GCSE
ENGLISH LITERATURE
8702/2

Paper 2 Modern texts and poetry

Mark scheme

June 2025

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.

No student should be disadvantaged on the basis of their gender identity and/or how they refer to the gender identity of others in their exam responses.

A consistent use of 'they/them' as a singular and pronouns beyond 'she/her' or 'he/him' will be credited in exam responses in line with existing mark scheme criteria.

Further copies of this mark scheme are available from aqa.org.uk

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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.

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

Examiners may well see responses that go beyond what is expected for GCSE and exceed the Level 6 descriptors. You are encouraged to use the full range of marks available.

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 to the text. There will be a fine-grained and insightful analysis of methods supported by judicious use of subject terminology. Convincing exploration of themes/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 themes/ideas/ perspectives/contextual factors.
	AO2	• Analysis of writer's methods with subject terminology used judiciously. • Exploration of effects of writer's methods to create meanings.	
	AO3	• Exploration of themes/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 detailed examination of the effects of methods supported by apt use of subject terminology. Examination of themes/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 themes/ideas/ perspectives/contextual factors.
	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 themes/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 of the text. It uses a range of references effectively to illustrate and justify explanation; there will be clear explanation of the effects of writer’s methods supported by appropriate use of subject terminology. Clear understanding of themes/ideas/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 themes/ideas/contextual factors.</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 themes/ideas/ 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 writer’s methods supported by some relevant subject terminology. Some explained response to themes/ideas/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 themes/ideas/contextual factors.</td></tr>
<tr><td>AO2</td><td>• Explained/relevant comments on writer’s methods with some 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 themes/ideas/ 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 elements of 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 elements of the task with relevant comments on supporting references from the text. There will be identification of writer’s methods with some reference to subject terminology. Awareness of some themes/ideas/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 themes/ideas/contextual factors.</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 themes/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 may be simple awareness of method with possible reference to subject terminology. Simple statements on explicit ideas/contextual factors.

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 statements 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 01

How does Priestley present Gerald and Sheila's changing relationship in *An Inspector Calls*?

Write about:

- Gerald and Sheila's relationship in the play
- how Priestley presents Gerald and Sheila's changing relationship.

[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 Gerald and Sheila's relationship at the start of the play
- details of Gerald and Sheila's reactions to the Inspector
- details of Gerald and Sheila's relationship as the play progresses
- details of Gerald's revelations about his previous behaviour
- details of male and female attitudes to suitable behaviour/fidelity/marriage etc

AO2

- the presentation of Gerald through his actions and words
- the presentation of Sheila through her actions and words
- the contrast between Gerald and Sheila and their expectations about their relationship
- the handling of the gradual revelation of Gerald's infidelity with Eva
- the contrast between Sheila's attitudes to Gerald and marriage at the start and the end of the play

AO3

- ideas about societal expectations of the sexes
- ideas about gender and social class
- ideas about sexual hypocrisy
- ideas about male-female relationships.

JB Priestley: *An Inspector Calls*

Question 02

How does Priestley present ideas about power in *An Inspector Calls*?

Write about:

- some of the ideas about power that are shown in the play
- how Priestley presents ideas about power.

[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 Mr Birling and his attempts to use his social class to intimidate the Inspector
- details of the Inspector's domination of the conversation and the other characters
- details of Gerald's attempts to use his social class to influence the investigation
- details of Mrs Birling's social class-based attempts to dismiss the Inspector
- details of what happened to Eva/Daisy

AO2

- the presentation of Mr and Mrs Birling through their manner of speech
- the differing presentations of Sheila, Gerald and Eric in relation to the Inspector
- the Inspector, his stage directions and his commanding manner of speech
- the structural contrast before and after the arrival of the Inspector
- the way the various revelations alter the power relationships in the play

AO3

- ideas about the links between social class and power in a capitalist society
- ideas about differences in attitudes to social class and how power is wielded
- the Inspector's ideas about how society could be differently organised
- ideas about different expectations of the sexes.

Willy Russell: *Blood Brothers*

Question 03

How does Russell present the changes in Mickey and Edward's relationship throughout the play?

Write about:

- Mickey and Edward's relationship
- how Russell presents the changes in Mickey and Edward's relationship.

[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 and between Mickey and Edward when they meet aged seven
- what happens to and between Mickey and Edward as teenagers
- what happens to and between Mickey and Edward as adults
- the influence of other characters on their relationship

AO2

- differences in Mickey and Edward's speech
- the structure of the play to suggest the boys' different paths
- the Narrator's commentary on the boys' lives
- the use of humour to suggest the boys' similarities

AO3

- ideas about class privilege but also isolation
- ideas about class deprivation but also sense of community
- ideas about young male development
- ideas about the influence of girls/women on boys/men.

Willy Russell: *Blood Brothers*

Question 04

How does Russell present the effects of social class in *Blood Brothers*?

Write about:

- the effects of social class that are shown in the play
- how Russell presents the effects 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

- details about the lives of the Lyons family and their friends
- details about the lives of the Johnstone family
- the Narrator's comments on the ways the different classes are treated
- various scenes including those between Mrs Johnstone and Mrs Lyons/the boys and the police/the education system

AO2

- the boys' modes of speech and what they reveal about them
- the parallel structure with its occasional crossovers
- the Narrator's commentary
- the tragic nature of the ending and its apparent inevitability

AO3

- ideas about social class as determiner of fate
- ideas about the influence of poverty on families and individuals
- ideas about the effects of wealth/poverty on the raising of children
- ideas linked to the nature/nurture debate.

Chinonyerem Odimba: *Princess & The Hustler*

Question 05

How does Odimba present the relationship between Mavis and Princess in *Princess & The Hustler*?

Write about:

- the relationship between Mavis and Princess
- how Odimba presents the relationship between Mavis and Princess.

[30 marks]
AO4 [4 marks]

Indicative content

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

AO1

- initial portrayal of Mavis as a stern mother soon softened by their exchanges when alone eg discussion of Christmas
- details of the reappearance of Wendell and the effect on the family, especially Princess
- details of Princess's attempts to persuade Mavis to let Wendell stay with them
- penultimate scene when Mavis asks Princess to dance for her

AO2

- use of particular scenes to develop characters/relationships eg Christmas dinner
- use of contrasting characters eg Mavis and Margot to highlight aspects of character
- use of dialect speech to establish character and authenticity
- different forms within the play: realism, humour, kitchen-sink drama

AO3

- ideas about protection, discipline and love in terms of parenting
- ideas about children needing appropriate role models
- ideas about redemption and forgiveness/importance of dreams
- ideas about the reality and range of immigrant experience.

Chinonyerem Odimba: *Princess & The Hustler*

Question 06

How does Odimba present Princess's dreams as important to her in *Princess & The Hustler*?

Write about:

- what Princess dreams about
- how Odimba presents Princess's dreams as important to her.

[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 Princess's dreams and role-playing
- details of scenes where Princess is affected by external events eg not being invited to friend's party
- details about Weston-Super-Mare and what it means to Princess
- Princess's ideas about beauty and success and how these change

AO2

- fantasy sequences to illustrate Princess's dreams and ambitions
- presentation of Princess's many moods and childishness
- symbolic use of Princess's cupboard and what it may represent
- use of stage directions to develop plot and character

AO3

- ideas about different kinds of beauty
- ideas about ambition and dreams
- ideas about the effects of racism
- ideas about filial and parental love.

Dennis Kelly: *DNA*

Question 07

How does Kelly use the character of Leah to explore ideas about human nature in *DNA*?

Write about:

- what Leah says and does
- how Kelly uses Leah to explore ideas about human nature.

[30 marks]
AO4 [4 marks]

Indicative content

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

AO1

- Leah's initial 'conversation' with Phil
- her speech about bonobos
- her interactions with the other characters in Act Two
- her decision to leave the others in Act Three

AO2

- Phil's silence in contrast to Leah's loquacity
- the structuring of Leah's speeches throughout the play
- the ways in which Leah's speeches are sometimes not directly related to the action but create a moral framework for the play's events
- Leah's reactions to the plan to kill Adam

AO3

- ideas about the extreme behaviour of which humans are capable
- ideas about the comparison between the human and animal kingdoms
- debates about the ethical dilemma around allowable limits of self-protection
- ideas about bullying and leadership.

Dennis Kelly: *DNA*

Question 08

How does Kelly use the character of Adam to explore ideas about bullying in *DNA*?

Write about:

- what Adam says and does and what happens to him in the play
- how Kelly uses Adam to explore ideas about bullying.

[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 other characters say to each other about Adam when they believe he is dead at the start of the play
- the other characters' accounts of his first 'death'
- what happens when Adam is re-discovered
- the characters' reactions after they decide to abandon Adam

AO2

- the use of tension built up by Adam's delayed appearance
- the range of different reactions the characters have to Adam
- the stage directions suggesting the characters' reactions and behaviour
- ordinary, believable dialogue to establish characters' authenticity

AO3

- ideas about bullying and victims
- ideas about 'groupthink' and the intimidation of individuals
- ideas about morality and conscience
- ideas about contemporary teenagers' behaviour and values.

Winsome Pinnock: *Leave Taking*

Question 09

How does Pinnock present difficult relationships between older and younger characters in *Leave Taking*?

Write about:

- relationships between older and younger characters in the play
- how Pinnock presents difficult relationships between older and younger characters.

[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 Enid's relationship with Del
- details about Enid's relationship with Viv
- details about Del and Viv's relationship with Mai
- details about Brod's relationships with Enid, Del and Viv

AO2

- the linear structure to enhance realism
- the use of patois throughout to assert identity
- the literal and symbolic functions of the two settings
- the use of stage directions throughout to suggest possible interpretations

AO3

- ideas about the importance of culture and heritage
- ideas about superstition and religion
- ideas about generational change
- ideas about education and its importance for social advancement.

Winsome Pinnock: *Leave Taking*

Question 10

How far does Pinnock present the character of Enid as a strong mother in *Leave Taking*?

Write about:

- what Enid says and does
- how far Pinnock presents Enid as a strong mother 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

- details of Enid's hopes for herself but mainly for her daughters
- details of Enid's severity as a mother but also her love and concern
- details of Enid's reasons for visiting and trusting Mai
- details of Enid's relationships with Del and Viv

AO2

- use of other characters' dialogue eg Brod and Del to cast light on Enid's character
- use of particular dramatic moments eg the slap, drinking alcohol, dancing to present character
- use of seven scene structure to develop understanding of changing/deepening character
- the slightly claustrophobic nature of the setting

AO3

- ideas about the role and importance of parents
- ideas about the importance of cultural heritage
- ideas about generational differences
- ideas about the importance of education.

Shelagh Delaney: *A Taste of Honey*

Question 11

How far does Delaney present Peter as a selfish and unpleasant character in *A Taste of Honey*?

Write about:

- what Peter says and does
- how far Delaney presents Peter as a selfish and unpleasant character.

[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 Peter's relationship with Helen
- details about Peter's charm and sense of humour
- details about Peter's drinking and its effects on him and others
- details about Peter's rudeness and bursts of temper

AO2

- realistic dialogue throughout
- how his character is revealed through his relationships with Helen, Jo and Geof
- the music-hall comedy of Peter's pursuit of Helen and her continual rejection of him
- the ways in which we are invited to laugh at Peter rather than with him

AO3

- ideas about male expectations of women
- ideas about the possibility and the nature of happiness
- ideas about mixed-age relationships
- ideas about good and bad parenting.

Shelagh Delaney: *A Taste of Honey*

Question 12

How does Delaney present characters in conflict with each other in *A Taste of Honey*?

Write about:

- characters in conflict with each other
- how Delaney presents characters in conflict with each other.

[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 the conflict between eg Peter and Helen
- details about the conflict between eg Jo and Helen
- possible details about other conflicts eg Jo and The Boy
- possible discussion of causes of conflict between characters

AO2

- the structure of the play used to highlight the shifting relationships between characters
- the use of comedy to lighten the tone but also reinforce meanings
- the play's settings as backdrops to the action and dialogue
- the use of pathos and angry confrontation in various scenes

AO3

- ideas about the roles of men and women and/or parents and children and/or friendship
- ideas about the possibility and nature of happiness
- ideas about race and relationships
- ideas about power in relationships.

William Golding: *Lord of the Flies*

Question 13

How does Golding present the changing relationship between Ralph and Jack in *Lord of the Flies*?

Write about:

- what happens in Ralph and Jack's relationship
- how Golding presents the changing relationship between Ralph and Jack.

[30 marks]
AO4 [4 marks]

Indicative content

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

AO1

- Ralph and Jack's first meetings and early relationship
- developments in their relationship as the novel progresses
- some of the reasons for the changes in their relationship
- impact of other boys' words and actions on the relationship

AO2

- presentation of Ralph and Jack at various stages of the novel
- structure of the novel eg the descent from relative civilisation to barbarism
- metaphor and symbolism eg the conch/painted faces
- the island as backdrop to their relationship

AO3

- ideas about teenage boys and their development
- ideas about power and control
- ideas about political and religious influences
- ideas about authorial perspective and influence.

William Golding: *Lord of the Flies*

Question 14

How far does Golding use the character of Simon to explore ideas about goodness in *Lord of the Flies*?

Write about:

- what Simon says and does
- how far Golding uses Simon to explore ideas about goodness.

[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 Simon says and does
- details about Simon's concern for others
- details about Simon's capacity for insight
- details about Simon's death and how and why it happens

AO2

- the adventure story format and Simon's role within it
- the use of foreshadowing
- the use of allegory
- the use of symbolism eg fire/the Beast

AO3

- ideas about goodness and evil in mankind
- ideas about kindness and support for the weak
- ideas about male friendship
- ideas about self-sacrifice.

AQA Anthology: *Telling Tales*

Question 15

How do writers present characters dealing with loss in 'Odour of Chrysanthemums' and in **one** other story from *Telling Tales*?

Write about:

- the characters dealing with loss in the **two** stories
- how the characters are presented.

[30 marks]
AO4 [4 marks]

Indicative content

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

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

AO1

- details about what Elizabeth says and does
- details of her changing feelings as the story progresses
- details about her relationship with her husband
- the ending of the story
- relevant details from the second story eg the child in 'Chemistry'/the father in 'A Family Supper'

AO2

- the use of narrative voice and dialect to convey Elizabeth's emotional state
- the way tension is built as the story progresses
- the symbolism throughout of darkness and suffocation
- the poignant ending
- relevant treatment of loss in the second story

AO3

- ideas about difficult marital relationships and the nature of love and loss
- ideas about poverty and isolation
- ideas about the different expectations of men and women
- relevant contextual ideas about loss in the second story.

AQA Anthology: *Telling Tales*

Question 16

How do writers present conflict between generations in 'Korea' and in **one** other story from *Telling Tales*?

Write about:

- conflict between generations in the **two** stories
- how conflict is presented.

[30 marks]
AO4 [4 marks]

Indicative content

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

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

AO1

- the anecdote of the execution
- details about the tasks the man and boy are carrying out during the eel-catching trip
- details about the father and the son's appearance and behaviour
- details about the father's conversation with Mr Farrell
- relevant details from the second story eg the children and Mrs Rutter in 'The Darkness Out There'/ Ralph and the Grandfather in 'Chemistry'

AO2

- the anecdote told by the father but related by the son as an older man
- vivid description of the fishing trip
- the brisk dialogue between father and son
- the revelation in the overheard conversation between his father and Mr Farrell
- relevant presentation of conflict between generations in the second story

AO3

- ideas about father-son relationships, including McGahern's own
- ideas about the links (or lack of them) between rural Ireland and the other world
- ideas about the effects of time on memory
- ideas about betrayal
- relevant contextual ideas about the conflict between generations in the second story.

George Orwell: *Animal Farm*

Question 17

'In *Animal Farm* Orwell suggests that no society can ever be truly equal.'

How far do you agree with this view of *Animal Farm*?

Write about:

- examples of equality and inequality in the novel
- how far Orwell presents society as unequal in the novel.

[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 the inequality of life under Mr Jones
- details about the changes that occur immediately after the revolution then later
- details about the pigs' growing power
- details about the perversion of the Commandments

AO2

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

AO3

- ideas about power and inequality and how they inform the novel
- links between the events of the novel and the Russian Revolution and more general indictment of inequality
- broader ideas about the corruption of idealism and the exploitation of the weak
- ideas about Orwell's own beliefs and experiences.

George Orwell: *Animal Farm*

Question 18

How far does Orwell present Napoleon as responsible for the failure of the revolution in *Animal Farm*?

Write about:

- what Napoleon says and does
- how far Orwell presents Napoleon as responsible for the failure of the 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 of Napoleon's words and deeds in the novel and his lack of a conscience
- details about Napoleon's manipulation of language through Squealer
- details about the pigs' and dogs' loyalty to Napoleon
- details of Commandments being changed

AO2

- presentation of Napoleon as a powerful, ruthless leader throughout
- the way the structure allows the reader to see the gradual undermining of the revolution's ideals
- Napoleon as an allegorical/representative figure
- the novel as satire

AO3

- ideas about political ruthlessness and its efficacy
- ideas about the betrayal of idealism for personal gain
- links between the events of the novel and the Russian Revolution
- ideas about the exploitation of weakness and stupidity
- broader ideas about any kind of dictatorial rule and corruption of idealism.

Kit de Waal: *My Name Is Leon*

Question 19

How does de Waal present the importance of Maureen in Leon's life?

Write about:

- the relationship that Maureen has with Leon
- how de Waal presents the importance of Maureen in Leon's 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 of Leon's life with Carol before he moves in with Maureen
- details of the way Leon and Maureen's relationship develops
- details of the meeting between Leon, Maureen and Carol
- details of Maureen's hospitalisation and Leon's reaction afterwards

AO2

- the use and effects of the present tense to convey Leon's experience
- the use of Maureen as a foil to Carol
- the use of Leon as an unreliable narrator to convey the divergence between Leon and the adults' perspectives
- valid exploration of symbolic elements eg rucksack, bike

AO3

- ideas about different kinds of love
- ideas about different kinds of parenting
- ideas about the effects of Leon's background and upbringing on his behaviour and relationships
- ideas about the effects of racism.

Kit de Waal: *My Name Is Leon*

Question 20

How does de Waal explore ideas about loyalty in *My Name Is Leon*?

Write about:

- examples of characters showing loyalty in the novel
- how de Waal presents ideas about loyalty.

[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 Leon's fierce loyalty to Jake (and Carol)
- details of Maureen and Leon's relationship
- details of Sylvia and Leon's relationship
- details of Tufty and Leon's relationship

AO2

- the use of the third-person narration which only explores Leon's thoughts and feelings
- the generally child-like vocabulary
- the use of flashbacks to deepen our understanding of Leon
- the use of foreshadowing and dramatic irony

AO3

- ideas about the importance of family
- ideas about growing up
- ideas about loss and grief
- ideas about race and broader issues of identity.

Meera Syal: *Anita and Me*

Question 21

How far does Syal present Anita as a powerful character in *Anita and Me*?

Write about:

- what Anita says and does in the novel
- how far Syal presents Anita as a powerful character.

[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 Anita's home background
- details of Meena's relationship with Anita
- details of Anita's bullying behaviour
- details of Anita encouraging Meena (and others) to behave badly

AO2

- the use of Meena as a reliable narrator
- the novel as a kind of bildungsroman with its typical structure
- tonal variety to suggest changing attitudes
- the episodic structure which presents a broad picture of society

AO3

- ideas about what constitutes true friendship
- ideas about social class and community
- ideas about racism
- ideas about family values and common bonds across social and racial groups.

Meera Syal: *Anita and Me*

Question 22

How does Syal use the setting of Tollington to explore ideas about how society is changing in *Anita and Me*?

Write about:

- what Tollington is like and what happens there
- how Syal uses Tollington to explore ideas about society changing.

[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 first impressions of Tollington
- details of significant events that occur in Tollington
- details about racism in Tollington, both witnessed and reported
- details about the impact of the new motorway

AO2

- Meena's first-person recollected narrative
- the wide range of characters Meena encounters in Tollington
- the episodic structure which shows changes in the village over time
- the descriptions of various settings in the novel

AO3

- ideas about racism
- ideas about social class and attitudes attached to it
- ideas about culture and belonging
- ideas about the impact of upbringing and environment on character.

Stephen Kelman: *Pigeon English*

Question 23

How does Kelman present the effects of violence on Harrison and his community in *Pigeon English*?

Write about:

- the violence in the novel
- how Kelman presents the effects of the violence.

[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 the novel's *in medias res* opening
- details of X-Fire's comments about violence as something good
- details of several robberies and acts of vandalism throughout by young people
- details of Harrison's murder

AO2

- the novel as a coming-of-age novel in first person demotic style
- the use of the *in medias res* opening for dramatic impact
- the presentation of Harrison's refusal to accept the boy's death and his search for truth
- the growing sense of inevitability about Harrison's fate linked to novel's being divided in months

AO3

- ideas about masculinity in this society linked to violence
- ideas about the difficulties of being a young person in this society
- ideas about the attraction of violence for its own sake
- ideas about friendship and the importance of family.

Stephen Kelman: *Pigeon English*

Question 24

How far does Kelman present Miquita as a frightening and threatening character in *Pigeon English*?

Write about:

- what Miquita says and does
- how far Kelman presents Miquita as a frightening and threatening character.

[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 Miquita's relationships with Killa and her friendships with Lydia and Chanelle
- details of her loyalty to the Dell Farm Crew
- details of Miquita's burning of Lydia and her vicious fight with Chanelle
- details of her sexual assault of Harrison

AO2

- the implications of the title as worked out throughout the novel
- the repeated use of teenage slang and its impact on the reader
- Miquita's progressively more violent behaviour as the novel goes on
- the lack of a back-story for Miquita and a lack of explained motive for her actions

AO3

- ideas about the difficulties and desirability of assimilation
- ideas about gang culture, and girls' role in it
- ideas about the importance of friendship and family
- ideas about the impact of social inequality.

Section B: Poetry – Questions 25–27 (30 marks – AO1=12, AO2=12, AO3=6)

Examiners may well see responses that go beyond what is expected for GCSE and exceed the Level 6 descriptors. You are encouraged to use the full range of marks available.

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 argument. It takes a conceptualised approach to the full task supported by a range of judicious references to the text. There will be a fine-grained and insightful analysis of methods supported by judicious use of subject terminology. Convincing exploration of themes/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 themes/ideas/ perspectives/contextual factors.
	AO2	• Analysis of writer's methods with subject terminology used judiciously. • Exploration of effects of writer's methods to create meanings.	
	AO3	• Exploration of themes/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 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 themes/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 themes/ideas/ perspectives/contextual factors.
	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 themes/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 takes a focused response to the full task which demonstrates clear understanding of the text. It uses a range of references effectively to illustrate and justify explanation; there will be clear explanation of the effects of writer’s methods supported by appropriate use of subject terminology. Clear understanding of themes/ideas/contextual factors.

At the bottom of the level, a candidate will have Level 3 and be starting to demonstrate elements of clear comparison and/or clear explanation of writer’s methods and/or themes/ideas/ contextual factors.</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 themes/ideas/ 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 focuses on the full task with a range of points exemplified by relevant references from the text; there will be identification of effects of writer’s methods supported by some relevant subject terminology. Some explained response to themes/ideas/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 themes/ideas/contextual factors.</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 themes/ideas/ 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 elements of the task with relevant comments on supporting references from the text. There will be identification writer's methods with some reference to subject terminology. Awareness of some themes/ideas/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 themes/ideas/contextual factors.</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 themes/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 elements of the task and provide appropriate reference to text: there may be simple awareness of method with possible reference to subject terminology. Simple statements on explicit ideas/contextual factors.

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 statements 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: Poetry

Love and relationships

Question 25

Compare how poets present feelings about growing up in 'Follower' 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

- valid comparison of admiration for an adult family figure, such as 'Before You Were Mine', or 'Climbing My Grandfather'
- valid comparison of feelings about growing up, such as 'Mother, Any Distance'
- possible consideration of the influence of strength on growing up, such as 'Climbing My Grandfather'
- any valid treatment of the ways growing up changes feelings and attitudes, such as 'Mother, Any Distance' or how it develops in 'Before You Were Mine'

AO2

- any valid comparison of perspective/point of view, such as the child in 'Before You Were Mine' and the adult in 'Walking Away'
- comparative presentation of parents, such as in 'Eden Rock', or 'Before You Were Mine' or the grandfather in 'Climbing My Grandfather'
- use of memory/incidents as symbolic of ideas, such as 'Before You Were Mine', or 'Mother, Any Distance'
- use of imagery to present ideas, such as natural imagery in 'Climbing My Grandfather', or 'Eden Rock'

AO3

- ideas about the influence of parents on childhood
- ideas about identity and how this changes with growing up
- ideas about changing attitudes towards parents over time
- possible treatment of childhood perspective and how this might change with growing up
- any valid ideas about responsibility towards others.

Power and conflict

Question 26

Compare how poets present ideas about conflict in 'Exposure' 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 poems dealing with ideas about first-hand experience of conflict on the individual, such as 'Bayonet Charge', or 'Remains'
- possible comparison between individual and collective experience of conflict, such as 'War Photographer', or 'Charge of the Light Brigade', or 'Kamikaze'
- possible consideration of wider types of conflict, such as the impact of power dynamics in 'London', or in 'Checking Out Me History'
- valid comparison of different ideas about conflict, such as 'War Photographer', or 'Poppies'
- possible consideration of conflict with nature/the elements such as 'Storm on the Island'

AO2

- any valid comparison of presentation of the individual experience, such as 'Remains', or 'Bayonet Charge'
- use and effect of particular features to create meanings, such as effects of sibilance, or repetition, or imagery
- relevant treatment of the use of natural imagery to present ideas about conflict, such as 'Storm on the Island', or 'Bayonet Charge'
- possible contrast in perspective between, for example, 'War Photographer', or 'Poppies'

AO3

- ideas about patriotism/duty
- ideas about power/powerlessness
- possible exploration of ideas about the ways individuals are affected by wider conflict
- ideas about conflict with the natural world
- possible consideration of ideas about the impact of the powerful on society.

Worlds and lives

Question 27

Compare how poets present the ways places affect people's lives in 'In a London Drawingroom' and in **one** other poem from 'Worlds and lives'.

[30 marks]

Indicative content

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

AO1

- valid comparison of the ways places have the potential to affect people's lives in different ways, such as the urban environment in 'A Wider View', or 'Homing', or the natural environment in 'Shall earth no more inspire thee' or 'Lines Written in Early Spring', or 'With Birds You're Never Lonely'
- possible comparative treatment of how attitudes towards places can affect people's lives, such as 'A Portable Paradise', or 'With Birds You're Never Lonely'
- any valid treatment of different interpretations of 'place', such as memories of previously-known places in 'Name Journeys' or 'With Birds You're Never Lonely' or 'A Portable Paradise', or socially-constructed places such as societal structures and how these affect people's lives, such as 'England in 1819' or 'A Century Later' or 'Thirteen'
- any comparison of positive and negative effects of living in different places on people's lives, such as 'Pot' or 'Name Journeys', or 'On an Afternoon Train'

AO2

- the use and effects of imagery to present ideas about urban/industrialised landscapes, such as 'A Wider View' or 'Homing'
- possible contrast of the ways more natural types of places are presented, such as 'A Portable Paradise', or 'Lines Written in Early Spring'
- different types of voice/perspective, such as nature's voice in 'Shall earth no more inspire thee', or the presentation of the effects of time in 'A Portable Paradise'
- possible comparison of the more formal mode of presentation with more anecdotal, lyrical forms such as 'On an Afternoon Train' or 'Thirteen'
- possible comparison between use of language to present ideas, such as prosaic language in 'Homing', or more lyrical language in 'Lines Written in Early Spring'
- possible use/effects of structure to present important ideas, such as stanza forms in 'Shall earth no more inspire thee', or narrative structure in 'On an Afternoon Train'

AO3

- ideas about the impact that places can have on people's lives and attitudes
- possible exploration of the negative impact of places on people's lives, or sense of self, or attitudes towards others
- any valid exploration of ideas about society and its effects on individuals/groups
- any valid treatment of different types of 'places', such as mental/emotional places, or memories, or place in society, as well as day-to-day living places
- ideas about the effects of rural/urban landscape on people's lives.

Section C: Unseen poetry – Question 28 (24 marks – AO1=12, AO2=12)

Examiners may well see responses that go beyond what is expected for GCSE and exceed the Level 6 descriptors. You are encouraged to use the full range of marks available.

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 to the text. There will be a fine-grained and insightful analysis of methods 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 writer's 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 methods 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 writer's 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.	

<table>
<tr><td rowspan="2">Level 4

Clear understanding

13–16 marks</td><td>AO1</td><td>• Clear, explained response to task and text.
• Effective use of references to support explanation.</td><td rowspan="2">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 of the text. It uses a range of references effectively to illustrate and justify explanation; there will be clear explanation of the effects 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.</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 method to create meanings.</td></tr>
<tr><td rowspan="2">Level 3

Explained, structured comments

9–12 marks</td><td>AO1</td><td>• Some explained response to task and text.
• References used to support a range of relevant comments.</td><td rowspan="2">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 writer’s methods supported by some relevant subject terminology.

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.</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>
</table>

<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 on supporting references from text. There will be identification of writer’s methods 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 writer’s 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 may be simple awareness 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 28.1

In 'Table', how does the poet present feelings about home and family?

[24 marks]

Indicative content

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

AO1

- ideas about family, memories, relationships and their effects on people
- ideas about the possible pressures of family and past experiences
- any valid treatment of wider ideas about the importance of home, family, or of memories
- ideas about the permanent effects of home and family
- possible treatment of the mixture of good and bad in terms of life experiences and how they shape and define us

AO2

- possible effects of use of positive and/or negative language to present ideas about home/family: 'burn/dent/stain/grief/burned', 'laughter/candles'
- valid treatment of symbolism of 'table' as representative for family/memories/past
- possible examination of particular word choices to present ideas, such as suggestion of permanent effects of family suggested by 'burn/dent/stain'
- comments related to effects of repeated phrases/grammatical features such as repeated pattern of 'too much/too many'
- possible examination of effects of structural elements, such as use and effects of first and last line
- examination of use/effect of plural personal pronoun
- use of symbolism to present wider ideas about the significance of home/family.

Question 28.2

In both 'Like a Beacon' and 'Table' the speakers describe feelings about home and family.

What are the similarities and/or differences between the methods the poets use to present these feelings?

[8 marks]

Mark	AO	Typical features of response
Level 4 7–8 marks	AO2	• Critical, insightful comparison of poems. • Analytical comparison of the effects of writers' methods to create meanings.
Level 3 5–6 marks	AO2	• Thoughtful comparison of poems. • Clear comparison of the effects of writers' methods to create meanings.
Level 2 3–4 marks	AO2	• Clear comparison of poems. • Comments on the similarities/differences between the effects of methods used to create meanings.
Level 1 1–2 marks	AO2	• Simple comment on one or both poems and/or simple connection between poems. • Identification of method(s).
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:

AO2

- possible contrast between use of plural/singular person to present ideas
- possible comparison/contrast between tone, such as more nuanced feelings in 'Table' compared with unambiguous tone of 'Like a Beacon'
- use of symbolism in both poems, such as furniture/food
- any valid treatment of connection between use of particular aspect of home as representative of wider ideas, such as food as nurture/connection
- valid connection/contrast between use of titles to present ideas about connection, such as 'table' and 'beacon'.