GCSE MARKING SCHEME

SUMMER 2024

ENGLISH LITERATURE - COMPONENT 2
C720U20-1

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About this marking scheme

The purpose of this marking scheme is to provide teachers, learners, and other interested parties, with an understanding of the assessment criteria used to assess this specific assessment.

This marking scheme reflects the criteria by which this assessment was marked in a live series and was finalised following detailed discussion at an examiners' conference. A team of qualified examiners were trained specifically in the application of this marking scheme. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners. It may not be possible, or appropriate, to capture every variation that a candidate may present in their responses within this marking scheme. However, during the training conference, examiners were guided in using their professional judgement to credit alternative valid responses as instructed by the document, and through reviewing exemplar responses.

Without the benefit of participation in the examiners' conference, teachers, learners and other users, may have different views on certain matters of detail or interpretation. Therefore, it is strongly recommended that this marking scheme is used alongside other guidance, such as published exemplar materials or Guidance for Teaching. This marking scheme is final and will not be changed, unless in the event that a clear error is identified, as it reflects the criteria used to assess candidate responses during the live series.

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GCSE ENGLISH LITERATURE – COMPONENT 2

SUMMER 2024 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 Jack in *Lord of the Flies* and how Golding presents his 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 overview of Jack's character in the extract and the wider novel • Some selection of key moments such as Jack's killing of the pig, his involvement in Simon's death, the death of Piggy and hunting Ralph • Jack's leadership of the hunters and his increasingly savage behaviour • Jack's relationships with, and influence on, other characters such as his rivalry and conflict with Ralph and Piggy • How the pursuit of power and fall of civilisation is presented through Jack
AO2 • Comments on Golding's use of language to present Jack in the extract and throughout the novel • The increasingly animalistic and predatory description of Jack as "dog-like…on all fours", "naked", "down like a sprinter", "crouched", the sharpened stick "trailed from his right hand" and "the forest and he were very still" • Comments on Jack's role in the structure of the novel such as the growing intensity of violence during Jack's leadership of the hunters • Comments on the ending of the novel such as the death of Piggy and the pursuit of Ralph

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 Write about Anita in *Anita and Me* and how Syal presents her 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 overview of Anita's character in the extract and the wider novel • Some selection of key moments such as Anita's leadership of the girls, her stealing, her swearing, her friendship with Meena and her relationships with other characters/boys • Comments on Anita in contrast to Meena such as Anita is older, more daring, outgoing, confident, worldly • Comments on Anita's attitudes and behaviour and how these influence Meena and other characters • Comments on Anita's relationships with other characters
AO2 • Comments on Syal's use of language to present Anita in the extract and the wider novel such as, "her complete lack of emotion or indeed, social graces", the way she "grunted" and "stifled a yawn" • Comments on the use of the first-person narrative to describe Anita and how this influences the reader • Comments on the structure of the novel and the way Anita is presented

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 Ruth in *Never Let Me Go* and how Ishiguro presents her 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 overview of Ruth's character in the extract and the wider novel • Some selection of key moments such as her lies and manipulation of others, the aftermath of seeing her "possible", her donations • Comments on Ruth's experience of Hailsham • Comments on Ruth's relationships with other characters such as Kathy and Tommy
AO2 • Comments on Ishiguro's use of language to present Ruth in the extract and the novel as a whole such as, "she remained silent", "it was hard to read her face", her "half smile" her desire to "have another look" • Comments on Ruth in relation to cloning, the lie of "recovery", donation, harvesting and completion • Comments on the reliability and influence of the narrative voice • Comments on the structure of the novel and the way Ishiguro gradually reveals information to the reader through Ruth

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 the woman in black, Jennet Humfrye, and how Hill presents her 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 character/Jennet Humfrye in the extract and the wider novel • Some selection of key moments such as her appearances at Alice Drablow's funeral, Eel Marsh House and at the end of the novel • The impact she has on Arthur Kipps and his beliefs • The reaction to her of other characters such as Mr Jerome and the people of Crythin Gifford • Her backstory and revenge which results in the deaths of children in the village, and Stella and Joseph at the end of the novel
AO2 • Comments on Hill's use of language to present the woman in black in the extract and wider novel • Hill's use of imagery in describing the woman such as, "dressed in deepest black", "mourning", "extremely pale", eyes "sunken back into her head", as though "a victim of starvation" • Links between the character, weather and places/locations • The structure of the novel such as the use of flashback and non-linear storytelling • Meaningful reference to the 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 Jeanette in *Oranges are not the Only Fruit* and how Winterson presents her 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 Jeanette's character in the extract and wider novel • Some selection of key moments such as Jeanette going to school, leaving the church, moving out of and later returning home • Jeanette's relationship with her mother • Jeanette's relationships with other characters such as Elsie, Melanie, Katy etc • Jeanette's changing views on religion and the Elim Pentecostal Church
AO2 • Comments on Winterson's use of language to present Jeanette in the extract and the wider novel such as, "I breezed in with more bravado than courage", "In fact I was scared to death", "I knew I had to be hard and white", "It was not judgement day, but another morning" • Comments on the humour in the extract and wider novel such as, "I'm not havin' demons here", "all my relatives …were revolting" • The use of the first-person narrator and the effect of this on the reader • 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 In the play *The Curious Incident of the Dog in the Night-time* Christopher discovers a number of truths. Write about some of the times truths are discovered and how this is presented in the play. .

In your response you should:
- refer to the extract and the play as a whole
- show your understanding of characters and events in the play. [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 character and discovery of truths in the extract and wider play • Some selection of key moments such as the discovery of Judy's letters/ Ed's lie that Judy was dead, travelling to London • Discussion of some of the discoveries of truths within Christopher's relationships • An appreciation of how the discovery of truths helps Christopher develop as a character
AO2 • Comments on Stephens' use of language to present Christopher's discovery of truths in the extract and wider play such as the list-like repetition of, "Then I detected in…", the listing of items discovered and the importance of "*finding the shirt box*" and subsequently Judy's letters • Christopher's literal interpretations of questions and how this sometimes results in conflict and difficulties • The first person/monologue used to reveal Christopher's thoughts and feelings • The use of stage directions in the extract and wider play • The structure of the play and way the discovery of truths is presented to the audience through Christopher

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 Helen in *A Taste of Honey* and how Delaney presents her importance to the play as a whole.

In your response you should:
- refer to the extract and the play as a whole
- show your understanding of characters and events in the play. [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 Helen's character in the extract and wider play • Some selection of key moments such as Helen's reaction to Jo's pregnancy and the way she reacts to and treats Geof • Comments on the presentation of Helen as a mother and her relationship with Jo • Comments on Helen's relationships with men such as Peter and the tension between her and Geof
AO2 • Comments on Delaney's use of language to present Helen in the extract and the play such as her reaction to Peter, "Oh! My God! Look what the wind's blown in" and the way she behaves towards Jo, "Jo, go see to that coffee!", "Turn yourself into a bloody termite and crawl into the wall… make yourself scarce" • Comments on the sarcasm and witty dialogue of different exchanges in the play • The use of stage directions in the extract and wider play • The structure of the play such as Helen's repeated absences and returns

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 Write about Mr Arthur Birling in *An Inspector Calls* and how he is important to the play as a whole.

In your response you should:
- refer to the extract and the play as a whole
- show your understanding of characters and events in the play. [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 Mr Birling's character in the extract and wider play • Some selection of key moments such as his reaction to Sheila, Eric, Gerald and his wife's involvement with Eva/Daisy • Reference to his behaviour, attitudes and role in the chain of events leading to Eva/Daisy's death • Comments on Mr Birling's relationships with his wife, children, Gerald and the Inspector • His reaction to the revelations at the end of the play
AO2 • Comments on Priestley's use of language to present Mr Birling in the extract and wider play such as, "Don't be in such a hurry to put yourself in court", "put-up job", "bluff", "a trick" and the way he behaves "*triumphantly*" • The use of dramatic irony to demonstrate Birling's character • The use of stage directions in the extract and wider play • The language used to describe Mr Birling's treatment of Eva Smith/Daisy Renton • Mr Birling's role in the structure of the play

This is not a checklist. Please reward valid alternatives.

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AO4

Level	Performance Descriptors
High Performance 4-5 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.
Intermediate Performance 2-3 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Threshold Performance 1 mark	In the context of the Level of Demand of the question, Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
0 marks	Candidates do not reach the threshold performance outlined in the performance descriptor above.

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The History Boys

0 9 Write about Hector in *The History Boys* and how Bennett presents his importance 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 Hector's character in the extract and wider play • Comments on some key moments such as role-play in lessons, teaching literature by heart, the significance of his motorcycle, his crash and memorial • Comments on his relationship with the boys and other characters • Contrasts between his approach to education and that of Irwin and the Headteacher • Comments on Hector's inappropriate behaviour and other character's response to this
AO2 • Comments on Bennett's use of language to present Hector within the extract and wider play such as the teaching of, "compound adjectives", the "best moments in reading…" and references to Hardy, Larkin and Shakespeare • Comments on Hector's speech and language at different points in the play such as when addressing the boys, Irwin and the Headteacher • Bennett's use of stage directions • The structure and time frame of the play such as Hector's crash, memorial, and the boys' later careers • Bennett's humour, comedic/satirical presentation of the character

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 Mrs Johnstone in *Blood Brothers* and how she is important to the play as whole.

In your response you should:
- refer to the extract and the play as a whole
- show your understanding of characters and events in the play. [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 Mrs Johnstone's character and how she is presented in the extract and wider play • Some selection of key moments such as her relocation/new start, the confrontation with Mrs Lyons, conversations with Edward, supporting Mickey and Linda and her attempts to intervene at the end of the play • Comments on her presentation as a mother, giving up/raising her children, moving on in the later stages of the play • Comments on Mrs Johnstone's relationships with Mickey, Linda, Edward, Mrs Lyons etc
AO2 • Comments on Russell's use of language to present Mrs Johnstone in the extract and wider play such as her involvement with "the Welfare"; her reaction to Mrs Lyons's suggestion, "What?", and in the wider play, "*taking it almost as a joke"*; her hesitation in disclosing details, "Erm, well"; and seeming dismissal of the plan, "Oh, it's mad..." • The use of stage directions and the narrator for dramatic effect such as, "How quickly an idea, planted can take root" … the thought "grew as surely as a seed in a mother's womb" • The role of the songs as structural devices • The structure of the play and changes in the time frame to reveal Mrs Johnstone at different ages, times and turning points

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 **21** **to** **26**

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 In *A Christmas Carol*, Scrooge's thoughts and feelings about Christmas change. Write about how Dickens presents this at different points in the novel.

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

This question assesses AO1, AO2 and AO3.

Indicative content

Responses may include:

AO1 • An overview of some of Scrooge's thoughts and feelings about Christmas in the extract and the wider novel • Comments on Scrooge's initial miserly views of Christmas e.g., "Every idiot who goes about with 'Merry Christmas' on his lips, should be boiled with his own pudding, and buried with a stake of holly through his heart." • Comments about Scrooge's thoughts and feelings about Christmas and his gradually changing views through the lessons of the ghosts e.g., as a boy, Fezziwig's party, the Cratchits, Tiny Tim, etc. • Comments on Scrooge's thoughts and feelings about Christmas in relation to those of other characters such as, Bob, Fred, Fezziwig, the Charity Collectors, etc. • Comments on how Scrooge's thoughts and feelings about Christmas change his nature and personality as seen in the extract, "Glorious!" and "I'll send it to Bob Cratchit's!" and other parts of the novel
AO2 • Comments on Dickens' use of imagery and language, in the extract and the novel, to present Scrooge's thoughts and feelings about Christmas such as Christmas as a time for, "picking a man's pocket" and a time for, "finding yourself not an hour richer" • Comments on the use of contrast in the novel and the extract to show how Scrooge's thoughts and feelings about Christmas differ from other characters such as Fred, Bob, etc. • Comments on the imagery and language in comparing Scrooge's thoughts and feelings about Christmas at the start and end of the novel • How Dickens presents Scrooge's changing thoughts and feelings about Christmas through the structure of the novel such as the lessons learned from the ghosts and witnessing of others' views on Christmas

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AO3

- Reference to the period in which the novel is set and the significance to Scrooge's thoughts and feelings about Christmas such as the importance of poverty and charity at Christmas time in nineteenth century London
- Discussion of Dickens' desire to present the poor of the period in a positive light, e.g., the role of the Cratchits in affecting Scrooge's thoughts and feelings about Christmas
- Dickens' own views and experiences of Christmas and the impact of the novel on society's views about Christmas
- Comments on redemption and religious responsibilities such as a discussion of the nature of Scrooge's change and his eventual use of money for good

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 Eppie in *Silas Marner* and how Eliot presents her 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
- refer to the contexts of the novel. [40]

This question assesses AO1, AO2 and AO3.

Indicative content

Responses may include:

AO1 • An overview of Eppie and how she is presented in both the extract and the rest of the novel • Comments on how she is presented at the beginning of the novel • Comments on how her subsequent affectionate relationship with Silas is presented such as her devotion to him and his reluctance to punish her • Comments on other ways Eppie is presented such as her refusal of Godfrey's offer to her • Comments on the way Eppie's relationships with others are presented e.g., Aaron Winthrop
AO2 • Comments on Eliot's use of language to present Eppie in the extract and the novel • Comments on the symbolism and imagery of Eppie's arrival as a replacement for Silas's lost gold and this being a key turning point in Silas's life • Comments on Eppie's role in the novel and the function she plays in changing Silas's character • Comments on the use of emotive language associated with Eppie e.g., ''seeking and loving sunshine'', ''new joy'' and ''human kindness'' which reflect the life and light she lets into Silas's life • The imagery of light and nature and how this relates to the role of Eppie as part of Silas's redemption
AO3 • References to the period in which the novel is set and its significance to the presentation of Eppie • The relevance of growing industrialisation in nineteenth century England and the contrast between urban and rural life as exemplified by the character of Eppie • Comments on attitudes to women and children born out of wedlock • How Eliot comments on faith and redemption through the character of Eppie and her effect on Silas • Comments on Eliot's own views of children and adoption

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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 Write about some of the violent events in *War of the Worlds*. How are they important to the novel as a whole?

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

This question assesses AO1, AO2 and AO3.

Indicative content

Responses may include:

AO1 • An overview of some of the violent events that are presented in both the extract and the rest of the novel • A description of the physical and environmental destruction caused by violent events in the novel • The effect that violent events have on the emotions of some of the characters such as the narrator, the curate and the artilleryman • How the Martian invasion causes humans to commit violent acts on the invaders and each other such as the curate's attempted attack and the Elphinstones' attackers
AO2 • Comments on Wells' use of language in the extract and the rest of the novel to present some of the violent events • Comments on how Wells presents some of the violent events through the narrator's first-person voice, both in the extract and in the wider novel • The use of sentence structures, dialogue and shocking lexis in the extract and wider novel • Comments on structure and how the violent events grow and change throughout the novel
AO3 • An understanding of the period in which the novel is set, in relation to contemporary fascination and concerns with scientific progress • The fears about the development of conflict on a global scale • The social commentary being offered by the author relating to the nature of human society and its fragility plus human propensity for violence • The narrator's commentary on characters such as the curate and the artilleryman and how this reflects the role of religion and the military at the time

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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 marriage 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
- refer to the contexts of the novel. [40]

This question assesses AO1, AO2 and AO3.

Indicative content

Responses may include:

AO1 • An overview of how marriage is presented in both the extract and the rest of the novel • The differences in the attitudes of Lady Catherine de Bourgh and Elizabeth Bennet towards marriage as presented in the extract and the rest of the novel • The difficulties in Elizabeth and Darcy's unconventional courtship and route to marriage and how these are presented in both the extract and the rest of the novel such as Elizabeth's reaction to Darcy's proposal • Comments on a range of marriages, such as that of Charlotte Lucas and Mr Collins or Lydia and Wickham • Jane and Bingley's conventional attitudes to courtship and marriage • The different attitudes of Mr and Mrs Bennet towards marriage
AO2 • Comments on Austen's use of language in the extract and the novel in relation to the presentation of marriage • Comments on structural features and turning points in the novel and how these are often connected with marriage • References to the tone and humour in the extract and other points of the novel in relation to marriage • Comments on Lady Catherine de Bourgh's prejudiced and condescending tone and language in the extract and other parts of the novel • Mrs Bennet's overdramatic tone and how this reveals her view of marriage as a social necessity, perhaps contrasted with Mr Bennet's differing attitude to marriage
AO3 • References to the social structures of the period in which the novel is set, particularly in relation to marriage • Comments on the financial and social considerations and consequences of marriage to characters in the novel such as Charlotte Lucas, Mr Collins and the Bennets • Comments on attitudes to marriage illustrated by characters such as the cynicism of Wickham and the social snobbery of Lady Catherine • Comments on social class and the effect this has on marriage in the novel • Comments on how Austen's authorial voice shows her own view of marriage

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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 Write about some of the times we feel sympathy for Jane. How does Charlotte Brontë present this at different points in the novel?

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

This question assesses AO1, AO2 and AO3.

Indicative content

Responses may include:

AO1 • An overview of how sympathy for Jane is presented in both the extract and the rest of the novel • Jane's experiences at Gateshead Hall including the red room and her defiance of Mrs Reed • Her time at Lowood and how sympathy is created through her experiences such as the influence of Helen, Miss Temple and others • Her arrival at Thornfield and treatment by Mr. Rochester • Her discovery of the truth about Bertha • St. John's proposal and Jane's emotional difficulties in turning him down
AO2 • Comments on Brontë's use of language in the extract and the novel • The use of language and devices in the extract and how they are used to create sympathy for Jane such as the highly emotive language, the use of superlatives, dialogue, questions and many imperatives • Analysis of other key passages that create sympathy • Comments on structure such as Jane's life as a child, her life at Gateshead Hall, Lowood and her experiences at Thornfield
AO3 • Reference to the period in which the novel is set and its significance to the creation of sympathy for Jane • Comments on how financial dependence and gender are illustrated by Jane's unenviable situation at the start of the novel • The frustrations and limitations of nineteenth century society linked to gender, economic status and social class and the effect these have on Jane • Parallels between Jane and the real-life situation of Charlotte Bronte and her family, such as the effect of illness and disease, the treatment of children and the role of the governess in allowing a form of independence for women

This is not a checklist. Please reward valid alternatives.

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The Strange Case of Dr Jekyll and Mr Hyde

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 times Stevenson creates mystery at different points in the novel. How are these times important to the novel as a whole?

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

This question assesses AO1, AO2 and AO3.

Indicative content

Responses may include:

AO1 • An overview of how mystery is created in the extract and the rest of the novel • The mystery and gradual revelations about the nature of the relationship between Dr Jekyll and Mr Hyde • The reactions and confusion of other characters to the mysterious events of the novel e.g., Mr Hyde's evil acts such as the trampling of the little girl and the murder of Sir Danvers
AO2 • Comments on Stevenson's use of language to present mystery in the extract and the novel • Discussion of Stevenson's use of structure to create the central mystery of the nature of the relationship between Dr Jekyll and Mr Hyde • Discussion of the contrasting descriptions of Jekyll and Hyde and how these add to mystery in the novel • The way violence, shock and horror build the sense of mystery in the novel • The way different points of view such as the accounts left by Dr Lanyon and Dr Jekyll add to the creation of mystery in the novel • How the setting of Victorian London mirrors the sense of mystery in the characters such as the contrast between Jekyll's home and Hyde's laboratory
AO3 • Reference to the period in which the novel is set and its significance to the way the mystery is presented • Comments on the struggle between good and evil within all men. For example, understanding of contemporary concerns about the nature of evil within men and the Victorian ideal of what it means to be a gentleman • The literary context of the gothic genre and how it uses mystery to build narrative • Ideas of social and individual morality in Victorian times and how this is used to create a sense of mystery 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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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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SECTION C (UNSEEN POETRY)

Answer **both** **3 1** **and** **3 2**

You are advised to spend about 20 minutes on **3 1** and about 40 minutes on **3 2**

Read the two poems, *The Newcomer* by Brian Patten and *The Fish Are All Sick* by Anne Stevenson. Both poems describe the effects humans are having on the environment and natural world.

3 1 Write about the poem *The Newcomer* by Brian Patten, 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 such as the central idea that humans are having a negative effect on the natural world • An understanding of 'The Newcomer' in the title • Discussion of the images and their meaning • Discussion of each stanza and the effects that humans are having on different aspects of the natural world • The sense of relentlessness and destruction associated with the poem
AO2 • Comments on Patten's use of language to describe the central ideas of the poem • Comments on the central idea of anthropomorphism e.g., comments on the use of dialogue and giving voice to the various animals • Comments on the repeated sentence and stanza structures in the poem, perhaps to show the relentless nature of mankind's domination over the natural world • The use of asyndetic and syndetic listing, perhaps linked to the unnatural nature of human actions • The effect of imagery to describe the destruction of the natural world • The use of present tense to show the urgency of the problem

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3 2 Now compare *The Fish Are All Sick* by Anne Stevenson, and *The Newcomer* by Brian Patten [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

- Reference to how both poems present aspects of the central idea that humans are having a negative effect on the natural world
- Reference to how both poems present different aspects of the effect on the oceans and the land
- The descriptions and use of animals in both poems and the different perspectives used
- The description and images of something new, unseen and unknown in both poems
- The sense of a lack of respect in both poems
- Discussion of the negative effects that humans are having on different aspects of the natural world in both poems
- The sense of relentlessness and destruction associated with both poems
- An understanding or comment on the main ideas posed by the poems as a call to arms to alter human behaviour

AO2

- How Stevenson uses language to achieve specific effects and how this could be compared to Patten's use of language in *The Newcomer*
- Links between the references to fish to symbolise the effect mankind is having on the environment
- The use of third person in both poems to reveal the poet's thoughts and feelings about negative effects on the environment, but how this is combined with the animals' perspective in *The Newcomer*
- References to structural features to present time and the passing of time in both poems
- Comments on the use of repetition in both poems, perhaps to show the relentless nature of mankind's destruction of the natural world
- The effect of imagery to describe the destruction of the natural world
- The use of present tense to show the urgency of the problem in both poems

This is not a checklist. Please reward valid alternatives.

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