GCSE MARKING SCHEME

SUMMER 2018

ENGLISH LITERATURE - COMPONENT 2
C720U20-1

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INTRODUCTION

This marking scheme was used by WJEC for the 2018 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

Lord of the Flies

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

In *Lord of the Flies* rules are broken and law and order breaks down. Write about how Golding presents this 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 [40]

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 additional marks)

Indicative Content

Responses may include:

AO1 • An understanding of how rules are broken/ law and order breaks down within the extract and in the novel • An overview of how the initial attempts at civilisation (e.g. the assemblies, the conch, the fire, building shelters) begin to break down, as the relationships between the boys develop through the novel • The dynamics and tensions which develop in the relationships between Ralph, Jack, Piggy and the other boys • How the behaviour of 'the hunters' becomes increasingly savage and violent, leading to the deaths of Simon and Piggy • The reactions of Ralph and the naval officer when the boys are rescued in the final chapter
AO2 • Comments on Golding's use of language in the presentation of the breakdown of law and order in the extract and in the novel • The contrasts between Ralph's use of language and attempts to maintain order through his assembly speech with Jack's aggressive language and tone • Comments on how Golding presents Ralph's inner thoughts on the loss of order at the meeting and on the island *'That world, that understandable and lawful world, was slipping away'* • How Golding presents the rule- breaking and the break-down of law and order at other key parts in the novel, e.g. Jack's obsessive hunting / fire goes out; the division of the tribes; Simon's death; Piggy's murder

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 Meena's Papa and how he 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 [40]

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 additional marks)

Indicative Content

Responses may include:

AO1 • An understanding of Meena and her Papa's relationship as shown in the extract and the rest of the novel • Meena's admiration for her father's hard work and determination • Papa's role as a parent e.g. when Meena has stolen from the village shop and how he warns her of the consequences of lying • Comments on how Papa influences Meena's education e.g. of their family history and religion • How Papa responds to their changing relationship as Meena grows older
AO2 • Comments on Syal's use of language to describe the relationship in the extract and in the novel • Papa's influence on Meena both in the extract *'this battle between desire and duty made perfect sense'* and elsewhere the novel • Comments on some of the conflicts within the parent/child relationship as demonstrated in the extract *'his peculiar brand of fiery caution often irritated me'* and elsewhere in the novel • The use of the first person narrator in the extract and the novel and how this influences the reader's understanding of the relationship • Comments on the fond memories and detailed description of Papa's gambling as observed by Meena

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 the relationship between Kathy and Tommy 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 [40]

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 additional marks)

Indicative Content

Responses may include:

AO1 • An understanding of Kathy and Tommy's relationship as shown in the extract and the rest of the novel • How their friendship changes and matures within the three different stages of the novel • The influence of Ruth in their relationship as demonstrated within the extract and at different points in the novel • How their situation as clones and their inevitable early deaths affects the development of their relationship, especially in part three when Kathy becomes Tommy's carer
AO2 • Comments on Ishiguro's use of language to describe the relationship in the extract and the novel • The effect of Kathy's role as narrator and how this may or not be a reliable voice at different points in the novel • The use of the three part structure of the novel which affects the reader's response to their developing relationship and the change in tone as they grow up and reflect on their early friendships • References to key points in the development of their relationship: Kathy's tape; visiting Madame for a deferral; Ruth and Tommy's death

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 Arthur Kipps and how he 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 [40]

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 additional marks)

Indicative Content

Responses may include:

AO1 • An understanding of Kipps' character and his presentation in the extract and at other parts of the novel • The effect the woman in black has on Kipps in the extract and at other parts of the novel • His encounters with the people of Crythin Gifford, including his developing friendship with Samuel Daily • His experiences at Eel Marsh House and how the revelation of the woman in black's revenge affects Kipps • References to his second wife and family in Chapter 1 and the final chapter's revelations about his first wife and child
AO2 • Comments on Hill's use of language to present Arthur Kipps in the extract and in the novel • The descriptions of Arthur Kipps' experiences at Crythin Gifford and Eel Marsh House at different points in the novel • The use of first person and its effects in the extract and the rest of the novel • The structure of the novel and the gradual revelation of the woman in black's revenge on Arthur in the final chapters

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 the relationship between Jeanette and Elsie 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 [40]

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 additional marks)

Indicative Content

Responses may include:

AO1 • How the relationship between Jeanette and Elsie is shown in the extract and at key points in the novel, as Jeanette matures • How Elsie influences Jeanette through literature and religion • Reference to Elsie's attitude towards Mrs Winterson and how this affects Elsie's relationship with Jeanette at different points in the novel • How Elsie responds to Jeanette's relationship with Melanie, in contrast to the rest of their church • Jeanette's response to Elsie's death at the end of the novel
AO2 • Comments on Winterson's use of language to present the relationship between Jeanette and Elsie in the extract and in the novel • The contrasting description of Elsie with Jeanette's mother and those of the other members of the congregation • The use of first person and how it affects the reader's perceptions of Elsie's relationship with Jeanette • Comments on the way the novel is structured, to develop Jeanette's self-discovery and how this is influenced by Elsie's self-knowledge

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 Judy, Christopher's mother, and how she 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 [40]

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 additional marks)

Indicative Content

Responses may include:

AO1 • How Judy is presented in the extract and at key points in the play • Comments on the revelation that Judy is not dead, as Christopher believes • References to Judy's relationship with Ed, Christopher and Mr Shears as revealed in the extract and at different points in the play • An appreciation of her difficulties in raising and coping with Christopher as demonstrated in her letters and when Christopher arrives in London • How Judy adjusts to her renewed relationship with Christopher and forgiveness of Ed, at the end of the play
AO2 • Comments on Stephen's use of language to present Judy at different points in the play • Her letters, used to reveal her earlier experiences with Christopher, and the effect this has on the audience, within this extract and at this part in the play • The structure of the first part of the play and the dramatic revelation that she is not actually dead, through her hidden letters • The impact this revelation has on Christopher, and the audience

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 on the opposite page and your knowledge of the whole play to answer this question.**

Write about Jo and how she 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 [40]

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 additional marks)

Indicative Content

Responses may include:

AO1 • An understanding of Jo's character in the extract and elsewhere in the play • Comments on Jo's relationship with Helen at the start of the play • Her relationship with 'the boy' / Jimmie • Her feelings about Peter and her mother's marriage • Her relationship with Geof and her feelings about her pregnancy • Her response to Helen's return at the end of the play
AO2 • Comments on Delaney's use of language to present the character of Jo in the extract and throughout the play • The extremes of contrasting language used by Jo in the extract, firstly towards the doll and later towards Geof and the baby • The effect of Jo's direct address to the audience • Comments on the sarcasm and witty dialogue used by Jo towards the other characters at different exchanges in the 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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An Inspector Calls

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

Write about Mrs Birling and how she 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 [40]

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 additional marks)

Indicative Content

Responses may include:

AO1 • An understanding of Mrs Birling's character as revealed in the extract and elsewhere in the play • Comments on Mrs Birling's attitude to and relationships with members of the Birling family as well as with Eva Smith/Daisy Renton • Comments on Mrs Birling's attitude to and relationship with the Inspector • Reference to her behaviour at the beginning of the play where her confidence is apparent • Her reactions to revelations of her family's actions towards Eva/ Daisy • Her role in the chain of events leading to Eva/Daisy's death and her reactions to the news that Eric was the father of Eva's child • Her behaviour at the end of the play when she believes it is all a hoax
AO2 • Comments on Priestley's use of language to present Mrs Birling in the extract and the play • Reference to how Priestley presents Mrs Birling's role as a parent and as Mr Birling's *'social superior'* • The way the stage directions in the extract show that Mrs Birling begins to be affected by the Inspector's words *'agitated now'; 'rather cowed'* • The language used by Mrs Birling to describe Eva and the father of her child • The repetition of vocabulary to assert her lack of responsibility for Eva's death • The contrasting language used by Mrs Birling on discovering that Eric was the father • The way she returns to her original tone before the second phone call in the final scenes of the 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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The History Boys

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

Write about Irwin 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 [40]

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 additional marks)

Indicative Content

Responses may include:

AO1 • An understanding of how Irwin is presented in the extract and at different points in the play • Comments on the way Irwin is presented at the start of the play and his role at the school • Comments on how his relationships with the boys develop throughout the play • Contrasts between his approach to education and teaching to that of Hector's • Comments on his later career as a government adviser / TV presenter and his encounter with the adult Posner at the start of Act 2 • Comments on his arrangements with Dakin and the motorcycle accident leading to Hector's death • Mrs Lintott's description of him as a '*journalist*'… *'in politics'* at Hector's memorial
AO2 • Comments on Bennett's use of language to present Irwin's character within the extract and elsewhere in the play • How Irwin's speech and language changes towards Hector and the boys at different points in the play • Comments on his teaching style and descriptions of history as revealed in the extract and at other points of the novel • Reference to the effect of the structure and time frame of the play: Irwin *'in his forties'* at the start of the play; his meeting with adult Posner at the start of Act 2 *'five years older'* and his appearance in later life at Hector's memorial at the end of the 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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Blood Brothers

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

Write about Mrs Johnstone and how she 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 [40]

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 additional marks)

Indicative Content

Responses may include:

AO1

- An understanding of how Mrs Johnstone is presented in the extract and at different points in the play
- Comment on her situation at the start of the play and how the pact is formed with Mrs Lyons
- Her role as a mother in contrast to Mrs Lyons
- Comment on her relationship with Mickey and Edward, e.g. the locket at different points of the play
- Her encounter with Mrs Lyons, when she attacks her with the kitchen knife in Act 2
- Her attitude towards Linda's *'light romance'* with Edward
- Her action in the final scenes '*don't shoot Eddie – he's your brother…'*

AO2

- Comments on Russell's use of language to present Mrs Johnstone in the extract and elsewhere in the play
- Comments on how Mrs Johnstone's humour and superstition are demonstrated in the extract
- The use of stage directions in the extract to show Mrs Johnstone's superstition: *'warily approaches'*
- The role of Mrs Johnstone's songs as structural devices to reveal different stages of their lives, e.g. her marriage; the move to Skelmersdale; Mickey's imprisonment; Linda and Eddie's affair; the finale *'Tell me it's not true'*

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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SECTION B (19th Century Prose)

INDICATIVE CONTENT

A Christmas Carol

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

The characters in *A Christmas Carol* view Christmas in different ways. Write about some of these views and how Dickens presents them 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
- refer to the contexts of the novel [40]

This question assesses AO1, AO2 and AO3.

Indicative content

Responses may include:

AO1 • An overview of the various views on Christmas, held by a selection of characters • Comments on Scrooge's initial miserly views of Christmas, his gradually changing views through the lessons of the ghosts and his views in the last stave • Comments on Fred's attitudes to Christmas • Comments on the Cratchits' views and experiences of Christmas • Comments on minor characters' views on Christmas (e.g. the Charity Collectors, Fezziwig, the miners, etc.)
AO2 • Comments on Dickens' use of language in the extract and the novel • Comments on the use of contrast in the extract to show Scrooge and Fred's differing views of Christmas • Comments on the imagery and language in comparing Scrooge's presentation at the start and end of the novel • How Dickens presents Scrooge's changing views through the structure of the novel, e.g. the lessons learned from the ghosts and witnessing of others' views on Christmas
AO3 • Reference to the period in which the novel is set and the significance to the various views on Christmas. For example, the importance of poverty and charity at Christmas time in nineteenth century London • The views of Christmas as a time to do good and highlight social injustices • Discussion of Dickens' desires to present the poor of the period in a positive light, e.g. the role of the Cratchits • Dickens' own views and experiences of Christmas and the impact of the novel on society's views about Christmas • Comments on redemption and religious responsibilities, e.g. Discussion of the nature of Scrooge's change and his eventual use of money for good to alleviate some problems of his contemporary world, perhaps in order to save himself too

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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 Godfrey Cass and how he 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
- refer to the contexts of the novel [40]

This question assesses AO1, AO2 and AO3.

Indicative content

Responses may include:

AO1 • An overview of Godfrey and how he is presented in both the extract and the rest of the novel • His initial appearance and moral cowardice • His relationship with other characters (Dunstan, Molly, Nancy, etc.) • His reaction to Eppie's refusal of his offer to her
AO2 • Comments on Eliot's use of language in the extract and the novel • Comments on Godfrey's role in the novel and the function he plays in the lives of Silas and Eppie • The use of verbs, adjectives and adverbs in describing Godfrey's reaction to Dunstan in the extract • The conflicting and contrasting imagery around Godfrey's character, such as an analysis of his reaction to seeing his dead wife and attitudes to Eppie • Comments on structure, e.g. Godfrey's partial redemption and better nature at the end of the novel
AO3 • References to the period in which the novel is set and its significance to the presentation of Godfrey • The relevance of growing industrialisation to nineteenth century England and the contrast between social classes, exemplified by Godfrey and his marriage to Molly • Comments on attitudes to women and children born out of wedlock in relation to Dunstan and Molly's manipulation of Godfrey because of Eppie • Godfrey's changing attitudes and redemption and how this can be linked to contemporary attitudes and issues such as religion and forgiveness

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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 narrator 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
- 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 narrator is presented in both the extract and the rest of the novel • The descriptions and emotions of the narrator in relation to the Martians' first and subsequent appearances • The fear, despair and gradual hope of the narrator in the extract and the rest of the novel • His reaction and relationships with those caught up in the invasion – e.g. Ogilvy, the curate, the Artilleryman, etc • His presentation at the end of the novel
AO2 • Comments on Wells' use of language in the extract and the novel to present the narrator's emotions • Comments on how Wells presents the story through the narrator's first person voice, both in the extract and in the wider novel • Discussion of the actions and descriptions of the narrator in the extract to show his combined horror and fascination of the Martians • The use of shocking and fearful lexis and sentence structures in the extract and wider novel • Comments on how the narrator is presented in terms of the structure of the novel including the introduction of the Martians, 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 narrator's reaction and description of the invasion • 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 Mr. Darcy and how he 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
- 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 Darcy 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 • Darcy and Elizabeth's unconventional courtship and how this presents his character • His relationships with other characters such as Lady Catherine de Bourgh and Georgiana
AO2 • Comments on Austen's use of language in the extract and the novel in relation to the presentation of Mr Darcy • Comments on Austen's authorial voice in describing Mr. Darcy's reaction to Elizabeth's refusal of his proposal in the extract • The comparison of Darcy's 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 Mr. Darcy
AO3 • References to the social structures of the period in which the novel is set, particularly in relation to Mr. Darcy and his relationships with others • Comments on the economic standing of Mr. Darcy in the novel and how this generates prejudice • Attitudes to women and marriage as illustrated through the character of Darcy and his relationship with Elizabeth

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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 Mr. Rochester and how he 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
- refer to the contexts of the novel [40]

This question assesses AO1, AO2 and AO3.

Indicative content

Responses may include:

AO1 • An overview of Mr. Rochester and how he is presented in both the extract and the rest of the novel • Mr. Rochester's initial meeting with Jane • Mr. Rochester growing relationship with Jane as the novel progresses • Mr. Rochester's treatment of Jane, e.g. pretence of interest in Blanche Ingram • Mr. Rochester's relationship and attitudes to his first wife • The vulnerability of Mr. Rochester after the fire • His relationship with other characters such as Adèle
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 towards Mr. Rochester, for example: Jane's description of his appearance and his refusal to interact with those around him • Analysis of other key passages in the presentation of Mr. Rochester • Comments on structure such as Jane's initial wariness of Rochester, the revelations surrounding the character and the eventual true love Jane finds with Mr Rochester
AO3 • Reference to the period in which the novel is set and its significance to the events which lead to Jane's arrival at Thornfield • Comments on how financial dependence and gender are illustrated by Jane's relationship with Mr. Rochester • The frustrations and limitations of nineteenth century society linked to gender, economic status and social class and the effect these have on Mr. Rochester's presentation • Parallels between Mr. Rochester and Jane and the real life situation of Charlotte Bronte and her tutor • Where Mr. Rochester fits into the literary tradition of Byronic heroes

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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.**

The Strange Case of Dr Jekyll and Mr Hyde is about the struggle between good and evil. Write about how Stevenson presents this 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
- 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 good and evil is presented in the extract and the rest of the novel • The gradual revelations about Mr Hyde's character and the evil acts he commits • Dr Jekyll's fight against his alter-ego and the gradual dominance of Mr. Hyde over him
AO2 • Comments on Stevenson's use of language to present the theme in the extract and the novel • Discussion on other techniques Stevenson uses to create a sense of good and evil in the extract and the novel • Discussion on the contrasting descriptions of Jekyll and Hyde and how these add to the presentation of good and evil in 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 the struggle between good and evil • How the setting of Victorian London mirrors the struggle (e.g. the contrast between Jekyll's home and Hyde's laboratory)
AO3 • Reference to the period in which the novel is set and its significance to the way the theme 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 and the Victorian ideal of what it means to be a gentleman • The literary context of the gothic genre • Ideas of social and individual morality in Victorian times • Contemporary ideas about the role of science and drugs on Victorian society • How biographical details in Stevenson's life may have influenced his presentation of the struggle between good and evil

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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)

3 1 **Read the two poems, *Teacher* by Carol Ann Duffy and *Change* by Dave Calder. In both of these poems the poets write about teachers.**

Write about the poem *Teacher* by Carol Ann Duffy, and its effect on you. [15]

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*

This question assesses AO1 and AO2.

Indicative content

Responses may include:

AO1 • An understanding of the key aspects of the poem, e.g. the relationship between teacher and pupil • Discussion of the images and their meaning • Discussion of the final stanza and the long term effects the teacher has had on the poet's life • The narrator's experiences of lessons with the teacher • The sense of memory associated with the poem
AO2 • Comments on Duffy's use of language to describe her teacher • The repeated linked metaphors and similes to describe the way the teacher makes the learning 'come alive' and makes things far away in time or space more immediate • Religious imagery used in *'your hands bless the air'* and later nature imagery to emphasise the awakened imagination • The addressing of the poem to the teacher through *'You'* • Phonological features and how these emphasise the message of the poem • The structure of the poem and shift in the final tercet into first person and the effect of this • The use of present tense despite the sense of this being a memory

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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 *Change* by Dave Calder and *Teacher* by Carol Ann Duffy. [25]

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

This question assesses AO1 and AO2.

Indicative content

Responses may include:

AO1 • An understanding of the poet's views on teachers in *Change* and how this compares with the views in *Teacher* • The poet's love and enthusiasm evoked in *Teacher* and how this compares to the feelings evoked by the teacher in *Change* • The presentation of the teacher in *Teacher* and how this compares to the presentation of the teacher in *Change* • How both poems deal with the theme of the relationship between teachers and pupils
AO2 • How Duffy uses language to achieve specific effects and how this is compared to Calder's use of language in *Change* • The use of similes and metaphors to describe the teachers in both poems and perhaps a connection to the use of nature imagery • The sense of awakening and freedom that both poems suggest are unlocked by teachers • The use of pupils' perspectives to reveal the thoughts and feelings about the teachers in both poems • The contrasting use of tense in the poems and the effects • The elevated language used to describe the teacher in *Change* and the way the poem is imbued with powerful lexis to invoke colour and movement and how this compares to the presentation in *Teacher*

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