AQA

GCSE
English Literature

8702/2- Paper 2 Modern Texts and Poetry
Mark scheme

June 2018

Version/Stage: 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 to create meanings	
	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 to create meanings	
	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 to create meanings</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 to create meanings</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="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 the task with relevant comments and some supporting references from the text. There will be identification 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 the task and/or starting to show awareness of the writer making deliberate choices and/or awareness of contexts.</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></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="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 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.

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 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>
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Section A

JB Priestley: *An Inspector Calls*

Question 1

How far does Priestley present Eric as a character who changes his attitudes towards himself and others during the play?

Write about:

- what Eric says and does throughout the play
- how far Priestley presents Eric as a character who changes his attitudes.

[30 marks]
AO4 [4 marks]

Indicative content:

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

AO1

- Eric's nervousness at the start of the play
- Eric's account of his relationship with Eva in Act Three
- Eric's admission of his stealing from Birling's
- Eric's response to his mother's revelation
- His comments after the Inspector leaves

AO2

- presentation of his relationship with his parents
- the revelation of his feelings for and behaviour towards Eva
- presentation of his behaviour after the Inspector's departure
- presentation of his (changing) attitudes

AO3

- ideas about his attitudes as the son of a powerful father
- his sense of acceptable male behaviour to women in the period
- how social class affects Eric's relationship with women

Question 2

How does Priestley explore the importance of social class in *An Inspector Calls*?

Write about:

- some ideas about social class in the play
- how Priestley presents the importance of social class.

[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 about how society works/his wife's snobbery
- Mr Birling's (and Gerald's) comments about Eva's activism
- Sheila's and Eric's comments towards the end
- the other characters' treatment of Eva (and Edna)
- the Inspector's final speech

AO2

- presentation of Mr and Mrs Birling when they speak about workers, including stage directions
- presentation of Birling's comments about Eva
- presentation of Sheila's and Eric's comments towards the end
- presentation of Eva's decline into poverty and its effects
- presentation of what Edna says and does and how other characters treat her

AO3

- highlighting of the luxury of the Birlings' lives
- the use of the Inspector throughout to comment on the different lives of the rich and poor
- references to labour agitation/ unfair wages/ capitalism etc.
- the Inspector's final speech and what it says about the lives of the poor
- ideas about how the lives of the poor might be improved and how the middle classes need to change

Willy Russell: *Blood Brothers*

Question 3

How does Russell present Linda as an important character in the play *Blood Brothers*?

Write about:

- what Linda says and does in the play
- how Russell presents Linda as an important character in the play *Blood Brothers*.

[30 marks]
AO4 [4 marks]

Indicative content:

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

AO1

- Linda's relationship with Mickey and how it develops
- Linda's relationship with Edward and how it develops
- how these two relationships change and come into conflict

AO2

- presentation of Linda through the years
- presentation of her relationships with Mickey and Edward
- presentation of her influence on the two brothers
- use of dialogue and action

AO3

- how Linda's background contributes to her role in the boys' lives
- ideas about social class and its influence on her and them
- how society's views about how women should behave affect her

Question 4

How does Russell present the ways that Mickey and Edward are affected by their different experiences of family life?

Write about:

- what family life is like for Mickey and Edward
- how Russell presents the differences in their family lives.

[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 happens to Mickey and his extended family throughout the play
- how Edward's lack of siblings affects his life
- details of how the boys' family lives are different
- the boys' relationships with their mothers

AO2

- use of the Narrator's commentary throughout
- use of dialogue and action to present contrast in their family lives
- contrasting presentation of the two families' lives
- foreshadowing at various points

AO3

- ideas about social class and its effects
- ideas about education and its effects
- ideas about parental influence on children
- comments on affluence and poverty as drivers of people's destinies

Alan Bennett: *The History Boys*

Question 5

How does Bennett present different attitudes to learning in *The History Boys*?

Write about:

- what some of these attitudes to learning are
- how Bennett presents these attitudes.

[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 Hector says and does in and out of lessons related to learning
- what Irwin says and does in and out of lessons related to learning
- other views as expressed by the Head master, for example
- their comments on the role of learning in young people's lives

AO2

- use of Hector's and Irwin's dialogue to reveal attitudes
- their range of reference and typical modes of expression
- how the classroom scenes reveal their working methods and their impact on the boys
- presentation of others' views in conversation

AO3

- the contrast between Hector's and Irwin's teaching methods and their effects on individuals' learning
- other ways of teaching and their effects for contrast
- ideas about the purposes of learning in school and higher education
- ideas about how society values learning

Question 6

Bennett has said that the boys in the play know more than any of their teachers.

How far do you agree that the boys "know more" than the staff?

Write about:

- what the boys say and do
- how far Bennett presents the boys as "knowing more" than the staff.

[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 the boys say and do when they are in class
- what the boys say and do when they are alone
- the differences in these two situations
- what the staff say which contrasts with the above

AO2

- presentation of different boys' ideas/attitudes through their dialogue
- use of other adult characters to offer a contrast to this view
- use of particular scenes to suggest the difference in attitudes and ideas

AO3

- the boys' views about the value and purposes of their education
- the teachers' views about this
- the boys' ideas about the behaviour of their teachers and each other
- the contemporary relevance of such attitudes

Dennis Kelly: *DNA*

Question 7

How does Kelly use the character of Cathy to explore ideas about leadership?

Write about:

- what Cathy says and does throughout the play
- how Kelly uses Cathy to explore these 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

- what Cathy says in the early part of the play
- what Cathy says and does as the play progresses which suggests her growing independence
- how Cathy behaves with the other characters
- what the other characters say about her

AO2

- how Kelly presents the relationships between Cathy and the other characters
- use of stage directions to suggest aspects of Cathy's behaviour
- Kelly's development of Cathy's character as the play proceeds
- the way Kelly structures the play to suggest the latent violence in Cathy's character coming to the fore

AO3

- ideas about human nature and the need to have power over others
- ideas about human psychology and leadership
- ideas about gang membership and peer pressure

Question 8

How does Kelly use the play *DNA* to explore ideas about gang membership?

Write about:

- what the gang members say and do
- how Kelly presents what being in a gang is like.

[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 way the gang members behave at the start of the play
- the way their behaviour changes as the play progresses
- the ways different characters take leading or subservient roles at different points
- the ways unacceptable behaviour becomes normalised

AO2

- presentation of the characters through what they say
- presentation of the characters through what they do
- Kelly's use of the characters to show how the gang affects their behaviour/ideas
- Kelly's use of different settings to reflect the gang's behaviour

AO3

- ideas about gang membership and peer pressure
- ideas about abuse and bullying
- ideas about willingness to submit to authority figures
- ideas about teenagers in society
- ideas about what constitutes acceptable behaviour and 'play'

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

Question 9

How does Stephens use Christopher's book to explore Christopher's feelings and attitudes to life?

Write about

- some of Christopher's feelings and attitudes to life
- how Stephens uses the book to explore these feelings and attitudes.

[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 ways the book is mentioned in the play
- details of how and why the book is important to Christopher
- details of the feelings and attitudes revealed in/by the book

AO2

- how Stephens structures the play to suggest the importance of the book to Christopher
- stage directions to highlight reactions to the book and its contents
- presentation of the different ways Christopher reacts to the book

AO3

- how Christopher's book is a reflection of his condition
- how societal attitudes are reflected in reactions to Christopher's book
- how the book reflects Christopher's unique perspective on the world

Question 10

How far does Stephens present Christopher's teacher, Siobhan, as important character in the play?

Write about:

- what Siobhan says and does
- how far Stephens presents her as important in 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

- what Siobhan says and does with Christopher
- how her role as a teacher influences her behaviour with Christopher
- how Siobhan's relationship with Christopher is similar to/different from others people's

AO2

- how Stephens presents Siobhan as a kind of surrogate for Christopher
- the effects of this
- Siobhan's function in 'explaining' Christopher to the audience
- how Stephens structures the play using Siobhan's interventions

AO3

- ideas about Christopher's condition and how Siobhan helps him manage it
- ideas about the influence of education and teachers generally
- ideas about the uniqueness of Christopher's perspective on the world

Shelagh Delaney: *A Taste of Honey*

Question 11

How does Delaney use the character of Peter to explore male attitudes to women in *A Taste of Honey*?

Write about:

- what Peter says and does in the play
- how Delaney uses the character of Peter to explore male attitudes to women.

[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 Peter says and does in the play
- Peter's interactions with Jo and her mother
- the effects these interactions have on the different parties

AO2

- presentation of Peter as a man in this society
- presentation of the effects of Peter's behaviour on Jo and Helen
- use of Peter's idiolect and the effect of this
- Delaney's use of comedy and pathos to develop narrative, character and theme

AO3

- ideas about male attitudes then and now
- contemporary relevance to modern debates about patriarchy
- ideas about social class
- ideas about women's role in society as reflected through male attitudes

Question 12

'Some characters in *A Taste of Honey* suffer because they are different from most people in society at that time.'

How does Delaney present the effects of being different in this society?

Write about:

- what characters who are different say and do
- how Delaney presents the effects of being different.

[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 living unconventional lives eg Jo/Geof/the Boy
- what makes them behave in these ways
- how other characters react to these characters
- details of the characters' behaviour

AO2

- how Delaney presents different characters' lives and behaviour throughout the play
- the use of dialogue to explore characters' attitudes and feelings
- Delaney's use of structure to highlight certain kinds of behaviour
- the play's shifts of mood and how they reflect characters' unconventionality

AO3

- ideas about conventional and unconventional behaviour
- ideas about societal expectations eg of gender/homosexuality/race
- ideas about unconventionality as an understandable response to societal restrictions
- contemporary relevance to debates about conventionally responsible behaviour for women of all ages

William Golding: *Lord of the Flies*

Question 13

How does Golding present Simon as different from the other boys on the island?

Write about:

- what Simon says and does that suggest he is different from the other boys
- how Golding presents him as different.

[30 marks]
AO4 [4 marks]

Indicative content:

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

AO1

- how Simon is first introduced into the novel
- what he subsequently says and does compared to the other boys
- his relationship with the other boys and what they say about him
- details about his death

AO2

- Golding's descriptions of Simon and the ways he behaves and speaks
- the presentation of Simon's difference
- the presentation of how Simon speaks
- the presentation of what Simon might represent in terms of human nature

AO3

- ideas about human spirituality
- links to ideas about kindness and support for the weak
- ideas about the deepest human feelings eg Christ comparison
- ideas about individual thoughtfulness and standing up to bullying

Question 14

'The head is for the Beast. It's a gift.'

How does Golding present the importance of the Beast to different characters in *Lord of the Flies*?

Write about:

- the ways that some characters react to the Beast
- how Golding presents the importance of the Beast.

[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 happens in the novel which leads to the idea of the beast
- the ways the boys behave towards the beast
- how various characters see the beast as important in different ways
- details about the head – its appearance, location etc

AO2

- how Golding presents the beast as a symbol with various meanings
- Golding's presentation of the killing of the sow and its implications
- how Golding links the beast towards aspects of the boys' behaviour
- how Golding presents the sow's head when it seems to speak

AO3

- links between the beast and ideas about evil
- philosophical ideas about loss of Eden/fascism/Freudian psychology/various
- ideas about Golding's own war experience and its influence
- contemporary relevance to debates about teenage behaviour

AQA Anthology: *'Telling Tales'*

Question 15

How do writers present the ways characters react to difficult situations in 'Invisible Mass of the Back Row' and in **one** other story from *Telling Tales*?

Write about:

- what the characters say and do in their difficult situations in the **two** stories
- how the writers present the ways characters react to different 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 about what happens to Hortense in the class
- details about her feelings when she learns she is moving to England
- details about her relationships with teachers and other pupils
- the ending of the story
- relevant details from the second story, eg the child in 'Chemistry'/Elizabeth in 'Odour of Chrysanthemums'

AO2

- use of dialogue and particularly dialect to suggest character and feelings
- use of structure to build tension
- use of narrative voice
- relevant treatment of tension in another story

AO3

- ideas about education and teacher-pupil relationships
- ideas about racist attitudes
- ideas about teenagers and growing independence
- relevant contextual ideas about reacting to difficult situations in another story

Question 16

How do writers present different kinds of love in 'Odour of Chrysanthemums' and different kinds of love in **one** other story from *Telling Tales*?

Write about:

- the different kinds of love in the **two** stories
- how the writers present different kinds of love.

[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 about different kinds of love, eg maternal/between husband and wife
- details about Elizabeth's relationship with Walter
- details about Elizabeth's relationships with her father and her son
- what happens in the latter part of the story
- relevant details from the second story, eg child's love for mother and grandfather in 'Chemistry'/ loves of son and father in 'Korea'

AO2

- narrative technique: third person omniscient
- presentation of the various characters including dialect
- imagery throughout
- the title's importance
- relevant details about different kinds of love in another story

AO3

- ideas about loyalty and grief
- ideas about family dynamics
- ideas about male-female roles in society
- relevant contextual ideas from a second story

George Orwell: *Animal Farm*

Question 17

How does Orwell use the character of Squealer to explore ideas about truth and lies in *Animal Farm*?

Write about:

- what Squealer says and does
- how Orwell uses the character of Squealer to explore ideas about truth and lies.

[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 what Squealer says to the other animals to convince them of certain things
- details about Squealer's 'manipulation of language'
- details about Squealer's loyalty to Napoleon
- details of Squealer changing the Commandments
- Squealer's lack of a conscience

AO2

- presentation of Squealer as propagandist for the pigs
- treatment of the book's events
- Squealer as an allegorical figure
- the book as satire
- presentation of Squealer's manipulation of language

AO3

- ideas about Orwell's political views and how they inform the novella
- links between the events of the novella and the Russian Revolution
- ideas about propaganda
- broader ideas about any kind of dictatorial rule and corruption of idealism

Question 18

How does Orwell use events in *Animal Farm* to explore ideas about revolution?

Write about:

- some of the events in the book
- how Orwell uses events to explore ideas about revolution.

[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 about Jones's cruel behaviour
- details about the beginning and later development of the rebellion
- details of the pigs' growing exploitation of the other animals
- details of the perversion of the Seven Commandments by the pigs
- details of the ending

AO2

- descriptions/speeches about the idealism of the rebellion
- structure of the book to suggest inevitable failure
- presentation of the animals as individual characters but also with wider resonance
- the book as an allegory
- the book as a satire

AO3

- ideas about Orwell's political views and how they inform the novella
- links between the events of the novella and the Russian Revolution
- book about Russian Revolution but also more general indictment of inequality
- broader ideas about the corruption of idealism and the exploitation of the weak

Kazuo Ishiguro: *Never Let me Go*

Question 19

How does Ishiguro present the influence of life at Hailsham on the lives of Kathy, Tommy and Ruth?

Write about:

- what life is like at Hailsham
- how Ishiguro presents the influence of life at Hailsham.

[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 daily life at Hailsham is like
- details of the relationships between the staff and the donors
- details about the guardians and the revelation about the students' future role
- what effects life at Hailsham has on the young people

AO2

- dialogue between the donors, and between them and the staff
- presentation of the students' lives through what they say and do throughout
- effects of the seemingly easy-going narrative style and structure
- details about Hailsham as a place

AO3

- ideas about education and its purposes
- treatment of the text in terms of genre – science fiction, mystery, teenage
- ideas about cloning and worrying scientific advances
- ideas about friendship and loyalty

Question 20

'It is strange that none of the young people rebel against the system.'

How far do you agree with this view of *Never Let Me Go*?

Write about:

- how the young people behave
- how Ishiguro uses the young people to explore ideas about rebellion.

[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 how characters almost always follow the rules
- details of when there are mini-rebellions
- Tommy's role as most disruptive?
- what some of the guardians say, eg Miss Lucy

AO2

- the flatness of the narrative style
- the way the structure of the novel reinforces the air of conformity
- the vagueness about the students' eventual fate
- the use of dialogue to suggest characters' usual lack of rebelliousness

AO3

- ideas about social conformity – a satire?
- treatment of the text in terms of genre – science fiction, mystery, teenage
- ideas about cloning and worrying scientific advances
- ideas about friendship and loyalty

Meera Syal: *Anita and Me*

Question 21

How does Syal present Meena's relationships with some of the male characters in *Anita and Me*?

Write about:

- Meena's relationships with some of the male characters in the novel
- how Syal presents these relationships.

[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 about Papa/Sam/Mr Ormerod and/or others and what they say and do
- details of Meena's relationships with them
- details of particular incidents involving Meena and these characters

AO2

- use of Meena as a reliable narrator
- presentation of particular incidents involving men
- tonal variety to suggest changing attitudes to relationships
- use of dialect to develop characters

AO3

- ideas about cultural difference and racism linked to some of the relationships
- ideas about the attitudes of men towards women
- ideas about family values and the different values seen in Meena and other families
- ideas about social class and economic inequality

Question 22

How does Syal present the importance of family life in *Anita and Me*?

Write about:

- some of the aspects of family life in the novel
- how Syal presents the importance of family life.

[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 about Meena's family and her relationships
- details about Anita's family and her relationships
- details about the Christmases and the Worralls

AO2

- use of Meena's reliable narration and her gradually maturing voice
- Meena's presentation of Anita's family life
- presentation of difficulties in various family relationships
- use of dialogue to develop character
- presentation of what family characters say and do

AO3

- ideas about cultural and age differences linked to family
- ideas about the vicissitudes of family life
- ideas about family and cultural values
- ideas about social class and its effect on families

Stephen Kelman: *Pigeon English*

Question 23

How does Kelman present the importance to Harrison of his friendships with Dean and with Jordan in *Pigeon English*?

Write about:

- Harrison's friendships with Dean and with Jordan
- how Kelman presents the importance of these friendships to Harrison.

[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 about what Harrison says and does with Dean and Jordan
- details about his school experiences with Dean
- details of Harrison's relationships with other teenagers
- details of how young people respond to the ways they are treated

AO2

- use of multi-cultural slang to develop character
- irony of Harrison's naïve optimism contrasted with his circumstances
- presentation of the other teenage characters' words and actions
- the magical realist use of the pigeon as a commentary

AO3

- Harrison's perspective as a young male immigrant
- ideas about friendship
- ideas about class and racial divides
- ideas about childhood innocence

Question 24

How does Kelman present the experience of being an immigrant in *Pigeon English*?

Write about:

- Harrison's life as an immigrant in the novel
- how Kelman presents Harrison's experience of being an immigrant.

[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 about Harrison's daily life
- details about London and its impact on Harrison
- details about Harrison's family life
- details about how immigrants are treated

AO2

- Harrison's integrity and naivety conveyed through the narrative voice
- presentation of Harrison's continual surprise at aspects of everyday life as an immigrant
- realistic presentation of daily life through lots of concrete examples, eg Samsung, Oreo
- realistic presentation of daily life through range of dialogue

AO3

- ideas about the alienation felt by Harrison as an immigrant
- ideas about gang culture
- ideas about families divided by emigration
- ideas about teenage culture in conflict with family values

Section B: 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 to create meanings	
	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 to create meanings	
	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 to create meanings</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 to create meanings</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 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 deliberate 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 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>

Section B

Love and relationships

Question 25

Compare how poets present romantic love in 'Singh Song!' 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 treatment of/comparison of romantic love in terms of happiness, hope, innocence, such as compared with 'When We Two Parted', or 'Neutral Tones'
- possible treatment of the happiness in this poem compared with the more cynical presentation of love in 'Porphyria's Lover' or 'The Farmer's Bride'
- contrast between happiness and sadness, possibly in 'Winter Swans'
- ideas about the beginnings of a relationship, possibly compared with the ending of a relationship in 'Neutral Tones'

AO2

- use of imagery of nature to present happiness and positivity
- comparison of places, such as in 'Winter Swans'
- use and effect of perspective, such as use of first person
- use and effects of titles, such as use of 'song' and the exclamation mark, to suggest a positive, happy view of love

AO3

- ideas about innocence and hope for the future, compared with 'Sonnet 29'
- ideas about difference between people in a relationship and how this is presented positively in 'Singh Song!' in contrast to 'The Farmer's Bride'
- any valid treatment of ideas about individuality and acceptance, possibly compared with 'The Farmer's Bride'
- ideas about the beginnings of relationships compared with more established relationships, such as in 'Winter Swans'

Power and conflict

Question 26

Compare how poets present ideas about power in 'Ozymandias' 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 negative ideas about power such as power used to impose will in 'My Last Duchess' or 'London'
- any valid comparative treatment of the effects of power, such as arrogance and pride
- any treatment of those in power contrasted with those without, possibly compared with 'London' or 'The Charge of the Light Brigade' or 'Storm on the Island' or 'The Émigrée'
- any treatment of power in a more universal sense, such as the power of the natural world in 'Storm on the Island' or 'extract from The Prelude'

AO2

- ideas about the use of sand as metaphor for the passing of time and impermanence of human constructions
- use of images to present ideas about the corruption of power, such as in 'London' or 'My Last Duchess'
- poets presenting critical treatments of those in power, perhaps compared with 'My Last Duchess' or 'London'
- use of person perspective to create irony, possibly compared with 'My Last Duchess' or contrasted with 'Storm on the Island'

AO3

- any valid treatment of the use of the particular to present universal ideas, such as the focus on the statue in 'Ozymandias' and how this is used lyrically to explore ideas about the fragility of power
- effects of power on the individual, such as 'My Last Duchess' or 'extract from The Prelude'
- any valid points about the responsibility of those in power, possibly compared with 'London'
- possibly treatment of power of nature / time from a Romantic perspective, again using 'extract from The Prelude', or 'Storm on the Island'

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 to create meanings	
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 to create meanings	

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 method to create meanings	
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 to create meanings	

<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 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 deliberate 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 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>

Section C: Unseen poetry

Question 27.1

In 'On Aging' how does the poet present the speaker's attitudes to growing old?

[24 marks]

Indicative content:

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

AO1

- ideas about the speaker's annoyance towards those whose actions have offended her
- ideas about the speaker's anticipation of the stereotyped reactions towards her
- ideas about the speaker's feelings towards aging, the change in their physical appearance and the assertion that they are still the 'same person'
- ideas about the speaker's statement that their life is not over, their life is different and they have different interests to before
- ideas about the speaker's acceptance of understanding but not of sympathy
- ideas about the ambiguity of the final line and whether the speaker is being sarcastic or genuinely thankful to still be breathing

AO2

- use and effects of voice/perspective, the speaker's humorous, forthright tone and use of direct address
- use of imperatives 'Hold! Stop! Don't pity me!'
- imagery and description of 'bones', 'less hair' and 'less chin'
- use and effects of simile 'like a sack left on the shelf'
- repetition and the contrast of little/lot
- use and effects of dialect/non-standard English 'ain't' 'cause' and 'no rocking chair'

Unseen poetry

Question 27.2

In both 'Jesse Emily Schofield' and 'On Aging' the speakers describe their attitudes to the effects of growing old.

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 to create meanings
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 to create meanings
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 to create meanings
Level 1 1–2 marks	AO2	• Some links between writers' use of language or structure or form • Some links between effects of writers' methods to create meanings
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 between the use of voice/perspective to present ideas and feelings, the humorous voice of 'On Aging' compared to the more melancholic and wistful tone in 'Jessie Emily Schofield
- any valid comparisons between form or structural features, 'On Aging' and the compact, single stanza of 'Jessie Emily Schofield'
- any valid comparisons using the literal descriptions and the spatial metaphors relating to size and movement
- any valid comparisons between use of particular words/phrases to present feelings towards growing old. The pragmatic tone in 'On Aging' – 'don't pity me!' and 'stop your sympathy!' compared to the reflective tone in 'Jessie Emily Schofield' of 'when she was old and small' and 'deaf head was eighty years of life'