GCSE
ENGLISH LITERATURE
8702/1M

Paper 1M Modern prose/drama

Mark scheme

June 2022

Version: 1.0 Final

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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 Examiner.

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; ie 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.

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.

Questions 01–24 (30 marks – AO1=12, AO2=12, AO3=6)

<table>
<tr><th>Mark</th><th>AO</th><th>Typical features</th><th>How to arrive at a mark</th></tr>
<tr><td rowspan="3">Level 6

Convincing, critical analysis and exploration

26–30 marks</td><td>AO1</td><td>• Critical, exploratory, conceptualised response to task and whole text.
• Judicious use of precise references to support interpretation(s).</td><td rowspan="3">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 methods 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.</td></tr>
<tr><td>AO2</td><td>• Analysis of writer’s methods with subject terminology used judiciously.
• Exploration of effects of writer’s methods to create meanings.</td></tr>
<tr><td>AO3</td><td>• Exploration of ideas/perspectives/contextual factors shown by specific, detailed links between context/text/task.</td></tr>
<tr><td rowspan="3">Level 5

Thoughtful, developed consideration

21–25 marks</td><td>AO1</td><td>• Thoughtful, developed response to task and whole text.
• Apt references integrated into interpretation(s).</td><td rowspan="3">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 methods 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.</td></tr>
<tr><td>AO2</td><td>• 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.</td></tr>
<tr><td>AO3</td><td>• Thoughtful consideration of ideas/perspectives/contextual factors shown by examination of detailed links between context/text/task.</td></tr>
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<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>
</table>

JB Priestley: *An Inspector Calls*

Question 01

How far does Priestley present Eric as a character who learns important lessons about society in *An Inspector Calls*?

Write about:

- what Eric says and does in the play
- how Priestley presents Eric.

[30 marks]

Indicative content

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

AO1

- Eric's behaviour and attitudes at the start of the play
- Eric's account of his relationship with Eva in Act Three
- Eric's admission of his stealing and his response to his mother's revelation
- his reactions and comments about society after the Inspector leaves

AO2

- presentation of Eric's relationship with his parents
- presentation of Eric's account of his relationship with Eva
- presentation of Eric's behaviour after the Inspector's final comments and departure
- presentation of the changes in Eric's attitudes and behaviour

AO3

- ideas about his attitudes as the son of a powerful father
- ideas about what is seen to be acceptable behaviour by men towards women
- how social class affects Eric's attitudes and behaviour
- ideas about the changes in Eric's understanding of the consequences of his attitudes and behaviour for society.

JB Priestley: *An Inspector Calls*

Question 02

'Priestley shows how inequality in society leads to tragedy.'

How far do you agree with this view of *An Inspector Calls*?

Write about:

- what happens in the play
- how Priestley presents what happens in the play.

[30 marks]

Indicative content

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

AO1

- details about the attitudes and behaviour of the Birlings and Gerald
- details about Eva's lifestyle and experiences
- details about the effects of the Birlings' attitudes and behaviour on Eva
- the Inspector's description of, and comments on, what happened to Eva
- the Inspector's comments on Eva's life and death and their implications for society

AO2

- presentation of Eva's relationships with the Birlings
- presentation of Gerald's relationship with Eva
- presentation of the Inspector's comments on Eva's fate
- presentation of the intermeshed effects of the actions of others on Eva

AO3

- ideas about social class, particularly affluence and poverty
- ideas about the treatment and role of women in society
- how social class affects the Birlings' and Gerald's attitudes to Eva
- ideas about the consequences of such attitudes for society more generally.

Willy Russell: *Blood Brothers*

Question 03

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

Write about:

- what happens to Mickey and Edward in their childhood
- how Russell presents what happens to them and how this affects them.

[30 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 Edward throughout the play
- details of how the boys' family lives are different
- the boys' relationships with their 'mothers'
- details about affluence/poverty

AO2

- use of the Narrator's commentary on the boys' lives 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.

Willy Russell: *Blood Brothers*

Question 04

'Russell shows in *Blood Brothers* that money does not always lead to happiness.'

How far do you agree with this view?

Write about:

- characters with and without money in the play
- how Russell presents the effects of having or not having money on happiness.

[30 marks]

Indicative content

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

AO1

- details of the Johnstones' chaotic, poor but happy family life
- details of the Lyons' affluent married alienation
- details of Edward and Mickey's different experiences of childhood, affluent and poor
- details of Edward and Mickey's adult lives

AO2

- use of the Narrator's commentary throughout
- use of dialogue and action to present contrast between rich and poor
- contrasts in language and behaviour of the two families
- foreshadowing at various points

AO3

- ideas about how boys' material wealth or poverty affects their development
- ideas about the influence of school and social class
- ideas about extent of parental influence
- ideas about friendship and loyalty.

Alan Bennett: *The History Boys*

Question 05

How far do the boys' attitudes to Hector and Irwin change throughout the play?

Write about:

- what the boys say about Hector and Irwin
- how far Bennett presents the boys' attitudes as changing.

[30 marks]

Indicative content

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

AO1

- details of comments made by the boys about how they see their teachers early in the play, then later
- details of contrasting working methods of each
- details about the boys' discussions about Hector and Irwin
- details of their contrasting attitudes to their role and the purpose of education

AO2

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

AO3

- ideas about idealism and cynicism in education
- the boys' contrasting attitudes to school, learning and life more generally
- ideas about the purposes of school and higher education
- ideas about how society values education.

Alan Bennett: *The History Boys*

Question 06

How does Bennett use the character of the Headmaster to explore ideas about education?

Write about:

- what the Headmaster says and does in the play
- how Bennett presents the Headmaster.

[30 marks]

Indicative content

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

AO1

- details of the Headmaster's conversation with Irwin on his arrival
- details of the Headmaster's comments to Hector
- details of Dakin's attempt to blackmail the Headmaster over his affair
- details of the other teachers' comments about him

AO2

- presentation of dialogue to develop character
- contrast of character between Hector and the Headmaster
- presentation of him as a fool eg when tricked in French lesson
- presented as a hypocrite over attempt to get Hector to resign rather than have to sack him

AO3

- ideas about attitudes to school, learning and life more generally
- ideas about the purposes of school and higher education for individuals' development, or personal professional kudos
- the influence of school on individuals
- ideas about how society values education.

Dennis Kelly: *DNA*

Question 07

'The characters are changed by what happens.'

How far do you agree with this view of *DNA*?

Write about:

- what one or more of the characters say and do
- how far Kelly presents one or more of the characters being changed by what happens.

[30 marks]

Indicative content

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

AO1

- details of the character(s) at the start of the play eg Jan, Mark, Phil, Leah
- details of changes in the character(s) towards the end of the play
- examples of reasons for the change
- details of the ways that bad behaviour is normalised/made acceptable

AO2

- presentation of the characters through what they say eg Jan and Mark's dialogue
- presentation of the characters through what they do eg treatment of Adam
- Kelly's use of structure to highlight characters' development
- Kelly's use of different settings to reflect the gang's behaviour

AO3

- 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'.

Dennis Kelly: *DNA*

Question 08

How far does Kelly present Phil as an effective leader in *DNA*?

Write about:

- what Phil says and does as a leader
- how Kelly presents Phil as a leader.

[30 marks]

Indicative content

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

AO1

- what Phil says when he eventually speaks
- what he says and does as the play progresses which suggests his growing stature in the group
- how Phil behaves with the other characters, particularly Leah, and his dominance over them
- what the other characters say about him

AO2

- Phil's exclusion from the first part of the play to emphasise his first speeches
- use of stage directions to suggest aspects of Phil's dominant behaviour
- Kelly's non-development of Phil's character as the play proceeds
- the way Kelly structures the play to suggest the capacity for dominance in Phil's character which fades in the second half

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
- ideas about different kinds of leadership.

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

Question 09

How does Stephens present Christopher's difficulties in dealing with other people in *The Curious Incident of the Dog in the Night-Time*?

Write about:

- what Christopher says and does
- how Stephens presents Christopher's difficulties in dealing with other people.

[30 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 people Christopher meets eg policeman, going to London etc
- how he responds to these encounters and his difficulties
- details of Christopher's words and actions which suggest the above
- 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
- use of contrast and humour in Christopher's relationships with characters he meets
- comments on how Christopher's reactions to events may suggest the effects of his condition on how he deals with the world

AO3

- ideas about Christopher's condition prompted by his reactions to meeting new people
- ideas about not fitting in or not understanding people's expectations
- ideas about societal expectations of behaviour in certain situations
- ideas about the difficulty of dealing with 'normality' for some people.

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

Question 10

'Christopher's father loves his son but also struggles to understand him.'

How does Stephens present the relationship between Christopher and his father?

Write about:

- what Christopher and his father say and do
- how Stephens presents the relationship between Christopher and his father.

[30 marks]

Indicative content

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

AO1

- details about Ed's reaction to Christopher's assault on the policeman
- details about Ed's story about Christopher's mum and its consequences
- details about Ed's temper and the fight with Christopher
- details about Ed's determination to get the school to allow Christopher to take A-level Maths

AO2

- use of dramatic irony to highlight Christopher's condition and how Ed deals with this
- Ed's dramatic function as an antagonist for Christopher at times
- use of humour to suggest Ed's love for Christopher at the same as his frustration with him
- the play's episodic structure and its use of different forms eg mystery, bildungsroman etc

AO3

- ideas related to Ed's struggle to cope with Christopher's condition and his wife's betrayal
- ideas about good parenting
- ideas about society's expectations of 'normal' behaviour and how people respond to this
- ideas about how Christopher's behaviour and the challenges he poses as a child affect his parents.

Shelagh Delaney: *A Taste of Honey*

Question 11

'Jo wants to be closer to her mother but also more independent from her.'

How does Delaney present the difficult relationship between Jo and Helen?

Write about:

- what Jo and Helen say and do
- how Delaney presents Jo and Helen's difficult relationship.

[30 marks]

Indicative content

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

AO1

- details about the relationship between Jo and Helen at the start of the play
- details about Jo's dependence on Helen
- details about Jo's increasing rivalry with Helen as the play progresses
- details about Helen's mixture of love and disdain for Jo

AO2

- bantering realistic dialogue between Helen and Jo to convey their up-and-down relationship
- different kinds of comedy eg slapstick, wordplay etc to suggest character
- use of structure to suggest developing relationship
- Delaney's frequent shifts of mood to convey restlessness of lives

AO3

- ideas about the changing nature of mother-daughter relationships
- ideas about happiness being related to social circumstance
- ideas about conventional and unconventional behaviour
- ideas about women's struggle for self-realisation.

Shelagh Delaney: *A Taste of Honey*

Question 12

How does Delaney explore the prejudice faced by Geof and Jimmie?

Write about:

- what happens to Geof and Jimmie in the play
- how Delaney presents Geof and Jimmie.

[30 marks]

Indicative content

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

AO1

- examples of Geof and Jimmie's lives exposing prejudice in others
- how other characters react in a prejudiced way to these characters
- details of the characters' behaviour
- details of the different kinds of love they have for Jo

AO2

- presentation of different characters' lives and behaviour through their speech
- Delaney's use of structure to highlight certain kinds of behaviour
- the play's shifts of mood and how they reflect characters' unconventionality
- use of humour throughout

AO3

- ideas about what is seen as conventional and unconventional in this society
- ideas about societal expectations eg of race and homosexuality
- ideas about what is seen as acceptable behaviour in this society
- ideas about the search for personal happiness.

William Golding: *Lord of the Flies*

Question 13

'Simon is the bravest of all the boys because he faces up to his fears.'

How far do you agree with this view of Simon?

Write about:

- what Simon says and does
- how far Golding presents Simon as brave.

[30 marks]

Indicative content

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

AO1

- details about Simon's first introduction into the novel and his clear difference from the others
- details of what he subsequently says and does compared to the other boys, particularly with regard to his bravery confronting the beast
- his relationship with the other boys, what they say about him and his lack of concern about this
- details about his death

AO2

- presentation of Simon and the ways he behaves and speaks
- the presentation of Simon's difference as willing to confront the beast
- presentation of Simon's encounter with and revelation about the beast
- symbolism linked to Simon

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.

William Golding: *Lord of the Flies*

Question 14

'Golding shows us the evil that is within every individual.'

How far do you agree with this view of *Lord of the Flies*?

Write about:

- some examples of evil in the novel
- how Golding presents ideas about evil.

[30 marks]

Indicative content

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

AO1

- details about the different ways in which the boys behave badly towards each other and the island
- details about different boys as individuals who do bad things eg Jack, Roger, Ralph
- details about Ralph, Piggy and Simon as examples of goodness, by contrast
- details about Simon's death and the attempted murder of Ralph

AO2

- heightened language in descriptions of key moments eg murder of Simon and Piggy, killing of sow
- links between boys' physical characteristics and their personalities
- symbolic presentation of the boys' actions and characters
- the presentation of aspects of the island

AO3

- ideas about the boys and their 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 characters who are uncomfortable in their environment in 'Invisible Mass of the Back Row' and in **one** other story from *Telling Tales*?

Write about:

- what the characters who are uncomfortable in their environment say and do in the **two** stories
- how the writers present these characters.

[30 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

- 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 discomfort 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 uncomfortable environments in another story.

AQA Anthology: *Telling Tales*

Question 16

How do writers present characters who do not really understand the people they are close to in 'Odour of Chrysanthemums' and in **one** other story from *Telling Tales*?

Write about:

- what the characters who do not really understand the people they are close to say and do in the **two** stories
- how the writers present these characters.

[30 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

- details about Elizabeth's relationship with Walter
- details about Elizabeth's relationships with her father and her son
- details of what happens in the latter part of the story
- relevant details from the second story, eg relationships in 'Chemistry'/loves of son and father in 'Korea'

AO2

- effect of narrative technique: third person omniscient
- presentation of the various characters including use of dialect
- imagery throughout and the title's importance
- relevant details about people not understanding those they are close to in another story

AO3

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

George Orwell: *Animal Farm*

Question 17

How far does Orwell present Snowball as the hero of *Animal Farm*?

Write about:

- what Snowball says and does
- how far Orwell presents Snowball as the hero of *Animal Farm*.

[30 marks]

Indicative content

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

AO1

- details of what Snowball says and does in the novella
- details of Snowball's contributions to the Revolution
- details about Snowball's courage and intelligence
- but also details about his limitations eg accepts pigs' superiority; grandiose vision for windmill-type projects

AO2

- presentation of Snowball's articulate speech and persuasiveness
- Snowball's presentation in the context of other characters, particularly the pigs
- Snowball's symbolic role after his exile as scapegoat
- his function as allegorical reference to Russian Revolution

AO3

- ideas about Snowball as allegory of Trotsky/representative of a revolutionary type
- ideas about power and how it is won and kept
- ideas about heroism
- ideas about idealism versus brutal pragmatism.

George Orwell: *Animal Farm*

Question 18

How does Orwell present the ways that the pigs' clever use of language helps them to control the other animals?

Write about:

- what the pigs say and do
- how Orwell presents the ways the pigs use language to control the other animals.

[30 marks]

Indicative content

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

AO1

- details of the pigs' use of simplified language to manipulate the other animals
- details of the pigs' use of complicated language to manipulate the other animals
- details of the pigs' absolute loyalty to Napoleon
- details of other factors which contribute to the pigs' success

AO2

- presentation of simple language eg 'Two legs bad...'
- presentation of complex language to confuse eg jargon, statistics
- the symbolic importance of Squealer's name
- other factors such as the brutality of the dogs

AO3

- ideas about propaganda
- ideas linked to the Russian Revolution/Nazis
- ideas about Orwell's political views and how they inform the novella
- broader ideas about the corruption of idealism and the exploitation of the weak.

Kazuo Ishiguro: *Never Let Me Go*

Question 19

How far does Ishiguro present Kathy as a narrator whose account of events cannot always be trusted?

Write about:

- what Kathy says and does
- how Ishiguro presents Kathy as a narrator.

[30 marks]

Indicative content

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

AO1

- details about Kathy's memories of Hailsham
- details about Ruth and Tommy
- details about Kathy's feelings about donors
- details about Kathy's memories and how much they mean to her

AO2

- presentation of Kathy as a narrator
- effect of Kathy assuming knowledge on the reader's part
- details of the non-chronological narration
- the three-part structure of the novel

AO3

- ideas about friendship and trust
- ideas about memory and nostalgia
- ideas about human identity
- ideas about cloning, and scientific research more generally.

Kazuo Ishiguro: *Never Let Me Go*

Question 20

'In *Never Let Me Go*, Ishiguro presents us with an optimistic vision of human nature.'

How far do you agree with this view?

Write about:

- what happens in the novel
- how far Ishiguro presents an optimistic vision of human nature.

[30 marks]

Indicative content

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

AO1

- details of the children's understanding of the system within which they live and their purpose, and their determination to live their lives
- details about their long-standing friendships and their loyalty
- details of the behaviour of some of their teachers at Hailsham
- details about the characters' persistence even in the face of an awareness of their fates and the novel's ending

AO2

- presentation of Kathy as narrator
- the three-part structure of the novel
- the accessible, but rather middle-class mode of speech
- the passive, accepting language throughout

AO3

- ideas about lasting friendship, love and trust
- ideas about memory and its importance
- ideas about human identity and its survival against the odds
- ideas about cloning, and scientific research more generally.

Meera Syal: *Anita and Me*

Question 21

How far does Syal present Meena as a character who wants to rebel against her family's expectations of her?

Write about:

- what Meena says and does
- how Syal presents Meena.

[30 marks]

Indicative content

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

AO1

- details about Meena's developing friendship with Anita
- details of Meena lying and stealing
- details of Meena accusing others of her misbehaviour
- details about rebelling against her family's wishes

AO2

- use of Meena as a reliable narrator
- increasingly mature tone to narration
- presentation of particular incidents involving rebelling
- use of dialect to develop characters

AO3

- ideas about family and cultural values and the different values seen in Meena, her family and other families
- ideas about cultural difference and racism
- ideas about the attitudes of white people towards the Asian community
- ideas about social class and economic inequality.

Meera Syal: *Anita and Me*

Question 22

How does Syal explore ideas about truth and lies in *Anita and Me*?

Write about:

- characters telling the truth and telling lies
- how Syal presents ideas about truth and lies.

[30 marks]

Indicative content

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

AO1

- details of Anita's lies eg about Mr Ormerod being her father
- details of Meena's harmless lie when she pretends everyone eats with their fingers in her culture
- details of Meena lying about stealing her mother's money
- details of Meena being tempted to lie about how Tracy fell in the water

AO2

- use and effect of Meena as a reliable narrator
- the description of particular incidents which affect lying and telling the truth
- increasingly mature, reflective tone to convey Meena's growing up
- structural elements such as Meena's growing appreciation of the importance of telling the truth

AO3

- ideas about cultural difference and racism linked to truth and lies
- ideas about the attitudes of different cultures
- ideas about family values and the different values seen in Meena and other families
- ideas about social class and economic inequality.

Stephen Kelman: *Pigeon English*

Question 23

How does Kelman use Harrison to explore ideas about being a good person?

Write about:

- what Harrison says and does
- how Kelman presents Harrison.

[30 marks]

Indicative content

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

AO1

- details about Harrison's befriending of Altaf
- details about Harrison's love of pigeons, despite others' disapproval
- details about Harrison's love for his family
- the innocence of Harrison's relationship with Poppy

AO2

- Harrison's language used to show his lack of understanding of the unpleasantness around him
- contrast between Harrison's naive language and that of other teenagers eg Jordan, his sister's friends
- Harrison as symbol of damaged innocence
- unreliable narrative style to suggest Harrison's uniqueness in this environment

AO3

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

Stephen Kelman: *Pigeon English*

Question 24

How does Kelman present the importance of friendship in *Pigeon English*?

Write about:

- examples of friendship in the novel
- how Kelman presents the importance of friendship.

[30 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
- details of Harrison's relationships with other teenagers
- details of Harrison's friendship with Poppy

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 of styles between Harrison's mode of speech and that of other teenagers
- the use of colloquial, 'street' language

AO3

- ideas about friendships between cultures
- ideas about teenage culture and its violence
- ideas about instability of teenage relationships and how this is linked to environment and family background
- ideas about integration and nationality.