GCSE MARKING SCHEME

SUMMER 2023

ENGLISH LITERATURE - COMPONENT 2
C720U20-1

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INTRODUCTION

This marking scheme was used by WJEC for the 2023 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 2

SUMMER 2023 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 should not be used.** 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 (including the poetry question). 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 poetry 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. If you report a problem you **MUST** include your name and examiner number.

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.

Balanced Responses

Candidates are expected to produce a balanced response to the poetry comparison (Section C). Where responses are unbalanced, candidates will be self-penalising as they will not be able to access the higher bands of AO1 and AO2 which require a sustained focus on the task. All examiners will be provided with examples of balanced and unbalanced responses when marking is standardised, exemplifying how judgement is used.

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SECTION A (POST-1914 PROSE/DRAMA)

GENERIC ASSESSMENT OBJECTIVES GRIDS

Questions **0 1** **to** **1 0**

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

AO1 and AO2 are equally weighted in this question.

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

Total marks 35+5

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

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SECTION A (Post 1914 Prose and Drama)

Lord of the Flies

0 1 Write about the breakdown of civilisation in *Lord of the Flies* and 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 overview of the breakdown of civilisation in the extract and the wider novel • Some selection of key moments such as: the deaths of Simon and Piggy, the smashing of the conch and the hunting of Ralph • The increasing conflict between the characters • The appearance of the boys/hunters • The pursuit of power as the behaviour of the boys becomes increasingly savage and violent
AO2 • Comments on Golding's use of language to present the breakdown of civilisation in the extract and the novel as a whole. Examples may include: pathetic fallacy – the effects of the rain and thunder, the animalistic behaviour of Roger "grunting and charging at Jack" and the way the extract depicts a "demented but partly secure society" • Comments on the structure of the novel such as the escalation of terror as the novel progresses • The increasingly violent language the characters use such as the exclamatives commanding violence: "Kill the beast! Cut his throat! Spill his blood!" • The shifts in power as Ralph's leadership is undermined • Comments on the ending of the novel such as the shift in tone

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 *Anita and Me* is a novel about Meena's experiences of trying to fit into two different ways of life in Tollington in the 1970s. Write about some of these experiences and how Syal presents them 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 overview of Meena's experiences of trying to fit into two different ways of life in the extract and wider novel. Examples may include: the influence of Meena's parents, Nanima, aunties and uncles on Meena's education and understanding of family history, religion and culture. This may be contrasted with the influence of Anita, Sam and other characters • Some selection of key moments, such as: family celebrations, Meena going to the fair, Sunil's birth and time spent with Papa, starting a gang with Anita, Nanima's arrival and influence • Meena's observations of her parents and extended family and her friends in Tollington
AO2 • Comments on Syal's use of language to present the two different ways of life Meena experiences in the extract and the novel as a whole • Comments on Meena's memories of trying to fit in and the techniques used to convey these, e.g. humour, detailed descriptions • Comments on the structure of the novel and the way some of these experiences are presented • Comments on the use of first-person narrator in the extract and in the novel and how this influences the reader

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 Write about lies and deception in *Never Let Me Go* and how they are 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 overview of the way lies and deception feature in the extract and the wider novel • Reference to some of the key events such as: how the guardians deceive the students at Hailsham and how the staff lie about the purpose of Hailsham • The deception within relationships between the characters • The extended deception of the novel such as: cloning, the lie of "recovery", donation, harvesting and completion
AO2 • Comments on how Ishiguro uses language to present lies and deceptions in the extract and the novel as a whole • Appreciation of the way lies and deception underpin the extract and novel, e.g. as an essential foundation ("you built your lives on what we gave you") whereas telling the truth is dismissed as "idealistic" • Discussion of the way lies and deception are presented in a positive way, e.g. used to "protect" and for "sheltering" characters • Discussion of the narrative voice which may or may not be reliable at different points in the extract and throughout the novel, e.g. Miss Emily's mis-remembering and dismissive recollection of Miss Wainright • The structure of the novel and the way Ishiguro gradually reveals information to the reader

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 Write about how Susan Hill creates sympathy for Arthur Kipps 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 overview of how sympathy is created for Arthur Kipps in the extract and the wider novel • Reference to some of the key events such as: his ghostly experiences, Kipps's reaction to the phantom pony and trap, his fear of losing the dog, Spider • His isolation in Monk's Piece, Crythin Gifford and Eel Marsh House • The final chapter and revelations about the death of Kipps' first wife and child
AO2 • Comments on Hill's use of language in creating sympathy for Kipps in the extract and in the novel, e.g. Kipps' paralysis on seeing the woman in black and his changed sensations (e.g. "world around went dark", "the happy cries of the children faded") • Comments on Hill's use of first person and the effect of this to create sympathy for Kipps in the extract and in the novel • Comments on the structure of the novel e.g. the use of flashback and non-linear storytelling (perhaps including how Kipps uses the last of his strength to tell the story and exorcise his own ghost) • May include meaningful reference or discussion of ghostly events in relation to Gothic Horror genre

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 Write about the relationships between Jeanette and her family in *Oranges are not the Only Fruit* and how they are 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 overview of how the relationships between Jeanette and her family are presented, e.g. the conflict between Jeanette and her mother, the influence of the church and religion on their relationship • Some selection of key moments such as the conflict arising from Jeanette's sexual identity and relationships, Jeanette leaving the church and moving out of home • Jeanette's affection for Elsie a substitute mother-figure • Jeanette's final return home at the end of the novel
AO2 • Comments on Winterson's use of language to present the relationships between Jeanette and her family in the extract and the novel as a whole, e.g the "angry voices" and conflict between Jeanette's adoptive and natural mother, Jeanette's distress and physical reactions • Comments on the humour in the extract and throughout the novel: the adoption papers hidden under flannels; reference to the "fornication occasion" and the "War Cupboard" • Comments on the use of first person and how it affects the reader's perception of Jeanette's relationships with her family • Comments on the structure of the novel and the intertextuality of literary and religious references

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 Write about Christopher's relationship with his mother, Judy, and how Stephens presents this 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 overview of Christopher's relationship with his mother in the extract and at key points in the play • An appreciation of the difficulties faced in raising Christopher such as Judy's struggle to cope with the day-to-day care of him • Some discussion of Judy's letters to Christopher • What happens when Christopher travels to live with Judy • Reference to the relationship Christopher has with both parents in comparison to Christopher's relationship with Siobhan
AO2 • Comments on how Stephens presents the relationship between mother and son in the extract and at different points in the play, e.g. Judy's repeated pleas to Christopher to "calm down", the sense of Judy's frustration/ embarrassment in reaction to the Woman "what does it look like to you?" • The use of letters to explore Judy's feelings as a parent and the subsequent impact of their discovery • The structure of the play and the dramatic revelation that Judy is not dead • The use of stage directions and how these are used, e.g. "*She breaks. She cries. She holds her fist to her mouth to try to stop herself. She leaves the room. She comes back."*

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

In your response you should:

- refer to the extract and the play as a whole
- show your understanding of characters and events in the play. [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 the relationship between Jo and Geof in the extract and the play • The platonic love Jo has for Geof as a result of Geof's homosexuality • The supportive nature of the relationship such as the financial support Geof provides for Jo • Geof's support of Jo's pregnancy and the unconditional love Geof has for Jo and promises for her child
AO2 • Comments on Delaney's use of language to present the relationship between Jo and Geof in the extract and the novel as a whole, e.g. The domestic tone of their exchanges: "what's cooking?" and discussion about insurance • Discussion of the language which reflects Geof's love and affection for Jo in contrast to Helen, e.g. "She always used to pull away" … "none [love] for me" • Comments on the sarcasm and witty dialogue of different exchanges in the play • Comments on the use of stage directions in the extract and wider play to reflect the domesticity of their relationship, e.g. "pushing the couch back into position" • Comments on the playfulness of their friendship, e.g. "Geoffrey chases her with the mop"

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 In *An Inspector Calls* characters react to the discovery of truths in different ways. Write about **some** of these reactions and how they are 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 overview of the discovery of truths and characters' reactions in the extract and the play • Reference to some of the key discoveries in the extract such as: Eric being the father of Eva/Daisy's child and the Birlings' discovering the truth about Eric's behaviour • Some reference to, and discussion of, other key discoveries in the play • How different characters react to the truth such as: Sheila's guilt, Eric's distress and Mr and Mrs Birling's denial, hypocrisy and fear of scandal • Some discussion of the contrast between the reactions of the older generation and the younger generation • An appreciation of the impact of the discovery of truths on some of the characters and their relationships
AO2 • Comments on Priestley's use of language to present the discovery of truths and the reactions of characters in the extract and throughout the play. Examples may include: Mrs Birling's repeated denials, Sheila's repetition of "stop -stop!" to reveal her growing alarm, Mrs Birling's disjointed speech as she realises the truth ''But surely…. I mean…it's ridiculous" • An appreciation of the use of dramatic irony in the extract and the play, such as Mrs Birling's insistence that the Inspector do his duty by leaving "instead of staying here asking quite unnecessary questions" • The use of stage directions in the extract and wider play • The discovery of truths as turning points in the structure of the play, such as the timing of Eric's return looking "pale and distressed" to end the Act

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 Irwin and Hector are very different characters and very different teachers. Write about some of the differences between Irwin and Hector and how they are presented throughout 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 overview of the characters Hector and Irwin and their differences in the extract and the wider play • Discussion of their different teaching styles and approaches to results • The way the boys treat and react to both teachers • Discussion of complaints related to both teachers and the way these are dealt with • Discussion of the dynamics of their relationships with other characters in the extract and throughout the play
AO2 • Comments on Bennett's use of language to present the differences between Irwin and Hector within the extract and elsewhere in the play, e.g. Hector's attitude towards education and exams as "the enemy of education", Irwin's acceptance of examinations as a "fact of life" • The contrast in language used by Irwin and Hector, e.g. The description of knowledge as "gobbets" and Hector's annoyance at the term • Reference to Bennett's humour or the comedic or satirical presentation of the characters in the extract and throughout 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 Write about Mickey 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 overview of Mickey and how he is presented in the extract and the wider play • Key moments in the play such as: Mickey as a child growing up with his mother and siblings, Mickey's meeting and friendship with Edward, Mickey's friendship and developing relationship with Linda • The contrasts between Mickey and Edward • Discussion of the way Mickey changes throughout the play
AO2 • Comments on Russell's use of language in the presentation of Mickey. Examples may include: Mickey's disjointed speech as he reveals Mrs Lyons told him about Edward and Linda, the repetition of "useless" as Mickey describes himself, Mickey's escalating emotions at learning he is Edward's twin ''How come you got everythin' … an' I got nothin''' • The contrast in language used by Mickey and Edward • The use of stage directions and the narrator for dramatic effect • The structure of the play and changes in the time frame to reveal Mickey at different ages/ times and turning points in his life

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)

A Christmas Carol

You are advised to spend about 45 minutes on this question.

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

2 1 *A Christmas Carol* is full of supernatural and ghostly happenings. Write about some of the supernatural events in *A Christmas Carol* and how these 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
- refer to the contexts of the novel. [40]

This question assesses AO1, AO2 and AO3.

Indicative content

Responses may include:

AO1 • An overview of some of the supernatural events in the extract and wider novel • Comments on the appearance and nature of each ghost and how each ghost is important in changing Scrooge's miserly nature. Candidates may be selective and focus on one or two ghosts • How Scrooge changes at the end of the novel as a result of his supernatural experiences
AO2 • Comments on Dickens' use of language in the extract and the novel • Comments on how the extract shows Scrooge's initial disbelief at this first supernatural event and how the subsequent supernatural events contribute to Scrooge's gradual building terror • How Dickens uses the conventions of ghost stories to create mood and atmosphere • Comments on the imagery and language surrounding the ghosts' appearance as well as the symbolic nature of their presentation • How Dickens' initial presentation of Scrooge is changed through the structure of the novel and the use of the supernatural
AO3 • Reference to the period in which the novel is set and its significance to the supernatural events • Comments on the messages that Marley's Ghost and the others are trying to convey to Scrooge e.g., poverty and the importance of charity in nineteenth century London • The views of Christmas as a time to do good and highlight social injustices, e.g. the appearance of Ignorance and Want • Dickens' own views and experiences of poverty and Christmas • Comments on the traditions of ghost stories at Christmas and a contemporary belief in the supernatural alongside traditional Christian views

This is not a checklist. Please reward valid alternatives

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Silas Marner

You are advised to spend about 45 minutes on this question.

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

2 2 Write about **one** or **two** of the relationships within the Cass family and how they are 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 one or two of the relationships within the Cass family and how they are presented in both the extract and the rest of the novel • A discussion and understanding of some of the relationships between various characters in the Cass family, e.g. Dunstan and Godfrey; the Squire and his sons; Godfrey and Nancy • Some selection of the key moments in Nancy and Godfrey's relationship such as: Nancy and Godfrey's courtship and subsequent marriage, their disappointment at not becoming parents and their attempts to adopt Eppie
AO2 • Comments on Eliot's use of language in the extract and the novel, e.g. Godfrey and Nancy's emotional speech and how Godfrey's broken syntax reveals his distress ("that wretched woman – was my wife") • Comments on how the chosen relationship(s) is presented to the reader, e.g. use of the third person narrator and use of imagery • Comments on structure and turning points in the chosen relationship(s), 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 • The relevance of growing industrialisation to nineteenth century England and the contrast between social classes, e.g. Godfrey and his marriage to Molly • Comments on attitudes to women and children, e.g. attitudes towards children born out of wedlock and the lack of a maternal figure in the Cass household • Godfrey's changing attitudes and redemption and how this can be linked to contemporary attitudes to issues such as religion and forgiveness

This is not a checklist. Please reward valid alternatives

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War of the Worlds

You are advised to spend about 45 minutes on this question.

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

2 3 In *War of the Worlds* the Martian invasion causes law and order to break down. Write about some of the times that law and order breaks down and how Wells presents this 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]

AO1 • An overview of how law and order breaks down following the Martian invasion in both the extract and the rest of the novel • Comments on how the breakdown of law and order manifests through specific events such as: the experiences of the Elphinstones and the narrator's brother, the widespread panic and fear the aliens cause and the displacement of the population • Comments on how the breakdown of law and order manifests through specific characters: e.g. the narrator, the curate, the artilleryman, the Elphinstones, the narrator's brother
AO2 • Comments on Wells' use of language in the extract and the novel to present the breakdown of law and order • Comments on how Wells shows the extent of the danger for the Elphinstones and the narrator's brother in the extract • Comments on how Wells uses the narrator's first-person voice to present the breakdown of law and order in the novel • How Wells presents the curate, the artilleryman and others, and how these contribute to the sense of the breakdown of law and order in the novel
AO3 • An understanding of the period in which the novel is set • The contemporary fascination and concerns with scientific progress • The fears about the development of conflict on a global scale • Contemporary views on British superiority in terms of military might • The social commentary relating to the nature of human society and its fragility as well as naivety • The author's personal views on religion, the military and scientific progress

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Pride and Prejudice

You are advised to spend about 45 minutes on this question.

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

2 4 Write about some of the turning points in Elizabeth and Darcy's relationship and how they are presented in the novel.

In your response you should:

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

Indicative content

Responses may include:

AO1 • An overview of how Darcy and Elizabeth's relationship 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 • Discussion of some of the key events in Darcy and Elizabeth's unconventional courtship: e.g. their initial meeting, his first proposal and the visit to Pemberley
AO2 • Comments on Austen's use of language in the extract and the novel in relation to the turning points in Darcy and Elizabeth's relationship • Comments on Austen's authorial voice in the extract and novel (perhaps noting the humour) • The presentation of Darcy and Elizabeth's relationship at some of the turning points, e.g. the change in tone in their conversations • Comments on structural features, e.g. the use of letters in the novel
AO3 • References to the social structures of the period in which the novel is set, particularly in relation to Darcy and Elizabeth's relationship • Comments on the economic standing of Darcy and Elizabeth in the novel and how this generates prejudice • Attitudes to women and marriage as illustrated through the turning points of Darcy and Elizabeth's relationship

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Jane Eyre

You are advised to spend about 45 minutes on this question.

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

2 5 There is a lot of conflict between the characters in *Jane Eyre*. Write about some of the times there is conflict and how this 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]

AO1 • An overview of conflict and how it is presented in both the extract and the rest of the novel • Comments on conflict, e.g. Jane's experiences at Gateshead Hall including the red room, her defiance of Mrs. Reed, her time at Lowood • Her relationship and various conflicts with Mr. Rochester, e.g. their first meeting, the events leading to their engagement and the discovery of the truth about Bertha • There may be some discussion of the conflicting emotions felt by Jane at various points, e.g. her refusal of St. John's proposal and her eventual reunion with Rochester
AO2 • Comments on Brontë's use of language in the extract and the novel to show conflict • Some discussion of the language and devices used to present conflict in the extract, e.g. emotive language around Jane's anger and distress, Jane's broken syntax and the use of exclamations • Discussion of some other examples of conflict, e.g. Jane's calm and measured tone in confronting Mrs. Reed (perhaps including her use of imperatives in "I must" and her use of questions); the stillness and danger of Mrs. Reed and Jane's bravery in standing up to her • Use of the first-person narrator to show Jane's inner conflict • Comments on the use of conflict in terms of structure and driving the narrative
AO3 • Reference to the period in which the novel is set • The frustrations and limitations of nineteenth century society linked to gender, economic status and social class • Parallels between Jane's conflicts and the real-life situation of Charlotte Brontë and her family, e.g. the effect of illness and disease, the treatment of children and the role of the governess in allowing a form of independence for women

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The Strange Case of Dr Jekyll and Mr Hyde

You are advised to spend about 45 minutes on this question.

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

2 6 Write about some of the ways Stevenson creates fear 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]

Indicative content

Responses may include:

AO1 • An overview of how fear is created in the extract and the rest of the novel • The gradual revelations about Mr Hyde's character and his relationship to Dr Jekyll • The fear of Poole, Utterson and the servants and the way they speak and behave in the extract and the novel • Utterson's gradual discoveries about his friend Dr Jekyll/Mr Hyde and how this creates fear • Jekyll's fear and dread over what he has become in his transformative state
AO2 • Comments on Stevenson's use of language to create fear and dread in the extract and the wider novel • The use of dialogue to create a sense of uncertainty and fear in the extract and the novel • The descriptions of Poole, Utterson and others, and how this creates fear in the novel • The way different points of view and the first-person narratives, such as the accounts left by Dr Lanyon and Dr Jekyll, add to the growing fear • How the structure of the novel adds to the growing fear
AO3 • Reference to the period in which the novel is set and its significance to the way fear is created • Comments on the struggle between good and evil within all men. For example, understanding of contemporary concerns about the nature of evil and the Victorian ideal of what it means to be a gentleman • The literary context of the gothic genre and the 'shilling shocker' • How the setting of Victorian London is used to create fear • Ideas of social and individual morality in Victorian times • Contemporary ideas about the role of science and drugs in Victorian society • How biographical details in Stevenson's life may have contributed to his own fears and how these may be seen in the novel

This is not a checklist. Please reward valid alternatives

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SECTION C (UNSEEN POETRY)

Generic Assessment Objectives Grid

Question | **3** | **1** |

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

AO1 and AO2 are equally weighted in this question.

Total 15 marks

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

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SECTION C (UNSEEN POETRY)

3 1 Write about the poem *Nettles* by Vernon Scannell, and its effect on you. [15]

You may wish to:

- consider what the poem is about and how it is organised
- consider the ideas the poet may have wanted us to think about
- consider the poet's choice of words, phrases and images and the effects they create
- consider 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 accident the son has suffered, the effect on the boy and the father's reaction to the events • The suggested thoughts and feelings of the son and the father, e.g. the sense of pain and helplessness felt by them both • Discussion of the final lines and the significance of the poet's chosen details, e.g. "sharp wounds again"
AO2 • Comments on Scannell's use of language to describe the accident and the father's reaction to it • The discussion of the imagery, e.g. the metaphors used to describe the nettles, perhaps including the extended use of war and battle imagery to describe the father's fight against them • The personal nature of the poem and use of first person • Phonological features such as onomatopoeia, alliteration, fricatives and plosives and how these emphasise the father's feelings in the poem • Comments on the shifting time perspectives in the poem

This is not a checklist. Please reward valid alternatives.

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SECTION C (UNSEEN POETRY)

Generic Assessment Objectives Grid

Question | **3** | **2** |

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

AO1 and AO2 are equally weighted in this question.

Total 25 marks

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

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3 2 Now compare *Swimming with Aidan, aged 4* by Luke Wright and *Nettles* by Vernon Scannell. [25]

You should:

- compare what the poems are about and how they are organised
- compare the ideas the poets may have wanted us to think about
- compare the poets' choice of words, phrases and images and the effects they create
- compare how you respond to the poems.

This question assesses AO1 and AO2.

Indicative content

Responses may include:

AO1 • An understanding of the father's feelings towards his son in *Swimming with Aidan, aged 4* and how this compares with the father's feelings in *Nettles,* e.g. the speakers' protectiveness towards their sons • The presentation of the son in *Swimming with Aidan, aged 4* and how this compares to the presentation of the son in *Nettles* • How both poems deal with the theme of the relationship between a father and son
AO2 • How Wright uses language to achieve specific effects and how this is compared to the language Scannell uses in *Nettles* • The use of metaphors to describe events and ideas in both poems, e.g. the way the writers convey the sense of powerlessness of both fathers • The use of figurative language to invoke the son's determination when swimming and how this compares to the presentation of the son in *Nettles* • The use of the poets' first-person perspectives to reveal the thoughts and feelings, especially of love, of the fathers in both poems • Similarities and differences in the structure of the poems, perhaps with comments on the use of form and rhyme

This is not a checklist. Please reward valid alternatives.

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