AQA

GCSE
ENGLISH LITERATURE
8702/2

Modern Texts and Poetry

Mark scheme
June 2017

Version: 1.0 Final

Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

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Statement of importance

GCSE English Literature is the study of how writers communicate their ideas about the world, and how readers might respond to these ideas. It aims to develop a critical understanding of the ways in which literary texts are a reflection of, and exploration of, the human condition, the study of which develops empathic understanding of human nature. High-quality English literature is writing which displays recognisable literary qualities and, although shaped by particular contexts, transcends them and speaks about the universality of the human condition. GCSE English Literature aims to enable students to appreciate these qualities, developing and presenting informed, critical responses to the ideas in literary texts and the ways writers present these ideas. It aims to enable students to make links between a variety of written texts and between the text and the context within which it was shaped.

Principles of mark scheme construction

Each mark scheme is driven by the task and by the statement of importance about GCSE English Literature. It aims to do two things:

- to describe typical features of response in order to decide on a mark
- to identify typical features of proficiency in order to aid discrimination between levels of performance.

Each long form answer mark scheme is constructed using six levels. This is to reflect the ability level of the whole cohort. There are four or five marks within each level to allow for levels of proficiency and to allow for discrimination between levels of cognitive ability across the whole cohort.

Each mark scheme places assessment objectives AO1 and AO2 as the key skills. This is driven by the statement of importance of the subject, in that the study of great literary texts is the study of the interrelationship between the reader and the writer of the text and that the communication and reception of these ideas is an inherent feature of English literature. It is also driven by the acknowledgement that GCSE English Literature assesses cognitive levels of ability; the level of response to ideas will have parity with the level of response to the methods of communicating those ideas.

How to apply the mark scheme

The mark scheme is constructed using six levels of attainment that span the whole range of ability at GCSE. The descriptors of attainment reference the assessment objectives for that particular question. Examiners are required to use the mark scheme to consider the whole response and decide upon the most appropriate level. The mark scheme provides two descriptors: a description of typical features of a response in each level, and a description of the kinds of skills candidates in that level will be proficient in. This is in order to support examiners in making their judgement of the extent to which the qualities and skills being demonstrated merit a particular level of attainment. As each response being marked is a response to a particular task, examiners are assessing the extent to which the candidate has responded to the task, and also the level of skill that the candidate has demonstrated.

Each level has four or five marks available and four or five skills descriptors. Fair application of the mark scheme to all candidates is driven by the descriptors in the mark scheme, and therefore examiners are required to make a judgement about the extent to which a candidate achieves every descriptor in that particular level in order to warrant a mark at the top of that level. If a candidate achieves everything in a level, they should be awarded the mark at the top of that level.

Since answers will rarely match a descriptor in all respects, examiners must allow good performance in some aspects to compensate for shortcomings in other respects. Consequently, the level is determined by the 'best fit' rather than requiring every element of the descriptor to be matched. Examiners should aim to use the full range of levels and marks, taking into account the standard that can reasonably be expected of candidates after one or two years of study on the GCSE course and in the time available in the examination.

If a candidate does not address a particular defining feature of a task, examiners are required to make a judgement about the extent to which other skills can place the response in a particular level, and where the response should be placed.

Step 1 Determine a level

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptor for that level. The descriptor for the level indicates the different qualities that might be seen in the student's answer for that level. If it meets the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptor and the answer. With practice and familiarity you will find that for better answers you will be able to quickly skip through the lower levels of the mark scheme.

When assigning a level you should look at the overall quality of the answer and not look to pick holes in small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level; i.e. if the response is predominantly level 3 with a small amount of level 4 material it would be placed in level 3 but be awarded a mark near the top of the level because of the level 4 content.

Step 2 Determine a mark

Once you have assigned a level you need to decide on the mark. The descriptors on how to allocate marks can help with this. The exemplar materials used during standardisation will also help. There will be an answer in the standardising materials which will correspond with each level of the mark scheme. This answer will have been awarded a mark by the Lead Examiner. You can compare the student's answer with the example to determine if it is of the same standard, better or worse than the example. You can then use this to allocate a mark for the answer based on the Lead Examiner's mark on the example.

You may well need to read back through the answer as you apply the mark scheme to clarify points and assure yourself that the level and the mark are appropriate.

Indicative content in the mark scheme is provided as a guide for examiners. It is not intended to be exhaustive and you must credit other valid points. Students do not have to cover all of the points mentioned in the indicative content to reach the highest level of the mark scheme.

An answer which contains nothing of relevance to the question must be awarded no marks.

Rubric infringements

GCSE English Literature is a skills-based subject and, as such, best-fit is the most appropriate means by which the candidature can be fairly and equitably rewarded for their achievements at the end of their course of study. However, a mark scheme also has the function of assessing the extent to which each response meets the requirements of the relevant elements of the particular specification.

Therefore, where a response is judged not to have addressed a defining feature of a particular task, such as:

Paper 1 Section A response to extract and whole text
Paper 1 Section B response to extract and whole text
Paper 2 Section B response to named poem and one other from the named cluster

then this would be classed as a rubric infringement and could, as referenced in the mark scheme, be 'capped' at the top of level 2. Cases of rubric infringement will always be referred to a senior associate who will review the response in order to make a judgement about the totality of the response and therefore the validity of cap application.

Supporting documentation

Standardising scripts would provide exemplification of attainment in order to guide examiners towards the process of discerning between levels of attainment and to aid judgement about the positioning of each response in terms of a final mark.

Exemplification documents, including indicative content, definitions of key descriptors in the mark scheme and exemplification of these descriptors, provide more detailed guidance to examiners on how to judge the relative qualities and skills being demonstrated by each candidate.

Defining context (AO3)

AO3 is the understanding of the relationship between the ideas in the text and the contexts of the text. The range of contexts and relationships that is most relevant as part of AO3 will depend on the text, the author and the task. In teaching and assessing AO3, teachers and students can consider context in a flexible way, depending on the text itself and whichever contexts are the most relevant for that particular

text. These contexts may relate to the relationship between the text and the context in which it was written. However, the contexts may also relate to the context within which the text is set: location, social structures and features, cultural contexts, and periods in time. Context, where relevant, may also apply to literary contexts such as genres, and also the contexts in which texts are engaged with by different audiences, taking the reader outside the text in order to inform understanding of the meanings being conveyed. Acknowledgement of the universality of a literary text is an integral part of relating to it contextually.

Context is assessed throughout the paper. The strand in the mark scheme related to AO3 references 'ideas/perspectives/contextual factors'. However, if a question requires a student to think about the text in its context, this is also reflected inherently through the response to task.

Assessment objectives (AOs)

AO1	Read, understand and respond to texts. Students should be able to: • maintain a critical style and develop an informed personal response • use textual references, including quotations, to support and illustrate interpretations.
AO2	Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
AO3	Show understanding of the relationships between texts and the contexts in which they were written.
AO4	Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

Assessment of AO4

AO4 will be assessed on **Section A** only. The performance descriptors are provided below.

Performance descriptor	**Marks awarded**
High performance: In the context of the level of demand of the question, learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.	4 marks
Intermediate performance: In the context of the level of demand of the question, learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.	2–3 marks
Threshold performance: In the context of the level of demand of the question, learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.	1 mark

Where a candidate writes nothing or fails to meet threshold performance they should receive 0 marks.

Section A: Modern texts Questions 1–24 (30 marks – AO1=12, AO2=12, AO3=6)

Mark	AO	Typical features	How to arrive at a mark
Level 6 *Convincing, critical analysis and exploration* **26–30 marks**	AO1	• Critical, exploratory, conceptualised response to task and whole text • Judicious use of precise references to support interpretation(s)	**At the top of the level,** a candidate's response is likely to be a critical, exploratory, well-structured argument. It takes a conceptualised approach to the full task supported by a range of judicious references. There will be a fine-grained and insightful analysis of language and form and structure supported by judicious use of subject terminology. Convincing exploration of one or more ideas/perspectives/contextual factors/interpretations. **At the bottom of the level**, a candidate will have Level 5 and be starting to demonstrate elements of exploratory thought and/or analysis of writer's methods and /or contexts.
	AO2	• Analysis of writer's methods with subject terminology used judiciously • Exploration of effects of writer's methods on reader	
	AO3	• Exploration of ideas/perspectives/contextual factors shown by specific, detailed links between context/text/task	
Level 5 *Thoughtful, developed consideration* **21–25 marks**	AO1	• Thoughtful, developed response to task and whole text • Apt references integrated into interpretation(s)	**At the top of the level,** a candidate's response is likely to be thoughtful, detailed and developed. It takes a considered approach to the full task with references integrated into interpretation; there will be a detailed examination of the effects of language and/or structure and/or form supported by apt use of subject terminology. Examination of ideas/perspectives/contextual factors, possibly including alternative interpretations/deeper meanings. **At the bottom of the level,** a candidate will have Level 4 and be starting to demonstrate elements of thoughtful consideration and/or examination of writer's methods and/or contexts.
	AO2	• Examination of writer's methods with subject terminology used effectively to support consideration of methods • Examination of effects of writer's methods on reader	
	AO3	• Thoughtful consideration of ideas/perspectives/contextual factors shown by examination of detailed links between context/text/task	

<table>
<tr><td rowspan="3">Level 4

Clear understanding

16–20 marks</td><td>AO1</td><td>• Clear, explained response to task and whole text
• Effective use of references to support explanation</td><td rowspan="3">At the top of the level, a candidate's response is likely to be clear, sustained and consistent. It takes a focused response to the full task which demonstrates clear understanding. It uses a range of references effectively to illustrate and justify explanation; there will be clear explanation of the effects of a range of writer's methods supported by appropriate use of subject terminology. Clear understanding of ideas/perspectives/contextual factors.

At the bottom of the level, a candidate will have Level 3 and be starting to demonstrate elements of understanding and/or explanation of writer's methods and/or contexts.</td></tr>
<tr><td>AO2</td><td>• Clear explanation of writer's methods with appropriate use of relevant subject terminology
• Understanding of effects of writer's methods on reader</td></tr>
<tr><td>AO3</td><td>• Clear understanding of ideas/perspectives/ contextual factors shown by specific links between context/text/task</td></tr>
<tr><td rowspan="3">Level 3

Explained, structured comments

11–15 marks</td><td>AO1</td><td>• Some explained response to task and whole text
• References used to support a range of relevant comments</td><td rowspan="3">At the top of the level, a candidate's response is likely to be explanatory in parts. It focuses on the full task with a range of points exemplified by relevant references from the text; there will be identification of effects of a range of writer's methods supported by some relevant terminology. Explanation of some relevant contextual factors.

At the bottom of the level, a candidate will have Level 2 and be starting to explain and/or make relevant comments on writer's methods and/or contexts.</td></tr>
<tr><td>AO2</td><td>• Explained/relevant comments on writer's methods with some relevant use of subject terminology
• Identification of effects of writer's methods on reader</td></tr>
<tr><td>AO3</td><td>• Some understanding of implicit ideas/ perspectives/contextual factors shown by links between context/text/task</td></tr>
</table>

<table>
<tr><td rowspan="3">Level 2

Supported, relevant comments

6–10 marks</td><td>AO1</td><td>• Supported response to task and text
• Comments on references</td><td rowspan="2">At the top of the level, a candidate's response is likely to be relevant and supported by some explanation. It will include some focus on the task with relevant comments and some supporting references from the text. There will be identification of effects of deliberate choices made by writer with some reference to subject terminology. Awareness of some contextual factors.</td></tr>
<tr><td>AO2</td><td>• Identification of writers' methods
• Some reference to subject terminology</td></tr>
<tr><td>AO3</td><td>• Some awareness of implicit ideas/contextual factors</td><td>At the bottom of the level, a candidate's response will have Level 1 and be starting to focus on the task and/or starting to show awareness of the writer making choices and/or awareness of contexts.</td></tr>
<tr><td rowspan="3">Level 1

Simple, explicit comments

1–5 marks</td><td>AO1</td><td>• Simple comments relevant to task and text
• Reference to relevant details</td><td rowspan="2">At the top of the level, a candidate's response is likely to be narrative and/or descriptive in approach. It may include awareness of the task and provide appropriate reference to text; there will be simple identification of method with possible reference to subject terminology. Simple comments/responses to context, usually explicit.</td></tr>
<tr><td>AO2</td><td>• Awareness of writer making deliberate choices
• Possible reference to subject terminology</td></tr>
<tr><td>AO3</td><td>• Simple comment on explicit ideas/contextual factors</td><td>At the bottom of the level, a candidate's response will show some familiarity with the text.</td></tr>
<tr><td>0 marks</td><td colspan="3">Nothing worthy of credit/nothing written</td></tr>
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JB Priestley: An Inspector Calls

Question 1

How far does Priestley present Mrs Birling as an unlikeable character?

Write about:

- what Mrs Birling says and does in the play
- how Priestley presents her by the ways he writes

[30 marks]
AO4 [4 marks]

Indicative content:

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- What Mrs Birling says and does
- Sheila and Eric's reactions to her throughout
- Her comments and reaction to the Inspector
- Her lack of progression even after the revelations OR her refusal to back down in the face of the Inspector's questions

AO2

- Presentation of her high-handedness when dealing with the Inspector and her children
- Presentation of her snobbish approval of Gerald
- Presentation of her reactions to the revelation about her Committee
- The irony of her comments about the unborn child given that it would have been her own grandchild

AO3

- Ideas about social class and her superior class to her husband
- Ideas about non-acceptance of guilt/ blame
- Her loyalty to her husband's view of the how the world works
- Her alacrity in welcoming the news about the non-existence of the Inspector and her imagined despair when final phone-call is made

Question 2

How does Priestley use the character of the Inspector to suggest ways that society could be improved?
Write about:

- what society is shown to be like in the play and how it might be improved
- how Priestley presents society through what the Inspector says and does.

[30 marks]
AO4 [4 marks]

Indicative content:

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- Mr Birling's comments before Inspector's arrival
- Inspector's opening remarks
- The varied reactions of the family to the Inspector
- Inspector's apocalyptic final speech

AO2

- Stage directions at Inspector's arrival – establish his powerful impact
- Irony of war/ Titanic references
- Presentation of different characters of the Birlings and Gerald to reinforce their ideas
- Priestley's manipulation of the characters' responses to Inspector

AO3

- The use of the Inspector to comment on society and how it is organised both through the Daisy Smith storyline and direct commentary
- References to labour agitation/ unfair wages/ capitalism etc.
- The Inspector's final warning to the characters (and contemporary audience?)
- Ideas about change through younger generation

Willy Russell: Blood Brothers

Question 3

How does Russell explore the effects of Mickey's and Edward's different upbringings?
Write about:

- how the boys' upbringings have different effects on their lives
- how Russell presents these effects by the ways he writes.

[30 marks]
AO4 [4 marks]

Indicative content:

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- Comments on what some of the differences are
- Possible contrast between the boys' home lives
- Comments on attitudes to child-rearing
- Comments on relative affluence/ poverty

AO2

- Use of dialogue and action to present differences in upbringing
- Dramatic impact of contrasting presentation of upbringings
- Differing presentations of family life on stage
- Contrasts in language and dialect between the two families

AO3

- Treatment of how boys' upbringings affect their development
- Influence of home, school, social class
- Comments on Russell's concerns with influence of home life on boys' development
- Comments on influence of affluence/ poverty on boys' development

Question 4

What kind of mother does Russell show Mrs Johnstone to be in *Blood Brothers*?
Write about:

- what Mrs Johnstone says and does in the play
- how Russell presents Mrs Johnstone by the ways he writes

[30 marks]
AO4 [4 marks]

Indicative content:

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- Comments on her behaviour and attitudes as a mother
- Comments related to the number of children she has, her rashness, the lack of discipline she imposes, her lack of concern for education
- Comments related to her kindness, generosity, liveliness
- Response to her, either sympathetic or condemnatory or a mixture

AO2

- Presentation of her as a mother through her dialogue and her actions
- Presentation of how her circumstances affect her decisions
- Presentation of others' attitudes to her as a mother
- The way her instinctive grasp of right and wrong is set against her circumstances
- How Russell presents her fatalism as a key motivating factor in her maternal l(and other) behaviour

AO3

- Russell's use of her character as a mother to explore ideas about the influence of motherhood on children
- Russell's use of her character as a mother to explore ideas about the influence of class
- How she is treated as a mother by others
- Ideas about snobbery and privilege versus working-class solidarity

Alan Bennett: The History Boys

Question 5

'Dakin is presented as the most confident of the boys in the Oxbridge class.' How far do you agree with this view of Dakin?

Write about:
- what Dakin says and does and what others say about him in the play
- how Bennett presents Dakin by the ways he writes.

[30 marks]
AO4 [4 marks]

Indicative content:

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- Comments on Dakin's character and behaviour
- His relationships with the other boys
- His sexual precocity
- How the boys and the staff behave towards him
- Any ideas about possible weaknesses identified in Dakin

AO2

- Dakin's use of language to describe himself and to comment on others
- The range and sophistication of his knowledge
- Dakin's presentation as someone who manipulates others eg. through sex
- Dakin's later career as tax lawyer and what this suggests about him

AO3

- His leading role in the group and his attitude to Oxbridge
- His self-confidence as representative of the product of a certain kind of education
- His unscrupulousness in getting what he wants and his understanding of what is required to be successful
- Ideas about different kinds of education and their benefits

Question 6

Bennett has said about *The History Boys*, 'It seemed to me to be about two sorts of teaching – or two teachers, anyway'.

How does Bennett present Hector and Irwin as different kinds of teacher?
Write about:

- what Hector and Irwin say and do in their work
- how Bennett presents their differences by the ways he writes.

[30 marks]
AO4 [4 marks]

Indicative content:

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- Comments made by both teachers about how they see their work
- Comments made about both teachers about how they do their work
- Contrast between working methods of each
- Contrast between their attitudes to role and purpose of education

AO2

- Use of the two characters to espouse contrasting views of education
- Use of other students and staff to comment on these methods
- The use of dialogue and role play to dramatise attitudes
- Use of particular scenes/ episodes to suggest attitudes to school

AO3

- The two characters' contrasting attitudes to school, learning and life more generally
- Ideas about the purposes of school and higher education for individuals' development
- The influence of school on individuals
- Ideas about how society values education

Dennis Kelly: *DNA*

Question 7

How far does Kelly present Leah as a morally good character in *DNA*?
Write about:

- what Leah says and does in the play
- how Kelly presents Leah throughout the play

[30 marks]
AO4 [4 marks]

Indicative content:

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- Leah's attempts to influence the other teenagers
- Her relationship with Phil
- Leah's speeches about aspects of being human eg. sexuality, communitarianism
- Leah's reactions to the action as it unfolds eg. her shock at what others have done

AO2

- Presentation of Leah in dialogues with Phil
- Her extended speeches, unique to her character
- Stage directions particularly with reference to Phil
- Leah's language which suggests intelligence, rationality, a philosophical nature

AO3

- Ideas about human nature and the need for leadership
- Ideas about importance of humanity in relationships
- Ideas about what constitutes good behaviour (and unacceptable behaviour also)
- Teenage anomie and lack of human sympathy

Question 8

What ideas about society is Kelly suggesting by calling the play *DNA*?
Write about:

- some of the different ideas about DNA in the play
- how Kelly presents these ideas by the ways he writes

[30 marks]
AO4 [4 marks]

Indicative content:

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- References to DNA throughout the play
- DNA as important in the plot to frame the postman
- The teenagers as a self-supporting system like DNA
- Characters bound to act in the way they do because of their DNA

AO2

- Presentation of the plot to frame the postman
- The different characters' input into this discussion
- Kelly's use of the characters as a microcosm for society
- The different modes of speech used by the characters
- The use of different settings by Kelly

AO3

- The idea of human DNA as the thing that drives us
- How DNA relates to the kind of society we create
- The use of DNA in criminal investigations and how this is important to the play's action
- The teenagers as a kind of frightening, nihilistic microcosm of society

Simon Stephens: The Curious Incident of the Dog in the Night-Time

Question 9

How does Stephens present Judy as a mother?
Write about:

- what Judy says and does in the play
- how Stephens presents Judy as a mother by the ways he writes

[30 marks]
AO4 [4 marks]

Indicative content:

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- Responses to Judy's actions and behaviour and possible reasons
- Details related to Judy and Christopher's relationship
- the initial and later explanations of her absence
- How Judy reacts to and deals with Cristopher's arrival at her house

AO2

- The use of dramatic irony to highlight Christopher's condition and how Judy reacts to this
- The revelations in Judy's letters to Christopher
- Judy's attempts to get Christopher to eat, prepare for the exam etc.
- Presentation of Judy and Roger's relationship in the light of Christopher's arrival

AO3

- Comments related to Judy's struggle to cope with Christopher's condition and her affair
- Examples of Judy's attempts to be a good mother in the face of Christopher's condition
- Society's expectations of 'normal' behaviour and how the characters variously respond to this
- How Christopher's behaviour and the challenges he poses as a child affect Judy

Question 10

How does Stephens present Christopher facing up to new challenges in the play?
Write about:

- what Christopher says and does when he faces a new challenge
- how Stephens presents Christopher in these situations

[30 marks]
AO4 [4 marks]

Indicative content:

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- Details of some of the new challenges Christopher faces eg.finding the dog-killer, going to London etc.
- How he responds to these losses
- Response to Christopher's words and actions
- How these responses are affected by his condition

AO2

- Dramatic irony of the gap between Christopher's perceptions and the audience's
- Stage directions to highlight Christopher's reactions to new events
- Christopher's relationships with characters he meets
- Comments on how Christopher reactions to events may suggest the effects of his condition on how he deals with the world

AO3

- What we learn about Christopher's condition by his reactions to new challenges
- Ideas about not fitting in or not understanding people's expectations
- Ideas about societal expectations of behaviour in certain situations
- How those expectations may be unrealistic

Shelagh Delaney: A Taste of Honey

Question 11

'I'm an extraordinary person' says Jo. How far does Delaney present Jo as an extraordinary young woman?
Write about:

- what Jo says and does that could be considered extraordinary
- how Delaney presents Jo by the ways she writes

[30 marks]
AO4 [4 marks]

Indicative content:

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- Comments on what Jo says and does throughout the play which mark her as unusual/ extraordinary
- Her insistence on her own individuality
- Her relationship with her mother
- Her relationships with the boyfriend and Geof
- Comments on her youth and how she reacts to what befalls her

AO2

- The use of dialogue to present Jo's relationships with her family and friends
- The presentation of Helen and Peter as very unpleasant to Jo
- The presentation of Jo's humour, strength and resilience
- Jo's use of sophisticated language to debunk pretension/ arroagance
- The use of comedy to highlight character and theme

AO3

- Foregrounding of working-class characters as unusual at the time of first performance
- Issues of racism and homophobia and how Jo deals with them
- Jo as a working-class woman at the centre of a play which implicitly sees her as valuable and important in her own right
- Jo's struggle for independence and survival

Question 12

What ideas about happiness does Delaney explore in the play *A Taste of Honey*?

Write about:

- how Delaney uses different characters and their ideas about happiness
- how Delaney presents these ideas by the ways she writes.

[30 marks]
AO4 [4 marks]

Indicative content:

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- Examples of characters being happy or not
- Treatment of different kinds/ levels of happiness
- Different characters and their ideas of what does/ would make them happy
- The idea that happiness depends on other people and their behaviour
-

AO2

- Changes of mood from episode to episode
- The presentation of the different relationships in the play
- The use of dialogue to explore ideas of happiness
- The use of scenes/ structure to present different ideas
-

AO3

- Ideas about happiness being related to social circumstance
- Treatment of particular characters whose happiness is contingent on one or more defining aspects of their character
- Happiness as a function of societal prejudice eg. sexism, racism, homophobia
- Happiness as related to the play's 1950s milieu
- Happiness as related to a longer term, contemporary viewpoint

William Golding: Lord of the Flies

Question 13

How does Golding present Ralph as a leader in *Lord of the Flies*?

Write about:

- what Ralph says and does as a leader
- how Golding uses Ralph to explore ideas about leadership.

[30 marks]
AO4 [4 marks]

Indicative content:

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- Ralph's first introduction and character
- Ralph's election as leader
- Jack's rebellion and takeover
- Different leadership qualities displayed

AO2

- Golding's physical descriptions of Ralph early on
- Ralph's background
- Details of Ralph's relationships with other boys, particularly Piggy and Jack
- Ralph's reactions to losing control

AO3

- Links between Ralph as a child and societal modes of control
- Ideas about democratic/ autocratic styles of leadership
- Ralph's failure linked to wider conflict

Question 14

'Ralph wept for the end of innocence, the darkness of man's heart...' What does Golding have to say about human nature in *Lord of the Flies*?

Write about:

- how the boys behave on the island
- how Golding uses the boys' behaviour to explore ideas about human nature.

[30 marks]
AO4 [4 marks]

Indicative content:

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- The different ways in which the boys behave towards each other and the island
- Different boys as individuals and as 'types' eg. Piggy rational, Roger sadist
- The deterioration in the boys' lives on the island

AO2

- Golding's descriptions of key moments eg. murder of Simon and Piggy
- Golding's links between boys' physical characteristics and their personalities
- Comments on how Golding extrapolates out from the boys' behaviour to a wider application of his ideas

AO3

- Links between the boys and adult 'equivalents' in society
- Links to philosophical ideas eg. Freudian id, Kant's ideas of evil
- Island as a destroyed Eden and religious links to Adam
- Nazism and Golding's war experience as an influence

AQA Anthology: *Telling Tales*

Question 15

How do writers present difficult relationships in 'Korea' and in **one** other story from *Telling Tales*?

Write about:

- the difficult relationships in the **two** stories
- how the writers present the relationships by the ways they write.

[30 marks]
AO4 [4 marks]

Indicative content:

Examiners are reminded that while a comparatively structured response is permitted, comparative skills are not being assessed and should not be rewarded.
Students are required to write about two stories from *Telling Tales.* In reference to questions 15 and 16 therefore where 'whole text' is referred to in the mark scheme it means two full stories.

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- Father and son's edgy relationship and ideas about its origin
- The pair's shared activity in the story as a signifier of their actual closeness
- The revelation of the father's reasons for suggesting the son moves to the USA
- The son's ambiguous reaction at the end
- Relevant treatment of difficult filial relationship in 'Chemistry' or 'A Family Supper'

AO2

- Use of dialogue for exposition and to reveal character
- Detailed description of physical activity to link the two characters
- Use of first person perspective
- Presentation and timing of overheard exchange with Farrell
- Relevant treatment of presentation of difficult filial relationship in 'Chemistry' or 'A Family Supper'

AO3

- Comments on filial relationships
- Relevance/ importance of Irish background
- Tensions caused by poverty/ family situation
- Relevant contextual factors in 'Chemistry' or 'A Family Supper'

Question 16

How do writers present unpleasant childhood experiences in 'The Darkness Out There' and **one** other story from *Telling Tales*?

Write about:

- the details of the unpleasant childhood experiences in the **two** stories
- how the writers present these experiences.

[30 marks]
AO4 [4 marks]

Indicative content:

Examiners are reminded that while a comparatively structured response is permitted, comparative skills are not being assessed and should not be rewarded.
Students are required to write about two stories from *Telling Tales.* In reference to questions 15 and 16 therefore where 'whole text' is referred to in the mark scheme it means two full stories.

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- Treatment of Sandra and Kerry and Mrs Rutter
- What kind of characters Sandra, Kerry and Mrs Rutter seem at first to be and how this changes by the end
- The revelation of Mrs Rutter's story and how it affects the children
- The importance of the setting
- Relevant treatment of unpleasant childhood experience in 'Chemistry', 'Invisible Mass' (and poss 'Korea'?)

AO2

- Third person narrative from Sandra's perspective
- Descriptions of the physical environment and how they support the story's meaning
- Symbolism of light/ darkness
- Different kinds of dialogue including effect of dialect
- Relevant treatment of presentation of unpleasant childhood experience in 'Chemistry', 'Invisible Mass' (and poss 'Korea'?)

AO3

- Comments related to childhood experience
- Attitudes between the generations
- Influence of WW2
- Relevant contextual factors in 'Chemistry', 'Invisible Mass' (and poss 'Korea'?)

George Orwell: Animal Farm

Question 17

'Orwell creates a shocking and unexpected ending to *Animal Farm.'*

How far do you agree with this statement?

Write about:

- what happens towards the end of the novel
- how Orwell presents the ending.

[30 marks]
AO4 [4 marks]

Indicative content:

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- Exploration of what happens towards the end of the novel (candidates' choice of what constitutes 'ending')
- Ideas about the significance of return of humans, farm's change of name etc.
- Changes from main body of the novella
- How certain characters behave in this final section eg. Napoleon compared to rest of the novel

AO2

- How Orwell arranges the ending of the novella to reflect and comment what has gone before
- How Orwell uses pigs, other animals and humans in the novella
- The descriptive language and the speeches in the final pages
- The undermining of the revolution's early idealism completed

AO3

- Exploration of ideas of revolutions failing after initial idealism
- Russian Revolution
- Other relevant historical and contemporary contextual examples
- More abstract ideas of corruption, megalomania and state oppression

Question 18

How does Orwell use the character of Snowball to explore ideas about leadership in *Animal Farm*?

Write about:

- what Snowball says and does and what happens to him
- how Orwell presents Snowball.

[30 marks]
AO4 [4 marks]

Indicative content:

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- Exploration of what Snowball says and does in the novella
- Snowball's intellectual contribution to the Revolution ie. encourage more revolutions
- Snowball's courage and intelligence
- But also his limitations eg. accepts pigs' superiority; grandiose vision for windmill-type projects

AO2

- Orwell's presentation of Snowball's articulate speech and persuasiveness
- Snowball's presentation in the context of other characters
- Snowball's role after his exile as scapegoat
- The betrayal of his ideas as the novella goes on

AO3

- Snowball as allegory of Trotsky
- Snowball as representative of a revolutionary type
- Ideas about power and how it is won and kept
- Ideas of heroism

Kazuo Ishiguro: Never Let Me Go

Question 19

How far does Ishiguro present Ruth as a selfish character in *Never Let Me Go*?
Write about:
- what Ruth says and does that could be seen as selfish
- how Ishiguro presents Ruth by the ways he writes

[30 marks]
AO4 [4 marks]

Indicative content:

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- Comments on Ruth's words and actions throughout the novel
- Comments on Ruth's volatile relationships with Tommy and Kathy
- Ruth's 'test' for Madame at Hailsham
- What happens to Ruth by the end of the novel

AO2

- Use of Kathy as unreliable narrator and her view point on Ruth
- Presentation of Ruth's words and actions
- Differences between the characters as children and as adults
- The presentation of the system under which the characters live and Ruth's reaction against this

AO3

- The societal system which the novel postulates
- Ideas of friendship, loyalty and betrayal
- Ideas of education and teacher/ pupil relationships
- Contemporary attitudes to cloning and the ethical dilemmas it poses

Question 20

How far do you agree that Ishiguro creates 'a nightmarish vision of society' in *Never Let Me Go*?

Write about:

- what kind of society Ishiguro presents in the novel
- how Ishiguro presents the society by the ways he writes

[30 marks]
AO4 [4 marks]

Indicative content:

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- The children's limited understanding of the system within which they live
- Their reactions to the 'originals'
- The characters' different responses to learning the truth of their situation
- The characters' eventual fates

AO2

- Kathy's informal, appealing narrative voice and the contrast with what is actually going on
- Her unreliability as a narrator
- The delaying of the revelation till half-way through the novel
- The use of clues, particularly in dialogue between pupils and teachers, about what is going on
- The woods as metaphor for the future

AO3

- Treatment of the text in terms of genre, and extent to which it is science-fiction
- Ideas about cloning, linked to morality and society
- Ideas about what makes us human
- Contrast between the different characters' responses to their situation

Meera Syal: Anita and Me

Question 21

How does Syal present Meena's relationship with her mother?
Write about:

- Meena's feelings for her mother and how Meena behaves with her
- how Syal presents this relationship by the ways she writes

[30 marks]
AO4 [4 marks]

Indicative content:

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- Comment on what Meena's feelings are and how they change
- Events which change her eg. birth of her brother
- Impact of her mother's slim, graceful appearance compared to her
- How Meena's attitude to her mother changes because of what happens to her

AO2

- Use and effect of Meena as a reliable narrator
- The description of particular incidents which affect her relationship with her mother
- First person commentary on how Meena is feeling about her mother
- Increasingly mature, reflective tone to convey Meena's growing appreciation of her mother's situation

AO3

- Sometimes difficult relationship with mother as part of the book's description of Meena's rite of passage (bildungsroman?)
- Contextual factors which impinge on their relationship eg. racism, the extended family, Western attitudes to girls' sexuality etc.
- Her mother's values and views as influenced by her Punjabi heritage
- Contrast of these values and those of other mothers in the area

Question 22

How does Syal show that their Punjabi heritage is important to Meena's family?
Write about:

- Meena's family, their traditions, and their behaviour
- how Syal presents the family's heritage by the ways she writes.

[30 marks]
AO4 [4 marks]

Indicative content:

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- Comments on the close and extended families, including Meena's relationships with her parents and Nanima
- The growing influence of Nanima as Meena's main source of advice and support?
- The family meals/ celebrations
- Meena's sometime rejection of her heritage to enable her to 'fit in'
- Nanima's influence in helping her come to terms with her heritage

AO2

- Use and effect of Meena as a reliable narrator
- Structural elements such as Meena's growing appreciation of her family
- The use of humour throughout to highlight social and cultural differences
- The use of language in various forms as both barrier and means of connection

AO3

- Ideas related to the family background including issues such as love, belonging, acceptance
- Meena's family's obvious and strong links to their Punjabi heritage
- Family's response to difficulty in Tollington, drawing strength from their Punjabi culture
- Contrast of some of these values with those of the white population?

Stephen Kelman: Pigeon English

Question 23

How does Kelman present London as a violent place for young people in *Pigeon English*?
Write about:

- some of the violence featured in the novel
- how Kelman presents London as a violent place for young people.

[30 marks]
AO4 [4 marks]

Indicative content:

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- Description of some of the violent occurrences involving young people
- Harrison's feelings about events around him such as the initial murder
- The portrayal of gangs like the Dell Farm Crew as normal aspects of life
- Harrison's descriptions of school, life on the streets etc.
- The dangers of Harrison's 'investigation' into the murder

AO2

- The use of Harrison's first-person narrative
- Harrison's naivety and optimism and their expression in a matter-of-fact tone
- The contrast between this style and the more violent language of some of those around him
- The use of colloquial, 'street' language
- The use of the pigeon as an additional commentator on the action

AO3

- Harrison's perspective as an immigrant seeing this new society
- Ideas about integration and nationality
- Ideas about class and racial divides in contemporary Britain
- Ideas about childhood innocence and how the modern city environment erodes/ destroys this

Question 24

How does Kelman present Harrison's relationships with other teenagers in *Pigeon English*?
Write about:

- the different relationships Harrison has with other teenagers
- how Kelman presents these relationships by the ways he writes.

[30 marks]
AO4 [4 marks]

Indicative content:

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- Treatment of relationships in school
- Descriptions of his encounters and relationships with other teenagers
- His relationship with Poppy
- His shared teenage obsessions eg. trainers, music etc.

AO2

- Harrison's language used to show his lack of understanding of youth culture
- Contrast between Harrison's language and that of other teenagers eg. Jordan, his sister's friends
- Harrison as symbol of destroyed childhood innocence
- Unreliable narrative style to suggest Harrison's uniqueness in this environment

AO3

- Comments on teenage culture and its violent undercurrents
- Instability of teenage relationships and how this is related to environment and family background
- Expectations of teenagers in London and Ghana
- Harrison's obvious innocence and its danger for him

Questions 25–26 (30 marks – AO1=12, AO2=12, AO3=6)

Mark	AO	Typical features of response	How to arrive at a mark
Level 6 *Convincing, critical analysis and exploration* **26–30 marks**	AO1	• Critical, exploratory comparison • Judicious use of precise references to support interpretation(s)	**At the top of the level,** a candidate's response is likely to be a critical, exploratory, well-structured comparison. It takes a conceptualised approach to the full task supported by a range of judicious references. There will be a fine-grained and insightful analysis of language and form and structure supported by judicious use of subject terminology. Convincing exploration of one or more ideas/perspectives/contextual factors/interpretations. **At the bottom of the level**, a candidate will have Level 5 and be starting to demonstrate elements of exploratory comparison and/or analysis of writer's methods and /or contexts.
	AO2	• Analysis of writer's methods with subject terminology used judiciously • Exploration of effects of writer's methods on reader	
	AO3	• Exploration of ideas/perspectives/contextual factors shown by specific, detailed links between context/text/task	
Level 5 *Thoughtful, developed consideration* **21–25 marks**	AO1	• Thoughtful, developed comparison • Apt references integrated into interpretation(s)	**At the top of the level,** a candidate's response is likely to be thoughtful, detailed and developed. It takes a considered approach to the comparison with references integrated into interpretation; there will be a detailed examination of the effects of language and/or structure and/or form supported by apt use of subject terminology. Examination of ideas/perspectives/contextual factors, possibly including alternative interpretations/deeper meanings. **At the bottom of the level,** a candidate will have Level 4 and be starting to demonstrate elements of thoughtful comparison and/or examination of writer's methods and/or thoughtful consideration of contexts.
	AO2	• Examination of writer's methods with subject terminology used effectively to support consideration of methods • Examination of effects of writer's methods on reader	
	AO3	• Thoughtful consideration of ideas/perspectives/contextual factors shown by examination of detailed links between context/text/task	

<table>
<tr><td rowspan="3">Level 4

Clear understanding

16–20 marks</td><td>AO1</td><td>• Clear comparison
• Effective use of references to support explanation</td><td rowspan="3">At the top of the level, a candidate's response is likely to be clear, sustained and consistent. It is a focused comparison which demonstrates clear understanding. It uses a range of references effectively to illustrate and justify explanation; there will be clear explanation of the effects of a range of writer's methods supported by appropriate use of subject terminology. Clear understanding of ideas/perspectives/contextual factors.

At the bottom of the level, a candidate will Level 3 and be starting to demonstrate elements of clear comparison and/or clear explanation of writer's methods and/or clear understanding of contexts.</td></tr>
<tr><td>AO2</td><td>• Clear explanation of writer's methods with appropriate use of relevant subject terminology
• Understanding of effects of writer's methods on reader</td></tr>
<tr><td>AO3</td><td>• Clear understanding of ideas/perspectives/ contextual factors shown by specific links between context/text/task</td></tr>
<tr><td rowspan="3">Level 3

Explained, structured comments

11–15 marks</td><td>AO1</td><td>• Some explained comparison
• References used to support a range of relevant comments</td><td rowspan="3">At the top of the level, a candidate's response is likely to be explanatory in parts. It includes a structured focus on comparison with a range of points exemplified by relevant references from the text; there will be identification of effects of a range of writer's methods supported by some relevant terminology. Explanation of some relevant contextual factors.

At the bottom of the level, a candidate will have Level 2 and be starting to make some structured comparison and/or make relevant comments on writer's methods and/or contexts.</td></tr>
<tr><td>AO2</td><td>• Explained/relevant comments on writer's methods with some relevant use of subject terminology
• Identification of effects of writer's methods on reader</td></tr>
<tr><td>AO3</td><td>• Some understanding of implicit ideas/ perspectives/contextual factors shown by links between context/text/task</td></tr>
</table>

<table>
<tr><td rowspan="3">Level 2

Supported, relevant comments

6–10 marks</td><td>AO1</td><td>• Supported comparison
• Comments on references</td><td rowspan="3">At the top of the level, a candidate's response is likely to be relevant and supported by some explanation. It will include some focus on comparison with relevant comments and some supporting references from the text. There will be identification of effects of deliberate choices made by writer with some reference to subject terminology. Awareness of some contextual factors.

At the bottom of the level, a candidate's response will have Level 1 and be starting to focus on comparison and/or starting to show awareness of the writer making choices and/or awareness of contexts.</td></tr>
<tr><td>AO2</td><td>• Identification of writer's methods
• Some reference to subject terminology</td></tr>
<tr><td>AO3</td><td>• Some awareness of implicit ideas/contextual factors</td></tr>
<tr><td rowspan="3">Level 1

Simple, explicit comments

1–5 marks</td><td>AO1</td><td>• Simple comments relevant to comparison
• Reference to relevant detail(s)</td><td rowspan="3">At the top of the level, a candidate's response is likely to be narrative and/or descriptive in approach. It may include awareness of similarity or difference and provide appropriate reference to text; there will be simple identification of method with possible reference to subject terminology. Simple comments/responses to context, usually explicit.

At the bottom of the level, a candidate's response will show some familiarity with the text.</td></tr>
<tr><td>AO2</td><td>• Awareness of writer making deliberate choices
• Possible reference to subject terminology</td></tr>
<tr><td>AO3</td><td>• Simple comment on explicit ideas/contextual factors</td></tr>
<tr><td>0 marks</td><td colspan="3">Nothing worthy of credit/nothing written</td></tr>
</table>

Love and Relationships

Question 25

Compare how poets present growing up in 'Mother, Any Distance' and in **one** other poem from 'Love and relationships'.

[30 marks]

Indicative content:

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- Any valid comparison of the change in a relationship between a parent and a child due to growing up e.g. the passage of time in 'Walking Away', or change in child's perspective in 'Follower'
- Any valid comparison / treatment of difference between view of child and view of parent towards growing up, e.g. sadness of the parent in 'Walking Away'
- Comparison of the impact of the passage of time on growing up, e.g. 'Before You Were Mine', or 'Eden Rock'
- Possible comparison between growing up in different kinds of relationship, such as romantic relationships in 'Winter Swans' or 'The Farmer's Bride'.

AO2

- Any valid comparisons of the use of imagery to present ideas about growing up, such as the use of the tape measure to present connection / distance, or use of the home as metaphor for security
- Possible treatment of the use of person, such as first person in 'Walking Away', or second person in 'Before You Were Mine'
- Comparison between the use of perspective, e.g. that of the child in 'Follower', or that of the parent in 'Walking Away'
- The use of structural techniques such as the effects of the ending, or juxtaposition of images.

AO3

- Any valid comparisons between the ways ideas / feelings / attitudes about growing up are explored / presented and what influences these ideas / feelings / attitudes
- Ideas about parenting and how it is presented in 'Mother, Any Distance', e.g. ideas about freedom, or support, or constriction
- Any valid points about the nature of growing up and what it means, such as independence, or maturity
- Any valid points about literary / generic conventions.

Power and conflict

Question 26

Compare how poets present the effects of war in 'Bayonet Charge' and in **one** other poem from Power and conflict.

[30 marks]

Indicative content:

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- Any valid comparison of the effects of war on the individual, such as 'Remains' or 'Exposure'
- Any valid comparison of the effects of war on others, such as 'Poppies' or 'Kamikaze'
- Possible comparisons between the effects of war on humanity, such as 'War Photographer'
- Comparisons between the ways war effects a change of attitude, such as 'The Émigré' or 'The Charge of the Light Brigade'.

AO2

- Comparison between presentation of the natural world in 'Exposure' or 'Storm on the Island'
- Comparison of use of person to create a sense of immediacy / distance, e.g. first person in 'Remains', third person in 'the Charge of the Light Brigade'
- Use of metaphor to present effects of war in 'Tissue' or 'Poppies'
- Any valid comparative treatment of language to create different tones, e.g. brutal description in 'Remains', or lyrical imagery in 'Poppies'.

AO3

- Any treatment of the use of individual experience to deal with wider / universal experience
- Ideas about the realisation of the horror / reality of war
- Any treatment of the relationship between the individual soldiers and those for whom they fought, e.g. comparison with 'The Charge of the Light Brigade' or 'Exposure'
- Any valid points about the use of lyric poetry to explore universal ideas, or literary / generic conventions, or use of the natural world such as in 'Exposure' or 'Poppies'.

Section C: Unseen poetry - (24 marks – AO1=12, AO2=12)

Mark	AO	Typical features	How to arrive at a mark
Level 6 *Convincing, critical analysis and exploration* **21–24 marks**	AO1	• Critical, exploratory conceptualised response to task and text • Judicious use of precise references to support interpretation(s)	**At the top of the level,** a candidate's response is likely to be a critical, exploratory, well-structured argument. It takes a conceptualised approach to the task supported by a range of judicious references. There will be a fine-grained and insightful analysis of language and form and structure supported by judicious use of subject terminology. **At the bottom of the level**, a candidate will have level 5 and be starting to demonstrate elements of exploratory thought and / or analysis of writers' methods.
	AO2	• Analysis of writer's methods with subject terminology used judiciously • Exploration of effects of writer's methods on reader	
Level 5 *Thoughtful, developed consideration* **17–20 marks**	AO1	• Thoughtful, developed response to task and text • Apt references integrated into interpretation(s)	**At the top of the level,** a candidate's response is likely to include be thoughtful, detailed and developed. It takes a considered approach to the task with references integrated into interpretation; there will be a detailed examination of the effects of language and/or structure and/or form supported by apt use of subject terminology. **At the bottom of the level,** a candidate will have level 4 and be starting to demonstrate elements of thoughtful consideration and / or examination of writers' methods.
	AO2	• Examination of writer's methods with subject terminology used effectively to support consideration of methods • Examination of effects of writer's methods on reader	

Level 4 *Clear understanding* **13–16 marks**	AO1	• Clear, explained response to task and text • Effective use of references to support explanation	**At the top of the level,** a candidate's response is likely to be clear, sustained and consistent. It takes a focused response to the task which demonstrates clear understanding. It uses a range of references effectively to illustrate and justify explanation; there will be clear explanation of the effects of a range of writer's methods supported by appropriate use of subject terminology. **At the bottom of the level,** a candidate will have level 3 and be starting to demonstrate elements of understanding and / or explanation of writer's methods.
	AO2	• Clear explanation of writer's methods with appropriate use of relevant subject terminology • Understanding of effects of writer's methods on reader	
Level 3 *Explained, structured comments* **9–12 marks**	AO1	• Some explained response to task and text • References used to support a range of relevant comments	**At the top of the level,** a candidate's response is likely to be explanatory in parts. It focuses on the task with a range of points exemplified by relevant references from the text; there will be identification of effects of a range of writer's methods supported by relevant use of subject terminology. **At the bottom of the level,** a candidate will level 2 and be starting to explain and / or make relevant comments on writer's methods.
	AO2	• Explained/relevant comments on writer's methods with some relevant use of subject terminology • Identification of effects of writer's methods on reader	

<table>
<tr><td rowspan="2">Level 2

Supported, relevant comments

5–8 marks</td><td>AO1</td><td>• Supported response to task and text
• Comments on references</td><td rowspan="2">At the top of the level, a candidate's response is likely to be relevant and supported by some explanation. It will include some focus on the task with relevant comments and some supporting references from text. There will be identification of effects of deliberate choices made by the writer with some reference to subject terminology.

At the bottom of the level, a candidate will have level 1 and be starting to focus on the task and /or show awareness of the writer making choices.</td></tr>
<tr><td>AO2</td><td>• Identification of writers' methods
• Some reference to subject terminology</td></tr>
<tr><td rowspan="2">Level 1

Simple, explicit comments

1–4 marks</td><td>AO1</td><td>• Simple comments relevant to task and text
• Reference to relevant details</td><td rowspan="2">At the top of the level, a candidate's response is likely to be narrative and/or descriptive in approach. It may include awareness of the task and provide appropriate reference to text; there will be simple identification of method with possible reference to subject terminology.

At the bottom of the level, a candidate's response will show some familiarity with the text.</td></tr>
<tr><td>AO2</td><td>• Awareness of writer making deliberate choices
• Possible reference to subject terminology</td></tr>
<tr><td>0 marks</td><td colspan="3">Nothing worthy of credit/nothing written</td></tr>
</table>

Unseen Poetry

Question 27.1

In 'Autumn' how does the poet present the effects of the season of autumn?

[24 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- Description of autumn as a 'robber and wind as 'accomplice'; the abundance of everything that has gone previously has been taken away.
- ideas related to cold and negativity: theft 'chilling' the world; idea of mortality – 'dead leaves'; disruptive effects of season and wind 'air of chaos'
- Effect that nature has upon man – leaves are 'blown/in the faces of inquisitive strangers'
- 'colourful distractions' suggesting some positive aspects to the season
- 'normally placid sky' and 'quiet rage' implies volatility of seasonal change

AO2

- figurative language presenting autumn as a 'robber' an unwelcome visitor with the wind described as his 'accomplice'
- Length of final line and relative brevity of preceding ones; compact single stanza
- Alliteration-grabbing/green, cunningly covering, autumn/arrives
- Powerful verbs – 'grabbing'/'shake'; adjectival choices – 'careful'/'placid'/'colourful'
- Red-connotations of fireworks-rage linking visual imagery to emotions

Question 27.2

In both 'Today' and 'Autumn' the speakers describe attitudes towards the seasons.

What are the similarities and/or differences between the ways the poets present these attitudes?

[8 marks]

Mark	AO	Typical features of response
Level 4 7–8 marks	AO2	• Exploratory comparison of writers' use of language, structure and form with subject terminology used judiciously • Convincing comparison of effects of writers' methods on reader
Level 3 5–6 marks	AO2	• Thoughtful comparison of writers' use of language and/or structure and/or form with subject terminology used effectively to support consideration of methods • Comparative examination of effects of writers' methods on reader
Level 2 3–4 marks	AO2	• Relevant comparison of writers' use of language and/or structure and/or form with some relevant use of subject terminology • Some comparison of effects of writers' methods on reader
Level 1 1–2 marks	AO2	• Some links between writers' use of language or structure or form • Some links between effects of writers' methods on reader
0 marks	Nothing worthy of credit/nothing written	

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

- Any valid comparisons conversational voice, architectural metaphor, loosely iambic, couplets-compared to love poetry-Today-one compact stanza-Autumn
- Any valid comparisons between the alliteration used in 'Today' – 'canary's cage' with the negative alliteration of 'cunningly covering' in Autumn
- Any valid comparisons between the description of the garden 'bursting' with peonies and the newness of spring with the descriptions in 'Autumn' of shaking branches and 'dead leaves'
- Any valid comparisons between the positive and/or negative connotations of the language used - the 'perfect' spring day which is echoed the freeing of the canary from its cage, compared with the oxymoronic 'quiet rage' of the normally placid sky in 'Autumn'
- Any valid comparisons between metaphor used to present the effects of nature - autumn is viewed as entrapping and spring is viewed as a release