GCSE MARKING SCHEME

SUMMER 2022

ENGLISH LITERATURE - COMPONENT 1
C722U10-B

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INTRODUCTION

This marking scheme was used by WJEC for the 2022 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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GCSE ENGLISH LITERATURE – COMPONENT 1

SUMMER 2022 MARK SCHEME

GENERAL INFORMATION

Prior to on-screen marking

The first priority is for you to become thoroughly familiar with the material on which the question paper is based. Examiners are asked to go carefully through the examination paper and mark scheme prior to the actual marking process and to consider all questions on the paper. You are also required to mark about ten of each item in training mode. In this mode, you will be able to practise using the on-screen comment bank. Needless to say, a thorough knowledge of the texts themselves is the prime requirement of examiners.

Further guidance on the training process is issued separately.

Online marking

WJEC will be using a method of marking examination scripts known as e marker ® for this paper. Under this system, candidates' scripts are scanned and then transmitted to examiners electronically via the internet. Examiners mark on-screen; marked responses and marks are then submitted electronically.

Whilst the basic principles remain unchanged, this method entails some important changes to the way the system operates when examiners mark on paper:

- Examiners do not mark complete scripts. Instead scripts are divided into segments by question (item), and are transmitted to examiners in this form.

- In terms of technical requirements, examiners participating will need a personal computer running on Windows Vista or Version 7/8/10 and a broadband internet connection. With an Apple Mac a Windows emulator is required.

- For further details, please see the user guide available on e marker ® when you log on. Details of how to log on to the system and your username and password have been sent separately.

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General Advice to Examiners

1. Familiarise yourself with the questions, and each part of the marking guidelines.

2. Be positive in your approach; look for details to reward in the candidate's response rather than faults to penalise.

3. Ticks, underlinings and comments should show how you have judged the quality of an answer. **All comments must be based on the assessment criteria for the examination and taken from the comment bank. The comment box at the bottom of responses <u>should not be used</u>.** After you have you read the candidate's response, drag and drop the relevant comments using the on-screen comment bank. You should include a comment for each Assessment Objective that is assessed. Remember that your mark at the end of the response must tally with the skills which you have identified.

4. Tick points you reward, you are also required to include a summative comment at the end of the response and enter the mark. There must always be a comment at the end of each clip. This should not simply echo the mark but indicate the salient features of the candidate's performance. These comments will be based on the criteria established by the P.E. for this examination and taken from the comment bank.

5. Underlinings should only be used where SPAG is assessed to show where the candidate has made errors.

6. You must tick at the end of the response to show all of the response has been seen. This often means scrolling to the end of the response.

Marking Problems

7. If for any reason you have particular problems in marking a response (e.g. unlikely interpretation, handwriting) you should follow the instructions for reporting a problem.

Marking positively

8. Please approach the marking of scripts with an **open** mind and mark **positively**. All the questions provide opportunities for candidates to make informed, independent responses, and such opportunities need to be upheld in your marking. You must evaluate what is offered by the candidate, using the criteria, but without looking for what might have been presented or for what you might have written in the candidate's place. Some questions are relatively open, so it is particularly important in such instances that you are receptive to a range of responses.

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria. Examiners should use both the generic assessment grid and the indicative content marking guidance when assessing a candidate’s response.

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Band Descriptors

When awarding a mark, examiners should select the band that most closely describes the quality of work being marked.

- Where the candidate's work convincingly meets the descriptors, the highest mark should be awarded.

- Where the candidate's work adequately meets the descriptors, the most appropriate mark in the middle range should be awarded.

- Where the candidate's work just meets the descriptors, the lowest mark should be awarded.

Examiners should use the full range of marks available to them and award full marks for work that convincingly meets the descriptors in that band.

Indicative Content

The mark scheme instructs examiners to reward valid alternatives where indicative content is suggested for an answer. Indicative content outlines some areas of the text candidates may explore in their responses. This is not a checklist for expected content or a 'model answer'. Where a candidate provides a response that contains aspects or approaches not included in the indicative content, examiners should use their professional judgement as English literature specialists to determine the validity of the response/interpretation in light of the text and the question asked. All questions provide opportunities for candidates to make informed, independent responses, and such opportunities need to be upheld in the marking. Valid alternatives should be rewarded where deemed appropriate, in line with the skills set out in the banded levels of response in the generic assessment grids.

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(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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Lord of the Flies

You have one hour to answer this question

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

0 1 Write about some of the violent events in *Lord of the Flies*. 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 [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 the importance of violent events within the extract and the novel as a whole • An overview of how civilisation gradually breaks down as the violent events escalate • Recognition that violence is present in small ways from the beginning (e.g., Ralph's treatment of Piggy) but grows in intensity throughout the novel • How the killing of the pig in the novel is a turning point in Jack's development and how this leads to his increasing violence throughout the novel • How the behaviour of 'the hunters' becomes increasingly savage and violent, leading to the deaths of Simon and Piggy • The hunting of Ralph in the extract and at the end of the novel
AO2 • Comments on Golding's use of language to describe violent events in the extract and the wider novel • The effect of the language in the extract to describe Piggy's death, Ralph's reaction to it and the subsequent pursuit of Ralph • The symbolism of Piggy's death and the smashing of the conch in the extract • The sense of savagery and violent intent amongst Jack and the others in the extract and at other times in the novel • How the violent events in the novel effect the characters' relationships • How some of the violent events are turning points in 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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Anita and Me

You have one hour to answer this question.

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

0 2 *'Anita and Me* is a novel about growing up.' Write about growing up in *Anita and Me* 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 Meena and what influences her as she grows up, as shown in the extract and the rest of the novel
- Comments on how the relationships between Meena and her parents change as she grows up, as shown in the extract and the wider novel
- Comments on how Nanima influences Meena's education and understanding as she grows up
- Comments on Meena's relationship with Anita and how this changes during the novel (perhaps referencing Meena's initial hero worship of Anita and how this gradually changes)
- An overview of Meena's growing independence and confidence throughout the novel
- How other characters influence Meena as she grows up, or comments on how her views about them change as she grows up, e.g. Sam, Robert .
- Recognition of some of the key events that have an impact on Meena as she grows up, e.g. Sunil's birth, the accident
- How other characters, apart from Meena, might be seen to change and 'grow up'

AO2
- Comments on Syal's use of language and imagery to describe growing up in the extract and in the novel
- Comments on some of the different ways papa and mama see Meena's growing up as demonstrated in the extract and elsewhere in the novel
- Meena's self-reflection through Syal's use of the first-person narrator in the extract and the novel and how this influences the reader's views
- Syal's use of humour to present growing up in the novel
- Comments on the use of the writer's techniques to portray growing up (e.g. private and public perceptions; imagery)

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

You have one hour to answer this question.

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

0 3 '*Never Let Me Go* is a novel about the characters discovering truths.' Write about some of the times when truths are discovered and their importance 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 [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 the truth of the clones' lives is gradually revealed, as shown in the extract and the rest of the novel • Comments on Madame and the eventual discovery of Hailsham's true purpose • How the discovery of truths affects the characters and their relationships • References to how Ruth often obscures the discovery of truths through pretence and her temperamental personality • Comments on the discovery of minor truths and their importance, e.g., that the woman in the office is not Ruth's possible • Comments on Part Three of the novel, as the characters discover the truth of the reality of donating and becoming carers
AO2 • Comments on Ishiguro's use of language to describe the discoveries in the extract and the novel • The effect of Kathy's role as narrator: how this may or may not be a reliable voice at different points in the novel • The way Ishiguro gradually reveals information to the reader • How there are various discoveries of truths within the three different stages of the novel and how this three-part structure may affect the reader's response to these discoveries • References to discoveries as turning points in 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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The Woman in Black

You have one hour to answer this question.

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

0 4 Write about some of the ghostly experiences described in *The Woman in Black* and how they are 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 [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 the importance of the ghostly experiences in the extract and other parts of the novel • Reference to a variety of ghostly experiences in the extract and wider novel, e.g. Alice Drablow's funeral, the significance of the nursery, the phantom pony and trap, etc. • References to the effect the ghostly experiences have on Kipps in the extract and at various stages of the novel, including the final chapter's revelations • The effect the woman in black has on Kipps and the reader at various stages of the novel • How the ghostly experiences impact the people of Crythin Gifford • The importance of setting in presenting the ghostly experiences
AO2 • Comments on Hill's use of language to present the ghostly experiences in the extract and in the novel • Hill's use of sound, colour and imagery in describing some of the ghostly experiences and how this adds to the suspense of the novel • How the weather is used to create pathetic fallacy when describing the ghostly experiences • The use of first person and its effects in the extract and the rest of the novel • The role of the ghostly experiences in building tension in the novel • The role of ghostly experiences on the structure of the novel, e.g. the use of flashback and non-linear storytelling • How the ghostly experiences contribute to the Gothic Horror genre 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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Oranges are not the Only Fruit

You have one hour to answer this question.

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

0 5 Write about some of the turning points in Jeanette's life and how they are presented in *Oranges are not the Only Fruit*.

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 overview of how turning points in Jeanette's life are presented in both the extract and the rest of the novel.
- Jeanette's initial adoption and relationship with her mother
- Jeanette being forced to attend school and her experiences there
- Jeanette's operation and how this brings her closer to Elsie
- Jeanette's first meeting with Melanie as presented in the extract and their relationship at other points in the novel
- The various turning points in Jeanette's views on religion and the Elim Pentecostal Church, e.g. the sermon on the nature of perfection and the pastor's confrontation of Jeanette and Melanie's relationship
- Jeanette's first meeting with Katy and eventual relationship
- Comments on Jeanette quitting the church and moving out of home followed by the various jobs she is forced to take
- Jeanette's final return home at the end of the novel

AO2
- An understanding of the various turning points in the novel and the significance of the extract as a turning point in Jeanette's life
- Comments and analysis on Winterson's use of language to portray turning points in the extract and other key passages through the novel
- The use of the first-person narrator and the effect of this on the presentation of the turning points both in the extract and elsewhere in the novel
- The significance of the extract and the language and devices used to express Jeanette's emotions
- The use of the mythic sections of the novel and how these relate to the turning points in Jeanette's life through the novel
- Comments on structure such as Jeanette's initial acceptance of religion and her mother's views and how the turning points gradually change her views

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

You have one hour to answer this question.

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

0 6 'There is a lot of conflict between the characters in *The Curious Incident of the Dog in the Night-Time*.' Write about some of the times there is conflict and how this 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 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 conflict is presented in the extract and at key points in the play • References to the conflict revealed by Christopher's relationship with Ed • References to the conflict revealed by Christopher's relationship with Judy • An appreciation of the difficulties in raising and coping with Christopher and the conflict that arises because of this in Ed and Judy's relationship • Comments on the conflict that arises due to Christopher's logic and interaction with other people in the play, e.g. Mr. Shears
AO2 • Comments on Stephens' use of language to present conflict in the extract and at different points in the play • The first person / monologue device, as used to reveal Christopher's thoughts and feelings in various parts of the play • The structure of the first part of the play, the dramatic revelations and the impact these have on presenting conflict in the play • The use of stage directions and how these are used to present times of conflict in the play • Christopher's literal interpretations of questions and how this sometimes results in conflict • The contrast between the presentation of Christopher and other characters 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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A Taste of Honey

You have one hour to answer this question.

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

0 7 Write about the character of Geof 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 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 Geof's character in the extract and elsewhere in the play • Comments on Geof's relationship with Jo • Geof's feelings about Helen and her relationship with Jo • How Geof's relationship with Jo affects Jo and Helen's relationship • How Helen treats Geof on her return • Discussion of Geof's first appearance as well as his final moments in the play
AO2 • Comments on Delaney's use of language to present the character of Geof in the extract and throughout the play • The contrast between Geof's use of language compared with the other characters • The effect of direct address to the audience • The use of sarcasm and witty dialogue and the possible effect of these exchanges on the audience's view of Geof • The structure of the play in terms of the point of Geof's introduction and final scene

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

You have one hour to answer this question.

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

0 8 Write about Eric 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 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 Eric's character as revealed in the extract and elsewhere in the play • Comments on Eric's attitude to, and relationships with, his parents and sister • Comments on his privileged upbringing • His attitude to, and relationship with, Eva Smith/Daisy Renton • Comments on Eric's attitude to and relationship with the Inspector • Reference to his behaviour and attitudes at the beginning of the play, perhaps contrasted with his behaviour at the end of the play • His role in the chain of events leading to Eva/Daisy's death • His family's reaction to the news that Eric was the father of Eva/Daisy's child
AO2 • Comments on Priestley's use of language to present Eric in the extract and the play • Reference to how Priestley presents Eric's growing sense of responsibility • The use of stage directions in the extract and wider play to show Eric's character (e.g. "not quite at ease, half shy, half assertive".) • The language used by Eric to describe his parents and other characters • The language used to describe Eric's treatment of Eva/Daisy ("as if she were an animal, a thing, not a person") along with his language at the end of the play ("The fact remains, I did what I did.") • Eric's role in the structure and tension 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

You have one hour to answer this question.

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

0 9 Write about Dakin 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 Dakin is presented in the extract and at different points in the play • Comments on the way Dakin is presented as the 'leader' of the boys at the school • Comments on how his relationships with his teachers are presented • Discussion of how he changes views as the play develops • Comments on his later career as tax lawyer and reactions to this • Comments on his confidence and manipulation of others • Posner's adoration of Dakin • Comparison of Dakin's character with that of the other boys
AO2 • Comments on Bennett's use of language to present Dakin's character within the extract and elsewhere in the play • Comments on Dakin's witty, sexually charged language and possibly how this varies at different points in the play. • Comments on how he views women, including his use of warfare metaphor for his relationship with Fiona • Comments on Dakin's views of the various teaching styles • Reference to the effect of the structure and time frame of the play: Dakin's success in receiving an Oxford scholarship and later career

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

You have one hour to answer this question.

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

1 0 Even though they are twins, Mickey and Edward have very different lives. Write about some of these differences and how they are 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 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 • Comments on Mickey and Edward's initial meeting as referenced in the extract, with particular references to the differences arising from social class as evidenced in the extract and elsewhere in the play • Comments on how despite their differences, Mickey and Edward are drawn together and share some similarities, e.g., the Blood Brothers pact, relationship with Linda, etc. • Comments on how the social differences between Mickey and Edward widen as they move into the later stages of their teenage years and into adulthood • The breakdown in communication between Mickey and Edward as evidenced in certain parts of the play • The differences in the relationships between the boys and their respective mothers
AO2 • Comments on Russell's use of language to present differences between Mickey and Edward in the extract and elsewhere in the play • The role of the songs as structural devices to reveal perceived differences between Mickey and Edward e.g. *My Child, That Guy* • The role of the narrator in revealing differences between Mickey and Edward • The use of the structure of the play and jumps in the time frame to reveal the differences between Mickey and Edward

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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