GCSE MARKING SCHEME

SUMMER 2019

ENGLISH LITERATURE UNIT 2A
HIGHER TIER
3720UB0-1

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INTRODUCTION

This marking scheme was used by WJEC for the 2019 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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UNIT 2A: 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.

MARKS				
Extract	**Essay**	**Critical response to texts (AO1)** *Assessed in all questions	**Language, structure and form (AO2)** *Assessed in Q1 (i) and Q2 (i),(ii) and (iii)	**Social, cultural, and historical contexts (AO4)** *Assessed in Q1 (ii) and (iii)
0	**0**	Nothing worthy of credit.		
1	**1-4**	Candidates: rely on a narrative approach with some misreadings; make a personal response to the text.	Candidates: may make generalised comments about stylistic effects.	Candidates: make simple comments on textual background.
		Responses will show some appropriate quality of written communication.		
2-4	**5-9**	Candidates: display some understanding of main features; make generalised reference to relevant aspects of the text, echoing and paraphrasing; begin to select relevant detail.	Candidates: recognise and make simple comments on particular features of style and structure.	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).
		Responses will show generally appropriate quality of written communication.		
5-7	**10-14**	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.	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.	Candidates: set 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.
		Responses will show generally correct quality of written communication.		
8-10	**15-20**	Candidates: make increasingly assured selection and incorporation of relevant detail; are able to speculate/offer tentative judgements; evaluate characters/relationships and attitudes/motives; at the highest level, consistently handle texts with confidence, have an overview and ability to move from the specific to the general; convey ideas persuasively and cogently with apt textual support.	Candidates: show appreciation of how writers use language to achieve specific effects; make assured exploration and evaluation of the ways meaning, ideas and feeling are conveyed through language, structure and form; at the highest level, make assured analysis of stylistic features.	Candidates: show a clear understanding of social/cultural and historical contexts; relate texts to own and others' experience; identify and comment on importance of social/cultural and historical contexts. Awareness of literary tradition shown; at the highest level, show a clear understanding of social/cultural and historical contexts; relate details of text to literary background and explain how texts have been/are influential at different times.
		Responses will show correct quality of written communication throughout.		

*** Please see grid on the previous page for AO weightings in Q1 (i), (ii) and (iii) and Q2 (i), (ii) and (iii).**

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Section A (Literary Heritage drama)

Othello

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

Look closely at how Iago and Emilia speak and behave here. What does it reveal about them to an audience at this point in the play? [10]

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

0 marks Nothing written, or nothing worthy of credit.

1 mark Simple general comment(s) on the extract.

2-4 marks Answers will be dependent on simple re-telling, mainly based on the extract with some of discussion of Iago and Emilia with, perhaps, some empathy for 3-4.

5-7 marks Answers will be more focused and detailed with apt discussion of Iago and Emilia as they are shown in the extract - thoughtful and thorough for 7.

8-10 marks Discussion of Iago and Emilia as they area shown here will be assured and evaluative, covering aspects such as Emilia's loyalty to Desdemona but her failure to convince her husband to return the handkerchief, as well as his darker plans for it. Close focus on language/imagery will be evident in this band.

1 2 **'Othello is his own worst enemy.' How far do you agree with this statement? Remember to 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%).

0 marks Nothing written, or nothing worthy of credit.

1-4 marks Answers will be brief and general based on simple narrative.

5-9 marks Answers will be dependent on fairly simple narrative with some discussion of Othello and the events of the play. There is likely to be awareness of the play's context, and, perhaps, empathy, towards the top of this mark range.

10-14 marks Candidates will use a sound knowledge of the text to support their discussion of Othello and whether he is his own worst enemy. For 13 – 14 discussion will be thoughtful and thorough. There will be some appreciation of how the context of the play is relevant to his character.

15-20 marks Answers will be confident and well supported by apt detail, with clear, coherent discussion of Othello and whether he is his own worst enemy. There is likely to be attention paid to the play as a whole, as well as an increasing appreciation of how the context of the play is relevant to his downfall. At the top, answers will be increasingly evaluative, and may be original.

Please look for, and reward, valid alternatives.

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1	3

How does Shakespeare present the importance of trust in the play *Othello*? Remember to 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%).

Please remember that in this question, as with all such open questions, comment is free, and be flexible in judging what is offered, using the marking guidelines.

0 marks Nothing written, or nothing worthy of credit.

1-4 marks Answers will be underdeveloped and based on simple, patchy narrative.

5-9 marks Answers will be reliant on narrative with some discussion of trust in the play, awareness of the play's context, and, perhaps, empathy, towards the top of this mark range.

10-14 marks Answers will reveal a secure and selective knowledge to support discussion of the importance of trust in the play in what will probably be narrative driven accounts. At the top of this mark range, discussion will be thorough and thoughtful. The issue of context may well be only implicitly addressed at this level.

15-20 marks Answers will be well referenced, discussing the importance of trust in the play with some sensitivity, and, towards the top of the mark range, will be evaluative. Consideration of other factors such as jealousy and love should be valued where they contribute to an overall discussion of the relative importance of trust. There will probably be an increasingly clear grasp of the play's context (male/female roles, military leadership etc.).

Please look for, and reward, valid alternatives.

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Much Ado About Nothing

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

Look closely at how the characters speak and behave here. What does it reveal about them to an audience at this point in the play? [10]

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

0 marks Nothing written, or nothing worthy of credit.

1 mark Simple general comments - very brief, probably.

2-4 marks Answers will be based on simple reorganisation/paraphrase, with some discussion of what is going on, and some awareness of the characters as presented here, for 3-4.

5-7 marks Answers will be more focused and supported by apt detail, and for 7 will be thorough and thoughtful.

8-10 marks Answers will be closely read, assured and evaluative, with a clear focus on "how." There is likely to be discussion of the tension and anger shown between the characters and how it is presented in the extract.

1 5 **How does Shakespeare present the character of Beatrice to an audience throughout the play? Remember to 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%).

0 marks Nothing written, or nothing worthy of credit.

1-4 marks Answers will be underdeveloped and based on simple, patchy narrative.

5-9 marks Answers will be reliant on narrative with some discussion of Beatrice, awareness of the play's context, and, perhaps, empathy, towards the top of this mark range.

10-14 marks Answers will reveal a secure and selective knowledge of the play to support a discussion of Beatrice as she is presented in the play, in what will be, probably, narrative driven accounts. At the top of this mark range, discussion will be thorough and thoughtful. The issue of presentation may well be only implicitly addressed at this level, as may discussion of the play's context.

15-20 marks Answers will be well referenced, discussing Beatrice's presentation in detail and, towards the top of this mark range, will be evaluative. The issue of how she is presented will probably be addressed with some success at the top of this mark range, too, and there will probably be an increasingly clear grasp of the play's context (love; male/female roles etc.).

Please look for, and reward, valid alternatives.

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1	6

'Friendship is very important in *Much Ado About Nothing'*. How far do you agree with this statement? Remember to support your answer with reference to the play and comment on its social, cultural and historical context. **[20]**

Please remember that, in this question, as with all such open questions, comment is free, and be flexible in judging what is offered, using the marking guidelines.

0 marks Nothing written, or nothing worthy of credit.

1-4 marks Answers will be dependent on simple general story telling.

5-9 marks Answers will be reliant on narrative with some relevant discussion of friendship in the play, awareness of the play's context, and, perhaps, empathy, towards the top of this mark range.

10-14 marks Answers will reveal a secure and selective knowledge of the play to support discussion of the importance of friendship, in what will probably be narrative driven accounts. At the top of this mark range, discussion will be thorough and thoughtful, addressing the degree of importance. The issue of context may well be only implicitly addressed at this level.

15-20 marks Answers will be well referenced, discussing the importance of friendship in the play with some sensitivity, and, towards the top of this mark range, will be evaluative. At the top there is also likely to be a clear sense of to what degree the candidate agrees with the statement. There will probably be an increasingly clear grasp of the play's context.

Please look for, and reward, valid alternatives.

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An Inspector Calls

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

Look closely at how the Inspector speaks and behaves here. What does it reveal about his character to an audience at this point in the play? [10]

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

0 marks	Nothing written, or nothing worthy of credit.
1 mark	Simple, general comments – very brief, probably.
2-4 marks	Candidates will re-tell the extract, with, for 3/4, some discussion of the Inspector as he appears here.
5-7 marks	At this level, candidates will select and highlight detail to support their discussion of the Inspector as he appears in the extract. At the top of the band, discussion of selected detail will be thoughtful and thorough.
8-10 marks	Discussion of the Inspector and what he has to say here will be confident and evaluative, covering aspects such as his assurance and the nature of his message, with particular attention to how these are presented. Close focus on language/imagery will be evident in this band.

1 8 **How does Priestley present the character of Sheila to an audience throughout the play? Remember to 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%).

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Answers will be underdeveloped and based on simple, general narrative.
5-9 marks	Answers will be dependent on simple narrative with an awareness and some discussion of Sheila. There will be some awareness of relevant contextual factors, particularly at the top of this mark range.
10-14 marks	At this level, and particularly at the bottom of this band, answers will still be narrative driven, but with an increasingly secure and selective use of the text to support a discussion of Sheila and how she is presented. At the top of this band, responses will be thoughtful and thorough, with an increasing understanding of contextual factors.
15-20 marks	In this band, answers will be assured in their use of selected detail, and will have a clear sense of overview and evaluation in their consideration of the presentation of Sheila. There is likely to be some sensitivity in the discussion of her relationship with Gerald as well her interactions with Eva Smith, for instance, and confident discussion of her attitudes as shown through the play. There will be a clear grasp of the impact of contextual factors.

Please look for, and reward, valid alternatives.

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1	9

For which character in *An Inspector Calls* do you have the greatest sympathy? Show how Priestley creates sympathy for your chosen character. Remember to 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 questions of this type, candidates may approach this in different ways, as opinion is free, so judge according to the marking guidelines.

0 marks Nothing written, or nothing worthy of credit.

1-4 marks Answers will be underdeveloped and based on simple narrative.

5-9 marks Answers will be dependent on fairly simple narrative with an awareness of, and some discussion of, the chosen character with, probably, empathy at the top of this mark range. There will be some awareness of relevant contextual factors, particularly at the top of this mark range.

10-14 marks Candidates will use a sound knowledge of the text to support their discussion of the chosen character which will become increasingly thoughtful and thorough at the top of this band, with an increasing understanding of contextual factors.

15-20 marks Discussion of the chosen character will be assured and evaluative, and the issue of presentation to create sympathy will be addressed with increasing assurance, through overview as well as through direct reference, and with increasing sensitivity. There will be a clear grasp of the impact of contextual factors.

Please look for, and reward, valid alternatives.

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Hobson's Choice

2 0 **Read the extract on the opposite page. Then answer the following question:**

Look closely at how the characters speak and behave here. What does it reveal about them to an audience? [10]

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

0 marks Nothing written, or nothing worthy of credit.

1 mark Very simple, and brief, point(s).

2-4 marks Answers will be dependent on re-telling of what is happening in the extract with, perhaps, empathy and some discussion of the characters emerging at 3, and more evident for 4.

5-7 marks Discussion of the extract will be more focused, with relevant detail selected to support judgements. For 7 answers will contain sustained and thoughtful discussion of the characters as they are presented here.

8-10 marks Answers will be assured, evaluative and closely read. There may be an appreciation of some of the humour evident in the presentation of the characters in this extract.

2 1 **How does Brighouse present the character of Maggie to an audience throughout the play? Remember to 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%).

0 marks Nothing written, or nothing worthy of credit.

1-4 marks Very simple, general narrative and/or comments.

5-9 marks Answers will tend to be general, probably dependent on simple narrative but with an emerging discussion of Maggie and her presentation, perhaps shown through empathy and awareness of the context of the time, for 8 or 9.

10-14 marks Answers will probably be narrative driven but with apt focus on key areas of the text. For 13–14 answers will be thoughtful and thorough in their discussion of Maggie and her presentation, with some understanding of the play's historical context. Reference to "presentation" may well be implicit at times at this level.

15-20 marks Answers will be evaluative, assured and perhaps, at the top, original, showing an understanding of the play's context, in the discussion of Maggie. The issue of presentation will probably be addressed with some success at this level, with the likely inclusion of some sensitive discussion of the development of her relationships with others such as her father, sisters and Willie Mossop.

Please look for, and reward, valid alternatives.

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2	2

For which character in *Hobson's Choice* do you have the greatest sympathy? Show how Brighouse creates sympathy for your chosen character. Remember to 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%).

*Please remember that, in this question, as with all such open questions, comment is free, and be flexible in judging what is offered, using the marking guidelines***.**

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Answers will be based on simple, patchy narrative, with simple judgements.
5-9 marks	Answers will be dependent on fairly simple narrative with an awareness of, and some discussion of, the chosen character with, probably, empathy at the top of this mark range. There will be some awareness of relevant contextual factors, particularly at the top of this mark range.
10-14 marks	Candidates will use a sound knowledge of the text to support their discussion of the chosen character which will become increasingly thoughtful and thorough at the top of this band, with an increasing understanding of contextual factors.
15-20 marks	Discussion of the chosen character will be assured and evaluative, and the issue of presentation to create sympathy will be addressed with increasing assurance, through overview as well as through direct reference, and with increasing sensitivity. There will be a clear grasp of the impact of contextual factors.

Please look for, and reward, valid alternatives.

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A Taste of Honey

2 3 **Read the extract on the opposite page. Then answer the following question:**

How does Shelagh Delaney present the relationship between Jo and Boy here? [10]

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

0 marks	Nothing written, or nothing worthy of credit.
1 mark	Expression of very simple, and brief, point of view.
2-4 marks	Answers will be dependent on re-telling of some of the events of the extract with, perhaps, empathy and some discussion emerging at 3, and more evident for 4.
5-7 marks	Discussion of Jo and Boy and their relationship will be more focused, with relevant detail from the extract to support judgements. For 7 answers will contain sustained and thoughtful discussion of the relationship as presented in the extract.
8-10 marks	Answers will be assured, evaluative and closely read. Insight will be revealed through an understanding of Jo and Boy's relationship as it is shown here. There may also be some sensitive discussion of what the extract shows us about Jo's attitudes and aspirations.

2 4 **How does Delaney present the relationship between Helen and Jo to an audience in *A Taste of Honey*? Remember to 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%).

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Answers will be based on a simple, partial retelling of all, or parts of, the play, with scant reference, if any, to the question.
5-9 marks	Answers will be dependent on fairly simple narrative with an awareness and some discussion of the relationship between Helen and Jo as it is presented in the play, (perhaps with uneven coverage) at 8 plus. There will probably be some awareness of the play's context, although this may be implicit.
10-14 marks	Candidates will use a sound knowledge of text to support their discussion of the relationship between Helen and Jo. For 13–14, discussion will be increasingly thorough and thoughtful, with an increasing understanding of the play's context.
15-20 marks	Answers will be carefully considered, assured and evaluative, with sensitive discussion of the relationship between Helen and Jo and how it is presented to an audience through the play. At this level, the issue of presentation will be addressed with increasing confidence, and there will be a clear grasp of central issues about the play's context (e.g. attitudes to single parenthood, poverty, male/female roles etc.)

Please look for, and reward, valid alternatives.

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2	5

For which character in *A Taste of Honey* do you have the greatest sympathy? Show how Delaney creates sympathy for your chosen character. Remember to 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%).

Please remember that, in this question, as with all such open questions, comment is free, and be flexible in judging what is offered, using the marking guidelines.

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Answers will be underdeveloped, and based on simple narrative.
5-9 marks	Answers will be dependent on fairly simple narrative with an awareness of, and some discussion of, the chosen character with, probably, empathy at the top of this mark range. There will be some awareness of relevant contextual factors, particularly at the top of this mark range.
10-14 marks	Candidates will use a sound knowledge of the text to support their discussion of the chosen character which will become increasingly thoughtful and thorough at the top of this band, with an increasing understanding of contextual factors.
15-20 marks	Discussion of the chosen character will be assured and evaluative, and the issue of presentation to create sympathy will be addressed with increasing assurance, through overview as well as through direct reference, and with increasing sensitivity. There will be a clear grasp of the impact of contextual factors.

Please look for, and reward, valid alternatives.

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Section B (Contemporary prose)

Paddy Clarke Ha Ha Ha

2 6 **Read the extract on the opposite page. Then answer the following question:**

How does Roddy Doyle create mood and atmosphere here? Refer closely to the extract in your answer. [10]

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

0 marks Nothing written, or nothing worthy of credit.

1 mark Answers will be brief, with some simple comments on what is going on.

2-4 marks Answers will tend towards reorganisation, with some discussion and awareness for 3/4. Empathy will probably be evident at 4.

5-7 marks Answers will be more focused on mood and atmosphere, with details selected and discussed. There will be increasing thoughtfulness for 7.

8-10 marks Answers will be assured and analytical, with some appreciation and evaluation of how mood and atmosphere is created here. There is likely to be some sensitivity and perhaps some appreciation of the relationship between Paddy and his Da as it is presented in this extract, and how this adds to the mood and atmosphere.

2 7 **How is the character of Paddy's Ma important to the novel as a whole? [20]**

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

0 marks Nothing written, or nothing worthy of credit.

1-4 marks Answers will be brief and patchy in knowledge.

5-9 marks Answers will be narrative driven, discussing Paddy's Ma with some awareness/empathy for 8 - 9.

10-14 marks Answers will still be narrative dependent, but with apt focus on key areas of the text. For 13– 14, answers will be thorough and thoughtful in their discussion of Paddy's Ma, and, for example, her relationships with her children as well as that with her husband.

15-20 marks There will be a confident, detailed discussion of Paddy's Ma as she is presented across the novel and a clear evaluation of her importance to the novel as a whole, particularly at the top of the band. There is likely to be some sensitive discussion of her various relationships within the family.

Please look for, and reward, valid alternatives.

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2	8

'Childhood is shown as a time of cruelty in *Paddy Clarke Ha Ha Ha.*' How far do you agree with this statement? [20]

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

As with all questions of this type, candidates may approach this in different ways, as opinion is free, so judge according to the marking guidelines.

0 marks Nothing written, or nothing worthy of credit.

1-4 marks Answers will be limited and general.

5-9 marks Answers will be narrative driven, with some discussion/awareness/empathy for 8 – 9.

10-14 marks Answers will still be narrative dependent, but with apt focus on key areas of the text to support the discussion of childhood as a time of cruelty. For 13 – 14, answers will be thorough and thoughtful, building a direct response to the task.

15-20 marks At this level there will be a clear focus on the task and some sensitive, supported discussion of how far childhood is a time of cruelty in the novel. There will be an engaged and informed personal response to show to what extent the candidate agrees with the statement. This will be increasingly evaluative at the top of the band.

Please look for, and reward, valid alternatives.

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Heroes

2 9 **Read the extract on the opposite page. Then answer the following question:**

How does Robert Cormier create mood and atmosphere here? Refer closely to the extract in your answer. [10]

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

0 marks Nothing written, or nothing worthy of credit.

1 mark Brief responses, and simple comments on what is happening.

2-4 marks Answers will tend to be underdeveloped, with some awareness, and some discussion, for 3/4.

5-7 marks Discussion will be more focused and supported by apt detail. For 7, discussion of the creation of mood and atmosphere will be thorough and thoughtful.

8-10 marks Answers will be closely read and assured. At the top they will also be evaluative and analytical. Features such as the poignancy of the description of himself and the events he describes in the extract may well be addressed with confidence.

3 0 **How is the character of Nicole Renard important to the novel as a whole? [20]**

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

0 marks Nothing written, or nothing worthy of credit.

1-4 marks Simple brief answers, based on a general re-telling of some relevant parts of the story.

5-9 marks Answers will be narrative driven, with some discussion/awareness/empathy for 8 – 9.

10-14 marks Answers will still be narrative dependent, but with apt focus on key areas of the text to support the discussion of Nicole and her importance. For 13 – 14, answers will be thorough and thoughtful, building a direct response to the task.

15-20 marks At this level there will be a clear focus on the task and some sensitive, supported discussion of Nicole and her importance to the novel as a whole. There will be a confident handling of the chronology of the events of the novel to back this up. Responses will be increasingly evaluative at the top of the band.

Please look for, and reward, valid alternatives.

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3	1

'Not one of the characters in *Heroes* is actually presented as heroic.' How far do you agree with this statement? [20]

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

As with all such open questions, remember that comment is free, so judge according to the marking criteria.

0 marks Nothing written, or nothing worthy of credit.

1-4 marks Simple comments based on probably patchy narrative.

5-9 marks Answers will be narrative driven, with some discussion/awareness/empathy for 8 – 9.

10-14 marks Answers will still be narrative dependent, but with apt focus on key areas of the text to support the discussion of whether any of the characters are presented as heroic. For 13 – 14, answers will be thorough and thoughtful, building a direct response to the task.

15-20 marks At this level there will be a clear focus on the task and some sensitive, supported discussion of various characters in the novel and whether they are presented as heroic. There will also be an engaged and informed personal response to show to what extent the candidate agrees with the statement. This will be increasingly evaluative at the top of the band.

Please look for, and reward, valid alternatives.

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Never Let Me Go

3 2 **Read the extract on the opposite page. Then answer the following question:**

How does Ishiguro create mood and atmosphere here? Refer closely to the extract in your answer. [10]

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

0 marks	Nothing written, or nothing worthy of credit.
1 mark	Brief responses, and simple comments.
2-4 marks	Answers will probably operate on the level of simple paraphrase, with empathy/awareness for 4.
5-7 marks	Candidates will select and highlight detail in order to support their judgements. For 7, discussion of the extract will be thorough and thoughtful.
8-10 marks	Answers will be closely read, sensitive and increasingly analytical of Ishiguro's skill. There may be some discussion of the narrator's perspective and/or the poignancy of this scene for the main characters and how this relates to mood and atmosphere.

3 3 **How is the character of Kathy important to the novel as a whole? [20]**

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

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Answers will be based on simple, general narrative.
5-9 marks	Answers will be narrative driven, with some discussion/awareness/empathy for 8 - 9.
10-14 marks	Answers will still be narrative dependent, but with apt focus on key areas of the text. For 13– 14, answers will be thorough and thoughtful in their discussion of Kathy, and, for example, her relationships with others such as Ruth and Tommy.
15-20 marks	There will be a confident, detailed discussion of Kathy as she is presented across the novel and a clear evaluation of her importance to the novel as a whole, particularly at the top of the band.

Please look for, and reward, valid alternatives.

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3	4

For which character in *Never Let Me Go* do you have the greatest sympathy? Show how Ishiguro creates sympathy for your chosen character. **[20]**

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

As with all such open questions, remember that comment is free, so judge according to the marking criteria.

0 marks Nothing written, or nothing worthy of credit.

1-4 marks Answers will be simple and general.

5-9 marks Answers will be dependent on fairly simple narrative with an awareness of, and some discussion of, the chosen character with, probably, empathy at the top of this mark range.

10-14 marks Candidates will use a sound knowledge of the text to support their discussion of the chosen character which will become increasingly thoughtful and thorough at the top of this band.

15-20 marks Discussion of the chosen character will be assured and evaluative, and the issue of Ishiguro's presentation to create sympathy will be addressed with increasing assurance, through overview as well as through direct reference, and with increasing sensitivity.

Please look for, and reward, valid alternatives.

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About A Boy

3 5 **Read the extract on the opposite page. Then answer the following question:**

How does Nick Hornby present Will here? [10]

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

0 marks Nothing written, or nothing worthy of credit.

1 mark Brief responses, and very simple comments.

2-4 marks Answers will tend to be underdeveloped, or dependent on paraphrase, with some awareness and empathy for 4.

5-7 marks Discussion will be more focused and supported by apt detail. For 7, discussion of the extract, and Will as he appears in it, will be thorough and thoughtful.

8-10 marks Answers will be closely read and sensitive in appreciating Will as he is presented in the extract. As well as some confident discussion of his reactions to the SPAT venue there may well be some appreciation of how Hornby uses humour in the extract.

3 6 **Marcus changes throughout the novel. How does Hornby present these changes? [20]**

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

0 marks Nothing written, or nothing worthy of credit.

1-4 marks Patchy, simple narrative, perhaps with little focus on the question.

5-9 marks Answers will be narrative dependent, with some discussion emerging of Marcus and his changes and probably empathy for 8 - 9.

10-14 marks Answers will still be narrative driven, but use of the text will be more selective. For 13 – 14, answers will be more sustained and detailed in their discussion of Marcus and how he changes, although the issue of his presentation in the novel as a whole may be only addressed implicitly at this level.

15-20 marks Answers will be confident and well considered, revealing a sensitive understanding of Marcus and how he changes throughout the novel. The issue of the presentation of these changes will be addressed with increasing assurance at the top of this band, where evaluation will also be evident.

Please look for, and reward, valid alternatives.

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3	7

'In *About a Boy* the adults behave like children and the children try to behave like adults.' How far do you agree with this statement? [20]

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

As with all such open questions, remember that comment is free, so judge according to the marking criteria.

0 marks Nothing written, or nothing worthy of credit.

1-4 marks Answers will be typified by simple, patchy narrative.

5-9 marks Answers will be narrative driven, with some discussion/awareness/empathy for 8 – 9.

10-14 marks Answers will still be narrative dependent, but with apt focus on key areas of the text to support the discussion of when adults behave like children and the children try to behave like adults. For 13 – 14, answers will be thorough and thoughtful, building a direct response to the task.

15-20 marks At this level there will be a clear focus on the task and some sensitive, supported discussion of whether adults behave like children and the children try to behave like adults in the novel. There will also be an engaged and informed personal response to show to what extent the candidate agrees with the statement. This will be increasingly evaluative at the top of the band.

Please look for, and reward, valid alternatives.

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Resistance

3 8 **Read the extract on the opposite page. Then answer the following question:**

How does Owen Sheers create mood and atmosphere here? Refer closely to the extract in your answer. [10]

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

0 marks	Nothing written, or nothing worthy of credit.
1 mark	Brief responses, and simple comments on what is happening.
2-4 marks	Answers will tend to be underdeveloped, with some awareness and, perhaps, empathy for 4.
5-7 marks	Discussion will be more focused and supported by apt detail. For 7, discussion of the extract will be thorough and thoughtful.
8-10 marks	Answers will be closely read, assured, evaluative and analytical.

3 9 **How is the character of Sarah important to the novel as a whole? [20]**

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

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Simple comments based on probably patchy narrative.
5-9 marks	Answers will be narrative driven, with some discussion/awareness/empathy for 8 - 9.
10-14 marks	Answers will still be narrative dependent, but with apt focus on key areas of the text. For 13– 14, answers will be thorough and thoughtful in their discussion of Sarah, and, for example, her relationships with others such as Albrecht and Maggie.
15-20 marks	There will be a confident, detailed discussion of Sarah as she is presented across the novel and a clear evaluation of her importance to the novel as a whole, particularly at the top of the band.

Please look for, and reward, valid alternatives.

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4	0

'*Resistance* is a moving story of unexpected love and friendship.' How far do you agree with this statement? [20]

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

As with all such open questions, remember that comment is free, so judge according to the marking criteria.

0 marks Nothing written, or nothing worthy of credit.

1-4 marks Simple, brief answers, based on a general re-telling of some of what happens in the novel.

5-9 marks Answers will be narrative driven, with some discussion/awareness/empathy and focus on love and friendship for 8 – 9.

10-14 marks Answers will still be narrative dependent, but with focus on the task and a clear knowledge of unexpected love and friendship as they appear in the book. For 13–14, answers will be thorough and thoughtful, addressing the task directly.

15-20 marks Answers will be evaluative and assured, with a detailed appreciation of unexpected love and friendship in the book. There will also be an engaged and informed personal response to show to what extent the candidate agrees that these aspects make it a moving story.

Please look for, and reward, valid alternatives.

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