GCSE MARKING SCHEME

SUMMER 2025

ENGLISH LITERATURE UNIT 2A
FOUNDATION TIER
3720U20-1

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About this marking scheme

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

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

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

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GCSE ENGLISH LITERATURE UNIT 2A FOUNDATION TIER

SUMMER 2025 MARK SCHEME

GENERAL INFORMATION

Prior to online 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. In 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.

- 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 Version 8 or later and a broadband internet connection. You may use Apple Mac computers, but the WJEC IT Helpdesk cannot offer technical support. The computer must be located in the examiner's home rather than their place of work, for reasons of confidentiality.
- 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 banded 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><th colspan="2">MARKS</th><td colspan="3"></td></tr>
<tr><th>extract</th><th>essay</th><td>Critical response to texts (AO1)
*Assessed in all questions</td><td>Language, structure and form (AO2)
* Assessed in Section A extract and Section B extract and essay</td><td>Social, cultural, and historical contexts (AO4)
* Assessed in Section A essay</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. 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 way the characters speak and behave in the extract.
5-7 marks	More focus with some discussion/empathy emerging at 6, and more evident for 7 marks. Still underdeveloped in terms of detailed support, however. Comments might suggest that Birling is relieved, for example, but give no support.
8-10 marks	Answers will show some close reading skills – words/phrases will be selected and highlighted. Some understanding of the way the different characters speak and behave in the extract will be evident. Thoughtful and thorough at the top of this level, perhaps showing awareness of the contrast between the relief from Birling and the despair from Sheila and Eric in this extract.

0 2 **What do you think about Inspector Goole and the way he speaks and behaves at different points in *An Inspector Calls*? Refer to events in the play and its social, cultural and historical context.**
Think about:

- **how Inspector Goole speaks and behaves when he first appears in the play**
- **how he speaks and behaves with different characters**
- **how he speaks and behaves towards 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 the Inspector from 12 upwards, with some awareness of context and perhaps some attempt to work through the suggested bullet points.
15-20 marks	Answers will be considered, rooted in a sound knowledge of the text, and the way Inspector Goole speaks and behaves will be addressed with some success. There should be an increasing awareness and understanding of the context of the early 20th century. Bullet points may have been used to help identify different points in the play that are relevant to this discussion.

Please look for and reward valid alternatives.

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0	3

Write about one or two times when you think that relationships are shown to be less important than money and status in *An Inspector Calls*. [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 times in the play when relationships are shown to be less important than money 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 relationships are shown to be less important than money. At the top of this mark range, answers will be thorough and thoughtful. There will be some clear awareness of contextual features and their relevance to the time or times chosen. Commonly used examples might include Eric and Mr Birling, the marriage of Gerald and Sheila, etc.

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:**

What do you think of the way the characters speak and behave here? Give reasons for what you say. 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 with some understanding.
8-10 marks	Answers will be based on aptly selected detail and for 10 marks will be thoughtful and thorough – picking up on and discussing, for example, the reasonable nature of the women's demands made to Hobson in the extract.

1 2 **What do you think about Maggie and the way she speaks and behaves at different points in the play? Refer to events in the play and its social, cultural and historical context.**
Write about:

- **how Maggie speaks and behaves at the beginning of the play**
- **Maggie's relationship with Willie Mossop**
- **Maggie's relationships with other characters**
- **how Maggie speaks and behaves later in 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 dependent on simple, general points based on patchy narrative.
10-14 marks	Answers will be more focused with some clear discussion of Maggie at different points in the play 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 Maggie as she speaks and behaves at different points in the play. At the top of this mark range, answers will be thorough and thoughtful with some consideration of her relationships with her family and her husband. 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 one or two times when you think *Hobson's Choice* is about people helping each other. Support your answer with reference to the play and comment on 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 when people help each other 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 relevant times when people help each other in the play. 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 Jo and Peter speak and behave here? Give reasons for what you say. 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 how Jo and Peter speak and behave in the extract 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, the struggle for power between Jo and Peter in the extract.

2 2 **What do you think about Helen and the way she speaks and behaves at different points in *A Taste of Honey*? Refer to events in the play and its social, cultural and historical context.**
Think about:

- **Helen's relationship with her daughter, Jo**
- **Helen's relationship with Peter**
- **Helen's relationship with Geof**
- **anything else you think is important.** **[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 more focused with some clear discussion of Helen at different points in the play 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 Helen and the way she speaks and behaves at different points in the play. The bullet points may be used to add range and structure to the response. At the top of this mark range, answers will be thorough and thoughtful. There will be some awareness of contextual features.

Please look for and reward valid alternatives.

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2	3

Write about one or two of the times in *A Taste of Honey* when you think friendship is important. Give reasons for what you say. 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 a relevant time or times 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 one or two times when friendship is important in the play. At the top of this mark range, answers will be thorough and thoughtful. Geof is likely to feature in many responses but familial relationships, such as that between Helen and Jo, are also relevant.

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. 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 about what is going on in the extract.
5-7 marks	Emerging selection and for 6-7 marks 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 the relationship between Paddy and his brother, Sinbad, and how it changes in *Paddy Clarke Ha Ha Ha*. [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 their relationship. 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 Paddy and Sinbad's relationship and how it changes during the novel. Answers will be thoughtful and thorough for 18-20 marks.

Please look for and reward valid alternatives.

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3	3

'The ending of *Paddy Clarke Ha Ha Ha* is the saddest part of the book.' 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 the ending will only be in very general and underdeveloped terms.
10-14 marks	Answers will be more focused with some awareness and discussion of the ending of the novel, 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 whether the ending is the saddest park of the novel. At the top of this band, answers will be thoughtful. Some candidates will focus purely on the ending whilst others may compare it to other parts of the book to decide which is the saddest. Either approach can be equally effective.

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 thoughts and feelings do you have as you read this extract? Give reasons for what you say. 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 the events in the extract.
5-7 marks	More focus and selection with some discussion and awareness of what is happening in this extract. Empathy may be evident at 7 marks and judgements will be straightforward. Limited in detail still.
8-10 marks	Clear and detailed discussion of what is happening 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 Francis and his embarrassment here.

4 2 **Write about the changing relationship between Francis and Larry La Salle in *Heroes.***
Think about:

- **when Francis first gets to know Larry**
- **when Larry attacks Nicole Renard**
- **Francis and Larry's final meeting.** **[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 relationship between Francis and Larry for 13-14 marks. 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 Francis and Larry La Salle. At the top of this mark range, answers will be thorough and thoughtful. Good use may be made of the bullet points to add range and structure to the response.

Please look for and reward valid alternatives.

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4	3

'The ending of *Heroes* is sad but also hopeful.' 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 the ending will only be in very general and underdeveloped terms.
10-14 marks	Answers will be more focused with some awareness and discussion of the ending of the novel with empathy perhaps for 13-14 marks.
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 the statement and the ending of the novel. At the top of this band, there will be thoughtful discussion of the events that lead to this point.

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. 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 the reflections given in the extract.
5-7 marks	More focus and selection with some discussion and perhaps empathy at 7 marks.
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 pathos evident in this part of the novel.

5 2 **Write about one or two times when you think that Tommy is an important character in *Never Let Me Go*. Give reasons for what you say.**

[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 one or two relevant times for 13-14 marks. 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 one or two times when Tommy can be considered important. 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 one or two times in *Never Let Me Go* when you think that friendship is important. 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 one or two times when friendship is important with empathy perhaps for 13-14 marks.
15-20 marks	Answers will reveal a secure knowledge of the text, and sensible choices will be made to discuss one or two times when friendship can be considered to be important in the novel. At the top of this band, discussion of the chosen time or times will be thoughtful.

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 do you think of the way Marcus and Fiona speak and behave here? Give reasons for what you say. 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 about 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 how Marcus and Fiona speak and behave in the extract. At the top of the band, responses will be thoughtful and thorough, perhaps recognising some of the humour evident in this part of the novel.

6 2 **'Ellie is a good friend for Marcus.' Do you agree? Give reasons for what you say and refer to the events in *About a Boy*.**

[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 relationship between Marcus and Ellie 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 statement and the relationship between Marcus and Ellie. At the top of this mark range, answers will be thorough and thoughtful in considering the statement.

Please look for and reward valid alternatives.

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6	3

Write about one or two times when you think *About a Boy* is more funny than sad. 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 times from the novel and 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 times from the novel. Towards the top of the mark range, choices will be more thoughtfully discussed and justified.

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. 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 about what is happening.
5-7 marks	More focus and selection with some discussion of the events of 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 Sarah and Albrecht. At the top of the mark range, responses will be thorough and thoughtful.

7 2 **Write about one or two times when you think Maggie is an important character in *Resistance*. Give reasons for what you say and refer to the events in 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 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 one or two relevant times 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 one or two times when Maggie can be considered important. Towards the top of the mark range, there is likely to be more thoughtful discussion of the choices made.

Please look for and reward valid alternatives.

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7	3

'The war causes lots of problems for the characters in *Resistance*.' Write about one or two times when you think this is true and 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 one or two relevant times 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 the problems that are caused by war. At the top of this mark band, discussion will be thoughtful.

Please look for and reward valid alternatives.

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