GCSE MARKING SCHEME

AUTUMN 2020

ENGLISH LITERATURE - COMPONENT 2
C720U20-1

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INTRODUCTION

This marking scheme was used by WJEC for the 2020 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

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GCSE ENGLISH LITERATURE COMPONENT 2

AUTUMN 2020 MARK SCHEME

GENERAL INFORMATION

Prior to on-screen marking

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

Further guidance on the training process is issued separately.

Online marking

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

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

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

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

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

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General Advice to Examiners

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

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

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

4. Tick points you reward, you are also required to include a summative comment at the end of the response and enter the mark. There must always be a comment at the end of each clip (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 Ralph 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.

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 Ralph's character in the extract and in the novel as a whole
- An overview of Ralph and reference to key events in the novel e.g. his initial physical appearance (fair hair, "golden"; innocent) in contrast with the way he is presented at the end of the novel; his leadership; his reaction to Jack's challenge to his authority; Ralph's reaction to the naval officer when the boys are rescued in the final chapter
- The dynamics and tensions which develop in Ralph's relationships with Piggy, Jack and the other boys. E.g. Ralph's reaction to the deaths of Simon and Piggy; the subsequent pursuit of Ralph as the behaviour of the boys becomes increasingly savage and violent

AO2
- Comments on how Golding presents Ralph in the extract and the novel as a whole e.g. in contrast to the way Ralph is presented at the start of the novel, in the extract: "He limped", he "ate greedily", "his flesh crept and he shivered"
- Comments on Golding's use of language to present the character in the extract and the novel as a whole e.g. Ralph's inner thoughts, fears and attempts to reassure himself in the extract: "for the time being he was safe", "He argued unconvincingly they would let him alone", "would never let him alone; never", "They're not as bad as that"
- Comments on Golding's use of language in the presentation of Ralph in the extract and at other key parts in the novel e.g. the end of the novel

This is not a checklist. Please reward valid alternatives.

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AO4

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

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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 Anita and how she 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.

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 Anita and her relationship with Meena in the extract and other parts of the novel e.g. Anita as a leader, her stealing, her swearing
- Comments on Anita and what influences her as she grows up; her behaviour, in the extract and in other parts of the novel
- Comments on the dynamics and tensions in Anita's relationships with other characters in the extract and throughout the novel e.g. "if I retreated too fast she would sense my fear and detachment and turn on me"; friendships with Sherrie, Fat Sally; Meena, Sam, her mother, Tracey

AO2
- Comments on Syal's use of language and imagery to describe Anita in the extract and in the novel. e.g. to reflect Anita's anger: "wordless seething tempers", "fury so powerful"; allusion to the nursery rhyme the "girl with the curl"
- Comments on Syal's use of first person narrative to describe Anita and reflect on the character in the extract and in the novel as a whole e.g. "I followed Anita around like a shadow", "I found myself inside her head.", "I understood…"
- Overview of Syal's presentation of Anita in contrast to Meena, e.g. Anita is older, daring, outgoing, confident, worldly; Anita's relationship with her mother is difficult and influences the way Anita behaves with others, the choices Anita makes and her future: "gonna turn out just like me mom"

This is not a checklist. Please reward valid alternatives.

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AO4

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

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Never Let Me Go

You 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 Write about Kathy and how she 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.

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

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

Indicative Content

Responses may include:

AO1
- An understanding of Kathy's character in the extract and the rest of the novel e.g. her pride in her role as carer, the trappings of her success (bedsit, car, the privilege of choosing who she cares for)
- Comments on the dynamics of relationships in the extract and in the rest of the novel e.g. Kathy's relationship with: Miss Emily, Miss Lucy, Madame; Ruth and Tommy at school and as a carer
- Understanding Kathy's experiences of Hailsham; her transition between school and adulthood; her role as a carer

AO2
- Comments on Ishiguro's use of language and presentation of Kathy in the extract and the novel e.g. her inner thoughts
- Kathy's role as narrator and how this may or may not be a reliable voice at different points in the extract and throughout the novel e.g. accepting her fate, her attitude to deferral, reactions to Ruth and Tommy's deaths
- The way Ishiguro gradually reveals information to the reader e.g. the structure of the novel, developing relationships and change in tone

This is not a checklist. Please reward valid alternatives.

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AO4

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

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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 Arthur Kipps says, "I did not believe in ghosts". Write about some of the events in the novel which cause Arthur to change his mind and how they are presented.

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.

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 ghostly experiences in the extract and other parts of the novel e.g. the woman in black, Alice Drablow's funeral, the phantom pony and trap, the significance of the nursery
- Comments on the effect ghostly experiences have on Kipps in the extract and at other stages in the novel, including the final chapter and revelations about Kipps' first wife and child
- May include comparative reference to the way ghostly experiences influence or impact Kipps, the reader, the people of Crythin Gifford

AO2
- Comments on Hill's use of language in presenting ghostly events and Kipps' reaction in the extract and in the novel e.g. his "breathing fast", his heart "leaping madly" , "my fear reached a new height", "I thought I would die…was dying", "fear and trembling and in dreadful bewilderment", losing sense of "time and ordinary reality"
- Hill's use of first person and the effect of this in the extract and in the novel e.g. Kipps returns to the present to remind the reader of the way he has changed: "still in a state of innocence"; the way he reflects on key turning points and is "consumed with the desire to find out exactly who it was that I had seen"
- The role of ghostly experiences as a structural device in the novel: flashback, non-linear storytelling e.g. Kipps uses the last of his strength to tell the story/ exorcise his own ghost
- May include meaningful reference or discussion of ghostly events in relation to Gothic Horror genre

This is not a checklist. Please reward valid alternatives.

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AO4

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

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Oranges are not the Only Fruit

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 some of the different types of love in *Oranges are not the Only Fruit* and how Winterson presents them in the novel.

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

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 different types of love are presented in both the extract and the novel e.g. maternal; parental; familial love; first love; passionate love and sexual desire
- Comments on the way love is presented within the dynamics of relationships e.g. Jeanette and her lovers Katy, Melanie, Miss Jewsbury; love within marriage/her mother's relationship with her father; the love between mother and daughter; Jeanette's affection for Elsie
- Comments on attitudes and reactions to different types of love e.g. the pastor's comments on Jeanette's relationship; Jeanette leaving the church and moving out of home; Jeanette's final return home at the end of the novel

AO2
- Comments on of Winterson's use of language to present different types of love in the extract and throughout the novel
- Comments on the use of first person e.g. Jeanette's first person narrative e.g. "I taught her a lot", "I had no quarrel with men"
- Comments on the humour in the extract and throughout the novel e.g. "We weren't cold"; in terms of power - "I had enough to keep Mussolini happy"
- Comments on structure of the novel e.g. literary and religious references; Jeanette's reflection and reaction to Melanie's marriage at the end of the novel; Jeanette's changing relationship with her mother

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 novel to answer this question.

0 6 Write about Christopher's relationship with his parents and how Haddon presents this at different points in the play.

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

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

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

Indicative Content

Responses may include:

AO1
- An overview of Christopher's relationship with his parents and the way it is presented in the extract and at key points in the play e.g. Christopher travelling to live with Judy as a result of the breakdown of his relationship with his father; Judy's struggle to cope with the day-to-day care of Christopher; Ed's lie that Judy was dead
- References to and appreciation of the difficulties faced in raising and coping with Christopher e.g. the impact on and breakdown of Ed and Judy's relationship; issues discussed in Judy's letters to Christopher; Ed and Judy's subsequent new relationships
- Understanding of the different kind of relationship Christopher has with each parent in the extract and throughout the novel e.g. in comparison Christopher's relationship with Siobhan is a stable influence

AO2
- Comments on Haddon's use of language to present Christopher's relationship with his parents in the extract and at key points in the play e.g. Judy's questions highlight her shock at Christopher's arrival: "I didn't … ", "I didn't think I'd ever…"
- The first person /monologue device used to reveal Christopher's thoughts and feelings e.g. "I think he's in Swindon", "I'm frightened of him", "Father said you were dead"
- The use of stage directions e.g. "*She changes him*"
- Comments on the presentation of Ed and Judy and the way they parent Christopher in the play. Both Ed and Judy love Christopher but find parenting him frustrating

This is not a checklist. Please reward valid alternatives.

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AO4

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

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A Taste of Honey

You 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 *A Taste of Honey* is a play about love. Write about love and how it is presented at different points in the play.

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

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 way love is presented in the extract and in the play as a whole e.g. Jo's brief relationship with "the boy" results in her pregnancy; the nature of maternal love; love in the play is fleeting
- Comments on the way love is explored within the dynamics of different relationships in the extract and in the play as a whole e.g. the temporary love between Jo and "the boy"; the love between mother and daughter/Helen and Jo; Helen and Peter; the friendship between Jo and Geof (the platonic love Jo has for Geof, the unconditional love Geof has for Jo and promises for her child)

AO2
- Comments on Delaney's use of language to present love in the extract and throughout the play e.g. Jo questions the boy's love: "if you do come back", "I know you're only after one thing"; Helen's need to be loved is at the expense of her daughter
- The use of humour and the effect of the exchanges between characters in the extract and in the play e.g. "Don't do that" … "I like it"; Jo insists she is going to kill the baby

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 the Inspector 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 novel.

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 Inspector's character in the extract and elsewhere in the play e.g. the timing of the Inspector's arrival, the Inspector's role as a policeman announcing and investigating the death of Eva Smith/Daisy Renton
- Comments on the Inspector's interaction, behaviour and attitude to other characters in the extract and throughout the play: e.g. challenging and confronting Mr Birling and other characters
- Reference to the Inspector's message in the extract and at key points in play e.g. reflecting social responsibility, collective responsibility, community

AO2
- Comments on Priestley's use of language to present the Inspector in the extract and the play e.g. the impact his arrival has on the other characters, the way he is not intimidated by Mr Birling's connections
- The use of stage directions in the extract and wider play to show the Inspector's character and purpose e.g. "solid, massive, purposeful", "cutting in", "disconcerting" or unnerving characters, reference to and use of "photograph"
- Reference to the Inspector's function in the extract and throughout the play e.g. as a structural device in exploring the "chain of events", "one line of enquiry at a time" ; in creating or heightening dramatic tension (interviewing Mrs Birling who blames "the father" at the end of Act 2 before interviewing Eric), as a moral voice, as a catalyst for change, as conscience

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 the Headmaster and how he is presented at different points in the play.

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

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
- Understanding of how the Headmaster is presented in the extract and at different points in the play e.g. his inability to discipline Hector, his attitude towards Oxbridge entrance, his obsession with results
- Comments on the way the Headmaster is presented as the leader of a school in the extract and throughout the play e.g. his leadership and staffing of the school; encouragement of teaching styles, teachers and students; celebration of success; comparing the school with independent, fee paying schools; his response to complaints related to Irwin's teaching of the Holocaust
- Discussion of the dynamics of the Headmaster's relationship with other characters in the extract and throughout the play e.g. how the Headmaster interacts with Hector, Irwin, other staff and the students

AO2
- Comments on Bennett's use of language to present the Headmaster within the extract and elsewhere in the play e.g. "I am very angry", "Did I say I was angry?", "Strange how even the most tragic turns of events generally resolve themselves into questions about the timetable"
- Reference to Bennett's humour or the comedic or satirical presentation of the Headmaster in the extract and throughout the play e.g. "A man… fiddling"; Hector's dismissive reaction to the Headmaster's anger; he is referred to by staff as "our fearless leader"; he is undermined following his involvement in the French lesson and Hector's correction of his pronunciation; the boys use of his first name

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 the relationship between Mickey and Linda and how it is presented at different points in the play.

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

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

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

Indicative Content

Responses may include:

AO1
- Comments on the relationship between Mickey and Linda in the extract and elsewhere in the play e.g. the humour in the extract, their wedding, Mickey's unemployment and the strain this puts on their relationship
- Comments on the way the dynamics of the relationship between Mickey and Linda as it develops, changes and breaks down e.g. as children; as teenagers; in marriage; as parents; the difficulties in their relationship (financial pressure, prison, pills); Linda's friendship/relationship with Edward; Mickey's insecurity

AO2
- Comments on Russell's use of language to present the relationship between Mickey and Linda in the extract and elsewhere in the play e.g. "All right, all right!"; Linda's boldness in contrast to Mickey's shyness and timidity, and jealousy
- Comments on Russell's use of stage directions for comedic or dramatic effect e.g. "Linda walking across the fields in "high heels"; Mickey "timidly" takes Linda's wrist; Mickey's embarrassment: "affects nonchalance"
- The structure of the play and change in the time frame to reveal the relationship at different times e.g. Linda is included in Mickey's childhood games; in their teens the relationship between Mickey and Linda is presented comically (Linda embarrasses Mickey with declarations of love, Mickey is awkward and self-conscious); the stress on their relationship later in the play; the ending of the play

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AO4

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

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SECTION B (19TH CENTURY PROSE)

GENERIC ASSESSMENT OBJECTIVES GRID

Questions 2 1 to 2 6

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

AO1, AO2 and AO3 are equally weighted in this question.

Total marks 40

Band	AO1:1a+b, AO1:2	AO2	AO3
5 **33-40 marks**	Candidates: sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; use a sensitive and evaluative approach to the task and analyse the extract and wider text critically; show a perceptive understanding of the extract and wider text, engaging fully, perhaps with some originality in their personal response; their responses include pertinent, direct references from across the extract and wider text, including quotations.	Candidates: analyse and appreciate writers' use of language, form and structure; make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; use precise subject terminology in an appropriate context.	Candidates: show an assured understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
4 **25-32 marks**	Candidates: sustain focus on the task, convey ideas with considerable coherence and use an appropriate register; use a thoughtful approach to the task; show a secure understanding of key aspects of the extract and wider text, with considerable engagement; support and justify their responses by well-chosen direct reference to the extract and wider text, including quotations.	Candidates: discuss and increasingly analyse writers' use of language, form and structure; make thoughtful reference to the meanings and effects of stylistic features used by the writer; use apt subject terminology.	Candidates: show a secure understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
3 **17-24 marks**	Candidates: focus on the task, convey ideas with general coherence and use a mostly appropriate register; use a straightforward approach to the task; show an understanding of key aspects of the extract and wider text, with engagement; support and justify their responses by appropriate direct reference to the extract and wider text, including quotations.	Candidates: comment on and begin to analyse writers' use of language, form and structure; make some reference to meanings and effects; use relevant subject terminology.	Candidates: show an understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
2 **9-16 marks**	Candidates: have some focus on the task, convey ideas with some coherence and sometimes use an appropriate register; use a limited approach to the task; show some understanding of key aspects of the extract and wider text, with some engagement; support and justify their responses by some direct reference to the extract and wider text, including some quotations.	Candidates: recognise and make simple comments on writers' use of language, form and structure; may make limited reference to meanings and effects; may use some relevant subject terminology.	Candidates: show some understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
1 **1-8 marks**	Candidates: have limited focus on the task, convey ideas with occasional coherence and may sometimes use an appropriate register; use a simple approach to the task; show a basic understanding of some key aspects of the extract and wider text, with a little engagement; may support and justify their responses by some general reference to the extract and wider text, perhaps including some quotations.	Candidates: may make generalised comments on writers' use of language, form and structure; may make basic reference to meanings and effects; may use some subject terminology but not always accurately.	Candidates: show limited understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
0 marks	Nothing worthy of credit.	Nothing worthy of credit.	Nothing worthy of credit.

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SECTION B (19th Century Prose)

A Christmas Carol

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

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

2 1 At the beginning of *A Christmas Carol*, Scrooge says, ''I wish to be left alone''. Write about some of the events in the novel which cause Scrooge to change his mind and how they are presented.

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 Scrooge's initial loneliness and shutting himself off from society and an understanding of his gradually changing position
- Comments on the nature of each ghost and how each ghost plays a part in changing Scrooge's mind
- Comments on the events that shaped Scrooge's mindset as a boy and young man
- Comments on the other characters' views and the impact they have on Scrooge (e.g. Fred, Fan, Fezziwig, Belle, the Cratchits etc)

AO2
- Comments on Dickens' use of language in the extract and the novel
- Comments on the imagery and language in comparing Scrooge's presentation at the start of the novel with that of the extract and other parts of the novel
- How Dickens presents Scrooge's change of mind through the structure of the novel, e.g. the lessons learned from the ghosts and witnessing of others' views on Christmas
- Comments on the range of emotions in the extract to show Scrooge's depth of feeling and the way this impacts on his solitude

AO3
- Reference to the period in which the novel is set and the significance to Scrooge's changing mindset. For example, the importance of poverty and charity at Christmas time in nineteenth century London
- Christmas as a time to do good and highlight social injustices
- Discussion of Dickens' desires to present the poor of the period in a positive light, e.g. the role of the Cratchits
- Dickens' own views and experiences of Christmas and the impact of the novel on society's views about Christmas
- Comments on redemption and religious responsibilities, e.g. discussion of the nature of Scrooge's change and his eventual use of money for good to alleviate some problems of his contemporary world, perhaps in order to save himself too

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 Marner 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 Silas is presented in both the extract and the rest of the novel
- His initial portrayal in the novel, including his time in Lantern Yard and the love of and loss of his gold
- The appearance of Eppie as a key event in Silas' life and the effect she has on him
- Silas's relationship with other characters in the novel (e.g. Godfrey, Dolly, etc) and their effect on him
- Silas's return to Lantern Yard
- Silas's integration into the society of Raveloe

AO2
- Comments on Eliot's use of language in the extract and the novel
- Comments on the novel's structure in terms of Silas's character, e.g. Silas's character in the early parts of the book, including the events at Lantern Yard, the growing obsession with gold which is then stolen, and its replacement in the form of Eppie; the return to Lantern Yard, etc
- Comments on the use of emotive language associated with Eppie that represents the life and light that she lets into Silas's life
- Comments on the use of imagery in the novel, e.g. light and nature and how this relates to Silas's redemption

AO3
- References to the period in which the novel is set and its significance to the presentation of Silas
- The relevance of growing industrialisation to nineteenth century England as exemplified by Silas's experience at Raveloe and Lantern Yard
- Comments on the shortcomings of characters from both of these societies and their effects on Silas: for example the selfish nature of Dunstan Cass as well as the betrayal by William Dane
- Comments on attitudes to women and children born out of wedlock, perhaps in relation to Silas' relationship with Eppie
- Silas's loss of faith and redemption and how this can be linked to the insecurities of a fast changing society and contemporary attitudes to issues such as religion, charity and thrift

This is not a checklist. Please reward valid alternatives

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War of the Worlds

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

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

2 3 *War of the Worlds* is about the struggle for survival. Write about the struggle for survival at different points in the novel and how H.G. Wells presents this.

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

Indicative content

Responses may include:

AO1
- An overview of how the struggle for survival is presented in both the extract and the rest of the novel
- Discussion of the narrator's fear, despair and gradual hope as he struggles to survive
- Discussion of the Artilleryman's views in the extract in relation to the struggle for survival
- Discussion of other characters' reactions to the struggle to survive e.g. the curate and his demise
- Discussion of the Martians' own struggle for survival and reasons for the invasion of Earth as well as possible discussion of the end of the novel and the demise of the Martian invaders

AO2
- Comments on Wells' use of language in the extract and the rest of the novel to present the struggle for survival
- Comments on how Wells presents the struggle for survival through the narrator's first person voice, both in the extract and in the wider novel
- The use of dialogue and shocking lexis and sentence structures in the extract and wider novel
- Comments on how the struggle for survival is presented in terms of the structure of the novel, including the introduction of the Martians, gradual reveal, build up of events and final destruction

AO3
- An understanding of the period in which the novel is set, in relation to issues relating to the struggle for survival
- The contemporary fascination and concerns with scientific progress
- The fears about the development of conflict on a global scale
- The social commentary being offered by the author relating to the nature of human society and its fragility as well as naivety
- The narrator's commentary on characters such as the curate and the artilleryman and how this reflects on the role of religion and the military at the time

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Pride and Prejudice

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

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

2 4 Write about some of the relationships within the Bennet family and how they are presented at different points in the novel.

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

Indicative content

Responses may include:

AO1
- An overview of how the Bennet family is presented in both the extract and the rest of the novel
- The differences in attitudes of Mr and Mrs Bennet towards Elizabeth and marriage as presented in the extract and the rest of the novel
- Comments on a range of relationships within the Bennet family, e.g. the Bennets' marriage, the close relationship between Elizabeth and Jane, Elizabeth's contrasting relationship with her mother and father, attitudes to Lydia, etc.
- How relations are affected by Darcy's early opinions and prejudice towards the Bennets and vice-versa

AO2
- Comments on Austen's use of language in the extract and the novel in relation to the presentation of the Bennet family
- Comments on Austen's authorial voice and use of humour in describing Mr. Bennet's reaction to Elizabeth's refusal of Mr. Collins' proposal in the extract
- The comparison of different attitudes and opinions within the Bennet family, in the extract and elsewhere
- Comments on structural features and turning points in the novel and the effect this has on Bennet family relationships

AO3
- References to the social structures of the period in which the novel is set, particularly in relation to the Bennets and their relationships
- Comments on the economic standing of Mr. Darcy in the novel and how this generates different views and friction in the Bennet family
- Attitudes to women and marriage as illustrated through the relationships of the Bennet family members

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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 Jane and how she 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]

Indicative content

Responses may include:

AO1
- An overview of how Jane is presented in both the extract and the rest of the novel
- Her experiences at Gateshead Hall including the red room and her defiance of Mrs. Reed
- Her time at Lowood and influence of Helen, Miss Temple and others
- Her arrival at Thornfield and first meeting with Mr. Rochester
- Her engagement and discovery of the truth about Bertha
- Finding her cousins and becoming wealthy
- St. John's proposal
- Jane's eventual reunion with Rochester

AO2
- Comments on Brontë's use of language in the extract and the novel
- The significance of the extract and the language and devices used to express Jane's emotions and strength of character, for example: the highly emotive language, the use of superlatives and many imperatives used by Jane to show her resolve in contrast to Rochester's use of questions
- Analysis of other key passages considered important in Jane's presentation
- Comments on structure such as Jane's initial wariness of Rochester, her reluctance to accept St. John's proposal, and the eventual true love she finds with Mr Rochester

AO3
- Reference to the period in which the novel is set and its significance to the presentation of Jane as a strong female character
- 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, e.g. the effect of illness and disease, the treatment of children, 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 The novel is about the conflict between Dr Jekyll and Mr Hyde. Write about this conflict 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

Indicative content

Responses may include:

AO1
- An overview of how conflict between Dr Jekyll and Mr Hyde is presented in the extract and the rest of the novel
- The gradual revelations about Mr Hyde's character and the evil acts he commits
- Dr Jekyll's fight against his alter-ego and the gradual dominance of Mr. Hyde over him

AO2
- Comments on Stevenson's use of language to present the conflict between Dr Jekyll and Mr Hyde in the extract and the novel
- Discussion on other techniques Stevenson uses to create a sense of the conflict between Dr Jekyll and Mr Hyde in the extract and the novel
- Discussion on the contrasting descriptions of Jekyll and Hyde and how these add to the presentation of the conflict between Dr Jekyll and Mr Hyde in the novel
- The way different points of view such as the accounts left by Dr Lanyon and Dr Jekyll add to the readers' impressions of the conflict between Dr Jekyll and Mr Hyde
- How the setting of Victorian London mirrors the conflict in the characters (e.g. the contrast between Jekyll's home and Hyde's laboratory)

AO3
- Reference to the period in which the novel is set and its significance to the way the conflict is presented
- Comments on the struggle between good and evil within all men. For example, understanding of contemporary concerns about the nature of evil within men and the Victorian ideal of what it means to be a gentleman
- The literary context of the gothic genre
- Ideas of social and individual morality in Victorian times
- Contemporary ideas about the role of science and drugs on Victorian society
- How biographical details in Stevenson's life may have influenced his presentation of the struggle between good and evil

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, *Watching a Dancer* by James Berry and *The Busker* by Gerard Benson. In both of these poems the poets write about people performing.

3 1 Write about the poem *Watching a Dancer* by James Berry, and its effect on you. [15]

You may wish to consider:
- *what the poem is about and how it is organised*
- *the ideas the poet may have wanted us to think about*
- *the poet's choice of words, phrases and images and the effects they create*
- *how you respond to the poem*

This question assesses AO1 and AO2.

Indicative content

Responses may include:

AO1
- An understanding of the key aspects of the poem, e.g. the dancer's emotions and actions as well as the relationship between the audience and the performer
- Discussion of the images and their meaning
- Discussion of each stanza and the effects the dance has on the performer and the observer
- The sense of anticipation. movement and focus associated with the poem

AO2
- Comments on Berry's use of language to describe the dancer, e.g. comments on the use of adjectives such as 'trim' and 'strong' and adverbs such as 'keenly'
- Comments on the often simple sentence structures in the poem such as 'She rocks. She spins.'
- The effect of metaphors and imagery to describe the effect the music has on the dancer and how she communicates with the audience
- The effect of the pronoun 'she' throughout the poem
- Phonological features and how these emphasise different aspects of the dancer
- The structure of the poem to focus on different aspects of the dance
- The use of present tense

This is not a checklist. Please reward valid alternatives.

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SECTION C (UNSEEN POETRY)

Generic Assessment Objectives Grid

Question 3 2

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

AO1 and AO2 are equally weighted in this question.

Total 25 marks

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

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3 2 Now compare *The Busker* by Gerard Benson and *Watching a Dancer* by James Berry. [25]

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

This question assesses AO1 and AO2.

Indicative content

Responses may include:

AO1
- An understanding of the poet's views on the performer in *The Busker* and how this compares with the views in *Watching a Dancer*
- The presentation of the performer in *The Busker* and how this compares to the presentation of the performer in *Watching a Dancer*
- How both poems deal with the theme of the relationship between performers and their audience

AO2
- How Benson uses language to achieve specific effects and how this is compared to Berry's use of language in *Watching a Dancer*
- The use of similes, metaphors and other imagery to describe the performers in both poems and perhaps a connection of the use of movement imagery
- The sense of focus and transformation that both poems suggest about the two performers
- The use of audience perspective to reveal the thoughts and feelings about the performers in both poems
- Comparison of the use of tense in the poems and the effects of this
- Comparison and comments on the use of phonological aspects of the poems to portray the performers

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