GCSE MARKING SCHEME

SUMMER 2017

GCSE (NEW)
ENGLISH LITERATURE - COMPONENT 2
C720U20-1

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INTRODUCTION

This marking scheme was used by WJEC for the 2017 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

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SECTION A (POST-1914 PROSE/DRAMA)

GENERIC ASSESSMENT OBJECTIVES GRIDS

Questions 0 1 **to** 1 0

The following descriptions have been provided to indicate the way in which progression within the criteria is likely to occur. Each successive description assumes demonstration of achievements in lower bands.

AO1 and AO2 are equally weighted in this question.

This assessment also includes 5 marks for accuracy in spelling, punctuation and the use of vocabulary and sentence structures (AO4). There is a separate assessment grid for AO4.

Total marks 35+5

Band	AO1:1a+b, AO1:2	AO2
5 **29-35 marks**	Candidates: sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; use a sensitive and evaluative approach to the task and analyse the extract and wider text critically; show a perceptive understanding of the extract and wider text, engaging fully, perhaps with some originality in their personal response; their responses include pertinent, direct references from across the extract and wider text, including quotations.	Candidates: analyse and appreciate writers' use of language, form and structure; make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; use precise subject terminology in an appropriate context.
4 **22-28 marks**	Candidates: sustain focus on the task, convey ideas with considerable coherence and use an appropriate register; use a thoughtful approach to the task; show a secure understanding of key aspects of the extract and wider text, with considerable engagement; support and justify their responses by well-chosen direct reference to the extract and wider text, including quotations.	Candidates: discuss and increasingly analyse writers' use of language, form and structure; make thoughtful reference to the meanings and effects of stylistic features used by the writer; use apt subject terminology.
3 **15-21 marks**	Candidates: focus on the task, convey ideas with general coherence and use a mostly appropriate register; use a straightforward approach to the task; show an understanding of key aspects of the extract and wider text, with engagement; support and justify their responses by appropriate direct reference to the extract and wider text, including quotations.	Candidates: comment on and begin to analyse writers' use of language, form and structure; make some reference to meanings and effects; use relevant subject terminology.
2 **8-14 marks**	Candidates: have some focus on the task, convey ideas with some coherence and sometimes use an appropriate register; use a limited approach to the task; show some understanding of key aspects of the extract and wider text, with some engagement; support and justify their responses by some direct reference to the extract and wider text, including some quotations.	Candidates: recognise and make simple comments on writers' use of language, form and structure; may make limited reference to meanings and effects; may use some relevant subject terminology.
1 **1-7 marks**	Candidates: have limited focus on the task, convey ideas with occasional coherence and may sometimes use an appropriate register; use a simple approach to the task; show a basic understanding of some key aspects of the extract and wider text, with a little engagement; may support and justify their responses by some general reference to the extract and wider text, perhaps including some quotations.	Candidates: may make generalised comments on writers' use of language, form and structure; may make basic reference to meanings and effects; may use some subject terminology but not always accurately.
0 marks	Nothing worthy of credit.	Nothing worthy of credit.

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SECTION A (POST-1914 PROSE/DRAMA)

INDICATIVE CONTENT

Lord of the Flies

0 1 **You should use the extract below and your knowledge of the whole novel to answer this question.**

Write about the relationship between Ralph and Piggy and how it is presented at different points in the novel.

In your response you should:
- **refer to the extract and the novel as a whole**
- **show your understanding of characters and events in the novel [35+5]**

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

This question assesses AO1, AO2 and AO4 (5 extra marks).

Indicative content

Responses may include:

AO1
- An understanding of the relationship as revealed in the extract and the novel
- Reference to the contrasting descriptions of the two boys
- Discussion of how the relationship is established at the start of the novel and how their attitudes towards each other change and develop at different points in the novel, for example Piggy's dependence on Ralph for survival, and Piggy's loyalty to Ralph as chief
- A contrast between Ralph's treatment of Piggy and that of other boys – e.g. Jack
- Reference to their shared responsibility for rescue – e.g. the shelter building and fire, in opposition to Jack's tribe

AO2
- Comments on Golding's use of language to present the relationship in the extract and in the novel
- Reference to their physical description, speech and dialogue at the start of the novel, perhaps with comparison to how this is presented differently in the later chapters
- Comments on how Golding uses the relationship to establish themes e.g. leadership, friendship, loyalty, breakdown of order
- Reference to how Golding presents the relationship at other key points in the novel e.g. arguments over the conch/shelter/fire; Piggy's specs; breakdown of order as the tribes split; their reflection on Simon's death; the attack on Piggy and Ralph for Piggy's glasses; Ralph's protection of Piggy to retrieve the glasses; Ralph's reaction to Piggy's death: 'Ralph's lips formed a word, but no sound came'; 'true, wise friend called Piggy'

This is not a checklist. Please reward valid alternatives.

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AO4

Level	Performance Descriptors
High Performance **4-5 marks**	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.
Intermediate Performance **2-3 marks**	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.
Threshold Performance **1 mark**	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.
0 marks	Candidates do not reach the threshold performance outlined in the performance descriptor above.

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Anita and Me

0 2 **You should use the extract below and your knowledge of the whole novel to answer this question.**

Write about friendship and how it is presented in the novel.

In your response you should:
- **refer to the extract and the novel as a whole**
- **show your understanding of characters and events in the novel [35+5]**

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

This question assesses AO1, AO2 and AO4 (5 extra marks).

Indicative content

Responses may include:

AO1
- An understanding of friendship as shown in the extract and in the novel
- The dynamics of the friendship between Meena, Anita and the other 'wenches' as revealed in the extract
- An overview of the development of Meena's friendships within the novel
- Anita's treatment of her 'friends', e.g. Meena, Sherrie, Fat Sally
- The influence of other key characters and events on Meena's friendships, e.g. Sam Lowbridge and the impact of his behaviour at the Spring fete and school demolition
- Other friendships described in the novel e.g her 'greatest friend, Nanima' and/or Robert

AO2
- Comments on Syal's use of language in the presentation of Meena and Anita's friendship in the extract and in the novel
- Comments on how Syal presents different types of friendships to explore the nature of friendships in the novel
- How Syal adapts Meena's speech and dialogue when talking with different characters and at different times in the novel
- The structure of the novel in revealing Meena's gradual understanding of friendships e.g growing apart from the Tollington children and Anita and Sam; her letter to Anita at the end of the novel

This is not a checklist. Please reward valid alternatives.

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AO4

Level	Performance Descriptors
High Performance **4-5 marks**	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.
Intermediate Performance **2-3 marks**	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.
Threshold Performance **1 mark**	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.
0 marks	Candidates do not reach the threshold performance outlined in the performance descriptor above.

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Never Let Me Go

0 3 **You should use the extract below and your knowledge of the whole novel to answer this question.**

Write about Ruth and how she is presented at different points in the novel.

In your response you should:
- **refer to the extract and the novel as a whole**
- **show your understanding of characters and events in the novel [35+5]**

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

This question assesses AO1, AO2 and AO4 (5 extra marks).

Indicative content

Responses may include:

AO1
- An understanding of Ruth's character in the extract and at different points in the novel
- Reference to Ruth's behaviour and influence on the other characters at Hailsham – e.g. the cricket pavilion, the horses game, the secret guard
- Her behaviour, relationships and attitudes to Kathy, Tommy and the veterans in part 2 / The Cottages – e.g. Norfolk trip, Tommy's art animals; dream futures
- How she is presented in part 3 of the novel, when she is a donor and her relationships with Kathy and Tommy e.g. the boat visit, the deferral plan, her death
- Comments on her motives for some of her actions at different points in the novel

AO2
- Comments on Ishiguro's use of language to present the character of Ruth, in the extract and throughout the novel
- The effect of Kathy's narration on the reader's understanding of Ruth, and perhaps some discussion of her reliability as narrator within the extract and novel as a whole e.g. *'But when I think about it now…she might have felt I had been the one to first violate an understanding'*
- The effect of the 3 part structure of the novel, revealing clear changes in Ruth's presentation and attitude towards Kathy and Tommy, and the relationship between the three characters

This is not a checklist. Please reward valid alternatives.

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AO4

Level	Performance Descriptors
High Performance **4-5 marks**	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.
Intermediate Performance **2-3 marks**	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.
Threshold Performance **1 mark**	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.
0 marks	Candidates do not reach the threshold performance outlined in the performance descriptor above.

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The Woman in Black

0 4 **You should use the extract below and your knowledge of the whole novel to answer this question.**

Write about how Susan Hill creates fear and tension at different points in the novel.

In your response you should:
- **refer to the extract and the novel as a whole**
- **show your understanding of characters and events in the novel [35+5]**

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

This question assesses AO1, AO2 and AO4 (5 extra marks).

Indicative content

Responses may include:

AO1
- References to details of the extract
- An overview of how the events in the story are slowly revealed through Arthur's narration – e.g. effect of how the events have haunted him for 14 years
- References to the mystery of Mrs Drablow's estate in the early chapters and the conspiracy of silence in Crythin Gifford
- The mystery of the woman in black – her appearance and Arthur Kipps' growing certainty that she is a ghost
- The slow revelation of what happened to the child in the pony and trap e.g. the gravestone clues and the mystery of Mrs Drablow's letters from Jennet Drablow
- 'Whistle and I'll come' the apparent luring of Spider into the marsh
- The final revelation from Sam Daily – 'a child always dies'
- False sense of security when Arthur returns safely to London; tension re-established after narrative reveals his marriage and child
- The suspense and tension of the final pages, building to the death of Stella and Arthur's son

AO2
- Comments on Hills' characteristic use of language and gothic features in the extract and throughout the novel
- An overview of the novel's structure – the frequent foreshadowing and retelling of events through Kipps' narrative
- Kipps' emotive language when recalling events: 'The truth is altogether more terrible'
- Hill's use of ghostly imagery – 'demonic light'; 'trapped in this cold tomb of a carriage'
- Comments on his contrasting description of Eel Marsh House and its isolation
- Description of the woman in black at the funeral and in the burial yard and her effect on Kipps

This is not a checklist. Please reward valid alternatives.

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AO4

Level	Performance Descriptors
High Performance **4-5 marks**	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.
Intermediate Performance **2-3 marks**	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.
Threshold Performance **1 mark**	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.
0 marks	Candidates do not reach the threshold performance outlined in the performance descriptor above.

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Oranges are not the Only Fruit

0 5 **You should use the extract below and your knowledge of the whole novel to answer this question.**

Write about Jeanette's mother, Mrs Winterson, and how she is presented at different points in the novel.

In your response you should:
- **refer to the extract and the novel as a whole**
- **show your understanding of characters and events in the novel [35+5]**

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

This question assesses AO1, AO2 and AO4 (5 extra marks).

Indicative content

Responses may include:

AO1
- How Mrs Winterson is presented in the extract and at key points in the novel
- The relationship between Mrs Winterson and Jeanette in the extract and throughout the novel
- Her strict evangelical attitudes demonstrated throughout the novel
- Her hypocrisy and lack of charity towards Jeanette at times: e.g. her elation when she thinks Jeanette is in a state of rapture, yet leaves Jeanette in hospital to tend to church business
- Her extreme reaction to and punishments for Jeanette's relationships with Melanie and Katy
- The slight change and softening of Mrs Winterson and her relationship with Jeanette on her return at the end of the novel

AO2
- Comments on Winterson's use of language to present her mother in the extract and key points in the novel
- The humour, such as the reference to *'fending off the temptations of the Devil to go on holiday instead'* or the *'Old Flames'* and *'Eddie's sister'* in her photograph album
- The use of the first person narrator and how this influences the readers' impressions of Mrs Winterson, both in the extract and elsewhere in the novel
- How Mrs Winterson speaks and behaves in the extract and what this reveals about her early life and the importance of her church
- The religious references used within Mrs Winterson's dialogue and the part religion plays in her life and as a mother
- How the structure of the novel reveals the development of Mrs Winterson's character and her changing relationship with Jeanette

This is not a checklist. Please reward valid alternatives.

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AO4

Level	Performance Descriptors
High Performance **4-5 marks**	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.
Intermediate Performance **2-3 marks**	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.
Threshold Performance **1 mark**	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.
0 marks	Candidates do not reach the threshold performance outlined in the performance descriptor above.

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The Curious Incident of the Dog in the Night Time

0 6 **You should use the extract below and your knowledge of the whole play to answer this question.**

Write about Ed and how he is presented in the play.

In your response you should:
- **refer to the extract and the play as a whole**
- **show your understanding of characters and events in the play [35+5]**

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

This question assesses AO1, AO2 and AO4 (5 extra marks).

Indicative content

Responses may include:

AO1
- How Ed is presented in the extract and at key points in the play
- The relationship between Ed and Christopher in the extract and throughout the play
- Reference to his attitude towards Christopher's routine behaviours and his 'murder' investigation
- Comments about his relationship with Judy, Mrs Shears and Mr Shears
- Reference to the revelations that he killed Wellington; Christopher's mother is alive; the hidden letters
- His behaviour towards Judy, Mr Shears and Christopher when they are at the flat in London
- His behaviour and relationships at the end of the play, and the gift of the puppy

AO2
- Comments on how Stephens uses language in the extract and throughout the play, to reveal Ed's character to the audience e.g. his shock and realisation at what Christopher has discovered
- Reference to how the stage directions reveal Ed's thoughts and feelings at this point in the play e.g. showing his care, love and understanding for his son's situation
- How Ed's language shows both frustration and the difficulty of communicating with Christopher, as well as his sensitivity and patience
- How the structure of the play slowly reveals Ed's role and motives for Wellington's murder and the deception of his wife's death
- How Ed's language reveals his anger and remorse for Christopher running away, contrasting with his change of tone at the end of play

This is not a checklist. Please reward valid alternatives.

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AO4

Level	Performance Descriptors
High Performance **4-5 marks**	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.
Intermediate Performance **2-3 marks**	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.
Threshold Performance **1 mark**	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.
0 marks	Candidates do not reach the threshold performance outlined in the performance descriptor above.

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A Taste of Honey

0 7 **You should use the extract below and your knowledge of the whole play to answer this question.**

Write about the relationship between Peter and Helen. How is it important to the play as a whole?

In your response you should:
- **refer to the extract and the play as a whole**
- **show your understanding of characters and events in the play [35+5]**

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

This question assesses AO1, AO2 and AO4 (5 extra marks).

Indicative content

Responses may include:

AO1
- An understanding of the nature of their relationship as revealed in the extract and the play e.g. differences in age, Helen's initial resistance; Peter's money and ambition
- Discussion of how the relationship affects Jo at different points in the play, e.g. Jo's reaction to the news that they are to be married and how she is left to fend for herself after the wedding
- Reference to Peter and Helen's behaviour towards Geof – how they speak and behave in this scene
- The deterioration of their marriage – Peter's apparent regret and infidelities
- Reference to the end of the play when their relationship is over and Peter has left Helen for another woman

AO2
- Comments on Delaney's use of language to present the relationship in the extract and in the play
- Reference to how Helen and Peter speak to each other and Jo at different points in the play
- Reference to the pace and humour in the dialogue between Helen, Jo and Peter at times
- Comments on how Delaney uses the relationship to establish themes e.g. neglect, deprivation, love & marriage, gender roles
- Reference to the structure of the play showing the deterioration of their relationship – with Peter's initial romantic infatuation turning to aggressive drunkenness in act 2 e.g. *'sour faced-old bitch… married his mother by mistake…I dragged you out of the gutter once'*

This is not a checklist. Please reward valid alternatives.

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AO4

Level	Performance Descriptors
High Performance **4-5 marks**	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.
Intermediate Performance **2-3 marks**	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.
Threshold Performance **1 mark**	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.
0 marks	Candidates do not reach the threshold performance outlined in the performance descriptor above.

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An Inspector Calls

0 8 **You should use the extract below and your knowledge of the whole play to answer this question.**

Write about Mr Birling and how he is presented at different points in the play.

In your response you should:
- **refer to the extract and the play as a whole**
- **show your understanding of characters and events in the play [35+5]**

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

This question assesses AO1, AO2 and AO4 (5 extra marks).

Indicative content

Responses may include:

AO1
- An understanding of Mr Birling's character as revealed in the extract and elsewhere in the play
- Comments on Mr Birling's attitude to, and relationships with, members of the Birling family as well as with Eva Smith/Daisy Renton
- Comments on Mr Birling's attitude to, and relationship with, the Inspector
- Reference to his behaviour at the beginning of the play where his confidence is apparent
- His role in the chain of events leading to Eva/Daisy's death
- His reactions to revelations of his family's actions towards Eva/Daisy, especially of Mrs Birling and Eric
- Birling's acceptance of Gerald's disloyalty to Sheila *'you'd better ask Gerald for the ring back, and then you'll feel better'*
- His behaviour at the end of the play when he believes it is all a hoax
- His reaction to the second phone call in the final lines

AO2
- Comments on Priestley's use of language to present Birling in the extract and the play
- Reference to how Priestley presents Mr Birling's role as a parent and as a capitalist
- The way the stage directions in the extract show that Birling is amused and relaxed about the apparent hoax *'jovially'*, *'triumphantly'*
- His smug and patronising tone to his children in the extract *'the famous younger generation who know it all'* and how this attitude is revealed elsewhere in the play
- The way the stage directions in the extract show that Birling's behaviour changes in the final lines: *'panic-stricken, guilty, dumb-founded'*

This is not a checklist. Please reward valid alternatives.

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AO4

Level	Performance Descriptors
High Performance **4-5 marks**	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.
Intermediate Performance **2-3 marks**	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.
Threshold Performance **1 mark**	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.
0 marks	Candidates do not reach the threshold performance outlined in the performance descriptor above.

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The History Boys

0 9 **You should use the extract below and your knowledge of the whole play to answer this question.**

Write about Hector and how he is presented at different points in the play.

In your response you should:
- **refer to the extract and the play as a whole**
- **show your understanding of characters and events in the play [35+5]**

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

This question assesses AO1, AO2 and AO4 (5 extra marks).

Indicative content

Responses may include:

AO1
- An understanding of Hector's character as revealed in the extract and elsewhere in the play
- Comments on Hector's relationships with the boys
- Comments on Hector's relationships with Irwin, Mrs Linott and the Head teacher
- Reference to his teaching style and attitude to education, A levels, entrance exams, Oxbridge etc.
- The contrasts made between Hector and Irwin
- His reactions to his 'early retirement' and his attitude towards the head teacher's accusations
- Reference to how he is spoken about after his death and comments on his final lines in the play…'Pass it on'

AO2
- Comments on Bennett's use of language to present Hector in the extract and the play
- Reference to how Bennett presents Hector's role as a teacher
- How Bennett uses language to present Hector's relationships with the boys, and his colleagues
- The way the stage directions in the extract are used to present Hector: '*despair', 'an elaborate pantomime, all this'; 'a parody of despair'*
- Hector's use of quotation, imagery and hyperbole to address the boys in the extract

This is not a checklist. Please reward valid alternatives.

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AO4

Level	Performance Descriptors
High Performance **4-5 marks**	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.
Intermediate Performance **2-3 marks**	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.
Threshold Performance **1 mark**	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.
0 marks	Candidates do not reach the threshold performance outlined in the performance descriptor above.

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Blood Brothers

1 0 **You should use the extract below and your knowledge of the whole play to answer this question.**

Write about the relationship between Linda and Edward and how it is presented at different points in the play.

In your response you should:
- **refer to the extract and the play as a whole**
- **show your understanding of characters and events in the play** **[35+5]**

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

This question assesses AO1, AO2 and AO4 (5 extra marks).

Indicative content

Responses may include:

AO1

- How the relationship between Linda and Edward is shown in the extract and at key points in the play
- Comments on their initial meeting through Mickey *'she's a girl but she's all right'* and their friendship as children
- Comments on how the friendship develops into their teenage years *'who'll tell the girl in the middle of the pair, the price she'll pay for just being there'*
- How their affair begins following Mickey's release from prison, *'Eddie… can I talk to you?'*
- The contrast between Mrs Johnstone's response to their 'light romance' and Mrs Lyons' revelation of their affair to Mickey, leading to the final dramatic scenes
- Reference to the impact of the affair on Mickey, in the final lines*, 'you got everything and I got nothing… You and Linda were friends when she first got pregnant..?'*

AO2

- Comments on Russell's use of language to suggest Linda and Edward's relationship in the extract and elsewhere in the play
- The way Edward talks about Mickey in the extract, perhaps, though not necessarily, suggesting his own feelings
- The use of stage directions 'after a pause' and ellipsis to show some hesitation and shyness between Linda and Edward at the start of the extract, becoming relaxed – both 'laughing'
- Comments on how Russell uses the song to present Edward's thoughts about Mickey and Linda's relationship, and its possible subtext, *'I'd just tell you that I loved you, if it was me'*
- The dramatic and emotional dialogue on the final scenes, e.g. '*Does my child belong to you as well as everything else?*

This is not a checklist. Please reward valid alternatives.

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AO4

Level	Performance Descriptors
High Performance **4-5 marks**	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.
Intermediate Performance **2-3 marks**	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.
Threshold Performance **1 mark**	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.
0 marks	Candidates do not reach the threshold performance outlined in the performance descriptor above.

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SECTION B (19TH CENTURY PROSE)

GENERIC ASSESSMENT OBJECTIVES GRID

Questions 2 1 to 2 6

The following descriptions have been provided to indicate the way in which progression within the criteria is likely to occur. Each successive description assumes demonstration of achievements in lower bands.

AO1, AO2 and AO3 are equally weighted in this question.

Total marks 40

Band	AO1:1a+b, AO1:2	AO2	AO3
5 **33-40 marks**	Candidates: sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; use a sensitive and evaluative approach to the task and analyse the extract and wider text critically; show a perceptive understanding of the extract and wider text, engaging fully, perhaps with some originality in their personal response; their responses include pertinent, direct references from across the extract and wider text, including quotations.	Candidates: analyse and appreciate writers' use of language, form and structure; make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; use precise subject terminology in an appropriate context.	Candidates: show an assured understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
4 **25-32 marks**	Candidates: sustain focus on the task, convey ideas with considerable coherence and use an appropriate register; use a thoughtful approach to the task; show a secure understanding of key aspects of the extract and wider text, with considerable engagement; support and justify their responses by well-chosen direct reference to the extract and wider text, including quotations.	Candidates: discuss and increasingly analyse writers' use of language, form and structure; make thoughtful reference to the meanings and effects of stylistic features used by the writer; use apt subject terminology.	Candidates: show a secure understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
3 **17-24 marks**	Candidates: focus on the task, convey ideas with general coherence and use a mostly appropriate register; use a straightforward approach to the task; show an understanding of key aspects of the extract and wider text, with engagement; support and justify their responses by appropriate direct reference to the extract and wider text, including quotations.	Candidates: comment on and begin to analyse writers' use of language, form and structure; make some reference to meanings and effects; use relevant subject terminology.	Candidates: show an understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
2 **9-16 marks**	Candidates: have some focus on the task, convey ideas with some coherence and sometimes use an appropriate register; use a limited approach to the task; show some understanding of key aspects of the extract and wider text, with some engagement; support and justify their responses by some direct reference to the extract and wider text, including some quotations.	Candidates: recognise and make simple comments on writers' use of language, form and structure; may make limited reference to meanings and effects; may use some relevant subject terminology.	Candidates: show some understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
1 **1-8 marks**	Candidates: have limited focus on the task, convey ideas with occasional coherence and may sometimes use an appropriate register; use a simple approach to the task; show a basic understanding of some key aspects of the extract and wider text, with a little engagement; may support and justify their responses by some general reference to the extract and wider text, perhaps including some quotations.	Candidates: may make generalised comments on writers' use of language, form and structure; may make basic reference to meanings and effects; may use some subject terminology but not always accurately.	Candidates: show limited understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
0 marks	Nothing worthy of credit.	Nothing worthy of credit.	Nothing worthy of credit.

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A Christmas Carol

2 1 **You should use the extract below and your knowledge of the whole novel to answer this question.**

Write about how Dickens presents the ghosts. How are they important to the novel as a whole?

In your response you should:
- **refer to the extract and the novel as a whole**
- **show your understanding of characters and events in the novel**
- **refer to the contexts of the novel** **[40]**

This question assesses AO1, AO2 and AO3.

Indicative content

Responses may include:

AO1 • An overview of how Scrooge changes in the novel as a result of each haunting • Comments on the nature of each ghost and how each ghost plays a part in changing Scrooge's miserly nature • Comments on what each ghost teaches Scrooge and how he reacts to it
AO2 • Comments on Dickens' use of language in the extract and the novel • Comments on the use of humour in the extract to show Scrooge's initial disbelief and how this gives way to Scrooge's gradual building terror • Comments on the imagery and language surrounding the ghosts' appearance • The contrasting images and language between Scrooge's future death and that of Tiny Tim • How Dickens' initial presentation of Scrooge is changed through the structure of the novel, e.g. his inability to say Humbug following Marley's visit, the tear on his cheek seeing himself as a boy and his later weeping, the reminder of his words on seeing Tiny Tim and the fear of the third Spirit and his eventual redemption
AO3 • Reference to the period in which the novel is set and the significance to the messages of the ghosts. For example, the importance of poverty and charity in nineteenth century London • The messages that Marley's Ghost and the others are trying to convey to Scrooge and discussion of Scrooge's role in society • Discussion of Dickens' desires to present the poor of the period in a positive light and how this might relate to his own experiences in relation to what the ghosts show Scrooge

This is not a checklist. Please reward valid alternatives.

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Silas Marner

2 2 **You should use the extract below and your knowledge of the whole novel to answer this question.**

Write about Eppie and how she is presented in the novel.

In your response you should:

- **refer to the extract and the novel as a whole**
- **show your understanding of characters and events in the novel**
- **refer to the contexts of the novel** **[40]**

This question assesses AO1, AO2 and AO3.

Indicative content

Responses may include:

AO1

- An overview of Eppie and how she is presented in both the extract and the rest of the novel
- Her initial appearance and affectionate and trusting nature as a child
- Her relationship with Silas and her devotion to him
- Her refusal of Godfrey's offer to her
- Her relationship with others, e.g. Aaron Winthrop

AO2

- Comments on Eliot's use of language in the extract and the novel
- Comments on Eppie's role as a key turning point in Silas's life and the function she plays in changing his character
- The use of emotive language such as 'seeking and loving sunshine', 'new joy' and 'human kindness' associated with Eppie that represents the life and light that she lets into Silas's life
- The imagery of light and nature in the extract and how this relates to the role of Eppie as Silas's redemption
- Comments on structure, e.g. Silas's character in the early parts of the book. His growing obsession with gold and its replacement in the form of Eppie, here and at other points in the novel

AO3

- References to the period in which the novel is set and its significance to the presentation of Eppie
- The relevance of growing industrialisation to nineteenth century England and the contrast between urban and rural life as exemplified in the characters of Silas and Eppie
- Comments on attitudes to women and children born out of wedlock, perhaps in relation to Dunstan and Molly's manipulation of Godfrey because of Eppie
- Silas's regaining of faith and redemption and how this can be linked to the insecurities of a fast changing society and contemporary attitudes to issues such as religion, charity and thrift

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War of the Worlds

2 3 **You should use the extract below and your knowledge of the whole novel to answer this question.**

Write about how Wells presents the Martians. How are they important to the novel as a whole?

In your response you should:
- **refer to the extract and the novel as a whole**
- **show your understanding of characters and events in the novel**
- **refer to the contexts of the novel** **[40]**

This question assesses AO1, AO2 and AO3.

Indicative content

Responses may include:

AO1
- An overview of how the Martians are presented in both the extract and the rest of the novel
- The events and reactions to the first and subsequent appearances of the Martians
- The revulsion the Martians cause in the extract and the rest of the novel
- The reactions of those caught up in the invasion – e.g. Ogilvy, the curate, the Artilleryman, etc.
- The descriptions and emotions of the narrator in relation to the Martians

AO2
- Comments on Wells's use of language in the extract and the novel to present the Martians
- The use of shocking and fearful lexis in the extract, e.g. 'monstrous', 'smashing', 'violently'
- The use of description to build a feeling of unstoppable power and strength in the extract – 'striding', 'ropes of steel', etc.
- Comments on how Wells presents the Martians through the narrator's first person voice, both in the extract and in the novel
- Comments on how the creatures are revealed in terms of the structure of the novel including their first introduction, gradual reveal, build up of events and final destruction

AO3
- An understanding of the period in which the novel is set, in relation to issues relating to the aliens
- The contemporary fascination and concerns with scientific progress
- The fears about the development of conflict on a global scale
- The social commentary being offered by the author relating to the nature of human society and its fragility as well as naivety
- The narrator's commentary on characters such as the curate and the artilleryman and how this reflects on the role of religion and the military at the time

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Pride and Prejudice

2 4 **You should use the extract below and your knowledge of the whole novel to answer this question.**

Write about how prejudice is presented in the novel.

In your response you should:

- **refer to the extract and the novel as a whole**
- **show your understanding of characters and events in the novel**
- **refer to the contexts of the novel** **[40]**

This question assesses AO1, AO2 and AO3.

Indicative content

Responses may include:

AO1 • An overview of how prejudice is presented in both the extract and the rest of the novel • Darcy's early opinions and prejudice towards Elizabeth and the Bennets and vice-versa • Lady Catherine's prejudice of everyone outside her social class • The Bingley sisters' prejudice against Jane and Elizabeth
AO2 • Comments on Austen's use of language in the extract and the novel in relation to the presentation of prejudice • The use of dialogue, e.g. Mrs. Hurst and Miss Bingley's exaggerated tone and language in the extract and the novel to reveal their jealousy and prejudice • The comparison of different attitudes and opinions in the extract and elsewhere • Comments on structural features and turning points in the novel and how this adds to the presentation of prejudice
AO3 • References to the social structures of the period in which the novel is set, particularly in relation to how this generates forms of prejudice • Comments on the economic standing of the characters in the novel such as Charlotte Lucas, Mr. Collins and the Bennets and how this generates prejudice • Other attitudes illustrated by characters such as the cynicism of Wickham and the social snobbery of Lady Catherine

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Jane Eyre

2 5 **You should use the extract below and your knowledge of the whole novel to answer this question.**

Write about turning points in Jane Eyre's life and how they are presented in the novel.

In your response you should:
- **refer to the extract and the novel as a whole**
- **show your understanding of characters and events in the novel**
- **refer to the contexts of the novel** **[40]**

This question assesses AO1, AO2 and AO3.

Indicative content

Responses may include:

AO1
- An overview of how turning points in Jane's life are presented in both the extract and the rest of the novel
- The death of her parents and uncle and circumstances leading to living with Mrs Reed and her children
- Her experiences at Gateshead Hall including the red room and her defiance of Mrs Reed
- Her time at Lowood and influence of Helen, Miss Temple and others
- Her arrival at Thornfield and first meeting with Mr Rochester
- Her engagement and discovery of the truth about Bertha
- Finding her cousins and becoming wealthy
- St. John's proposal
- Jane's eventual reunion with Rochester

AO2
- Comments on Brontë's use of language in the extract and the novel
- The significance of the extract and the language and devices used to express Jane's emotions, for example: Jane's calm and measured tone in confronting Mrs Reed and the use of imperatives "I must" and questions; the stillness and danger of Mrs Reed and Jane's bravery in standing up to her; discussion of metaphors such as "eye of ice"; emotive language around Jane's distress; her sense of freedom and sense of change that Jane experiences in the final paragraph
- Analysis of other key passages considered turning points in Jane's life
- Comments on structure such as Jane's initial wariness of Rochester, her reluctance to accept St. John's proposal, and the eventual true love she finds with Mr Rochester

AO3
- Reference to the period in which the novel is set and its significance to the challenges faced by Jane
- Comments on how financial dependence and gender are illustrated by Jane's unenviable situation at the start of the novel
- The frustrations and limitations of nineteenth century society linked to gender, economic status and social class and the effect these have on Jane.
  Parallels between Jane's turning points and the real life situation of Charlotte Bronte and her family, e.g. the effect of illness and disease, the treatment of children, the role of the governess in allowing a form of independence for women

This is not a checklist. Please reward valid alternatives.

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The Strange Case of Dr Jekyll and Mr Hyde

2 6 **You should use the extract below and your knowledge of the whole novel to answer this question.**

Write about Mr Hyde and how he is presented in the novel.

In your response you should:
- **refer to the extract and the novel as a whole**
- **show your understanding of characters and events in the novel**
- **refer to the contexts of the novel** **[40]**

This question assesses AO1, AO2 and AO3.

Indicative content

Responses may include:

AO1
- An overview of how Mr Hyde is presented in the extract and the rest of the novel
- The gradual revelations about Mr Hyde's character and his relationship to Dr Jekyll
- Utterson's fear and impressions of Hyde in the extract
- Utterson's gradual discoveries about Mr Hyde and how this creates tension
- Lanyon's impressions of Hyde
- Dr Jekyll's relationship with his alter ego and the gradual dominance of Mr Hyde over him

AO2
- Comments on Stevenson's use of language to create tension in the extract and the novel
- The use of dialogue to create a sense of menace and fear in the extract and the novel
- The descriptions of Hyde, e.g. 'he snarled aloud' and 'savage laugh' and how these create fear and tension in the extract and the novel
- Comments on how the narrator's voice builds a gradual picture of Hyde for the reader
- The way different points of view such as the accounts left by Dr Lanyon and Dr Jekyll add to the readers' impressions of Hyde

AO3
- Reference to the period in which the novel is set and its significance to the way Mr Hyde is presented
- Comments on the struggle between good and evil within all men. For example, understanding of contemporary concerns about the nature of evil within men
- Ideas of duality in London and society as a whole
- The literary context of the gothic genre
- How the setting of Victorian London mirrors Mr Hyde's presentation (e.g. the contrast between Jekyll's home and Hyde's laboratory)
- Ideas of social and individual morality in Victorian times
- Contemporary ideas about the role of science and drugs on Victorian society

This is not a checklist. Please reward valid alternatives.

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SECTION C (UNSEEN POETRY)

Generic Assessment Objectives Grid

Question 3 1

The following descriptions have been provided to indicate the way in which progression within the criteria is likely to occur. Each successive description assumes demonstration of achievements in lower bands.

AO1 and AO2 are equally weighted in this question.

Total 15 marks

Band	AO1:1 a+b, AO1:2	AO2
5 **13-15 marks**	Candidates: sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; use a sensitive and evaluative approach to the task and analyse the text critically; show a perceptive understanding of the text, engaging fully, perhaps with some originality in their personal response; their responses include pertinent ,direct references from across the text, including quotations.	Candidates: analyse and appreciate writers' use of language, form and structure; make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; use precise subject terminology in an appropriate context.
4 **10-12 marks**	Candidates: sustain focus on the task, convey ideas with coherence and use an appropriate register; use a thoughtful approach to the task; show a secure understanding of key aspects of the text, with considerable engagement; support and justify their responses by well-chosen direct reference to the text, including quotations.	Candidates: discuss and increasingly analyse writers' use of language, form and structure; make thoughtful reference to the meanings and effects of stylistic features used by the writer; use apt subject terminology.
3 **7-9 marks**	Candidates: focus on the task, convey ideas with general coherence and use a mostly appropriate register; use a straightforward approach to the task; show an understanding of key aspects of the text, with engagement; support and justify their responses by appropriate direct reference to the text, including quotations.	Candidates: comment on and begin to evaluate writers' use of language, form and structure; make some reference to meanings and effects; use relevant subject terminology.
2 **4-6 marks**	Candidates: have some focus on the task, convey ideas with some coherence and sometimes use an appropriate register; use a limited approach to the task; show some understanding of key aspects of the text, with some engagement; support and justify their responses by some direct reference to the text, including some quotations.	Candidates: recognise and make simple comments on writers' use of language, form and structure; may make limited reference to meanings and effects; may use some relevant subject terminology.
1 **1-3 marks**	Candidates: have limited focus on the task, convey ideas with occasional coherence and may sometimes use an appropriate register; use a simple approach to the task; show a basic understanding of some key aspects of the text, with a little engagement; may support and justify their responses by some general reference to the text, perhaps including some quotations.	Candidates: may make generalised comments on writers' use of language, form and structure; make basic reference to meanings and effects; may use some subject terminology but not always accurately or appropriately.
0 marks	Nothing worthy of credit.	Nothing worthy of credit.

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SECTION C (UNSEEN POETRY)

INDICATIVE CONTENT

Read the two poems, *Midwinter* by Grahame Davies and *Today* by Billy Collins. In both of these poems the poets write about a day in different seasons of the year.

3 1 **Write about the poem *Midwinter* by Grahame Davies, and its effect on you.**

You may wish to consider:

- ***what the poem is about and how it is organised***
- ***the ideas the poet may have wanted us to think about***
- ***the poet's choice of words, phrases and images and the effects they create***
- ***how you respond to the poem*** **[15]**

This question assesses AO1 and AO2.

Indicative content

Responses may include:

AO1 • An understanding of the key aspects of the poem, e.g. the lack of life and movement and a 'trust' that life will reappear • Discussion of the transition between winter and spring and the notion of 'solstice' • The use of setting and nature to describe the season • The narrator's experiences of winter and the discomfort it can bring • The sense of hope associated with the spring
AO2 • Comments on Davies's use of language to describe the season • The imagery used to describe the season • Death imagery used in 'dead leaves' and 'shroud' • Repetition to emphasise the cyclical nature of the seasons • The negative lexis of 'No' – repeated to emphasise the lack of life as well as the lack of colours and wildlife • Phonological features and how these emphasise the message of the poem

This is not a checklist. Please reward valid alternatives.

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SECTION C (UNSEEN POETRY)

Generic Assessment Objectives Grid

Question 3 2

The following descriptions have been provided to indicate the way in which progression within the criteria is likely to occur. Each successive description assumes demonstration of achievements in lower bands.

AO1 and AO2 are equally weighted in this question.

Total 25 marks

Band	AO1:1 a+b, AO1:2	AO2
5 **21-25 marks**	Comparison is critical, illuminating and sustained across AO1 and AO2. There will be a wide ranging discussion of the similarities and/or differences between the poems.	
	Candidates: sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; use a sensitive and evaluative approach to the task and analyse the texts critically; show a perceptive understanding of the texts, engaging fully, perhaps with some originality in their personal response; their responses include pertinent, direct references from across the texts, including quotations.	Candidates: analyse and appreciate writers' use of language, form and structure; make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; use precise subject terminology in an appropriate context.
4 **16-20 marks**	Comparison is focussed, coherent and sustained across AO1 and AO2. There will be a clear discussion of the similarities and/or differences between the poems.	
	Candidates: sustain focus on the task, convey ideas with coherence and use an appropriate register; use a thoughtful approach to the task; show a secure understanding of key aspects of the texts, with considerable engagement; support and justify their responses by well-chosen direct reference to the texts, including quotations.	Candidates: discuss and increasingly analyse writers' use of language, form and structure; make thoughtful reference to the meanings and effects of stylistic features used by the writer; use apt subject terminology.
3 **11-15 marks**	Comparison is focussed across AO1 and AO2 with some valid discussion of the similarities and/or differences between the poems.	
	Candidates: focus on the task, convey ideas with general coherence and use a mostly appropriate register; use a straightforward approach to the task; show an understanding of key aspects of the texts, with engagement; support and justify their responses by appropriate direct reference to the texts, including quotations.	Candidates: comment on and begin to evaluate writers' use of language, form and structure; make some reference to meanings and effects; use relevant subject terminology.
2 **6-10 marks**	Comparison is general with some discussion of the obvious similarities and/or differences between the poems.	
	Candidates: have some focus on the task, convey ideas with some coherence and sometimes use an appropriate register; use a limited approach to the task; show some understanding of key aspects of the texts, with some engagement; support and justify their responses by some direct reference to the texts, including some quotations.	Candidates: recognise and make simple comments on writers' use of language, form and structure; may make limited reference to meanings and effects; may use some relevant subject terminology.
1 **1-5 marks**	Comparison is very limited. There may be a basic awareness of the obvious similarities and/or differences between the poems.	
	Candidates: have limited focus on the task, convey ideas with occasional coherence and may sometimes use an appropriate register; use a simple approach to the task; show a basic understanding of some key aspects of the texts, with a little engagement; may support and justify their responses by some general reference to the texts, perhaps including some quotations.	Candidates: may make generalised comments on writers' use of language, form and structure; make basic reference to meanings and effects; may use some subject terminology but not always accurately or appropriately.
0 marks	Nothing worthy of credit.	Nothing worthy of credit.

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3 2 **Now compare *Today* by Billy Collins and *Midwinter* by Grahame Davies.**

You should compare:
- **what the poems are about and how they are organised**
- **the ideas the poets may have wanted us to think about**
- **the poets' choice of words, phrases and images and the effects they create**
- **how you respond to the poems** **[25]**

This question assesses AO1 and AO2.

Indicative content

Responses may include:

AO1
- An understanding of the poet's views on seasons in *Today* and how this compares with the views in *Midwinter*
- The poet's jubilance and enthusiasm evoked by the spring day in *Today* and how this contrasts to the feelings evoked by the day in *Midwinter*
- The presentation of the environment in *Midwinter* and how this compares to the presentation of the environment in *Today*
- How both poems deal with the theme of nature through a focus on emotions and the presence or lack of life

AO2
- How Davies uses language to achieve specific effects and how this is compared to Collins's use of language in *Today*
- The use of colour and warmth to describe the day in *Today* and the contrast in *Midwinter*
- The sense of release and freedom that both poems suggest are present in the arrival of spring
- The elevated language used to describe the day in *Today* and the way the poem is imbued with powerful verbs such as 'rip', 'throw' and 'bursting' and how this compares to the presentation of the day in *Midwinter*
- The use of the first person to reveal the poet's thoughts and feelings about the seasons in both poems

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