly any relevant detail.
- 5-9 marks Answers will be underdeveloped and based on simple narrative.
- 10-14 marks Answers will still be based on narrative at a fairly simple level, but there will be some discussion of characters and relationships for 13 - 14.
- 15-20 marks Answers will be based on a sound knowledge of the text, and will reach a valid conclusion.

(d) **Hobson's Choice**

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

What do you think of the way Hobson speaks and behaves here? Give reasons for what you say and remember to support your answer with words and phrases from the extract. [10]

0 marks	Nothing written, or nothing worthy of credit.
1 mark	Very brief with hardly any relevant detail.
2-4 marks	Simple, general comments on Hobson.
5-7 marks	Some focus on Hobson's speech and behaviour, with some discussion/awareness, and, perhaps, empathy, for 7.
8-10 marks	Detailed discussion of Hobson, supported by apt detail, and, for 10, thoughtful and thorough.

(ii) **Imagine you are Maggie. At the end of the play you think back over how you came to marry and set up your now successful business with Willie Mossop. Write down your thoughts and feelings.**

You may wish to think about:

- **your life with your father and sisters;**
- **marrying Willie Mossop;**
- **building up business with Willie Mossop;**
- **the reasons for your return to your father at the end of the play.** [20]

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Very brief with hardly any relevant detail.
5-9 marks	Simple general narrative, with little, if any, sense of Maggie.
10-14 marks	Answers will be more focused, with some sense of Maggie and an awareness of her possible thoughts and feelings.
15-20 marks	Answers will contain relevant detail, and will have an increasingly valid sense of Maggie's possible views of events, as well as sounding increasingly like the character.

(iii) **Write about how and why Willie Mossop changes from the first time the audience meets him, to the end of the play.**

Think about:

- **Willie at the beginning of the play;**
- **Willie's changing relationship with Maggie;**
- **Willie's changing relationship with Hobson;**
- **Willie at the end of the play.** [20]

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Very brief with hardly any relevant detail.
5-9 marks	Answers will be based on simple, patchy narrative, with simple judgements.
10-14 marks	Answers will have an increasingly clearer focus, with some discussion of Willie, with empathy at 13/14, at which mark range there will also be some awareness of the issue of change.
15-20 marks	The bullet points will be addressed with some success, to support sensible discussion of Willie, and how and why he changes.

(e) A Taste of Honey

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

What do you think of the way Helen speaks and behaves here? Give reasons for what you say, and remember to support your answer with words and phrases from the extract. [10]

0 marks	Nothing written, or nothing worthy of credit.
1 mark	Very brief with hardly any relevant detail.
2-4 marks	Simple general comments on Helen.
5-7 marks	More focused, with some discussion and awareness for 7.
8-10 marks	Answers will be based on some aptly selected detail and, for 10, will be thoughtful and thorough.

(ii) Give advice to the actor playing Jo on how she should present the character to an audience.

Think about:

- **Jo's relationship with Helen at the beginning of the play;**
- **Jo's relationship with the boy (the sailor);**
- **Jo's relationship with Geof;**
- **Jo's relationship with Helen and Geof at the end of the play.** [20]

Candidates will approach this type of question in different ways. For example, they may use direct address, or write something more akin to a character study. Both, or a mix of these, would be acceptable; judge according to the marking guidelines and to the knowledge of the play evident in the response. Equally, be receptive to different interpretations of Jo's character.

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Very brief with hardly any relevant detail.
5-9 marks	Answers will be based on a simple, partial retelling of all, or parts of, the play.
10-14 marks	Answers will be dependent on narrative, but there will be emerging discussion at 13 - 14.
15-20 marks	Answers will be considered, rooted in a solid knowledge of the text, and the bullet points addressed with some success.

(iii) A Taste of Honey was written, and set, in the late 1950s. Write about what you think may make the play still popular with audiences today. [20]

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Very brief with hardly any relevant detail.
5-9 marks	Answers will be simple and general.
10-14 marks	Answers will still be based on narrative at a fairly simple level, but there will be some discussion and awareness for 13 - 14.
15-20 marks	Answers will be detailed, revealing a sound knowledge of the text, with clear focus on the question.

QUESTION 2 (Contemporary prose)

(a) *Paddy Clarke Ha Ha Ha*

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

What are your thoughts and feelings about Paddy here? Give reasons for what you say, and remember to support your answer with words and phrases from the extract. [10]

0 marks	Nothing written, or nothing worthy of credit.
1 mark	Very brief with hardly any relevant detail.
2-4 marks	Answers will be brief, with simple comments on Paddy.
5-7 marks	Emerging selection, and, for 6 - 7, some discussion and empathy.
8-10 marks	Clear and detailed discussion of Paddy as revealed in the extract.

(ii) **Imagine you are Paddy's da. Some time after the end of the novel you think back over some of its events. Write down your thoughts and feelings.**

You may wish to think about:

- **your relationships with your children;**
- **your relationship with your wife;**
- **anything else you think important.**

[20]

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Very brief with hardly any relevant detail.
5-9 marks	Answers will be brief and patchy in reference to the text. Little, if any, sense of da.
10-14 marks	Answers will be more focused, with some awareness and empathy for 13 -14, where there will be a sense of Paddy's da's point of view of events.
15-20 marks	Answers will reveal a secure knowledge of the text, and there will be an increasingly secure sense of Paddy's da's voice.

(iii) **Write about some of the problems Paddy faces as he grows up, and how he overcomes them.** [20]

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Very brief with hardly any relevant detail.
5-9 marks	Answers will be limited and general.
10-14 marks	Answers will be more focused, with awareness, empathy and some discussion for 13 - 14.
15-20 marks	Answers will reveal a secure knowledge of the text, through aptly selected detail. At the top of this band, answers will be thoughtful and thorough.

(b) Heroes

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

What do you think of Larry La Salle here? Give reasons for what you say, and remember to support your answer with words and phrases from the extract. [10]

- | | |
|------------|---|
| 0 marks | Nothing written, or nothing worthy of credit. |
| 1 mark | Very brief with hardly any relevant detail. |
| 2-4 marks | Brief responses, and simple comments on what is happening. |
| 5-7 marks | More focus and selection, with some discussion and awareness for 7. |
| 8-10 marks | Clear and detailed discussion of Larry La Salle as revealed in the extract. |

(ii) What do you think of Nicole?

Think about:

- **her relationship with Francis;**
- **her relationships with other characters;**
- **the way she responds to events at different times in the novel.** [20]

- | | |
|-------------|--|
| 0 marks | Nothing written, or nothing worthy of credit. |
| 1-4 marks | Very brief with hardly any relevant detail. |
| 5-9 marks | Simple comments based on probably patchy narrative. |
| 10-14 marks | Answers will be more focused, with some discussion of Nicole, particularly for 13 - 14, where empathy will be evident too. |
| 15-20 marks | Answers will reveal a sound knowledge of the text in an aptly supported discussion of Nicole, which will be thoughtful and thorough at the top of this band. |

(iii) Write about Francis' search for revenge.

Think about:

- **the reasons why Francis seeks revenge;**
- **how Francis tries to gain revenge;**
- **whether you think Francis succeeds in gaining revenge.** [20]

- | | |
|-------------|--|
| 0 marks | Nothing written, or nothing worthy of credit. |
| 1-4 marks | Very brief with hardly any relevant detail. |
| 5-9 marks | Simple brief answers, based on a general re-telling of parts of the story. |
| 10-14 marks | Some discussion, with increasingly clear focus and empathy, at 13/14. |
| 15-20 marks | Increasingly thoughtful discussion, rooted in the text. |

(c) *Never Let Me Go*

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

What thoughts and feelings do you have as you read this extract? Give reasons for what you say, and remember to support your answer with words and phrases from the extract. [10]

0 marks	Nothing written, or nothing worthy of credit.
1 mark	Very brief with hardly any relevant detail.
2-4 marks	Brief responses, and simple comments.
5-7 marks	More focus and selection, with some discussion and, perhaps, empathy, at 7.
8-10 marks	Clear and detailed discussion. At the top of the band, responses will be thoughtful and thorough.

(ii) What do you think of Ruth?

Think about:

- **her relationship with Kathy;**
- **her relationship with Tommy;**
- **the way she speaks and behaves at different times in the novel. [20]**

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Very brief with hardly any relevant detail.
5-9 marks	Answers will be based on simple, general narrative.
10-14 marks	Answers will be more focused, with an emerging discussion of Ruth, and increasing awareness and empathy for 13/14.
15-20 marks	Judgements will be based on a sound knowledge of the text, with apt selection of detail to support judgements.

(iii) *Never Let Me Go* has been described as an upsetting story. Write about parts of the story that readers may find upsetting. Explain why the parts you have chosen may have this effect. [20]

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Very brief with hardly any relevant detail.
5-9 marks	Answers will be simple and general.
10-14 marks	Answers will still be based on relatively simple narrative, but with some discussion and awareness for 13 - 14.
15-20 marks	Answers will be detailed, revealing a sound knowledge of the text, and an increasingly clear focus on the question.

(d) About a Boy

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

What do you think of the way Marcus speaks and behaves here? Give reasons for what you say, and remember to support your answer with words and phrases from the extract. [10]

0 marks	Nothing written, or nothing worthy of credit.
1 mark	Very brief with hardly any relevant detail.
2-4 marks	Brief responses, and very simple comments on Marcus.
5-7 marks	More focus and selection, with some discussion/empathy for 7.
8-10 marks	Clear and detailed discussion of Marcus as he appears in the extract.

(ii) What do you think of Ellie?

Think about:

- **her relationship with Marcus;**
- **her relationships with other characters;**
- **the way she speaks and behaves at different times in the novel;**
- **anything else you think important.**

[20]

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Very brief with hardly any relevant detail.
5-9 marks	Patchy, simple narrative.
10-14 marks	More focus, with some discussion, and, some empathy for 13 - 14.
15-20 marks	Focused discussion, with judgements supported by apt reference to the text. At the top of the band, responses will be thoughtful and thorough.

(iii) The relationship between Marcus and his mother, Fiona, changes a lot from when we first meet them at the start of the novel, to the time the novel ends.

Write about two or three times that show different stages in their relationship. [20]

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Very brief with hardly any relevant detail.
5-9 marks	Answers will be typified by simple, patchy narrative.
10-14 marks	Answers will still be based on relatively simple narrative, but with some discussion of characters and relationships, and, perhaps, empathy for 13 - 14.
15-20 marks	Answers will be detailed, revealing a sound knowledge of the text, and an increasingly clear focus on the idea of change.

(e) Resistance

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

What are your thoughts and feelings as you read this extract?

Write about words and phrases from the extract that you find particularly effective in creating these thoughts and feelings and explain why you find them effective. [10]

0 marks	Nothing written, or nothing worthy of credit.
1 mark	Very brief with hardly any relevant detail.
2-4 marks	Brief responses, and simple comments on what is happening.
5-7 marks	More focus and selection, with some discussion emerging for 6, and awareness and empathy for 7.
8-10 marks	Clear and detailed discussion of the extract.

(ii) What do you think of Maggie?

Write about:

- **her relationship with Sarah;**
 - **her relationships with the Germans;**
 - **the way she speaks and behaves at different points in the novel;**
 - **anything else you think important.**
- [20]

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Very brief with hardly any relevant detail.
5-9 marks	Simple comments based on probably patchy narrative.
10-14 marks	Answers will be more focused, with some discussion of Maggie, particularly for 13 - 14. Empathy may well be evident at the top of this band, too.
15-20 marks	Answers will reveal a sound knowledge of the text in an aptly supported discussion of Maggie.

(iii) What do you think about the ending of the novel?

Think about:

- **the events after Maggie and Alex have gone to the Country Show and Fair;**
 - **what happens to the women from the valley;**
 - **what happens to the Germans;**
 - **anything else you think important.**
- [20]

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Very brief with hardly any relevant detail.
5-9 marks	Simple brief answers, based on a very general and probably patchy re-telling of some of the events at the end of the novel.
10-14 marks	Some discussion of relevant parts of the novel, with an increasingly clear focus, and, perhaps, empathy.
15-20 marks	Focused discussion, rooted in the text. At the top of this band, responses will be thorough and thoughtful.

BLANK PAGE

UNIT 2A

HIGHER TIER

BAND CRITERIA

The following descriptions have been provided to indicate the way in which progression within the four criteria is likely to occur. Each successive description assumes demonstration of achievements in lower bands. You are asked to place work initially within a 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.

MARKS				
i)	ii) iii)	Critical response to texts (AO1)	Language, structure and form (AO2)	Social, cultural, and historical contexts (AO4)
0	0	Nothing written, or what is written is totally irrelevant to the text or not worthy of credit.		
1	1-4	Candidates: rely on a narrative approach with some misreadings; make a personal response to the text.	Candidates: may make generalised comments about stylistic effects.	Candidates: make simple comments on textual background.
<i>Errors in grammar, punctuation and spelling and lack of structure are likely to impede communication on occasions. There will be little evidence of specialist vocabulary.</i>				
2-4	5-9	Candidates: display some understanding of main features; make generalised reference to relevant aspects of the text, echoing and paraphrasing; begin to select relevant detail.	Candidates: are able to recognise and make simple comments on particular features of style and structure.	Candidates: show a limited awareness of social/cultural and historical contexts. begin to be aware how social/cultural and historical context is relevant to understanding the texts(s)
<i>Expression will be reasonably clear and the answer will have a basic structure. Grammar, punctuation and spelling will contain errors but these will not be intrusive; use of specialist vocabulary will be limited and/or not always appropriate.</i>				
5-7	10-14	Candidates: make more detailed reference to text; discuss thoroughly, and increasingly thoughtfully, characters and relationships; probe the sub-text with increasing confidence; select and evaluate relevant textual details; understand and demonstrate how writers use ideas, themes and settings to affect the reader; convey ideas clearly and appropriately.	Candidates: see how different aspects of style and structure combine to create effects; show increasingly clear appreciation of how meanings and ideas are conveyed through language, structure and form.	Candidates: are able to set texts in contexts more securely; begin to see how texts have been influential. have a clear grasp of social/cultural and historical context; begin to be able to relate texts to own and others' experience.
<i>Expression will be mainly clear and fluent and the answer will be quite well structured. There will be some errors in spelling or punctuation; specialist vocabulary will be used mainly appropriately.</i>				
8-10	15-20	Candidates: make increasingly assured selection and incorporation of relevant detail; are able to speculate/offer tentative judgements; are able to evaluate characters/relationships and attitudes/motives; at the highest level, consistently handle texts with confidence, have an overview and ability to move from the specific to the general: convey ideas persuasively and cogently with apt textual support.	Candidates: show appreciation of how writers use language to achieve specific effects; make assured exploration and evaluation of the ways meaning, ideas and feeling are conveyed through language, structure and form; at the highest level, make assured analysis of stylistic features.	Candidates: show a clear understanding of social/cultural and historical contexts; are able to relate texts to own and others' experience. are able to identify and comment on importance of social/cultural and historical contexts. Awareness of literary tradition shown. at the highest level, show a clear understanding of social/cultural and historical contexts. Able to relate details of text to literary background and explain how texts have been / are influential at different times.
<i>Expression will be clear and fluent and the answer will be well structured. There will be few errors in grammar, punctuation and spelling; specialist vocabulary will be used appropriately.</i>				

QUESTION 1 (Literary Heritage drama)

(a) *Othello*

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

Look closely at how Iago speaks and behaves here. What does it reveal about him to an audience? [10]

0 marks	Nothing written, or nothing worthy of credit.
1 mark	Simple general comments on Iago.
2-4 marks	Answers will be dependent on simple re-telling, with basic discussion of Iago for 3 - 4.
5-7 marks	Answers will be more focused and detailed with apt discussion of Iago and his behaviour.
8-10 marks	Discussion of Iago will be closely read, assured, analytical and evaluative.

(ii) To what extent is it possible to feel sympathy for the character of Othello, in your opinion? [20]

As with all open questions, be flexible in judging what is offered to candidates and judge according to the matrix and to the knowledge and understanding shown.

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Answers will be dependent on simple patchy narrative.
5-9 marks	Answers will be based on simple narrative, with personal responses to character(s) and empathy towards the top of this range of marks.
10-14 marks	Answers will reveal a secure knowledge of the play to support discussion of Othello. For 13 – 14 answers will be thorough and thoughtful supported by solid knowledge of the text.
15-20 marks	Answers will be sensitive, carefully considered and, at the top, evaluative and cogent, as well as aptly supported by detail from the play.

(iii) *Othello* is a play about love, hatred, and jealousy. Choose one of these emotions and show how it is presented to an audience. [20]

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Answers will be brief and general based on simple narrative.
5-9 marks	Answers will be dependent on fairly simple narrative with an awareness and some discussion of relevant parts of the play.
10-14 marks	Candidates will use a sound knowledge of the text to support their discussion. For 13 – 14 discussion will be thoughtful and thorough.
15-20 marks	Answers will be confident and well supported by apt detail, with a sensitive understanding of how the chosen theme is presented. At the top, answers will be evaluative, and, perhaps, original.

(b) ***Much Ado About Nothing***

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

Look closely at how Beatrice and Benedick speak and behave here. What does it reveal to an audience about their relationship at this point in the play? [10]

- | | |
|------------|--|
| 0 marks | Nothing written, or nothing worthy of credit. |
| 1 mark | Simple general comments. |
| 2-4 marks | Answers will be based on simple reorganisation/paraphrase, with empathy/some discussion for 3-4. |
| 5-7 marks | Answers will be more focused and supported by apt detail, and for 6-7 will be thorough and thoughtful. |
| 8-10 marks | Answers will be closely read, assured and evaluative. |

(ii) **What do you think of Claudio and the way he is presented to an audience? [20]**

- | | |
|-------------|--|
| 0 marks | Nothing written, or nothing worthy of credit. |
| 1-4 marks | Answers will be underdeveloped and based on simple, patchy narrative. |
| 5-9 marks | Answers will be reliant on narrative with some discussion and awareness, and, perhaps, empathy, towards the top of this mark range. |
| 10-14 marks | Answers will reveal a secure and selective knowledge of the play to support discussion of the character of Claudio. At the top of this mark range, discussion will be thorough and thoughtful. The issue of presentation may well be only implicitly addressed. |
| 15-20 marks | Answers will be well referenced, revealing a sensitive response to characters and relationships, and, towards the top of this mark range, will be evaluative. The issue of presentation will probably be addressed with some success at the top of this mark range, too. |

(iii) **How are deceit and trickery important to the play as a whole? [20]**

- | | |
|-------------|--|
| 0 marks | Nothing written, or nothing worthy of credit. |
| 1-4 marks | Answers will be dependent on simple general story telling. |
| 5-9 marks | Answers will be dependent on fairly simple narrative with an awareness and some discussion of relevant examples of deceit and trickery. |
| 10-14 marks | Candidates will use a sound knowledge of the text to support their discussion, which will become increasingly thoughtful and thorough at the top of this band. |
| 15-20 marks | Discussion of the central theme will be assured and evaluative, and for 18 - 20 "important" will be addressed with some success. |

(c) **An Inspector Calls**

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

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

0 marks	Nothing written, or nothing worthy of credit.
1 mark	Simple general comments.
2-4 marks	Candidates will re-tell the extract and, at the top of the band show some awareness of mood and atmosphere.
5-7 marks	At this level, candidates will select and highlight detail to support their comments. At the top of the band, responses will be thoughtful and thorough.
8-10 marks	Answers will be assured and evaluative with close focus on the detail of the extract.

(ii) **Give advice to the actor playing Eric on how he should present the character to an audience. In your advice, you should include detailed reference to the play's events, characters, and themes.** [20]

N.B. Candidates may approach this type of question in different ways, such as in direct address to a hypothetical actor, or more in the style of a character study. Please be receptive to a range of approaches and judge according to the matrix, and to the knowledge and understanding shown.

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Answers will be underdeveloped and based on simple patchy narrative.
5-9 marks	Answers will tend to be general, probably dependent on simple narrative, but with an increasing awareness of the character of Eric and his relationships with others, with empathy towards the top of the band.
10-14 marks	Answers may still be narrative driven, but will reveal a valid interpretation of the character of Eric. Towards the top of this band, answers will be thoughtful and thorough.
15-20 marks	Answers will be sensitive and evaluative, with apt detail to support points made.

(iii) **Inspector Goole says, "We are responsible for each other." How does J.B. Priestley present this idea in *An Inspector Calls*?** [20]

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Answers will be underdeveloped and based on simple narrative.
5-9 marks	Answers will be dependent on simple narrative with an awareness and some discussion of the idea of responsibility, at the top of this band.
10-14 marks	At this level, answers will still be narrative driven, but with a more secure and selective use of the text. At the top of this band, the issue of responsibility will be focused on, in thoughtful and thorough discussion.
15-20 marks	In this band, answers will be assured in their use of selected detail, and will have a clear sense of overview and evaluation. How the theme of responsibility is presented may well be addressed with some success at the top of the band.

(d) **Hobson's Choice**

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

Look closely at how Hobson speaks and behaves here. How may it affect an audience's feelings towards him?

[10]

0 marks	Nothing written, or nothing worthy of credit.
1 mark	Expression of simple point of view of Hobson.
2-4 marks	Answers will be dependent on re-telling the events of the extract with, perhaps, empathy and some discussion emerging at 3, and more evident for 4.
5-7 marks	Discussion of Hobson will be more focused with relevant detail from the extract to support judgements. For 7 answers will contain sustained and thoughtful discussion of Hobson as revealed in the extract, and perceived by a possible audience.
8-10 marks	Answers will be assured, evaluative and closely read.

(ii) **Imagine you are Maggie. At the end of the play you think back over how you came to marry and set up your successful business with Willie Mossop. Write down your thoughts and feelings. Remember how Maggie would speak when you write your answer.[20]**

0 marks	Nothing written, or nothing worthy of credit..
1-4 marks	Very simple, general narrative.
5-9 marks	Answers will be reliant on narrative with some awareness of Maggie's possible view of events emerging for 8 - 9.
10-14 marks	Discussion will be more focused and knowledge of the text more secure, and there should be a fairly clear sense of Maggie. For 13 –14 answers will be thorough and thoughtful supported by solid knowledge of the text, and with an increasingly convincing voice.
15-20 marks	Answers will be convincing in voice, and will probably include discussion of characters and relationships, and, higher in the mark range, an understanding of some of the play's themes.

(iii) **A critic wrote, "The story of this play is the story of the transformation of Willie." To what extent do you agree with this statement? [20]**

N.B. As with all such open questions, remember that comment is free, and judge according to the marking criteria.

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Answers will be based on simple, patchy narrative, with simple judgements.
5-9 marks	Answers will tend to be general probably dependent on simple narrative but with some awareness and emerging discussion for 8 -9.
10-14 marks	Answers will probably be narrative driven but with apt focus on key areas of the text. For 13 – 14 answers will be thoughtful and thorough with an emerging understanding of Willie, and the development of his character.
15-20 marks	Answers will be evaluative, assured and perhaps, at the top, original.

(e) **A Taste of Honey**

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

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

0 marks	Nothing written, or nothing worthy of credit.
1 mark	Simple general comments.
2-4 marks	Candidates will re-tell the extract and, at the top of the band show some awareness of mood and atmosphere.
5-7 marks	At this level, candidates will select and highlight detail to support their comments. At the top of the band, responses will be thoughtful and thorough.
8-10 marks	Answers will be assured and evaluative with close focus on the detail of the extract.

(ii) **Give advice to the actor playing Jo on how she should present the character to an audience. In your answer, you should include detailed reference to the play's events, characters and themes.** [20]

N.B. Candidates may approach this type of question in different ways, such as in direct address to a hypothetical actor, or more in the style of a character study. Please be receptive to a range of approaches and judge according to the matrix, and to the knowledge and understanding shown.

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Answers will be based on a simple, partial retelling of all, or parts of, the play.
5-9 marks	Answers will tend to be general probably dependent on simple narrative but with some awareness and emerging discussion for 8 -9.
10-14 marks	Candidates will use a sound knowledge of the text to support their views. For 13 – 14 answers will be thoughtful and thorough, supporting a valid interpretation of Jo's character.
15-20 marks	Answers will be astute and evaluative and, at the top of the band, may be original.

(iii) **A Taste of Honey was written, and was set, in the 1950s. Even so, it was recently described as being "ahead of its time" and equally relevant for 21st century audiences. To what extent do you agree?** [20]

N.B. As with all such open questions, remember that comment is free, and judge according to the marking criteria.

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Answers will be underdeveloped, and based on simple narrative.
5-9 marks	Answers will be dependent on fairly simple narrative with an awareness and some discussion at 8 - 9.
10-14 marks	Candidates will use a sound knowledge of text to support their discussion. For 13 – 14, discussion will be increasingly thorough and thoughtful.
15-20 marks	Answers will be carefully considered, assured and evaluative and for, 18 - 20, may be original.

QUESTION 2 (Contemporary prose)

(a) **Paddy Clarke Ha Ha Ha**

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

With close reference to the extract, show how Roddy Doyle suggests Paddy's feelings here [10]

- | | |
|------------|---|
| 0 marks | Nothing written, or nothing worthy of credit. |
| 1 mark | Answers will be brief, with simple comments. |
| 2-4 marks | Answers will tend towards reorganisation, with some discussion and empathy for 3 - 4. |
| 5-7 marks | Answers will be more focused in their discussion of Paddy's feelings, and thoughtful and thorough for 6 - 7 |
| 8-10 marks | Answers will be assured and analytical. |

(ii) **Imagine you are Paddy's da. Sometime after the end of the novel you think back over some of its events. Write down your thoughts and feelings. Remember how Paddy's da would think and speak when you write your answer.** [20]

- | | |
|-------------|---|
| 0 marks | Nothing written, or nothing worthy of credit. |
| 1-4 marks | Answers will be underdeveloped, and based on simple, patchy narrative. |
| 5-9 marks | Answers will be fairly general in detail, but with an awareness of Paddy's' da and his views of characters/events. |
| 10-14 marks | Answers will reveal a secure knowledge of the novel, and will sound increasingly like Paddy's' da. At the top of this band, responses will be thoughtful and thorough. |
| 15-20 marks | Answers will be convincing in terms of voice, standpoint and selection of relevant detail, and will reveal a sensitive understanding of characters and relationships. At the top of the band there may also be an understanding of themes, and perhaps, some originality. |

(iii) **A critic said, "Paddy's growing up is painfully bitter." How does Roddy Doyle present the painful bitterness of Paddy's childhood in his novel?** [20]

- | | |
|-------------|--|
| 0 marks | Nothing written, or nothing worthy of credit. |
| 1-4 marks | Answers will be brief and patchy in knowledge. |
| 5-9 marks | Answers will be dependent on relatively simple narrative, with some discussion and awareness at 8 and 9. |
| 10-14 marks | Answers will still be narrative driven, but use of knowledge of the text will be more focused and selective. For 13 - 14 answers will be more sustained, with thorough discussion of Paddy and his relationships with others. The issue of presentation will probably be addressed only implicitly, however. |
| 15-20 marks | Answers will be cogent and astute, with assured use of relevant detail and the 'how' part of the question addressed with assurance for 18 - 20. |

(b) Heroes

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

How does Robert Cormier present the character of Larry La Salle in this extract? [10]

- 0 marks Nothing written, or nothing worthy of credit.
- 1 mark Brief responses, and simple comments on what is happening.
- 2-4 marks Answers will tend to be underdeveloped, with some awareness and discussion for 3/4.
- 5-7 marks Discussion will be more focused and supported by apt detail. For 7, discussion of the extract will be thorough and thoughtful.
- 8-10 marks Answers will be closely read, assured, evaluative and analytical.

(ii) How does Robert Cormier present the character of Nicole in his novel? [20]

- 0 marks Nothing written, or nothing worthy of credit.
- 1-4 marks Simple brief answers, based on a general re-telling of relevant parts of the story.
- 5-9 marks Answers will be narrative driven, with some discussion/awareness/empathy for 8 – 9.
- 10-14 marks Answers will still be narrative dependent, but with apt focus on key areas of the text. For 13 – 14, answers will be thorough and thoughtful. The issue of the presentation of character will probably be addressed only implicitly at this level.
- 15-20 marks Answers will be sensitive, evaluative and increasingly assured, and, at 18 – 20, the issue of presentation will probably be addressed with some success.

(iii) “A story of revenge.” To what extent do you agree with this description of Heroes? [20]

N.B. As always, with open questions like this, there is no “right answer”. Allow candidates to set their own agenda, and judge according to the marking guidelines, and to the knowledge and understanding of the novel evident in responses.

- 0 marks Nothing written, or nothing worthy of credit.
- 1-4 marks Simple comments based on probably patchy narrative.
- 5-9 marks Answers will be dependent on relatively simple narrative, with some discussion and awareness for 8 - 9.
- 10-14 marks Answers will still be narrative driven, but use of knowledge of the text will be more focused and selective. For 13 – 14, answers will be more sustained, with thoughtful and thorough discussion of relevant issues/characters and their relationships.
- 15-20 marks Answers will be sensitive, and, at the top of this mark range, cogent and astute, with assured use of relevant detail.

(c) Never Let Me Go

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

With close reference to the extract, show how Kazuo Ishiguro presents mood and atmosphere here. [10]

0 marks	Nothing written, or nothing worthy of credit.
1 mark	Brief responses, and simple comments.
2-4 marks	Answers will probably operate on the level of simple paraphrase, with empathy/awareness for 4.
5-7 marks	Candidates will select and highlight detail in order to support their judgements. For 7, answers will be thorough and thoughtful.
8-10 marks	Answers will be closely read and analytical.

(ii) What do you think of Ruth and the way she is presented in the novel?

[20]

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Answers will be based on simple, general narrative.
5-9 marks	Answers will be based on narrative, with some discussion of Ruth, and, perhaps, empathy, for 8 - 9.
10-14 marks	Answers will be more focused in their discussion and will be supported by apt detail. For 13 – 14, answers will be thorough and thoughtful.
15-20 marks	Answers will use detailed knowledge of the text with assurance, will reveal a sensitive understanding of Ruth and her relationships with others, and, at the top of this mark range, will be astute and evaluative.

(iii) Never Let Me Go has been described as “a dark and upsetting story.” To what extent do you agree with this statement? [20]

N.B. As with all open questions, approach with an open mind, be receptive to a range of responses, and use the matrix as a guide.

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Answers will be simple and general.
5-9 marks	Answers will be narrative driven, with some discussion/awareness/empathy for 8 - 9.
10-14 marks	Answers will still be narrative dependent, but with apt focus on key areas of the text. For 13 – 14, answers will be thorough and thoughtful.
15-20 marks	Answers will be evaluative, assured, and, perhaps, for 18 - 20, original.

(d) About a Boy

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

How does Nick Hornby suggest Marcus's character in this extract? [10]

0 marks	Nothing written, or nothing worthy of credit.
1 mark	Brief responses, and very simple comments on Marcus.
2-4 marks	Answers will tend to be underdeveloped, or dependent on paraphrase, with some awareness and empathy for 4.
5-7 marks	Discussion will be more focused and supported by apt detail. For 7, discussion of the extract will be thorough and thoughtful.
8-10 marks	Answers will be closely read, sensitive to characters and relationships, assured, and increasingly evaluative.

(ii) How is the character of Ellie important to the novel as a whole? [20]

N.B. As with all open questions like this, be prepared for candidates to set their own agendas, and judge according to the marking criteria, and to the knowledge and understanding shown.

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Patchy, simple narrative.
5-9 marks	Answers will be dependent on narrative, with some discussion of Ellie for 8 - 9.
10-14 marks	Answers will be more focused in their discussion of Ellie, and supported by apt detail. For 13 – 14, discussion of Ellie will be thoughtful and detailed. Ellie's importance to the novel as a whole may well only be addressed implicitly.
15-20 marks	Answers will be astute, evaluative and assured. The issue of Ellie's importance will be addressed with some confidence from the middle to the top of this band.

(iii) How does Nick Hornby present the changing relationship between Marcus and his mother, Fiona, in About A Boy? [20]

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Answers will be typified by simple, patchy narrative.
5-9 marks	Answers will be narrative dependent, with some discussion and empathy at 8 - 9.
10-14 marks	Answers will still be narrative driven, but use of the text will be more selective. For 13 – 14, answers will be more sustained in their discussion and thoughtful in their use of selected detail.
15-20 marks	Answers will be astute, evaluative and well considered, revealing a sensitive understanding of characters and relationships. The issue of presentation will probably be addressed with some success at the top of this band.

(e) Resistance

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

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

0 marks	Nothing written, or nothing worthy of credit.
1 mark	Brief responses, and simple comments on what is happening.
2-4 marks	Answers will tend to be underdeveloped, with some awareness and, perhaps, empathy for 4.
5-7 marks	Discussion will be more focused and supported by apt detail. For 7, discussion of the extract will be thorough and thoughtful.
8-10 marks	Answers will be closely read, assured, evaluative and analytical.

(ii) How is the character of Maggie important to the novel as a whole? [20]

N.B. As with all open questions like this, be prepared for candidates to set their own agendas, and judge according to the marking criteria, and to the knowledge and understanding shown.

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Simple comments based on probably patchy narrative.
5-9 marks	Answers will be dependent on relatively simple narrative, with some discussion and awareness for 8 - 9.
10-14 marks	Answers will still be narrative driven, but use of knowledge of the text will be more focused and selective. For 13 – 14, answers will be more sustained, with thorough discussion of the character of Maggie. The issue of her importance may be addressed only implicitly, however.
15-20 marks	Answers will be sensitive and astute, with assured use of relevant detail, and an overview of the importance of the character of Maggie, particularly at the higher reaches of this mark range.

(iii) To what extent do you find the ending of Resistance a satisfying conclusion to the novel? [20]

N.B. As with all open questions like this, be prepared for candidates to set their own agendas, and judge according to the marking criteria, and to the knowledge and understanding shown.

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Simple brief answers, based on a general re-telling of what happens at the end of the story.
5-9 marks	Answers will be narrative driven, with some discussion/awareness/empathy for 8 – 9.
10-14 marks	Answers will still be narrative dependent, but with apt focus on key areas of the text. For 13 – 14, answers will be thorough and thoughtful.
15-20 marks	Answers will be evaluative, assured, and, perhaps, for 18 – 20, original.

BLANK PAGE

UNIT 2B
FOUNDATION TIER

BAND CRITERIA

The following descriptions have been provided to indicate the way in which progression within the four criteria is likely to occur. Each successive description assumes demonstration of achievements in lower bands. You are asked to place work initially within a 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.

MARKS				
i)	ii) iii)	Critical response to texts (AO1)	Language, structure and form (AO2)	Social, cultural, and historical contexts (AO4)
0	0	Nothing written, or what is written is totally irrelevant to text or not worthy of credit.		
1	1-4	Very brief with hardly any relevant detail <i>Errors in grammar, punctuation and spelling and lack of structure are likely to impede communication on occasions. There will be little evidence of specialist vocabulary.</i>		
2-4	5-9	Candidates: rely on a narrative approach with some misreadings; make a personal response to the text.	Candidates: may make generalised comments about stylistic effects.	Candidates: make simple comments on textual background.
<i>Expression will be reasonably clear and the answer will have a basic structure. Grammar, punctuation and spelling will contain errors but these will not be intrusive; use of specialist vocabulary will be limited and/or not always appropriate.</i>				
5-7	10-14	Candidates: display some understanding of main features; make generalised reference to relevant aspects of the text, echoing and paraphrasing; begin to select relevant detail.	Candidates: are able to recognise and make simple comments on particular features of style and structure.	Candidates: show a limited awareness of social/cultural and historical contexts. begin to be aware how social/cultural and historical context is relevant to understanding the texts(s)
<i>Expression will be mainly clear and fluent and the answer will be quite well structured. There will be some errors in spelling or punctuation; specialist vocabulary will be used mainly appropriately.</i>				
8-10	15-20	Candidates: make more detailed reference to text; discuss thoroughly, and increasingly thoughtfully, characters and relationships; probe the sub-text with increasing confidence; select and evaluate relevant textual details; understand and demonstrate how writers use ideas, themes and settings to affect the reader; convey ideas clearly and appropriately.	Candidates: see how different aspects of style and structure combine to create effects; show increasingly clear appreciation of how meanings and ideas are conveyed through language, structure and form.	Candidates: are able to set texts in contexts more securely; begin to see how texts have been influential. have a clear grasp of social/cultural and historical context; begin to be able to relate texts to own and others' experience.
<i>Expression will be generally clear and fluent and the answer will be well structured. There will be some errors in spelling or punctuation; specialist vocabulary will be used generally appropriately.</i>				

QUESTION 1 (Contemporary drama)

(a) *The History Boys*

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

How do you think an audience would respond to this part of the play? In your answer, give reasons for what you say, and remember to support your answer with words and phrases from the extract. [10]

0 marks	Nothing written, or nothing worthy of credit.
1 mark	Very brief with hardly any relevant detail.
2-4 marks	Answers will be simple and general.
5-7 marks	At this level expect emerging selection, and, for 7, some discussion and empathy.
8-10 marks	Answers will be more detailed, and supported by apt references to the text.

(ii) **Imagine you are Scripps. Sometime after the events of the play, you think back over your schooldays. Write down your thoughts and feelings.**

You may wish to think about:

- **your thoughts and feelings about some of the other boys;**
- **your thoughts and feelings about the teachers;**
- **your thoughts and feelings about some of the events that took place.**

[20]

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Very brief with hardly any relevant detail.
5-9 marks	Answers will be underdeveloped, and based on simple, patchy narrative, with little, if any, sense of character.
10-14 marks	Answers will still be narrative dependent, but there will be more focus, and some awareness of Scripps and his possible view of characters and relationships and events, with empathy, too, probably at 13/14.
15-20 marks	Answers will be rooted in a sound knowledge of the text, with an increasingly clear sense of Scripps and his possible view of events, characters and relationships. At the top of this band, responses will be thoughtful and thorough.

(iii) **“*The History Boys* is a play that makes you want to both laugh and cry.”**

Write about a part of the play that you find funny, and a part of the play that you find sad. For each part you choose, explain why it had that effect on you. [20]

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Very brief with hardly any relevant detail.
5-9 marks	Simple comments and general narrative.
10-14 marks	Answers will be more selective, with some discussion, awareness, and, perhaps, empathy, for 13-14.
15-20 marks	Answers will be clearly focused, and reveal an increasingly sound knowledge of the text.

(b) Blood Brothers

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

What do you think of the way Mrs Johnstone speaks and behaves here? Give reasons for what you say, and remember to support your answer with words and phrases from the extract. [10]

0 marks	Nothing written, or nothing worthy of credit.
1 mark	Very brief with hardly any relevant detail.
2-4 marks	Simple general comments.
5-7 marks	More focused, with some discussion and, perhaps, empathy, for 7.
8-10 marks	Sensible judgements will be supported by apt detail from the text.

(ii) Imagine you are Linda. At the end of the play, you think back over your relationship with Mickey and Edward. Write down your thoughts and feelings.

You may wish to think about:

- your relationships with Mickey and Edward when they were children;
- your relationships with Mickey and Edward when they were teenagers;
- your relationships with Mickey and Edward when they are adults;
- anything else you think important.

[20]

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Very brief with hardly any relevant detail.
5-9 marks	Answers will be based on simple, patchy narrative, but little, if any, sense of Linda.
10-14 marks	Answers will be more focused, with empathy and awareness, at 13/14.
15-20 marks	Answers will show a detailed knowledge of the text and a clear sense of Linda's view of her relationships with the twins.

(iii) Write about the importance of superstition in *Blood Brothers*.

Think about:

- Mrs. Johnstone's attitude to superstition;
- Mrs. Lyons' attitude to superstition;
- other characters' attitudes to superstition;
- how superstition may have had an effect on the outcome of the play.

[20]

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Very brief with hardly any relevant detail.
5-9 marks	Simple, patchy narrative, with little, if any, awareness of the issue of superstition.
10-14 marks	Answers will be more focused, although still dependent on straightforward narrative. Towards the top of the band there will be a clear awareness of the issue of superstition in the play.
15-20 marks	Sensible discussion, supported by relevant references to the text. At the top of the band, the bullet points and the issue of "importance" may be addressed with some success.

(c) **A View from the Bridge**

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

What are your thoughts and feelings about the way Alfieri and Eddie speak and behave here? Give reasons for what you say, and remember to support your answer with words and phrases from the extract. [10]

0 marks	Nothing written, or nothing worthy of credit.
1 mark	Very brief with hardly any relevant detail.
2-4 marks	Simple, general comments on Alfieri and Eddie.
5-7 marks	Answers will be more focused, with some discussion and empathy for 7.
8-10 marks	Answers will be increasingly closely read and, at the top of this band, thoughtful and thorough.

(ii) **What do you think about Catherine?**

Think about:

- **Catherine at the beginning of the play;**
- **Catherine's relationship with Rodolfo;**
- **Catherine's changing relationships with Eddie and Beatrice;**
- **Catherine at the end of the play.**

[20]

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Very brief with hardly any relevant detail.
5-9 marks	Responses will be general and simple, revealing a sketchy knowledge of the text.
10-14 marks	Answers will take some note of some of the bullet points and there will be some discussion of Catherine and her relationships, and probably, empathy, for 13 - 14.
15-20 marks	Answers will be increasingly detailed and considered, with the bullet points probably addressed with some success.

(iii) **"Honour. Passion. Betrayal." This is how a recent production of A View From The Bridge was advertised. Choose either honour, or passion, or betrayal. Write about two or three times in the play when your chosen aspect is important to what happens in the play. Give reasons for what you say.** [20]

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Very brief with hardly any relevant detail.
5-9 marks	Simple comments and general points, with little reference to events of the play.
10-14 marks	Answers will be increasingly selective, with some discussion, and, perhaps, empathy, for 13/14.
15-20 marks	Answers will reveal a sound knowledge of the text, used to support sensible judgements. At the top of this band, responses will be thorough and thoughtful.

(d) **Be My Baby**

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

What do you think of the way Mrs. Adams speaks and behaves here? Give reasons for what you say, and remember to support your answer with words and phrases from the extract [10]

0 marks	Nothing written, or nothing worthy of credit.
1 mark	Very brief with hardly any relevant detail.
2-4 marks	Simple, general comments on the extract.
5-7 marks	Answers will be more focused, with some discussion and, perhaps, empathy for 7.
8-10 marks	Answers will be increasingly closely read and thoughtful.

(ii) **For which girl staying at St. Saviour's do you have the most sympathy? Give reasons for what you say.**

Think about:

- **the way your chosen character speaks and behaves;**
- **your chosen character's relationships with other characters;**
- **why you have the most sympathy for your chosen character.** [20]

N.B. Candidates may approach this in different ways, such as considering a range of characters before settling on one, or focusing on one from the outset. Each approach could be equally valid, so please judge the answer on its merits, using the guidelines.

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Very brief with hardly any relevant detail.
5-9 marks	Answers will be based on simple, patchy narrative.
10-14 marks	Answers will be more focused, with some awareness, some discussion and empathy for 13/14.
15-20 marks	At this level, answers will be clearly focused, with sensible judgements, supported by apt references to the text. At the top of this band, responses will be thoughtful and thorough.

(iii) **Be My Baby has been described as "a story about hope, friendship and survival." Write about parts of the play where either hope or friendship or survival is important. Give reasons for what you say.** [20]

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Very brief with hardly any relevant detail.
5-9 marks	Expect only simple, general comments.
10-14 marks	Answers will be more focused, with some relevant discussion for 13 - 14.
15-20 marks	Answers will reveal an increasingly secure knowledge of the text, and use sensible examples to support judgements.

(e) *My Mother Said I Never Should*

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

What do you think of the way Doris and Rosie speak and behave here? Give reasons for what you say, and remember to support what you say with words and phrases from the extract. [10]

0 marks	Nothing written, or nothing worthy of credit.
1 mark	Very brief with hardly any relevant detail.
2-4 marks	Brief responses and simple comments.
5-7 marks	More focus and selection, with awareness, some discussion, and, probably, empathy for Doris and Rosie for 7.
8-10 marks	Increasingly clear and detailed discussion of the characters. At the top of the band, responses will be thoughtful and thorough.

(ii) Imagine you are Jackie. At the end of the play, you think back over your life, as presented in the play. Write down your thoughts and feelings.

You may wish to think about:

- **your relationship with your grandmother, Doris;**
- **your relationship with your mother, Margaret;**
- **your relationship with Rosie's father;**
- **your relationship with Rosie at different points in both of your lives**

[20]

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Very brief with hardly any relevant detail.
5-9 marks	Answers will be based on a general retelling of the story, or parts of it. Not much, if any, sense of Jackie.
10-14 marks	Answers will be more focused, with an increasing sense of Jackie, and empathy at 13/14.
15-20 marks	Answers will sound increasingly like Jackie, and will be accompanied by aptly selected detail, to support Jackie's possible viewpoint. At the top of the band, the voice will be fairly convincing, discussion of characters and relationships thoughtful and sustained, and detail secure.

(iii) Write about one of the mother and daughter relationships in *My Mother Said I Never Should*. What does it show you about the two characters involved? [20]

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Very brief with hardly any relevant detail.
5-9 marks	Patchy, simple narrative.
10-14 marks	Emerging discussion, with some discussion of characters and, perhaps, empathy, for one or both of the chosen characters, for 13 - 14.
15-20 marks	Answers will be more focused, with solid knowledge of the text used to support judgments.

QUESTION 2 (Literary Heritage prose)

(a) **Silas Marner**

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

What are your thoughts and feelings about the way Silas Marner and Dolly Winthrop speak and behave here? Give reasons for what you say, and remember to support your answer with words and phrases from the extract. [10]

0 marks	Nothing written, or nothing worthy of credit.
1 mark	Very brief with hardly any relevant detail.
2-4 marks	Brief responses, with very simple comments on the characters.
5-7 marks	More focus and selection, with some discussion and, probably, empathy for 7.
8-10 marks	Increasingly clear and detailed discussion of the characters as presented in the extract. At the top of the band, responses will be thoughtful and thorough.

(ii) **What do you think about Godfrey Cass?**

Think about:

- his relationship with his brother, Dunstan;
- his relationship with Molly Farren, Eppie's mother;
- his changing relationship with Nancy Lammeter;
- his relationship with Eppie.

[20]

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Very brief with hardly any relevant detail.
5-9 marks	Answers will be narrative driven and brief, with little, if any, understanding of Godfrey.
10-14 marks	Answers will be more focused, with some understanding of Godfrey's character.
15-20 marks	Answers will have a clear discussion of Godfrey and his relationships with others, and show an increasingly detailed knowledge of the text.

(iii) **For which character in Silas Marner do you have the most sympathy? Give reasons for what you say.**

Think about:

- what happens to your chosen character during the course of the novel;
- your chosen character's relationships with other characters;
- the way your chosen character speaks and behaves;
- why you have the most sympathy for your chosen character.

[20]

N.B Candidates may approach this in different ways, such as considering a range of characters before settling on one, or focusing on one from the outset. Each approach could be equally valid, so please judge the answer on its merits, using the guidelines.

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Very brief with hardly any relevant detail.
5-9 marks	Simple brief answers, with general comments on characters.
10-14 marks	Simple discussion, with increasingly clear focus and some discussion and empathy at 13/14.
15-20 marks	Focused discussion, supported by increasingly confident selection of relevant detail from the text. At the top of this band, responses will be thorough and thoughtful.

(b) *Pride and Prejudice*

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

What do you think of the way Mrs. Bennet speaks and behaves here? Give reasons for what you say, and remember to support your answer with words and phrases from the extract. [10]

- | | |
|------------|---|
| 0 marks | Nothing written, or nothing worthy of credit. |
| 1 mark | Very brief with hardly any relevant detail. |
| 2-4 marks | Responses will be simple and general. |
| 5-7 marks | Answers will be more selective, with some discussion and, perhaps, empathy for 7. |
| 8-10 marks | Discussion of the character will be increasingly clear and detailed. |

(ii) Write about the character in *Pride and Prejudice* who you think changes the most during the course of the novel. Give reasons for what you say. [20]

N.B Candidates may approach this in different ways, such as considering a range of characters before settling on one, or focusing on one from the outset. Each approach could be equally valid, so please judge the answer on its merits, using the guidelines.

- | | |
|-------------|---|
| 0 marks | Nothing written, or nothing worthy of credit. |
| 1-4 marks | Very brief with hardly any relevant detail. |
| 5-9 marks | Answers will be narrative driven and brief, with little, if any, reference to the idea of a character's changes. |
| 10-14 marks | Answers will be more focused, with an increasing awareness and some understanding of the chosen character. Empathy and evident awareness at 13/14. |
| 15-20 marks | Answers will be focused and aptly supported by relevant detail. At the top of the band, the idea of the changes in the chosen character will be addressed thoughtfully. |

(iii) In *Pride and Prejudice* Jane Austen shows different attitudes to love. Write about two characters who you think have different attitudes to love. Give reasons for what you say. [20]

- | | |
|-------------|--|
| 0 marks | Nothing written, or nothing worthy of credit. |
| 1-4 marks | Very brief with hardly any relevant detail. |
| 5-9 marks | Answers will be simple and very general. |
| 10-14 marks | Answers will still be based on relatively simple narrative, but with some discussion and awareness/empathy at 13/14. |
| 15-20 marks | Answers will be increasingly detailed, revealing a sound knowledge of the text and with clear focus on the question. |

(c) **A Christmas Carol**

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

What impressions do you get of Scrooge here? Give reasons for what you say, and remember to support your answer with words and phrases from the extract.

[10]

0 marks	Nothing written, or nothing worthy of credit.
1 mark	Very brief with hardly any relevant detail.
2-4 marks	Brief responses with simple comments on what is happening in the extract.
5-7 marks	More focus and selection, with some discussion and, perhaps, empathy for 7.
8-10 marks	Increasingly clear and detailed discussion of the extract.

(ii) **What do you think about Bob Cratchit?**

Think about:

- **his work with Scrooge;**
- **his family life;**
- **the way he speaks and behaves at different times in the novel;**
- **his relationship with Scrooge at the end of the novel.**

[20]

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Very brief with hardly any relevant detail.
5-9 marks	Answers will be typified by patchy, very simple narrative.
10-14 marks	Simple discussion, with clearer focus and some apt selection as you move through the band. Empathy and awareness for 13/14.
15-20 marks	Increasingly thoughtful discussion, rooted in the text.

(iii) **Which of the three spirits had the most powerful impact on Scrooge, in our opinion?**

Think about:

- **how the spirit is described;**
- **what the spirit shows Scrooge;**
- **why this spirit has the greatest impact on scrooge, in your opinion.**

[20]

N.B. The bullet points here may dissuade candidates from writing about all three spirits, but, if they do, as usual, judge according to the knowledge and understanding shown.

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Very brief with hardly any relevant detail.
5-9 marks	Patchy, very simple narrative.
10-14 marks	Emerging discussion and more selection with some discussion/awareness for 13- 14.
15-20 marks	Increasingly secure discussion, rooted in the text.

(d) **Lord of the Flies**

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

What thoughts and feelings do you have as you read this extract? Give reasons for what you say, and remember to support your answer with words and phrases from the extract. [10]

0 marks	Nothing written, or nothing worthy of credit.
1 mark	Very brief with hardly any relevant detail.
2-4 marks	Brief responses, with simple comments on what is happening in the extract.
5-7 marks	More focus and selection, with some discussion and empathy for 7.
8-10 marks	Clear and detailed discussion of the extract. Thorough and thoughtful at the top of the band.

(ii) **For which of the boys in *Lord of the Flies* do you have the most sympathy? Give reasons for what you say.**

Think about:

- what happens to your chosen boy during the course of the novel;
- your chosen boy's relationships with other boys;
- the way your chosen boy speaks and behaves;
- why you have the most sympathy for your chosen boy.

[20]

N.B Candidates may approach this in different ways, such as considering a range of characters before settling on one, or focusing on one from the outset. Each approach could be equally valid, so please judge the answer on its merits, using the guidelines.

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Very brief with hardly any relevant detail.
5-9 marks	Patchy, simple narrative.
10-14 marks	More focus, with some discussion and empathy, for 13 - 14.
15-20 marks	Increasingly thoughtful discussion, based on sound knowledge of the text.

(iii) **Write about how order breaks down amongst the boys on the island.**

[20]

Think about:

- what happens at important parts of the novel;
- the way the different boys behave;
- anything else you think is important.

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Very brief with hardly any relevant detail.
5-9 marks	Answers will be simple and general.
10-14 marks	Answers will be more focused, with some selection of apt detail and some discussion and awareness for 13 - 14.
15-20 marks	Answers here will be typified by increasingly detailed and relevant reference to the text to support judgements. At the top of this mark range, answers will be thoughtful and thorough.

(e) Ash on a Young Man's Sleeve

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

What do you think of the way Uncle Bertie speaks and behaves here? Give reasons for what you say and remember to support your answer with words and phrases from the extract. [10]

0 marks	Nothing written, or nothing worthy of credit.
1 mark	Very brief with hardly any relevant detail.
2-4 marks	Brief responses, with simple comments on what is happening in the extract.
5-7 marks	More focus and selection, with some discussion and, perhaps, empathy for 7.
8-10 marks	Clear and detailed discussion of the extract.

(ii) What do you think of Leo?

Write about:

- his relationships with his parents;
- his relationships with his brothers Wilfred and Dannie;
- his relationship with Megan;
- the way he speaks and behaves.

[20]

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Very brief with hardly any relevant detail.
5-9 marks	Answers will be narrative driven and brief, with little, if any, reference to Leo's relationships with others.
10-14 marks	Answers will be more focused, with some awareness of Leo and his relationships with others. Empathy, perhaps, at 13/14.
15-20 marks	Answers will have a clear sense of Leo and his relationships, and show a detailed knowledge of the text. Answers at the top of this band will be thoughtful and thorough.

(iii) In Ash on a Young Man's Sleeve Dannie Abse describes growing up during a time of great changes in the world. Write about some of the ways in which important events in the world affected Dannie and his family. [20]

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Very brief with hardly any relevant detail.
5-9 marks	Answers will be simple and general.
10-14 marks	Answers will still be based on relatively simple narrative, but with some discussion and awareness for 13 - 14.
15-20 marks	Answers will be detailed, revealing an increasingly sound knowledge of the text, and with clear focus on the question.

BLANK PAGE

UNIT 2B

HIGHER TIER

BAND CRITERIA

The following descriptions have been provided to indicate the way in which progression within the four criteria is likely to occur. Each successive description assumes demonstration of achievements in lower bands. You are asked to place work initially within a 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.

MARKS				
i)	ii) iii)	Critical response to texts (AO1)	Language, structure and form (AO2)	Social, cultural, and historical contexts (AO4)
0	0	Nothing written, or what is written is totally irrelevant to the text or not worthy of credit.		
1	1-4	Candidates: rely on a narrative approach with some misreadings; make a personal response to the text.	Candidates: may make generalised comments about stylistic effects.	Candidates: make simple comments on textual background.
<i>Errors in grammar, punctuation and spelling and lack of structure are likely to impede communication on occasions. There will be little evidence of specialist vocabulary.</i>				
2-4	5-9	Candidates: display some understanding of main features; make generalised reference to relevant aspects of the text, echoing and paraphrasing; begin to select relevant detail.	Candidates: are able to recognise and make simple comments on particular features of style and structure.	Candidates: show a limited awareness of social/cultural and historical contexts. begin to be aware how social/cultural and historical context is relevant to understanding the texts(s)
<i>Expression will be reasonably clear and the answer will have a basic structure. Grammar, punctuation and spelling will contain errors but these will not be intrusive; use of specialist vocabulary will be limited and/or not always appropriate.</i>				
5-7	10-14	Candidates: make more detailed reference to text; discuss thoroughly, and increasingly thoughtfully, characters and relationships; probe the sub-text with increasing confidence; select and evaluate relevant textual details; understand and demonstrate how writers use ideas, themes and settings to affect the reader; convey ideas clearly and appropriately.	Candidates: see how different aspects of style and structure combine to create effects; show increasingly clear appreciation of how meanings and ideas are conveyed through language, structure and form.	Candidates: are able to set texts in contexts more securely; begin to see how texts have been influential. have a clear grasp of social/cultural and historical context; begin to be able to relate texts to own and others' experience.
<i>Expression will be mainly clear and fluent and the answer will be quite well structured. There will be some errors in spelling or punctuation; specialist vocabulary will be used mainly appropriately.</i>				
8-10	15-20	Candidates: make increasingly assured selection and incorporation of relevant detail; are able to speculate/offer tentative judgements; are able to evaluate characters/relationships and attitudes/motives; at the highest level, consistently handle texts with confidence, have an overview and ability to move from the specific to the general: convey ideas persuasively and cogently with apt textual support.	Candidates: show appreciation of how writers use language to achieve specific effects; make assured exploration and evaluation of the ways meaning, ideas and feeling are conveyed through language, structure and form; at the highest level, make assured analysis of stylistic features.	Candidates: show a clear understanding of social/cultural and historical contexts; are able to relate texts to own and others' experience. are able to identify and comment on importance of social/cultural and historical contexts. Awareness of literary tradition shown. at the highest level, show a clear understanding of social/cultural and historical contexts. Able to relate details of text to literary background and explain how texts have been / are influential at different times.
<i>Expression will be clear and fluent and the answer will be well structured. There will be few errors in grammar, punctuation and spelling; specialist vocabulary will be used appropriately.</i>				

QUESTION 1 (Contemporary drama)

(a) *The History Boys*

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

With close reference to the extract, show how Alan Bennett creates mood and atmosphere for an audience here.

[10]

0 marks	Nothing written, or nothing worthy of credit.
1 mark	Answers will be simple and general.
2-4 marks	Answers will rely on simple retelling, with some emerging discussion and awareness, at 3, and, perhaps, empathy too, at 4.
5-7 marks	Answers will be more focused with apt discussion of selected detail. At 7, answers will be thoughtful and thorough.
8-10 marks	Discussion of the extract will be closely read, assured and evaluative

(ii) **Imagine you are Scripps. Some time after the end of the play, you think back over your schooldays. Write down your thoughts and feelings. Remember how Scripps would speak when you write your answer.**

[20]

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Answers will be underdeveloped, and based on simple, patchy narrative.
5-9 marks	Answers will be fairly general in detail, but with an awareness of Scripps and his views of characters/events.
10-14 marks	Answers will reveal a secure knowledge of the play, and will sound increasingly like Scripps. At the top of this band, responses will be thoughtful and thorough.
15-20 marks	Answers will be convincing in terms of voice, standpoint and selection of relevant detail, and will reveal a sensitive understanding of characters and relationships. At the top of the band there may also be an understanding of themes, and, perhaps, some originality.

(iii) **The History Boys has been described as “intensely moving, as well as thought provoking and funny.” To what extent do you agree with this statement? Give reasons for what you say.**

[20]

N.B. Please remember that comment is free, and there will be different ways of approaching this question. Some may address all parts of the quotation, whilst some may focus on specific parts of it. Be flexible in judging what is offered, using the marking guidelines and matrix.

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Simple comments and general narrative.
5-9 marks	Answers will be based on narrative, with some discussion and awareness for 8/9.
10-14 marks	Answers will be more focused, with solid knowledge of the text used to support judgments. For 13 – 14, answers will be sustained and thoughtful.
15-20 marks	Answers will be astute, evaluative and assured, and for 18 - 20, perhaps, original.

(b) Blood Brothers

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

With close reference to the extract, show how Willy Russell creates mood and atmosphere for an audience here.

[10]

0 marks	Nothing written, or nothing worthy of credit.
1 mark	Simple general comments.
2-4 marks	Answers will be general, and dependent on relatively simple narrative/reorganisation.
5-7 marks	Answers will still be reliant on narrative, but will include highlighting of specific detail. For 7, answers will be thoughtful and thorough.
8-10 marks	Answers will be assured, analytical, with an increasingly clear appreciation of Russell's techniques.

(ii) Imagine you are Linda. Some time after the events of the play you think back over your relationships with Mickey and Edward. Write down your thoughts and feelings. Remember how Linda would speak when you write your answer.

[20]

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Answers will be based on simple, patchy narrative.
5-9 marks	Answers will be dependent on fairly simple narrative, with an awareness and an emerging understanding of Linda and her relationships with Mickey and Edward.
10-14 marks	Candidates will reveal an increasingly sound knowledge of the play, and will sound increasingly like Linda, with a valid interpretation of her viewpoint of her relationships with the twins.
15-20 marks	Responses will be convincing in voice and standpoint, with apt detail from the text, sensitivity to characters and relationships, and, at the higher part of this band, may include apt references to some of the themes of the play.

(iii) At the end of the play, the Narrator suggests that superstition could be one of the causes of the tragic deaths of Mickey and Edward. To what extent do you agree?

[20]

N.B. As with all relatively open questions, please be receptive to a possible range of points of view when marking this question. Give credit for the knowledge and understanding shown, using the matrix and marking guidelines to guide your judgement.

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Simple, patchy narrative, at a general level.
5-9 marks	Answers will show an increasing awareness of the significance of superstition, and points will be linked to some details from the text.
10-14 marks	Answers will be more focused, with solid knowledge of the text used to support judgments. For 13 -14, answers will be sustained and thoughtful.
15-20 marks	Answers will be astute, evaluative and assured, and for 18 - 20, perhaps, original.

(c) **A View From The Bridge**

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

Look closely at how Alfieri and Eddie speak and behave here. What does it reveal to an audience about their relationship at this point in the play [10]

0 marks	Nothing written, or nothing worthy of credit.
1 mark	Simple, general comments on Alfieri and Eddie.
2-4 marks	Answers will be general, and dependent on relatively simple narrative/reorganisation.
5-7 marks	Answers will still be reliant on narrative, but will include highlighting of specific detail. For 7, answers will be thoughtful and thorough.
8-10 marks	Answers will be increasingly assured and evaluative, with a sensitive discussion of the characters and their relationship. At the top of this band, the “how” will be addressed with some success.

(ii) **What do you think of Catherine and the way she is presented to an audience?** [20]

N.B. As with all relatively open questions, please be receptive to a possible range of points of view when marking this question. Give credit for the knowledge and understanding shown, using the matrix and marking guidelines to guide your judgement. Candidates may have different and valid responses to the character of Catherine!

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Responses will be general and simple, revealing a sketchy knowledge of the text.
5-9 marks	Answers will be narrative driven, with some discussion of Catherine for 8 – 9.
10-14 marks	Answers will reveal a secure knowledge of the play to support their discussion of Catherine. For 13 – 14, discussion of Catherine will be thorough and thoughtful.
15-20 marks	Answers will be sensitive, and increasingly evaluative, astute and assured.

(iii) **“Honour. Passion. Betrayal.” A production of A View From The Bridge was recently publicised with this description. To what extent do you consider this a fair summing up of the play?** [20]

N.B. Please remember that comment is free, and there will be different ways of approaching this question. Some may address all parts of the quotation, whilst some may focus more on specific parts of it, or, indeed, set their own agenda. Be flexible in judging what is offered, using the marking guidelines and matrix.

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Simple comments and general narrative.
5-9 marks	Answers will be based on narrative, with some straightforward discussion of character(s)/events for 8 - 9.
10-14 marks	Answers will be more focused, with solid knowledge of the text used to support judgements. For 13 – 14, answers will be sustained and thoughtful.
15-20 marks	Answers will be evaluative and assured, and for 18 – 20, may be original.

(d) **Be My Baby**

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

Look closely at how Mary and Mrs. Adams speak and behave here. What does it reveal to an audience about their relationship? [10]

0 marks	Nothing written, or nothing worthy of credit.
1 mark	Simple, general comments on characters.
2-4 marks	Answers will be general, and dependent on relatively simple narrative/reorganisation.
5-7 marks	Answers will still be reliant on narrative, but will include highlighting of specific detail. For 7, discussion of Mary and Mrs. Adams will be thoughtful and thorough.
8-10 marks	Answers will be sensitive and increasingly assured and evaluative.

(ii) **For which girl staying at St. Saviour's do you have the most sympathy? Show how Amanda Whittington's presentation of your chosen character creates sympathy for her.** [20]

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Answers will be based on simple comments on character/characters, with general reference to the text.
5-9 marks	Answers will be narrative driven, with an awareness, some discussion and empathy for 8 - 9.
10-14 marks	Answers will be focused, with judgements supported by aptly selected detail from the text, and, from 13, will be increasingly thorough and thoughtful. The issue of presentation may only be addressed implicitly.
15-20 marks	Answers will be sensitive, evaluative and assured, and for 18 - 20, may be original, with the issue of presentation addressed with some success.

(iii) **Be My Baby has been described as "a story about hope, friendship and survival." To what extent do you agree with this description of the play? Give reasons for what you say.** [20]

N.B. Please remember that comment is free, and there will be different ways of approaching this question. Some may address all parts of the quotation, whilst some may focus more on specific parts of it., or, indeed, set their own agenda. Be flexible in judging what is offered, using the marking guidelines and matrix.

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Expect only simple, general comments.
5-9 marks	Answers will be based on narrative, with some discussion and empathy for 8-9.
10-14 marks	Answers will be more focused, with solid knowledge of the text used to support judgements. For 13 -14, answers will be thorough and thoughtful.
15-20 marks	Answers will be sensitive, carefully considered and evaluative, as well as assured.

(e) My Mother Said I Never Should

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

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

0 marks	Nothing written, or nothing worthy of credit.
1 mark	Brief responses and simple comments.
2-4 marks	Answers will tend towards reorganisation, with some discussion and empathy for 4.
5-7 marks	Answers will be more focused in their discussion of Doris and Rosie. For 7, discussion of their relationship, as revealed in the extract, will be thorough and thoughtful.
8-10 marks	Answers will be assured and evaluative.

(ii) Imagine you are Jackie. At the end of the play, you think back over your life, as presented in the play. Write down your thoughts and feelings. Remember how Jackie would speak when you write your answer. [20]

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Answers will be based on a general retelling of the story, or parts of it.
5-9 marks	Answers will be dependent on fairly simple narrative, with an awareness and an emerging understanding of Jackie and her possible view of events.
10-14 marks	Candidates will reveal an increasingly sound knowledge of the play, and will sound increasingly like Jackie, with a valid interpretation of her viewpoint of the events of the play.
15-20 marks	Responses will be convincing in voice and standpoint, with apt detail from the text, sensitivity to characters and relationships, and, at the higher part of this band, may include apt references to some of the themes of the play.

(iii) How does Charlotte Keatley present conflict between the generations in My Mother Said I Never Should? [20]

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Patchy, simple narrative.
5-9 marks	Answers will be based on narrative, with some discussion based on characters for 8 and 9.
10-14 marks	Answers will be more focused, with solid knowledge of the text used to support judgments. For 13 – 14 answers will be thorough and thoughtful.
15-20 marks	Answers will be evaluative and assured, and, for 18 – 20, may be original.

QUESTION 2 (Literary Heritage prose)

(a) *Silas Marner*

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

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

0 marks	Nothing written, or nothing worthy of credit.
1 mark	Brief responses, with simple comments on what is happening in the extract.
2-4 marks	Answers will tend towards reorganisation, with some awareness of mood and atmosphere for 3 - 4.
5-7 marks	Candidates will track through the extract selecting and highlighting relevant detail. For 7, discussion of the extract will be thorough and detailed.
8-10 marks	Answers will be assured and analytical.

(ii) How is the character of Godfrey Cass important to the novel as a whole? [20]

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Answers will be narrative driven and brief, with little, if any, discussion of Godfrey.
5-9 marks	Answers will be narrative driven with an increasing awareness and discussion of Godfrey, with, perhaps, empathy at 8 and 9.
10-14 marks	Answers will reveal an increasingly clear understanding of Godfrey, supported by apt detail from the text. For 13 – 14 answers will be thoughtful and thorough. The issue of importance may well be addressed implicitly.
15-20 marks	Answers will be evaluative and assured, and for 18 - 20, original. Importance will be addressed with some success at the top of this band.

(iii) How does George Eliot present the theme of change in *Silas Marner*? [20]

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Simple brief answers, based on a general retelling of parts of the story.
5-9 marks	Answers will be based on simple narrative and judgements, with some discussion for 8 -9.
10-14 marks	Answers will still be narrative driven but more focused, and the idea of change will be addressed, particularly from 12 upwards. For 13 – 14, answers will be thorough and thoughtful, although the issue of presentation may well be addressed only implicitly.
15-20 marks	Answers will be increasingly assured and evaluative, and, probably, for 18 – 20, with the issue of the presentation addressed with some success.

(b) *Pride and Prejudice*

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

With close reference to the extract, show how Jane Austen creates mood and atmosphere here.

[10]

- | | |
|------------|---|
| 0 marks | Nothing written, or nothing worthy of credit. |
| 1 mark | Responses will be simple and general. |
| 2-4 marks | Answers will probably operate on the level of simple paraphrase, with an increase in awareness from 3, and empathy and some discussion for 4. |
| 5-7 marks | Candidates will select and highlight detail in order to support their judgements. In 7 answers will be detailed and thoughtful. |
| 8-10 marks | Answers will be closely read and analytical, showing some appreciation of Austen's craft (more so at the top of the band). |

(ii) Which of the characters in *Pride and Prejudice* changes the most during the course of the novel, in your opinion? Show how Jane Austen presents the changes in your chosen character?

[20]

N.B. Please be receptive to different ways of responding to this question: some may consider several characters before settling on one, whilst others may focus on their chosen character from the outset. Either approach is equally valid.

- | | |
|-------------|---|
| 0 marks | Nothing written, or nothing worthy of credit. |
| 1-4 marks | Answers will be narrative driven and brief, with little discussion of character. |
| 5-9 marks | Answers will be dependent on relatively simple, and probably patchy, narrative, some discussion of character(s), and at 8/9 empathy. |
| 10-14 marks | Answers will be focused, and judgements supported by apt detail. At 13/14 thoughtfulness and thoroughness will be evident, with more focus on "change" but the issue of presentation will probably be addressed implicitly. |
| 15-20 marks | Answers will be evaluative and assured, and for 18 - 20, the issue of presentation will probably be addressed with some success. |

(iii) How does Jane Austen present different attitudes to love in *Pride and Prejudice*?

[20]

- | | |
|-------------|--|
| 0 marks | Nothing written, or nothing worthy of credit. |
| 1-4 marks | Answers will be simple and general. |
| 5-9 marks | Answers will be based on simple and probably patchy narrative, with some discussion and empathy for 8 - 9. |
| 10-14 marks | Answers will be more focused, with solid knowledge of the text used to support judgements. For 13-14 answers will be thoughtful and sustained, and the idea of "different attitudes" will emerge more clearly. |
| 15-20 marks | Answers will be carefully considered and evaluative with, perhaps, originality for 20 where there may also be more of an addressing of 'how'. |

(c) A Christmas Carol

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

How does Charles Dickens suggest Scrooge's character in this extract? [10]

- | | |
|------------|---|
| 0 marks | Nothing written, or nothing worthy of credit. |
| 1 mark | Brief responses with very simple comments on Scrooge. |
| 2-4 marks | Answers will be dependent on re-telling, with some discussion and awareness, with, perhaps, empathy, at 4. |
| 5-7 marks | Candidates will track through the extract, selecting and highlighting relevant detail. For 7 candidates will discuss relevant detail thoughtfully and thoroughly. |
| 8-10 marks | Answers will be increasingly closely read, evaluative, assured and, at the top of this band, analytical. |

(ii) How is the character of Bob Cratchit important to the novel as a whole? [20]

- | | |
|-------------|--|
| 0 marks | Nothing written, or nothing worthy of credit. |
| 1-4 marks | Answers will be patchy simple narrative. |
| 5-9 marks | Answers will be based on simple narrative and judgements with some discussion of Bob Cratchit, and, probably, empathy for 8-9. |
| 10-14 marks | Answers will be more selective and focused, with apt use of the text. At 13-14 discussion of Bob Cratchit will be more thoughtfully developed, although the issue of importance may well only be addressed at an implicit level. |
| 15-20 marks | Answers will be sensitive and increasingly evaluative, with the issue of Bob Cratchit's importance clearly addressed, with some success, for 18 - 20. |

(iii) Which of the three spirits had the most powerful impact on Scrooge, in your opinion? Give reasons for what you say. [20]

N.B. Please be receptive to different ways of responding to this question: some may consider all three spirits before settling on one, whilst others may focus on their chosen spirit from the outset. Either approach is equally valid.

- | | |
|-------------|--|
| 0 marks | Nothing written, or nothing worthy of credit. |
| 1-4 marks | Patchy simple narrative. |
| 5-9 marks | Answers will be dependent on simple, and, quite probably, patchy, narrative with some discussion, and, perhaps, empathy, for 8-9. |
| 10-14 marks | Answers will still be narrative driven but the use of the text will be more selective, and discussion more focused, becoming thoughtful and thorough at 13-14. |
| 15-20 marks | Answers will be increasingly astute, evaluative and well considered. |

(d) Lord of the Flies

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

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

0 marks	Nothing written, or nothing worthy of credit.
1 mark	Brief responses, with simple comments on what is happening in the extract.
2-4 marks	Answers will be dependent on reorganisation, with awareness of mood and atmosphere for 3 - 4.
5-7 marks	Discussion will be more focused and supported by apt detail and for 7 will be thorough and thoughtful.
8-10 marks	Answers will be closely read, assured and analytical.

(ii) For which of the boys in Lord of the Flies do you have the most sympathy? Give reasons for what you say. [20]

N.B. Please be receptive to different ways of responding to this question: some may consider several characters before settling on one, whilst others may focus on their chosen character from the outset. Either approach is equally valid.

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Patchy, simple narrative.
5-9 marks	Answers will be based on simple narrative and straightforward judgements, with some discussion/empathy for 8-9.
10-14 marks	Answers will be more selective and focused, with apt use of the text and for 13 – 14 will be thorough and thoughtful.
15-20 marks	Discussion of the chosen character will be evaluative and the case for most sympathy well argued with confident use of the text and revealing insight into Jack's role.

(iii) How does William Golding present the breakdown in order amongst the boys on the island? [20]

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Answers will be simple and general.
5-9 marks	Answers will be based on simple, and perhaps not wholly accurate, narrative, with awareness and some discussion at 8 - 9.
10-14 marks	Answers will reveal a sound knowledge of the text, with apt detail to support judgements and for 13 - 14 will be thorough and thoughtful.
15-20 marks	Answers will be confidently evaluative with a clear sense of overview. At the top of the band the issue of "how" will probably be addressed with some success.

(e) *Ash on a Young Man's Sleeve*

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

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

- | | |
|------------|---|
| 0 marks | Nothing written, or nothing worthy of credit. |
| 1 mark | Brief responses, with simple comments on what is happening in the extract. |
| 2-4 marks | Answers will be dependent on paraphrase to a certain extent, with awareness/empathy for 3 - 4. |
| 5-7 marks | Candidates will select and highlight detail in order to support their judgements. For 7, discussion of the extract will be thorough and thoughtful. |
| 8-10 marks | Answers will be assured, analytical and, at the top of the band, show real appreciation of Abse's creation of mood and atmosphere. |

(ii) What do you think of Leo and the way he is presented in *Ash On a Young Man's Sleeve*? [20]

- | | |
|-------------|--|
| 0 marks | Nothing written, or nothing worthy of credit. |
| 1-4 marks | Answers will be brief, typified by simple, patchy, narrative and brief, with little reference to Leo. |
| 5-9 marks | Answers will still be based on simple narrative driven, but with an awareness, some discussion and, perhaps, empathy, for 8-9. |
| 10-14 marks | Answers will be focused, with judgements supported by apt reference to the text, and, at 13-14, discussion will be thoughtful and thorough. The issue of presentation will probably only be addressed implicitly, however. |
| 15-20 marks | Answers will be evaluative, with a sensitive discussion of Leo and his relationships with others. At the top of the band, the issue of his presentation will probably be addressed with some success. |

(iii) A description of *Ash On a Young Man's Sleeve* claims that in it, Dannie Abse "skillfully interweaves public and private themes." Show how he does this in his book. [20]

- | | |
|-------------|--|
| 0 marks | Nothing written, or nothing worthy of credit. |
| 1-4 marks | Answers will be simple and general. |
| 5-9 marks | Answers will be based on simple, and, probably, patchy narrative, with some discussion at a relatively simple level of relevant ideas at 8-9. |
| 10-14 marks | Answers will reveal a sound knowledge of the text, with apt detail to support judgements. For 13 – 14 answers will be thorough and thoughtful. |
| 15-20 marks | Answers will be increasingly evaluative and appreciative with, perhaps, originality for 18-20, where "how" will be clearly addressed. |



WJEC
245 Western Avenue
Cardiff CF5 2YX
Tel No 029 2026 5000
Fax 029 2057 5994
E-mail: exams@wjec.co.uk
website: www.wjec.co.uk