GCSE MARKING SCHEME

SUMMER 2022

ENGLISH LITERATURE UNIT 2A
FOUNDATION TIER
3720U20-1

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INTRODUCTION

This marking scheme was used by WJEC for the 2022 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

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

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

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GCSE ENGLISH LITERATURE UNIT 2A FOUNDATION TIER

SUMMER 2022 MARK SCHEME

GENERAL INFORMATION

Prior to on-screen marking

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

Further guidance on the training process is issued separately.

Online marking

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

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

- Examiners do not mark complete scripts. Instead, scripts are divided into segments by question (item), and are transmitted to examiners in this form.
- In terms of technical requirements, examiners participating will need a personal computer running on Windows Vista or Version 7/8/10 and a broadband internet connection. With an Apple Mac a Windows emulator is required.
- For further details, please see the user guide available on e-Marker ® when you log on. Details of how to log on to the system and your username and password have been sent separately.

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 and summative comments at the end of each response must 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.** Remember that your mark at the end of the response must tally with the skills that you have identified.

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

5. You must tick at the end of the response to show all of the response has been seen.

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Marking Problems

6. 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.

7. Please be mindful of wrong tier responses. The numbering of questions on the Higher tier and Foundation tier questions is different. A response that has an incorrect question number may well be a wrong tier response. In these instances, you should follow the instructions given through the examiner training for checking and reporting the 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 recognised 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.

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Assessment Objectives

AO1 Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations

AO2 Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings

AO4 Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times

Assessment objective coverage and weightings in Unit 2a

	EWI literary heritage drama		**Contemporary prose**	
Assessment objective	**Section A (extract)**	**Section A (essay)**	**Section B (extract)**	**Section B (essay)**
AO1	✓ (50%)	✓ (33%)	✓ (50%)	✓ (33%)
AO2	✓ (50%)		✓ (50%)	✓ (67%)
AO4		✓ (67%)		

In determining the appropriate mark band and fine-tuning to a specific mark for the extract questions, you should give equal weighting to AO1 and AO2.

In determining the appropriate mark band and fine-tuning to a specific mark for the Section A essay questions, you should give approximately twice as much weight to AO4 as to AO1.

In determining the appropriate mark band and fine-tuning to a specific mark for Section B essay questions, you should give approximately twice as much weight to AO2 as to AO1.

'Best fit' marking

The work for this unit should be marked according to the assessment criteria using a 'best fit' approach. For each of the assessment objectives, examiners select one of the band descriptors that most closely describes the quality of the work being marked.

- Where the candidate's work *convincingly* meets the statement, the highest mark should be awarded.
- Where the candidate's work *adequately* meets the statement, the most appropriate mark in the middle range should be awarded.
- Where the candidate's work *just* meets the statement, the lowest mark should be awarded.

Examiners should use the full range of marks available.

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Unit 2a (Literary heritage drama and contemporary prose) BAND CRITERIA

The following descriptions have been provided to indicate the way in which progression within the three criteria is likely to occur. Each successive description assumes demonstration of achievements in lower bands. You are asked to place work initially within a band and then to fine-tune using the marks within the band. It is recognised that work will not always fit neatly into one of the descriptions.

<table>
<tr><td colspan="2">MARKS</td><td colspan="3"></td></tr>
<tr><td>extract</td><td>essay</td><td>Critical response to texts (AO1)
*Assessed in all questions</td><td>Language, structure and form (AO2)
*Assessed in Q1(i) and Q2(i), (ii) and (iii)</td><td>Social, cultural, and historical contexts (AO4)
*Assessed in Q1 (ii) and (iii)</td></tr>
<tr><td>0</td><td>0</td><td colspan="3">Nothing worthy of credit.</td></tr>
<tr><td rowspan="2">1</td><td rowspan="2">1-4</td><td colspan="3">Very brief with hardly any relevant detail.</td></tr>
<tr><td colspan="3">Responses will show limited quality of written communication.</td></tr>
<tr><td rowspan="2">2-4</td><td rowspan="2">5-9</td><td>Candidates:
rely on a narrative approach with some misreadings;
make a personal response to the text.</td><td>Candidates:
may make generalised comments about stylistic effects.</td><td>Candidates:
make simple comments on textual background.</td></tr>
<tr><td colspan="3">Responses will show some appropriate quality of written communication.</td></tr>
<tr><td rowspan="2">5-7</td><td rowspan="2">10-14</td><td>Candidates:
display some understanding of main features;
make generalised reference to relevant aspects of the text, echoing and paraphrasing;
begin to select relevant detail.</td><td>Candidates:
recognise and make simple comments on particular features of style and structure.</td><td>Candidates:
show a limited awareness of social/cultural and historical contexts;
begin to be aware how social/cultural and historical context is relevant to understanding the text(s).</td></tr>
<tr><td colspan="3">Responses will show generally appropriate quality of written communication.</td></tr>
<tr><td rowspan="2">8-10</td><td rowspan="2">15-20</td><td>Candidates:
make more detailed reference to text; discuss thoroughly, and increasingly thoughtfully, characters and relationships;
probe the sub-text with increasing confidence;
select and evaluate relevant textual details;
understand and demonstrate how writers use ideas, themes and settings to affect the reader;
convey ideas clearly and appropriately.</td><td>Candidates:
see how different aspects of style and structure combine to create effects;
show increasingly clear appreciation of how meanings and ideas are conveyed through language, structure and form.</td><td>Candidates:
texts in contexts more securely;
begin to see how texts have been influential;
have a clear grasp of social/cultural and historical context;
begin to be able to relate texts to own and others' experience.</td></tr>
<tr><td colspan="3">Responses will show generally correct quality of written communication.</td></tr>
</table>

*** Please see grid on the previous page for AO weightings.**

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Section A

An Inspector Calls

0 1 **Read the extract on the opposite page. Then answer the following question:**

What do you think of the way the characters speak and behave here? Give reasons for what you say and remember to support your answer with words and phrases from the extract **[10]**

This question covers assessment objectives AO1 (50%) and AO2 (50%).

0 marks	Nothing worthy of credit.
1 mark	Very brief with hardly any relevant detail.
2-4 marks	Simple, general comments about the characters as they appear in the extract
5-7 marks	More focus with some discussion/empathy emerging at 6, and more evident for 7. Still underdeveloped in terms of detailed support, however.
8-10 marks	Answers will show some close reading skills - words/phrases will be selected and highlighted. Some understanding of the way the characters speak and behave will be evident. Thoughtful and thorough at the top of this level, perhaps showing the significance of the exchanges in this extract.

0 2 **What do you think about Mrs Birling and the way she speaks and behaves at different points in the play? In your answer you should refer to events in the play and its social, cultural and historical context.**

You may wish to write about:

- **how Mrs Birling speaks and behaves at the beginning of the play**
- **what we find out about Mrs Birling and Eva Smith**
- **how Mrs Birling speaks and behaves at the end of the play** **[20]**

This question covers assessment objectives AO1 (33%) and AO4 (67%).

0 marks	Nothing worthy of credit.
1-4 marks	Very brief with hardly any relevant detail.
5-9 marks	Answers will be underdeveloped and based on simple, patchy narrative.
10-14 marks	Answers will be dependent on fairly simple narrative but there will be emerging discussion of Mrs Birling from 12 upwards, with some awareness of her relationships with other characters and her contribution to Eva's death, with, perhaps, some judgment of her character at 13/14.
15-20 marks	Answers will be considered, rooted in a sound knowledge of the text, and Mrs Birling's actions will be addressed with some success. There should be an increasing awareness and understanding of the context of the early 20th century.

Please look for, and reward, valid alternatives.

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0	3

Write about <u>one</u> or <u>two</u> times in the play when we learn what working life was like for people in early twentieth century Britain. [20]

This question covers assessment objectives AO1 (33%) and AO4 (67%).

As with all such relatively open questions, be flexible in accepting a range of points of view.

0 marks	Nothing worthy of credit.
1-4 marks	Very brief with hardly any relevant detail.
5-9 marks	Answers will be dependent on simple, general points, based on patchy narrative.
10-14 marks	Answers will be more focused on one or two relevant times in the play when we learn what working life was like, with some discussion and empathy, perhaps, for 13-14.
15-20 marks	Answers will be rooted in a sound knowledge of the play in support of the discussion of one or two times in the play when we learn what working life was like. At the top of this mark range, answers will be thorough and thoughtful. There will be some awareness of contextual features and their relevance to the time or times chosen.

Please look for, and reward, valid alternatives.

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Hobson's Choice

1 1 **Read the extract on the opposite page. Then answer the following question:**

How do you think an audience would respond to this part of the play? Give reasons for what you say, and remember to support your answer with words and phrases from the extract. [10]

This question covers assessment objectives AO1 (50%) and AO2 (50%).

0 marks	Nothing worthy of credit.
1 mark	Very brief with hardly any relevant detail.
2-4 marks	Simple general comments about what is going on in the extract.
5-7 marks	More focus with some discussion of what is going on, some understanding.
8-10 marks	Answers will be based on aptly selected detail, and, for 10, will be thoughtful and thorough – picking up on and discussing, for example, some of the humour in the extract.

1 2 **Write about <u>one</u> or <u>two</u> of the female characters in *Hobson's Choice* who you find interesting. Give reasons for what you say. In your answer you should refer to events in the play and its social, cultural and historical context. [20]**

This question covers assessment objectives AO1 (33%) and AO4 (67%).

As with all such relatively open questions, be flexible in accepting a range of points of view.

0 marks	Nothing worthy of credit.
1-4 marks	Very brief with hardly any relevant detail.
5-9 marks	Answers will be dependent on simple, general points, based on patchy narrative.
10-14 marks	Answers will be more focused, with some clear discussion of the chosen character or characters for 13-14. Reference to context will probably be implicit at this level.
15-20 marks	Answers will be rooted in a sound knowledge of the play in support of the discussion of the chosen character or characters. At the top of this mark range, answers will be thorough and thoughtful with some consideration of why the chosen female character (or characters) is interesting. There will be some awareness and discussion of contextual features.

Please look for, and reward, valid alternatives.

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1	3

Write about <u>one</u> or <u>two</u> times in *Hobson's Choice* that you think are funny. Give reasons for what you say. In your answer you should refer to events in the play and its social, cultural and historical context. [20]

This question covers assessment objectives AO1 (33%) and AO4 (67%).

As with all such relatively open questions, be flexible in accepting a range of points of view.

0 marks	Nothing worthy of credit.
1-4 marks	Very brief with hardly any relevant detail.
5-9 marks	Answers will be dependent on simple, general points, based on patchy narrative.
10-14 marks	Answers will be more focused on one or two relevant times that could be considered as funny in the play, with some discussion and empathy perhaps for 13-14. Any reference to context will probably be implicit at this level.
15-20 marks	Answers will be rooted in a sound knowledge of the play in support of the discussion of one or two times that could be considered as funny. At the top of this mark range, answers will be thorough and thoughtful. There will be some awareness of contextual features, although this may still be relatively implicit.

Please look for, and reward, valid alternatives.

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A Taste of Honey

2 1 **Read the extract on the opposite page. Then answer the following question:**

What do you think of the way the characters speak and behave here? Give reasons for what you say, and remember to support your answer with words and phrases from the extract. [10]

This question covers assessment objectives AO1 (50%) and AO2 (50%).

0 marks	Nothing worthy of credit.
1 mark	Very brief with hardly any relevant detail.
2-4 marks	Simple general comments about what is going on in the extract.
5-7 marks	More focus with some discussion of the way the characters speak and behave here, with some understanding.
8-10 marks	Answers will be based on aptly selected detail, and, for 10, will be thoughtful and thorough – picking up on and discussing, for example, some of the conflict and humour shown between the characters in the extract.

2 2 **Write about the relationship in *A Taste of Honey* that you find the most interesting. Give reasons for your choice. In your answer you should refer to events in the play and its social, cultural and historical context. [20]**

This question covers assessment objectives AO1 (33%) and AO4 (67%).

As with all such relatively open questions, be flexible in accepting a range of points of view.

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Very brief with hardly any relevant detail.
5-9 marks	Answers will be underdeveloped and based on simple, patchy narrative.
10-14 marks	Answers will be more focused, with some clear discussion of the chosen relationship for 13-14. Reference to context will probably be implicit at this level.
15-20 marks	Answers will be rooted in a sound knowledge of the play in support of the discussion of the chosen relationship. At the top of this mark range, answers will be thorough and thoughtful with some consideration of why this particular relationship is the most interesting. There will be some awareness of contextual features.

Please look for, and reward, valid alternatives.

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2	3

'Hope is important to some of the main characters in *A Taste of Honey*.' Do you agree? Give reasons for what you say. In your answer you should refer to events in the play and its social, cultural and historical context. [20]

This question covers assessment objectives AO1 (33%) and AO4 (67%).

As with all such relatively open questions, be flexible in judging what is offered, and reward knowledge and understanding of the play.

0 marks	Nothing worthy of credit.
1-4 marks	Very brief with hardly any relevant detail.
5-9 marks	Answers will be dependent on simple, general points, based on patchy narrative.
10-14 marks	Answers will be more focused on when hope is important to some of the main characters in the play, with some discussion and empathy perhaps for 13-14.
15-20 marks	Answers will be rooted in a sound knowledge of the play in support of the discussion of the importance of hope to some of the main characters. At the top of this mark range, answers will be thorough and thoughtful.

Please look for, and reward, valid alternatives.

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Section B (Contemporary prose)

Paddy Clarke Ha Ha Ha

3 1 **Read the extract on the opposite page. Then answer the following question:**

What thoughts and feelings do you have as you read this extract? Give reasons for what you say and remember to support your answer with words and phrases from the extract. **[10]**

This question covers assessment objectives AO1 (50%) and AO2 (50%).

0 marks	Nothing worthy of credit.
1 mark	Very brief with hardly any relevant detail.
2-4 marks	Answers will be brief, with very simple comments on what is going on in the extract.
5-7 marks	Emerging selection, and, for 6-7, some discussion, awareness and empathy.
8-10 marks	At this level, details from the extract will be selected and highlighted with increasing confidence. At the top of the mark range, there is likely to be a thoughtful understanding and discussion of the extract.

3 2 **Write about some of the events in *Paddy Clarke Ha Ha Ha* that you think change Paddy. Give reasons for what you say.** **[20]**

This question covers assessment objectives AO1 (33%) and AO2 (67%).

As with all such relatively open questions, be flexible in judging what is offered, and reward knowledge and understanding of the text.

0 marks	Nothing worthy of credit.
1-4 marks	Very brief with hardly any relevant detail.
5-9 marks	Answers will be based on simple, general narrative.
10-14 marks	Answers will be more focused with an emerging discussion of some relevant events that could be seen to change Paddy. Specific detail will be thin at this stage, however.
15-20 marks	Judgements will be based on a sound knowledge of the text with apt selection of detail to support discussion of some relevant events that could be seen to change Paddy. Answers will be thoughtful and thorough for 18-20 marks.

Please look for, and reward, valid alternatives.

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3	3

'Friendships are important to Paddy as he grows up.' Do you agree? Give reasons for what you say. **[20]**

This question covers assessment objectives AO1 (33%) and AO2 (67%).

As with all such relatively open questions, be flexible in judging what is offered, and reward knowledge and understanding of the text.

0 marks	Nothing worthy of credit.
1-4 marks	Very brief with hardly any relevant detail.
5-9 marks	Answers will be brief and patchy in reference to the text. Any discussion of relevant friendships will only be in very general and underdeveloped terms.
10-14 marks	Answers will be more focused, with some awareness and discussion of relevant friendships, with empathy perhaps for 13-14.
15-20 marks	Answers will reveal a secure knowledge of the text, and sensible choices will be made to discuss relevant friendships. At the top of the mark range, there is likely to be attention to the idea of why friendship is important to Paddy as he grows up and to what extent, perhaps including discussion of other factors, such as family.

Please look for, and reward, valid alternatives.

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Heroes

4 1 **Read the extract on the opposite page. Then answer the following question:**

What do you think of Larry LaSalle here? Give reasons for what you say, and remember to support your answer with words and phrases from the extract. **[10]**

This question covers assessment objectives AO1 (50%) and AO2 (50%).

0 marks	Nothing worthy of credit.
1 mark	Very brief with hardly any relevant detail.
2-4 marks	Brief responses, and simple comments on Larry as he is described in the extract.
5-7 marks	More focus and selection with some discussion and awareness of Larry as described in this extract. Empathy may be evident at 7 and judgements will be straightforward. Very limited in detail still.
8-10 marks	Clear and detailed discussion of Larry as he is described in the extract with some range of selected detail from the text to support comments. At the top of the mark range there is likely to be thoughtful discussion of the way that he is described here.

4 2 **Write about the relationship in *Heroes* that you find the most interesting. Give reasons for your choice.** **[20]**

This question covers assessment objectives AO1 (33%) and AO2 (67%).

As with all such relatively open questions, be flexible in judging what is offered, and reward knowledge and understanding of the text.

0 marks	Nothing worthy of credit.
1-4 marks	Very brief with hardly any relevant detail.
5-9 marks	Answers will be based on simple, general narrative.
10-14 marks	Answers will be more focused, with some clear discussion of the chosen relationship for 13-14. Specific detail will be thin at this level, however.
15-20 marks	Answers will be rooted in a sound knowledge of the novel in support of the discussion of the chosen relationship. At the top of this mark range, answers will be thorough and thoughtful with some consideration of why this particular relationship is the most interesting.

Please look for, and reward, valid alternatives.

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4	3

'Revenge is important in *Heroes*.' Do you agree? Give reasons for what you say. [20]

This question covers assessment objectives AO1 (33%) and AO2 (67%).

As with all such relatively open questions, be flexible in judging what is offered, and reward knowledge and understanding of the text.

0 marks	Nothing worthy of credit.
1-4 marks	Very brief with hardly any relevant detail.
5-9 marks	Answers will be brief and patchy in reference to the text. Any discussion of relevant events will only be in very general and underdeveloped terms.
10-14 marks	Answers will be more focused with some awareness and discussion of revenge in the novel, with empathy perhaps for 13-14.
15-20 marks	Answers are likely to be more engaged and will reveal a detailed knowledge of the text. Details will be referenced to support a discussion of revenge in the novel. At the top of this band, there will be thoughtful discussion of whether revenge is important to the novel.

Please look for, and reward, valid alternatives.

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Never Let Me Go

5 1 **Read the extract on the opposite page. Then answer the following question:**

What thoughts and feelings do you have as you read this extract? Give reasons for what you say and remember to support your answer with words and phrases from the extract. **[10]**

This question covers assessment objectives AO1 (50%) and AO2 (50%).

0 marks	Nothing worthy of credit.
1 mark	Very brief with hardly any relevant detail.
2-4 marks	Brief responses and simple comments on what is going on in the extract.
5-7 marks	More focus and selection with some discussion and, perhaps, empathy at 7.
8-10 marks	Clear and detailed discussion of selected parts of the extract. At the top of the band, responses will be thoughtful and thorough, recognising some of the tensions and sadness evident in this part of the novel.

5 2 **Write about the relationship between Kathy and Ruth in *Never Let Me Go* and how it changes throughout the novel.**

You may wish to think about:
- **Kathy and Ruth's relationship when they are at school in Hailsham**
- **Kathy and Ruth's relationship when they are at the cottages**
- **Kathy and Ruth's relationship towards the end of the book.** **[20]**

This question covers assessment objectives AO1 (33%) and AO2 (67%).

0 marks	Nothing worthy of credit.
1-4 marks	Very brief with hardly any relevant detail.
5-9 marks	Answers will be dependent on simple, general points based on patchy narrative.
10-14 marks	Answers will be more focused with some clear discussion of the relationship between Kathy and Ruth for 13-14. Specific detail will be thin at this level, however.
15-20 marks	Answers will be rooted in a sound knowledge of the novel in support of the discussion of the relationship. Some responses at this level will make effective use of the bullet points to consider the development of the relationship through the book. At the top of this mark range, answers will be thorough and thoughtful.

Please look for, and reward, valid alternatives.

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5	3

Write about <u>one</u> or <u>two</u> times in *Never Let Me Go* when the characters find out something about themselves. Remember to refer to events and characters in the novel in your answer. [20]

This question covers assessment objectives AO1 (33%) and AO2 (67%).

As with all such relatively open questions, be flexible in judging what is offered, and reward knowledge and understanding of the novel.

0 marks	Nothing worthy of credit.
1-4 marks	Very brief with hardly any relevant detail.
5-9 marks	Answers will be dependent on simple, general points based on patchy narrative.
10-14 marks	Answers will be more focused, with some awareness and discussion of times when characters find out something about themselves, with empathy, perhaps, for 13-14.
15-20 marks	Answers will reveal a secure knowledge of the text, and sensible choices will be made to discuss times when characters find out something about themselves. At the top of this band, discussion will be thoughtful with some clear idea of the significance of these times.

Please look for, and reward, valid alternatives.

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About A Boy

6 1 **Read the extract on the opposite page. Then answer the following question:**

What thoughts and feelings do you have as you read this extract? Give reasons for what you say and remember to support your answer with words and phrases from the extract. [10]

This question covers assessment objectives AO1 (50%) and AO2 (50%).

0 marks	Nothing worthy of credit.
1 mark	Very brief with hardly any relevant detail.
2-4 marks	Brief responses and simple comments on what is going on in the extract.
5-7 marks	More focus and selection with some discussion and, perhaps, empathy at 7.
8-10 marks	Clear and detailed discussion of selected parts of the extract. At the top of the band, responses will be thoughtful and thorough, perhaps recognising some of the tension and humour evident in this part of the novel.

6 2 **Write about the changing relationship between Marcus and Will in *About a Boy*.**

You may wish to think about:
- **when Marcus and Will first get to know each other**
- **how Marcus and Will help each other at different times**
- **what Marcus and Will's relationship is like at the end of the novel. [20]**

This question covers assessment objectives AO1 (33%) and AO2 (67%).

As with all such relatively open questions, be flexible in judging what is offered, and reward knowledge and understanding of the novel.

0 marks	Nothing worthy of credit.
1-4 marks	Very brief with hardly any relevant detail.
5-9 marks	Answers will be dependent on simple, general points based on patchy narrative.
10-14 marks	Answers will be more focused, with some clear discussion of the changing relationship between Marcus and Will for 13-14. Specific detail will be thin at this level, however.
15-20 marks	Answers will be rooted in a sound knowledge of the novel in support of the discussion of the changing relationship between Marcus and Will. Some responses at this level will make effective use of the bullet points to consider the development of the relationship through the book. At the top of this mark range, answers will be thorough and thoughtful.

Please look for, and reward, valid alternatives.

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6	3

Write about <u>one</u> or <u>two</u> of the female characters in *About a Boy* who you find interesting. Give reasons for what you say. [20]

This question covers assessment objectives AO1 (33%) and AO2 (67%).

As with all such relatively open questions, be flexible in judging what is offered, and reward knowledge and understanding of the play.

0 marks	Nothing worthy of credit.
1-4 marks	Very brief with hardly any relevant detail.
5-9 marks	Answers will be brief and patchy in reference to the text. Any discussion of relevant events will only be in very general and underdeveloped terms.
10-14 marks	Answers will be more focused, with some awareness and discussion of one or two relevant female characters from the novel, with empathy perhaps for 13-14.
15-20 marks	Answers will reveal a secure knowledge of the text to support a focused discussion of one or two relevant female characters from the novel. Towards the top of the mark range, there is likely to be increased attention to a discussion of why the chosen character or characters should be considered interesting

Please look for, and reward, valid alternatives.

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Resistance

7 1 **Read the extract on the opposite page. Then answer the following question:**

What thoughts and feelings do you have as you read this extract? Give reasons for what you say and remember to support your answer with words and phrases from the extract. **[10]**

This question covers assessment objectives AO1 (50%) and AO2 (50%).

0 marks	Nothing worthy of credit.
1 mark	Very brief with hardly any relevant detail.
2-4 marks	Brief responses and simple comments on what is happening.
5-7 marks	More focus and selection with some discussion of the missing men and the extract emerging for 6, and awareness and perhaps empathy for 7.
8-10 marks	Clear and detailed discussion of the extract. There will be some understanding of the importance of these events towards the end of the novel. At the top of the mark range, responses will be thorough and thoughtful.

7 2 **Write about the male character in *Resistance* who you think is the most important. Give reasons for what you say.** **[20]**

This question covers assessment objectives AO1 (33%) and AO2 (67%).

As with all such relatively open questions, be flexible in judging what is offered, and reward knowledge and understanding of the play.

0 marks	Nothing worthy of credit.
1-4 marks	Very brief with hardly any relevant detail.
5-9 marks	Answers will be based on simple, general narrative.
10-14 marks	Answers will be more focused, with an emerging discussion of the chosen male character for 13-14. Specific detail will be thin at this level, however.
15-20 marks	Responses will be based on a sound knowledge of the text with apt selection of detail to support discussion of the chosen male character. Towards the top of the mark range, there is likely to be increased attention to a discussion of why the chosen character should be considered the most important.

Please look for, and reward, valid alternatives.

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7	3

Write about <u>one</u> or <u>two</u> times when you think a character in *Resistance* struggles with their feelings. Give reasons for what you say. [20]

This question covers assessment objectives AO1 (33%) and AO2 (67%).

As with all such relatively open questions, be flexible in judging what is offered, and reward knowledge and understanding of the play.

0 marks	Nothing worthy of credit.
1-4 marks	Very brief with hardly any relevant detail.
5-9 marks	Answers will be dependent on simple, general points based on patchy narrative.
10-14 marks	Answers will be more focused, with some awareness and discussion of times when a character struggles with their feelings, with empathy perhaps for 13-14.
15-20 marks	Answers will reveal a secure knowledge of the text, and sensible choices will be made to discuss times when a character struggles with their feelings. At the top of this mark band, discussion will be thoughtful with some clear idea of the significance of these times.

Please look for, and reward, valid alternatives.

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