# GCSE MARKING SCHEME

## SUMMER 2019

## ENGLISH LITERATURE UNIT 2B
## HIGHER TIER
## 3720UC0-1

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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 2B BAND CRITERIA (Contemporary drama and literary heritage prose)**

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)**<br>*Assessed in all questions | **Language, structure and form (AO2)**<br>*Assessed in Q1 (i), (ii) and (iii) and Q2 (i) | **Social, cultural, and historical contexts (AO4)**<br>*Assessed in Q2 (ii) and (iii) |
| **0** | **0** | Nothing worthy of credit. | | |
| **1** | **1-4** | Candidates:<br>rely on a narrative approach with some misreadings; make a personal response to the text. | Candidates:<br>may make generalised comments about stylistic effects. | Candidates:<br>make simple comments on textual background. |
| | | *Responses will show some appropriate quality of written communication.* | | |
| **2-4** | **5-9** | Candidates:<br>display some understanding of main features;<br>make generalised reference to relevant aspects of the text, echoing and paraphrasing;<br>begin to select relevant detail. | Candidates:<br>recognise and make simple comments on particular features of style and structure. | Candidates:<br>show a limited awareness of social/cultural and historical contexts;<br>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:<br>make more detailed reference to text;<br>discuss thoroughly, and increasingly thoughtfully, characters and relationships;<br>probe the sub-text with increasing confidence; select and evaluate relevant textual details;<br>understand and demonstrate how writers use ideas, themes and settings to affect the reader;<br>convey ideas clearly and appropriately. | Candidates:<br>see how different aspects of style and structure combine to create effects;<br>show increasingly clear appreciation of how meanings and ideas are conveyed through language, structure and form. | Candidates:<br>are able to set texts in contexts more securely; begin to see how texts have been influential;<br>have a clear grasp of social/cultural and historical context;<br>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:<br>make increasingly assured selection and incorporation of relevant detail and to speculate/offer tentative judgements; evaluate characters/relationships and attitudes/motives;<br>at the highest level, consistently handle texts with confidence, have an overview and ability to move from the specific to the general;<br>convey ideas persuasively and cogently with apt textual support. | Candidates:<br>show appreciation of how writers use language to achieve specific effects;<br>make assured exploration and evaluation of the ways meaning, ideas and feeling are conveyed through language, structure and form;<br>at the highest level, make assured analysis of stylistic features. | Candidates:<br>show a clear understanding of social/cultural and historical contexts;<br>relate texts to own and others' experience;<br>identify and comment on importance of social/cultural and historical contexts. Awareness of literary tradition shown;<br>at the highest level, show a clear understanding of social/cultural and historical contexts;<br>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 Q.2 (i), (ii) and (iii)**



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## Section A (Contemporary Drama)

***The History Boys***

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

**Look closely at how Hector speaks and behaves here. What does it reveal to an audience about his character? [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 simple and general.

**2-4 marks** Answers will rely on simple retelling, with some emerging discussion and awareness of what is going on in the extract, at 3, and, perhaps, empathy too, at 4.

**5-7 marks** Answers will be more focused with apt discussion of selected detail. At 7, answers will be thoughtful and thorough in their discussion of Hector as he appears in this extract.

**8-10 marks** Discussion of the extract will be sensitive, assured and evaluative, and, at the top may well appreciate the significance of Hector's opinions as expressed here.

**1 2** **How is the character of Irwin presented to an audience in *The History Boys*? Refer closely to the text in your answer. [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 underdeveloped, and based on simple, patchy narrative.

**5-9 marks** Answers will be based on fairly simple, and probably patchy narrative, with some discussion and awareness of Irwin as he appears in the play for 8/9.

**10-14 marks** Answers will be more focused, with a detailed discussion of Irwin as he appears in the play. For 13–14, responses will be sustained and thoughtful, although the issue of presentation may still be dealt with only implicitly.

**15-20 marks** Answers will be increasingly evaluative and assured, with a confident and well supported discussion of Irwin as he is presented across the play. At the top of this mark range there is also likely to be direct and analytical attention paid to the idea of how he is presented.

**Please look for, and reward, valid alternatives**.

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**1 3** **For which character in *The History Boys* do you have the greatest sympathy? Show how Bennett creates sympathy for your chosen character.** **[20]**

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

*As with all relatively open questions, there is no set way to approach this question, so be flexible in judging what is offered, and use the guidelines for fine tuning your marking.*

**0 marks** Nothing written, or nothing worthy of credit.

**1-4 marks** Simple comments and general 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.

**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 Bennett'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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*Blood Brothers*

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

**Look closely at how Mickey and Edward speak and behave here. What does it reveal to an audience about their characters? [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.

**2-4 marks** Answers will be general, and dependent on relatively simple narrative/reorganisation.

**5-7 marks** Answers will still be reliant on narrative, but will include highlighting of specific detail to show how Mickey and Edward speak and behave in the extract. For 7, answers will be thoughtful and thorough. At the top of the mark range stage directions will also be addressed with some success.

**8-10 marks** Answers will be assured, analytical, with an increasingly clear appreciation of Russell's techniques, such as the use of stage directions. At the top, responses may show an appreciation of the nature of this first meeting between the two blood brothers since infancy.

**1 5** **How is the character of Mrs Johnstone important to the play 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, patchy narrative.

**5-9 marks** Answers will be dependent on fairly simple narrative, with awareness, empathy and some discussion of Mrs Johnstone emerging at 8/9.

**10-14 marks** Candidates will reveal an increasingly sound and detailed knowledge of the play used to support their discussion of Mrs Johnstone and how important she is to the play as a whole. For 13/14, responses will be thoughtful and thorough.

**15-20 marks** Responses will be detailed, sensitive, and evaluative in their discussion of Mrs Johnstone, with increased success in addressing the issue of how important she is to the play as a whole at the top of the band.

**Please look for, and reward, valid alternatives**.

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**1 6** **'Jealousy and anger cause the death of the twins, Mickey and Edward.' How far do you agree with this statement? [20]**

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

*As with all open questions of this type, please bear in mind that opinion is free, and judge according to the marking guidelines.*

**0 marks** Nothing written, or nothing worthy of credit.

**1-4 marks** Simple, patchy narrative, at a general level.

**5-9 marks** Answers will be based on narrative, with some awareness of jealousy and anger in the play, perhaps in general terms. Empathy, perhaps, for 8-9.

**10-14 marks** Candidates will reveal an increasingly sound and detailed knowledge of the play, used to support their discussion of jealousy and anger in the play and whether they cause the death of the twins. For 13/14, responses will be thoughtful and thorough in their consideration of the task, beginning to address the idea of 'how far do you agree'.

**15-20 marks** Responses will be detailed, sensitive, and evaluative in their consideration of the statement. There will be an engaged personal response that addresses the terms of the question directly, perhaps suggesting with some success that other things such as class and poverty or perhaps fate and superstition are equally or more responsible for the death of the twins.

**Please look for, and reward, valid alternatives**.

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*A View From The Bridge*

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

**Look closely at how Eddie and Alfieri speak and behave here. How does it create mood and atmosphere for an audience? [10]**

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

| | |
|---|---|
| 0 marks | Nothing written, or nothing worthy of credit. |
| 1 mark | Brief, with very simple, general comments on what is happening in the extract. |
| 2-4 marks | Answers will be general, and dependent on relatively simple narrative/reorganisation, with some discussion/awareness/empathy for 4. |
| 5-7 marks | Answers will still be reliant on narrative, but will include highlighting of specific detail. For 7, answers will be thoughtful and thorough in their discussion of the extract, looking at its events and the speech and behaviour of Eddie and Alfieri, and how these aspects create mood and atmosphere. |
| 8-10 marks | Answers will be increasingly assured and evaluative, with a sensitive discussion of the extract. At the top of this band, the "how" will be addressed with some success - with close reading of the stage directions, for example. |

**1 8** **How is the character of Catherine important to the play 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 | Responses will be general and simple, revealing a sketchy knowledge of the text. |
| 5-9 marks | Answers will be dependent on fairly simple narrative, with awareness, empathy and some discussion of Catherine emerging at 8/9. |
| 10-14 marks | Candidates will reveal an increasingly sound and detailed knowledge of the play used to support their discussion of Catherine and how important she is to the play as a whole. For 13/14, responses will be thoughtful and thorough. |
| 15-20 marks | Responses will be detailed, sensitive, and evaluative in their discussion of Catherine, with increased success in addressing the issue of how important she is to the play as a whole at the top of the band. |

**Please look for, and reward, valid alternatives**.

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**1 9** **'Jealousy destroys Eddie and then his whole family.' How far do you agree with this statement? [20]**

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

*As with all relatively open questions, there is no set way to approach this question, so be flexible in judging what is offered, and use the guidelines for fine tuning your marking.*

| | |
|---|---|
| 0 marks | Nothing written, or nothing worthy of credit. |
| 1-4 marks | Simple comments and general narrative, with little real focus on jealousy. |
| 5-9 marks | Answers will be based on narrative, with some awareness of jealousy, perhaps in general terms. Empathy, perhaps, for 8-9. |
| 10-14 marks | Candidates will reveal an increasingly sound and detailed knowledge of the play, used to support their discussion of the statement. For 13/14, responses will be thoughtful and thorough in their consideration of the task, beginning to address the idea of 'how far do you agree'. |
| 15-20 marks | Responses will be detailed, sensitive, and evaluative in their consideration of the statement. There will be an engaged personal response that addresses the terms of the question directly, perhaps suggesting with some success that other things such as love and honour are also responsible for Eddie's demise and the destruction of the family. |

**Please look for, and reward, valid alternatives**.

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***Be My Baby***

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

**Look closely at how Matron and Mrs Adams speak and behave here. What does it reveal to an audience about their characters? [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 on part of the extract. |
| 2-4 marks | Answers will be general, and dependent on relatively simple narrative/reorganisation, with, probably, some empathy and awareness for 4. |
| 5-7 marks | Answers will still be reliant on narrative, but will include highlighting of specific detail. For 7, discussion of the Matron and Mrs Adams and the way they speak and behave in this extract will be thoughtful and thorough. |
| 8-10 marks | Answers will be sensitive and increasingly assured and evaluative in their discussion of the Matron and Mrs Adams as they speak and behave in this extract, for instance suggesting the poignancy of some of the discussion. |

**2 1** **How is the character of Queenie important to the play 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 and general narrative, with little real focus on Queenie. |
| 5-9 marks | Answers will be dependent on fairly simple narrative, with awareness, empathy and some discussion of Queenie emerging at 8/9. |
| 10-14 marks | Candidates will reveal an increasingly sound and detailed knowledge of the play used to support their discussion of Queenie and how important she is to the play as a whole. For 13/14, responses will be thoughtful and thorough. |
| 15-20 marks | Responses will be detailed, sensitive, and evaluative in their discussion of Queenie, with increased success in addressing the issue of how important she is to the play as a whole at the top of the band. |

**Please look for, and reward, valid alternatives**.

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**2 2** **How effective do you find the ending of *Be My Baby*? [20]**

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

*As with all relatively open questions, there is no set way to approach this question, so be flexible in judging what is offered, and use the guidelines for fine tuning your marking.*

| | |
|---|---|
| 0 marks | Nothing written, or nothing worthy of credit. |
| 1-4 marks | Simple comments and general narrative, with little real focus on the ending. |
| 5-9 marks | Answers will be based on narrative, with some reference to the effectiveness of the ending, perhaps in general terms. Empathy, perhaps, for 8-9. |
| 10-14 marks | Candidates will reveal an increasingly sound and detailed knowledge of the play, used to support their discussion of the ending. For 13/14, responses will be thoughtful and thorough in their consideration of whether the ending is effective. |
| 15-20 marks | Responses will be detailed and sensitive in their consideration of whether the end of the play is effective. There will be an engaged personal response that will be evaluative at the top of the mark range. |

**Please look for, and reward, valid alternatives**

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*My Mother Said I Never Should*

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

**Look closely at how Margaret and Doris speak and behave here. What does it reveal to an audience about their characters? [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 tend towards reorganisation, with some discussion and empathy for 4. |
| 5-7 marks | Answers will be more focused in their discussion of Margaret and Doris as they appear in the extract. For 7, discussion of will be thorough and thoughtful. |
| 8-10 marks | Answers will be assured and evaluative, as well as closely read. There is likely to be some increasing appreciation of the poignancy of this particular exchange between Margaret and Doris. |

**2 4** **How does Charlotte Keatley present the relationship between Jackie and her daughter, Rosie? [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 a general comments, perhaps relating to Jackie and Rosie. |
| 5-9 marks | Answers will be dependent on fairly simple narrative, with awareness, empathy and some discussion of the relationship between Jackie and Rosie emerging at 8/9. |
| 10-14 marks | Candidates will reveal an increasingly sound and detailed knowledge of the play used to support their discussion of the relationship between Jackie and Rosie and the way it is presented to an audience, although the issue of presentation may still be dealt with implicitly at this level. For 13/14, responses will be thoughtful and thorough. |
| 15-20 marks | Responses will be detailed, sensitive, and evaluative in their discussion of the relationship, with increased success in addressing the issue of its presentation towards the top of the band. |

**Please look for, and reward, valid alternatives**.

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**2 5** **For which character in *My Mother Said I Never Should* do you have the greatest sympathy? Show how Charlotte Keatley creates sympathy for your chosen character.** **[20]**

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

*As with all relatively open questions, there is no set way to approach this question, so be flexible in judging what is offered, and use the guidelines for fine tuning your marking.*

| | |
|---|---|
| 0 marks | Nothing written, or nothing worthy of credit. |
| 1-4 marks | Answers will be based on general comments, perhaps relating to sympathy. |
| 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 Keatley'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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## Section B (Literary heritage)

***Silas Marner***

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

**How does George Eliot 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, with simple comments on what is happening in the extract. |
| 2-4 marks | Answers will tend towards reorganisation, with some awareness/discussion/empathy for 3-4. |
| 5-7 marks | Candidates will track through the extract selecting and highlighting relevant detail. For 7, discussion of the extract and its perceived mood and atmosphere will be thorough and detailed. |
| 8-10 marks | Answers will be increasingly assured, evaluative and analytical, with sensitive appreciation of Eliot's use of language, particularly at the top of the mark range. |

**2 7** **How is the character of Eppie important to the novel as a whole? Remember to support your answer with reference to the novel and comment on its social, cultural and historical context. [20]**

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

*As with all open questions of this type, please bear in mind that opinion is free, and judge according to the marking guidelines.*

| | |
|---|---|
| 0 marks | Nothing written, or nothing worthy of credit. |
| 1-4 marks | Answers will be narrative driven and brief, with little, if any, reference to Eppie. |
| 5-9 marks | Answers will be dependent on relatively simple, and probably patchy, narrative, with some awareness of the character of Eppie, although specific detail will still be thin in this band. There may be some awareness and discussion of context. |
| 10-14 marks | Answers will contain apt detail from the novel, and have an increasingly clear focus on Eppie, her relationships with others, and involvement in key events. Thoroughness and thoughtfulness will be evident at 13/14. There will be some grasp of the novel's context in this band (e.g. social classes, religion, poverty, and so on) and some clear grasp of how Eppie is important to the novel as a whole. |
| 15-20 marks | Answers will be assured and evaluative in their consideration of the presentation of the character of Eppie and how she is important to the novel as a whole, set firmly within the context of the novel, as suggested above. |

**Please look for, and reward, valid alternatives**.

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| 2 | 8 |
|---|---|

**'*Silas Marner* is a tale of weak men and admirable women.' How far do you agree with this statement? Remember to support your answer with reference to the novel and comment on its social, cultural and historical context. [20]**

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

*As with all relatively open questions, there is no set way to approach this question, so be flexible in judging what is offered, and use the guidelines for fine tuning your marking.*

| | |
|---|---|
| 0 marks | Nothing written, or nothing worthy of credit. |
| 1-4 marks | Answers will be based on patchy, simple and general narrative. |
| 5-9 marks | Answers will be based on simple narrative and judgements with some discussion of various men and women in the novel. Attention to context may mostly be implicit at this level. |
| 10-14 marks | Answers will be more selective and focused, with apt use of detail to support a discussion of weak men and admirable women in the novel. At 13-14 discussion will be more thoughtfully developed. Awareness of relevant contextual issues (poverty, the class system, family life etc.) will be evident. |
| 15-20 marks | Answers will be sensitive and increasingly evaluative in their discussion of the statement and will apply relevant points of context to this discussion. There will be an increasingly confident consideration of how far the candidate agrees with the statement, particularly towards the top of the mark range. |

**Please look for, and reward, valid alternatives**.

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***Pride and Prejudice***

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

**How does Jane Austen 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 | Responses will be simple and general. |
| 2-4 marks | Answers will tend towards reorganisation, with some awareness/discussion/empathy for 3-4. |
| 5-7 marks | Candidates will track through the extract selecting and highlighting relevant detail. For 7, discussion of the extract and its perceived mood and atmosphere will be thorough and detailed. |
| 8-10 marks | Answers will be increasingly assured, evaluative and analytical, with sensitive appreciation of Austen's use of language, particularly at the top of the mark range. There is also likely to be a sensitive understanding of the relationship between Darcy and Miss Bingley and how this contributes to the mood and atmosphere of the extract from early in the novel. |

**3 0** **How is the character of Elizabeth Bennet important to the novel as a whole? Remember to support your answer with reference to the novel 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 narrative driven and brief, with little, if any, reference to the character of Elizabeth. |
| 5-9 marks | Answers will be dependent on relatively simple, and probably patchy, narrative, with some awareness of the character of Elizabeth Bennet, although specific detail will still be thin in this band. There may be some awareness and discussion of context. |
| 10-14 marks | Answers will contain apt detail from the novel, and have an increasingly clear focus on Elizabeth, her relationships with others, and involvement in key events. Thoroughness and thoughtfulness will be evident at 13/14. There will be some grasp of the novel's context in this band (e.g. social class, the importance of property, inheritance and marriage, and so on) and of Elizabeth's importance to the novel as a whole. |
| 15-20 marks | Answers will be assured and evaluative in their consideration of the presentation of the character of Elizabeth Bennet and her importance to the novel as a whole, set firmly within the context of the novel, as suggested above. |

**Please look for, and reward, valid alternatives**.

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| 3 | 1 |
|---|---|

**'Pleasing their families is more important to the characters in *Pride and Prejudice* than pleasing themselves." How far do you agree with this statement? Remember to support your answer with reference to the novel and comment on its social, cultural and historical context. [20]**

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

*As with all relatively open questions, there is no set way to approach this question, so be flexible in judging what is offered, and use the guidelines for fine tuning your marking.*

| | |
|---|---|
| 0 marks | Nothing written, or nothing worthy of credit. |
| 1-4 marks | Simple comments and general narrative, with little real focus on the question. |
| 5-9 marks | Answers will be based on narrative, with some awareness of families, perhaps in general terms. Empathy, perhaps, for 8-9. |
| 10-14 marks | Candidates will reveal an increasingly sound and detailed knowledge of the novel, used to support their discussion of the statement. For 13/14, responses will be thoughtful and thorough in their consideration of the importance of families to the characters in the novel. There will be some grasp of the novel's context in this band (e.g. social class, the importance of property, inheritance and marriage, and so on). |
| 15-20 marks | Responses will be detailed, sensitive, and evaluative in their consideration of the statement, and, at the very top, may also be original. Whether the characters please their families or please themselves will be addressed with increasing success and confidence. This discussion will also be embedded in a consideration of the context of the novel, as above, and will address the issue of how far the candidate agrees with the statement clearly. |

**Please look for, and reward, valid alternatives**.

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*A Christmas Carol*

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

**How does Charles Dickens 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 with very simple, general comments on what is happening in the extract. |
| 2-4 marks | Answers will be dependent on re-telling, with some discussion and awareness, for example, at 4. |
| 5-7 marks | Candidates will track through the extract, selecting and highlighting relevant detail. For 7, candidates will discuss relevant detail thoughtfully and thoroughly with some clear understanding of the relevance of this discussion between Scrooge and the spirit. |
| 8-10 marks | Answers will be increasingly closely read, evaluative, assured and, at the top of this band, analytical of Dickens' use of language, and have an overview of the significance and style of the extract. There will be a clear awareness of where this occurs in the novel and of the significance of this moment to Scrooge. |

**3 3** **How does Charles Dickens use the character of Fred to highlight some aspects of Victorian society? [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 patchy, simple and general narrative. |
| 5-9 marks | Answers will be dependent on relatively simple, and probably patchy, narrative, with some awareness of the character of Fred, although specific detail will still be thin in this band. There may be some awareness and discussion of aspects of Victorian society. |
| 10-14 marks | Answers will contain apt detail from the novel, and have an increasingly clear focus on Fred, his relationships with others, and involvement in key events. Thoroughness and thoughtfulness will be evident at 13/14. There will be some grasp of how Fred highlights some aspects of Victorian Society in this band (e.g. poverty, charity, family, and so on). |
| 15-20 marks | Answers will be assured in their consideration of the presentation of the character of Fred and how he highlights aspects of Victorian society. Towards the top of the mark range they will be increasingly evaluative. |

**Please look for, and reward, valid alternatives**.

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**3 4** **How does the presentation of children in *A Christmas Carol* highlight important issues in Victorian society? [20]**

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

*As with all relatively open questions, there is no set way to approach this question, so be flexible in judging what is offered, and use the guidelines for fine tuning your marking.*

| | |
|---|---|
| 0 marks | Nothing written, or nothing worthy of credit. |
| 1-4 marks | Answers will be based on patchy, simple and general narrative. |
| 5-9 marks | Answers will be based on simple narrative and judgements with some discussion of children in the novel for 8-9. There may be some discussion of important issues in Victorian society but this is likely to be divorced from any discussion of children in the book. |
| 10-14 marks | Answers will be more selective and focused, with apt use of detail to support a discussion of how the presentation of children in the book highlights important issues in Victorian Society. At 13-14 discussion will be more thoughtfully developed. Discussion of presentation may still be mostly implicit at this level. |
| 15-20 marks | Answers will be sensitive and increasingly evaluative in their discussion of how the presentation of children in the book highlights important issues in Victorian Society. There will be an increasingly confident consideration of how the presentation of children achieves this, particularly towards the top of the mark range. |

**Please look for, and reward, valid alternatives**.

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*Lord of the Flies*

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

**How does Golding 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, with simple comments on what is happening in the extract. |
| 2-4 marks | Answers will be dependent on reorganisation, with some discussion/awareness, and perhaps, empathy, for 3-4. |
| 5-7 marks | Candidates will track through the extract selecting and highlighting relevant detail. For 7, discussion of the extract and its perceived mood and atmosphere will be thorough and detailed. |
| 8-10 marks | Answers will be increasingly assured, evaluative and analytical, with sensitive appreciation of Golding's use of language, particularly at the top of the mark range. There is also likely to be an understanding of the drama and savagery evident at this point and how this is significant in contributing to the creation of mood and atmosphere. |

**3 6** **How is the character of Ralph important to the novel as a whole? Remember to support your answer with reference to the novel 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 | Simple comments and general narrative, with little real focus on sympathy. |
| 5-9 marks | Answers will be dependent on relatively simple, and probably patchy narrative, with some awareness of the character of Ralph, although specific detail will still be thin in this band. There may be some awareness and discussion of context. |
| 10-14 marks | Answers will reveal a sound knowledge of the text and of the character of Ralph, with apt detail to support discussion and for 13-14 will be thorough and thoughtful. Contextual issues, such as social class and violence, will begin to be discussed. |
| 15-20 marks | Answers will be confidently evaluative with a clear appreciation of Ralph and how he is important to the novel as a whole. There will be application of relevant context to this discussion with increasing assurance towards the top of the mark range. |

**Please look for, and reward, valid alternatives**.

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| 3 | 7 |
|---|---|

**'The boys on the island become more and more selfish the longer they are there.' How far do you agree with this statement? Remember to support your answer with reference to the novel and comment on its social, cultural and historical context. [20]**

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

*As with all relatively open questions, there is no set way to approach this question, so be flexible in judging what is offered, and use the guidelines for fine tuning your marking.*

| | |
|---|---|
| 0 marks | Nothing written, or nothing worthy of credit. |
| 1-4 marks | Answers will be simple and with only general comments about being selfish. |
| 5-9 marks | Answers will be based on narrative, with some awareness of boys being more and more selfish in the book, perhaps in general terms. Empathy, perhaps, for 8-9. |
| 10-14 marks | Candidates will reveal an increasingly sound and detailed knowledge of the novel, used to support their discussion of the statement. For 13/14, responses will be thoughtful and thorough in their consideration of to what extent the boys become more and more selfish the longer they are on the island. There will be some grasp of the novel's context in this band (e.g. social power, conflict, and so on). |
| 15-20 marks | Responses will be detailed, sensitive, and evaluative in their consideration of the statement, and, at the very top, may also be original. To what extent the boys become more and more selfish will be addressed with increasing success and confidence. This discussion will also be embedded in a consideration of the context of the novel, as above, and will address the issue of how far the candidate agrees with the statement clearly. |

**Please look for, and reward, valid alternatives**.

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***Ash on a Young Man's Sleeve***

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

**How does Dannie Abse 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, with simple comments on what is happening in the extract. |
| 2-4 marks | Answers will be dependent on paraphrase to a certain extent, with awareness/empathy for 3-4. |
| 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 assured, analytical and, at the top of the band, show real appreciation of Abse's creation of mood and atmosphere, such as the humour in the exchanges between the boys here. |

**3 9** **For which character in *Ash on a Young Man's Sleeve* do you have the greatest sympathy? Remember to support your answer with reference to the novel and comment on its social, cultural and historical context. [20]**

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

*As with all relatively open questions, be flexible when judging this question, and consider the level of knowledge and understanding shown when arriving at a mark.*

| | |
|---|---|
| 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. There may be awareness of some relevant context. |
| 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. There will be evidence of some secure knowledge of some of the contexts of the book, for example war and religion. |
| 15-20 marks | Discussion of the chosen character will be assured and evaluative showing confident, detailed knowledge of the book. Context will be addressed to support this discussion. |

**Please look for, and reward, valid alternatives**.

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| 4 | 0 |
|---|---|

**'Friendship is as important as family in *Ash on a Young Man's Sleeve.'* How far do you agree with this statement? Remember to support your answer with reference to the novel and comment on its social, cultural and historical context. [20]**

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

*As with all relatively open questions, be flexible when judging this question, and consider the level of knowledge and understanding shown when arriving at a mark.*

| | |
|---|---|
| 0 marks | Nothing written, or nothing worthy of credit. |
| 1-4 marks | Answers will be simple and general. |
| 5-9 marks | Answers will be based on simple narrative and judgements with some discussion of parts of the novel where friendship and family are important, for 8-9. Attention to context may mostly be implicit at this level. |
| 10-14 marks | Answers will be more selective and focused, with apt use of detail to support a discussion of how friendship is as important as family in the book. At 13-14 discussion will be more thoughtfully developed. Awareness of relevant contextual issues will be evident. |
| 15-20 marks | Answers will be sensitive and increasingly evaluative in their discussion of the statement and will apply relevant points of context to this discussion. There will be an increasingly confident consideration of how far the candidate agrees with the statement, particularly towards the top of the mark range. |

**Please look for, and reward, valid alternatives**.



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