GCSE MARKING SCHEME

SUMMER 2025

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 2025 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.

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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Assessment Objectives

AO1 Read, understand and respond to texts to:

AO1:1a maintain a critical style.
AO1:1b develop an informed personal response.

AO1:2 use textual references, including quotations, to support and illustrate interpretations.

AO2 Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.

AO3 Show understanding of the relationships between texts and the contexts in which they were written.

AO4 Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

Assessment objective coverage in Component 2

Assessment objective	Section A	Section B	Section C
AO1:1a	✓	✓	✓
AO1:1b	✓	✓	✓
AO1:2	✓	✓	✓
AO2		✓	✓
AO3		✓	
AO4	✓		

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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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Lord of the Flies

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.

0 1 Write about some of the times there is conflict in *Lord of the Flies* 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. [40]

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

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

Indicative content

Responses may include:

AO1
- An understanding of the importance of conflict within the extract and the novel as a whole.
- An overview of how civilisation gradually breaks down as conflicts escalate, exemplified in the deterioration of the assembly in the extract.
- Recognition that conflict is present in small ways from the beginning, e.g. Ralph's treatment of Piggy and how conflict grows in intensity throughout the novel.
- Comments on how conflict in the novel affects the characters' relationships.
- Comments on how the conflict between the divided groups of boys becomes increasingly savage and violent, leading to the deaths of Simon and Piggy.
- Comments on the ultimate conflict between Ralph and Jack at the end of the novel.
- Comments on the conflict between the boys and the natural world.

AO2
- Comments on Golding's use of language to present conflict in the extract and throughout the wider novel.
- Comments on the effect of the language in sections containing conflict, e.g. the description of Piggy's death, Ralph's reaction to it and the subsequent pursuit of Ralph.
- Comments on language and techniques in the extract, e.g. Golding's choice of language to describe the boys' behaviour during the assembly, Ralph's perspective on the events and the quick succession of short sentences in the dialogue.
- Comments on the structure of the novel in terms of conflict such as the growing intensity of violence during Jack's leadership of the hunters.
- Comments on how some of the times of conflict are turning points in the novel, e.g. how the conflict around the killing of the pig is a turning point in Jack's development.

This is not a checklist. Please reward valid alternatives.

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AO4

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

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Anita and Me

You 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.

0 2 Write about Meena's Mama 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 understanding of the importance of Meena's Mama and her relationship with Meena as shown in the extract and the rest of the novel, e.g. Mama's exasperation with Meena's lies and behaviour and how this develops as Meena grows older.
- Comments on Meena's occasional resentment and lack of appreciation for her mother's hard work and determination.
- Comments on Mama's role as a parent, e.g. as a role model for Meena in her grace, courtesy to neighbours, generosity to the Aunties and Uncles, kindness and opposition to prejudice.
- Comments on how Mama influences Meena's education and understanding, e.g. how she misses India and finds English attitudes towards immigrants difficult.
- Comments on how she becomes exhausted and close to a breakdown following Sunil's birth, and how this is relieved when Nanima visits.
- Comments on Mama's attitude to Anita and how she is kind but firm with Anita when her mother leaves.

AO2
- Comments on Syal's use of language and imagery to describe Mama in the extract and in the novel.
- Comments on the juxtaposition between the way Mama navigates Indian and British culture and customs, e.g. 'swapping saris for M&S separates'.
- Comments on the use of listing in the extract to show the extent of Mama's hard work.
- Comments on the effect of the language in presenting the conflicting views between Mama and Meena's relationship as demonstrated in the extract, e.g. 'I did not see what was so easy…', 'I had resisted…', and elsewhere in the novel, e.g. 'she both terrified and fascinated me', 'Besides, I enjoyed her anger'.
- The use of the first-person narrator in the extract and the novel and how this influences the reader's understanding of Mama.

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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Boys Don't Cry

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.

0 3 *Boys Don't Cry* is a novel about growing up. Write about growing up in *Boys Don't Cry* and how it is presented in the novel.

In your response you should:
- refer to the extract and the novel as a whole
- show your understanding of characters and events in the novel. [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 growing up in the extract and the wider novel.
- Some selection of key moments to discuss growing up in the novel, e.g. Dante's initial reaction to Emma's arrival, his growing acceptance of the situation and eventual love for, and protection of, his daughter.
- Comments on how Dante rejects Collette in the extract in order to defend and accept his daughter, Emma.
- Comments on how Emma influences Dante and other members of the household to grow up.
- Comments on how Dante learns to accept Adam's homosexuality.
- Comments on how Dante's attitudes and behaviour change and affect his relationships with other characters, e.g. his father, Tyler.
- Comments on Dante's growing ability to reflect and ask others for help.
- Comments on how a range of characters in the novel develop and grow up, e.g. Adam and Josh.

AO2
- Comments on Blackman's use of language and imagery to describe how Dante has grown up in the extract and in the novel.
- Comments on the contrast in Dante's language when speaking to Collette, compared with speaking to Emma.
- Comments on the effect of the language in presenting characters' growing up in the novel.
- Comments on the parallels between Dante and his father, Tyler, and their situations.
- Comments on turning points in the novel that lead to characters growing up, e.g. the violent attack on Dante and Adam.
- Comments on the use of dual narratives and varying first-person narration in the novel and how this is used to show characters growing up.

This is not a checklist. Please reward valid alternatives.

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AO4

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

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The Woman in Black

You 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.

0 4 Write about how Susan Hill creates shock and horror 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 shock and horror is created in the extract and the wider novel.
- An understanding of the importance of shock and horror in the extract and other parts of the novel.
- Reference to a variety of shocking and horrific incidents in the extract and wider novel, e.g. Alice Drablow's funeral, the revelation of the nursery and the phantom pony and trap.
- References to the effects the ghostly shocks and horrors have on Kipps in the extract and at various stages of the novel, including the final chapter's revelations.
- Comments on the shocking effect the woman in black has on Kipps and the reader at various stages of the novel.
- Comments on how the shock and horror of the ghostly experiences impact on the people of Crythin Gifford.

AO2

- Comments on Hill's use of language to present shock and horror in the extract and in the novel.
- Comments on Hill's use of sound, colour and imagery in creating some of the shocking and horrific incidents in the novel, e.g. 'the shrill neighing and whinnying of a horse in panic'.
- Comments on how the weather is used to create shock and horror when describing the ghostly experiences.
- Comments on the use of first person and its effects in the extract and the rest of the novel.
- Comments on the role of shock and horror in building tension in the novel.
- Comments on the use of flashback and non-linear storytelling to create shock and horror in the novel.
- Comments on how shock and horror contribute to the Gothic Horror genre of the novel.
- Comments on the importance of the settings in presenting the shock and horror in the extract and the wider novel.

This is not a checklist. Please reward valid alternatives.

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AO4

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

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Oranges are not the Only Fruit

You 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.

0 5 Write about Mrs Winterson, Jeanette's mother, in *Oranges are not the Only Fruit* and how she is important to the novel as a whole.

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

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

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

Indicative content

Responses may include:

AO1
- An overview of the importance of Mrs Winterson's character in the extract and the wider novel.
- Comments on the relationship between Mrs Winterson and Jeanette in the extract and throughout the novel.
- Comments on Mrs Winterson's strict attitudes as demonstrated in the extract and throughout the novel, e.g. 'You're a disgrace,' hissed my mother'.
- Comments on Mrs Winterson's hypocrisy and lack of charity towards Jeanette at times, e.g. her elation when she thinks Jeanette is in a state of rapture, yet leaves Jeanette in hospital to tend to church business.
- Comments on Mrs Winterson's extreme reactions and subsequent punishments for Jeanette's relationships with Melanie and Katy.
- Comments on the slight change and softening of Mrs Winterson and her relationship with Jeanette on her return at the end of the novel.

AO2
- Comments on Winterson's use of language and dialogue to present her mother in the extract and key points in the novel.
- Comments on Winterson's use of humour to present Mrs Winterson, e.g. 'she said he was a devil but she still took the mince'.
- The use of the first-person narrator and how this influences the readers' impressions of Mrs Winterson, both in the extract and elsewhere in the novel.
- Comments on how Mrs Winterson speaks and behaves in the extract and what this reveals about her early life and the importance of her church.
- Comments on the religious references used within Mrs Winterson's dialogue and the part religion plays in her life and as a mother.
- Comments on how the structure of the novel reveals the development of Mrs Winterson's character and her changing relationship with Jeanette.
- Comments on the structure of the novel and the intertextuality of literary and religious references in relation to Mrs Winterson's characters and actions.

This is not a checklist. Please reward valid alternatives.

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AO4

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

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The Curious Incident of the Dog in the Night-Time

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

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

0 6 Write about Ed, Christopher's father, and how Stephens presents his 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 the importance of Ed's character in the extract and the wider play.
- Comments on the relationship between Ed and Christopher in the extract and throughout the play.
- References to Ed's attitude towards Christopher's routine behaviours and his 'murder' investigation.
- Comments about Ed's relationship with Judy, Mrs Shears and Mr Shears.
- Reference to the revelations concerning Ed in the play, e.g. that he killed Wellington, his role in Christopher believing his mother is dead, the hidden letters.
- Comments on Ed's behaviour towards Judy, Mr Shears and Christopher when they are at the flat in London.
- Comments on Ed's behaviour and relationships at the end of the play.

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

This is not a checklist. Please reward valid alternatives.

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AO4

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

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Leave Taking

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

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

0 7 Write about Enid and how she is presented at different points in the play.

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

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

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

Indicative content

Responses may include:

AO1 • An overview of Enid and how she is presented in both the extract and the wider play. • Comments on some of the secrets Enid keeps from her daughters, e.g. the hardships she faced before moving to the UK, her strained relationship with her mother; the abuse she suffered in her relationship and which resulted in her leaving Del's father. • Comments on how events in the play affect Enid's relationships with other characters, e.g. Del's pregnancy, the racism the girls' father suffered, Del knowing little of their Caribbean heritage and her having never met her relatives. • Comments on the impact of secrets on Enid and her relationships with others in the play.
AO2 • Comments on Pinnock's use of language and techniques to present Enid's character in the extract and other parts of the play, e.g. the use of stage directions, hesitation, repetition, interrogative tone, body language and dialect. • Comments on how the structure of the play affects Enid's relationship with her daughters, e.g. the unfolding secrets and revelations. • Comments on the use of humour in the play to present Enid's character. • Comments on how the setting and the contrasting British and Caribbean cultures impact on Enid's character, e.g. fortune readings and Obeah practices.

This is not a checklist. Please reward valid alternatives.

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AO4

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

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An Inspector Calls

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

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

0 8 Write about Gerald Croft 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 the importance of Gerald's character in the extract and wider play
- Some selection of key moments such as the celebration of his engagement to Sheila, the revelation of his affair with Eva Smith/Daisy Renton, his role in exposing the Inspector as a fake at the end of the play.
- References to Gerald's behaviour, attitudes and role in the chain of events leading to Eva/Daisy's death.
- Comments on Gerald's relationships with Sheila, the rest of the Birling family and the Inspector.
- Comments on Gerald's status and importance in the Birling family as revealed through his family and business connections.
- Comments on his willingness to side with the older generation at the end of the play.

AO2
- Comments on Priestley's use of language to present Gerald in the extract and wider play such as, 'She was - very gallant - about it'.
- Comments on the use of stage directions in the extract and wider play to present Gerald, e.g. '*hesitatingly*' and '*in low troubled tone*'.
- Comments on Sheila's use of sarcasm in confronting Gerald in the extract and the wider play, e.g. 'You were the wonderful Fairy Prince'.
- Comments on the language used to describe Gerald's treatment of Eva Smith/Daisy Renton.
- Comments on Gerald's role in the structure of the play, e.g. the way that Gerald delays revealing his news and what this reveals about his character.
- Comments on Gerald's tone and use of short, assertive sentences at the end of the play when he reveals the Inspector is a fake, e.g. 'There isn't any such Inspector'.

This is not a checklist. Please reward valid alternatives.

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AO4

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

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The History Boys

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

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

0 9 Write about Irwin 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 the importance of Irwin's character in the extract and wider play.
- Comments on some key moments such as his arrival at the school, his arrangements with Dakin and the motorcycle accident, his later career as a government adviser and TV presenter and his encounter with the adult Posner at the start of Act 2.
- Comments on how his approach to education and teaching contrasts with that of Hector's.
- Comments on his relationship with the boys and other characters and how these develop throughout the play.
- Comments on how others view him such as Mrs Lintott's description of him as a 'journalist'… 'in politics' at Hector's memorial.

AO2
- Comments on Bennett's use of language to present Irwin's character within the extract and wider play.
- Comments on how Irwin's speech and language change towards Hector and the boys at different points in the play.
- Comments on Irwin's teaching style and descriptions of history as revealed in the extract and at other points of the play.
- References to the effect of the structure and time frame of the play, e.g. Irwin 'in his forties' at the start of the play; his meeting with adult Posner at the start of Act 2 'five years older' and his appearance in later life at Hector's memorial at the end of the play.
- Comments on Bennett's use of stage directions to present Irwin's character, e.g. the use of pauses in the extract.
- Comments on 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

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

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

1 0 Write about Mrs Lyons in *Blood Brothers* and how she 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 the importance of Mrs Lyons' character and how she is presented in the extract and wider play.
- Some selection of key moments, e.g. her pact with Mrs Johnstone; her treatment of Edward at various points in the play; the confrontation with Mrs Johnstone and subsequent attempt to attack her with the kitchen knife; her telling Mickey about Edward and Linda's affair.
- Comments on Mrs Lyons' relationship with her husband.
- Comments on her attitudes to the Johnstone family at different points of the play.
- Comments on her changing character throughout the play, e.g. her growing paranoia, superstition and self-destruction.

AO2
- Comments on Russell's use of language and techniques such as pauses, short sentences and interrogative tone to present Mrs Lyons in the extract and wider play, e.g. her desperation as revealed in 'Edward is my son. Mine.' as well as her manipulation of Mrs Johnstone in lines such as, 'You'll be locked up. You sold your baby.'
- Comments on the use of stage directions to present the character, e.g. how she 'roughly drags her out of the way', 'stops' Mrs Johnstone and 'turns and walks away'.
- Comments on the role of Mrs Lyons' songs as structural devices to reveal different aspects of her emotions, e.g. 'My Child'.
- Comments on the structure of the play and changes in the time frame to reveal Mrs Lyons at different ages, times and turning points.
- Comments on how Russell uses contrasting scenes to depict her role as a mother and her treatment of Edward with that of Mrs Johnstone.
- Comments on the role of the narrator and others, e.g. the children's madwoman on the hill chant to reveal aspects of Mrs Lyons' situation and growing paranoia.

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)

Answer on one text only.

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 Write about Scrooge and how he is presented at different points in the novel.

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

This question assesses AO1, AO2 and AO3.

Indicative content

Responses may include:

AO1 • An overview of how Scrooge is presented in the extract and throughout the novel. • Comments on the way Scrooge changes, e.g. Scrooge's initial miserly nature, attitude to the ghosts, his reactions to what he is shown and his reformed character at the end of the novel. • Comments on Scrooge's relationships with other characters, e.g. Fred, Bob and his family.
AO2 • Comments on Dickens' use of language in the extract and novel. • Comments on Dickens' use of language in the extract and novel, e.g. the foreshadowing of Scrooge's death, Scrooge's 'trembling', 'dreading', 'agony', his use of questions such as, 'are they shadows of the things that may be only?', 'Am I that man who lay upon the bed?', his use of exclamations such as, 'No, Spirit! Oh no, no!', and his changed nature 'I will not shut out the lessons that they teach'. • Reference to the structure of the novel and the way Dickens highlights Scrooge's changing character as a result of what he is shown by the ghosts.
AO3 • Reference to the period in which the novel is set and its significance, e.g. attitudes to religion, family, money, charity, Christmas. • Comments on Scrooge in light of Victorian/Christian attitudes to morality, goodness and redemption. • Discussion of Scrooge's experiences and the impact his experiences have on him, e.g. his changed attitude towards Christmas, his family, using his money for good to save not only himself but to help Tiny Tim and alleviate some of the problems facing contemporary society.

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 Silas in *Silas Marner* and how he is presented as 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 Silas is presented in both the extract and the rest of the novel. • Comments on the way Silas is presented in the extract and at other points in the novel, e.g. his time in Lantern Yard, the nature of his work, his love and loss of gold, his parenting of Eppie and his integration into Raveloe society. • Comments on Silas's relationship with Eppie and the impact she has on him. • Comments on Silas's relationships with other characters and the community, e.g. Dolly.
AO2 • Comments on Eliot's use of language in the extract and the novel. • Comments on the way Silas interacts with Eppie, e.g. his care and attention as he 'stooped', 'uttered sounds of hushing tenderness', 'jump up and follow her lest she should fall', 'took her on his knee' and the changing descriptions of Eppie as 'it', 'her', 'baby', 'the child'. • Comments on the structure of the extract and of the novel, e.g. Silas's solving the 'mystery' of Eppie's discomfort; the wet boots caused by walking in the snow. • Comments on the structure of the novel, e.g. Silas's loneliness, isolation and obsession with gold which are replaced by the love he feels for Eppie.
AO3 • References to the period in which the novel is set and its significance in helping Silas overcome isolation, e.g. the bonds reflected through religious beliefs, the close-knit community of Raveloe, the class structure. • Comments on Silas's loss of faith and redemption and how this can be linked to the changing society and contemporary attitudes to issues such as religion, charity and family. • Comments on the relevance of individuals and communities in a context of growing industrialisation in nineteenth-century England as exemplified by Silas's experience of Lantern Yard and Raveloe.

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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 the narrator in *War of the Worlds* and how he is presented as important to the novel as a whole.

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

This question assesses AO1, AO2 and AO3.

Indicative Content

Responses may include:

AO1 • An overview of how the narrator is presented in both the extract and the rest of the novel. • Comments on the narrator's reactions to the Martians throughout the novel, e.g. the fear, despair and gradual hope of the narrator. • Comments on the narrator's relationships with those caught up in the invasion, e.g. Ogilvy, the curate, the artilleryman. • Comments on his presentation at the end of the novel.
AO2 • Comments on Wells' use of language and the narrator's first-person perspective, both in the extract and the novel. • Comments on his journey out of London, e.g. the scenes of 'houses burning' and the bank 'smoking'. • Comments on the painful impact of the invasion and the range of emotion he feels, e.g. 'painful and weary was I after the violence'; 'the sun scorched my bare back'; his 'fever and faintness' and thirst; his anger at his wife. • Comments on how the narrator is presented in terms of the structure and development of the narrative, e.g. the narrator's horror and fascination of the Martians, his account of events and other characters like Ogilvy, the curate and the artilleryman.
AO3 • An understanding of the period in which the novel is set, in relation to issues relating to conflict, war, and invasion. • Comments on the contemporary fascination and concerns about the impact of scientific discovery. • Comments about the consequences of conflict on a global scale and the impact of war on society, individuals and human nature. • Comments on the impact of war on 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 Mr Darcy and how he is presented as 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 Darcy is presented in both the extract and the rest of the novel. • Comments on Darcy's early opinions and prejudice, e.g. towards Elizabeth and the Bennets, and Jane and Bingley's relationship. • Comments on Darcy and Elizabeth's unconventional courtship and how this reflects his character. • Comments on his relationships with other characters such as Wickham, Lady Catherine de Bourgh and Georgiana.
AO2 • Comments on Austen's use of language in the extract and the novel. • Comments on Darcy's reflections on his childhood, e.g. his 'selfish' nature, the lessons he was and was not taught, being an 'only child', being 'spoilt'. • Comments on Darcy's changed nature, e.g. his gratitude towards Elizabeth, being 'humbled', his promise to 'show every civility' and 'obtain forgiveness'. • Comments on structural features and turning points in the novel and how this adds to the presentation of Darcy, e.g. his first meeting with Elizabeth; his reaction to Miss Bingley's criticism of Elizabeth; his proposal and rejection, his account of Wickham, his interactions with the Gardiners and his relationship with Lady Catherine de Bourgh.
AO3 • References to social structures of the period in which the novel is set as reflected by Darcy and his relationships with others. • Comments on the economic standing of Darcy in the novel and how this generates prejudice. • Comments on attitudes to women and marriage as reflected through the character of Darcy and his relationship with Elizabeth, his objections to Jane Bennet and Mr Bingley's relationship and his facilitation of the marriage between Lydia and Wickham.

This is not a checklist. Please reward valid alternatives.

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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 Mr Rochester and how he is presented as 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 Rochester is presented in both the extract and the rest of the novel. • Comments on the presentation of Rochester in relation to key events, e.g. his marriage to Bertha, his relationship with his ward Adele, his flirtation with Blanche Ingram, his vulnerability after the fire at Thornfield. • Comments on Rochester's relationship with Jane, e.g. his meeting, courtship and attempts to make Jane jealous; Jane's rejection of him; their reunion and marriage at the end of the novel.
AO2 • Comments on Brontë's use of language in the extract and the novel. • Comments on the presentation of Rochester, e.g. his emotional manipulation, 'nothing about the sort of love of which I am capable' and his possessiveness and sense of ownership over Jane, 'Your mind is my treasure'. • Comments on the use of questions, exclamations and repetition to show his increasingly agitated stage of mind, e.g. 'What do you mean, Jane? Why do you importune me about her!', 'Solitude! Solitude!'. • Comments on the structure and turning points of the novel, e.g. the revelations surrounding Rochester, his marriage and Bertha's residence in the attic.
AO3 • Reference to the period in which the novel is set as an influence on events or characters. • Comments on the presentation of Rochester and links to the treatment and expectations of women in a patriarchal society. • Comments on and links to nineteenth century attitudes to society, marriage, economic status and social class.

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 Mr Hyde and how he is presented as 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 Hyde is presented in both the extract and the rest of the novel. • Comments on the gradual revelations about Hyde's character and his relationship to Jekyll in the extract and rest of the novel. • Comments on the impact of Hyde's actions, e.g. Utterson's gradual discoveries about Hyde, Lanyon's death, his death at the end of the novel. • Comments on Hyde's relationship with, and gradual dominance over, Jekyll.
AO2 • Comments on Stevenson's use of language in the extract and the rest of the novel. • Comments on the descriptions of Hyde, e.g. his power growing in relation to 'the sickliness of Jekyll', the 'hate' dividing them, the 'deformity of that creature', as 'co-heir' to death, 'hellish', and as a cancerous influence, 'lay caged in his flesh'. • Reference to the structure of the novel which slowly reveals Hyde as Jekyll's alter-ego. • Comments on the way different points of view, such as the accounts left by Dr Lanyon and Dr Jekyll, add to the readers' impressions of Hyde.
AO3 • Reference to the period in which the novel is set and its significance to the way Hyde is presented, e.g. ideas about duality, reputation, gentleman status. • Comments on Stevenson's commentary on social and individual morality in Victorian times, e.g. the struggle between good and evil within all men. • Comments on the significance of a society facing rapid technological advancement in science and medicine. • Comments on the links between the character and the literary context of the gothic genre.

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)

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, *Autumn* by Alan Bold and *Frost on the Shortest Day* by Patricia Beer. The two poems are about different times of the year.

3 1 Write about the poem *Autumn* by Alan Bold 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 seasonal changes of autumn. • Comments on the presentation of autumn as a thief, e.g. a 'robber' with the wind as 'accomplice'. • Discussion of the impact of autumn, e.g. 'chaos', 'branches shake', 'dead leaves are suddenly blown', and the changes to the temperature and 'temper' of the earth.
AO2 • Comments on Bold's use of language to describe autumn. • Comments on the simile describing autumn's arrival 'like an experienced robber' and the use of personification to describe autumn and the wind as 'accomplice'. • Comments on the use of alliteration to describe the actions of autumn, e.g. 'grabbing the green stuff', 'cunningly covering his tracks'. • Comments on the imagery used to describe autumn e.g. 'grabbing the green stuff', the 'sky glows red'. • Comments on the effects of key words and phrases to present autumn, e.g. 'the theft chills the world', 'Changes the temper of the earth'.

This is not a check list. 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 *Frost on the Shortest Day* by Patricia Beer and *Autumn* by Alan Bold. [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 different times of year presented in both poems. • Comments on the presentation of seasonal changes in *Autumn* compared to the colder weather in *Frost on the Shortest Day.* • Comments on how both poems present different times of the year through the description of outdoor scenes.
AO2 • Comments on Bold's use of language to achieve specific effects and how this is compared to Beer's use of language. • Comments on the use of colours to present the different times of year, e.g. the 'green' and 'red' of Autumn and the 'white' and limited 'green' due to the frost. • Comments on the use of figurative language to present the extended metaphor of robbery in Autumn and the landscape in Frost on the Shortest Day. • Comments on the similarities and differences in the structures of poems, perhaps with comments on the use of form and rhyme.

This is not a checklist. Please reward valid alternatives.

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