GCSE MARKING SCHEME

SUMMER 2022

ENGLISH LITERATURE UNIT 2A
HIGHER TIER
3720UB0-1

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INTRODUCTION

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

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

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

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GCSE ENGLISH LITERATURE UNIT 2A HIGHER TIER

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GENERAL INFORMATION

Prior to on-screen marking

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

Further guidance on the training process is issued separately.

Online marking

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

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

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

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

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

General Advice to Examiners

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

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

3. Ticks and summative comments at the end of each response must show how you have judged the quality of an answer. **All comments must be based on the assessment criteria for the examination and taken from the comment bank.** Remember that your mark at the end of the response must tally with the skills that you have identified.

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

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

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Marking Problems

6. If for any reason you have particular problems in marking a response (e.g. unlikely interpretation, handwriting) you should follow the instructions for reporting a problem.

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

Marking positively

8. Please approach the marking of scripts with an open mind and mark **positively**. All the questions provide opportunities for candidates to make informed, independent responses, and such opportunities need to be recognised in your marking. You must evaluate what is offered by the candidate, using the criteria, but without looking for what might have been presented or for what you might have written in the candidate's place. Some questions are relatively open, so it is particularly important in such instances that you are receptive to a range of responses.

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Assessment Objectives

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

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

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

Assessment objective coverage and weightings in Unit 2a

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

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

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

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

'Best fit' marking

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

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

Examiners should use the full range of marks available.

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UNIT 2A: 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 all extracts and Contemporary Prose essays	**Social, cultural, and historical contexts (AO4)** *Assessed in Literary Heritage Drama essays
0	**0**	Nothing written, or what is written is irrelevant to the text or not 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.
		Errors in grammar, punctuation and spelling are likely to impede communication on occasions. Structure and organisation is limited and meaning is often unclear.		
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).
		Grammar, punctuation and spelling has some errors. There is some attempt to structure and organise writing and meaning is clear in places.		
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.
		Grammar, punctuation and spelling is generally good but with occasional errors. Structure and organisation is secure and meaning is generally clear.		
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.
		Grammar, punctuation and spelling is largely accurate. Structure and organisation is accomplished and meaning is clear.		

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

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Section A (Literary Heritage drama)

An Inspector Calls

1 1 **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 worthy of credit.
1 mark	Simple, general comments – very brief, probably.
2-4 marks	Candidates will re-tell the extract with, for 3-4 marks, some discussion of the characters as they appear here.
5-7 marks	At this level, candidates will select and highlight detail to support their discussion of the various characters as they appear in the extract. At the top of the band, discussion of selected detail will be thoughtful and thorough.
8-10 marks	Discussion of the characters and how they speak and behave here will be confident and evaluative, covering aspects such as Eric's outbursts, Sheila's delight and the confidence of many of the characters at the start of the play, with particular attention to how these are presented. Close focus on language/imagery will be evident in this band and good use may be made of stage directions to support the discussion.

1 2 **'Mrs Birling is the least likeable character in *An Inspector Calls*.' 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%).

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 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 Mrs Birling. 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 Mrs Birling and whether she is the least likeable character. 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 whether Mrs Birling is the least likeable character in the play. There is likely to be some sensitivity in the discussion of her various relationships with others as well as her treatment of Eva Smith, and confident discussion of her attitudes as shown throughout the play. Relevant discussion of the comparative likeability of other characters is also to be valued. There will be a clear grasp of the impact of contextual factors.

Please look for, and reward, valid alternatives.

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1	3

'What does the play *An Inspector Calls* tell us about working life for people in early twentieth century Britain? [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 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 working life in early twentieth century Britain with, perhaps, 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 what the play tells us about working life in early twentieth century Britain, which will become increasingly thoughtful and thorough at the top of this band.
15-20 marks	Discussion of what the play tells us about working life in early twentieth century Britain will be assured and evaluative, with overview as well as thorough direct reference, and with increasing sensitivity. Eva Smith may well still be the main character considered in this discussion but the impact of working life on other characters should also be valued when considered relevantly.

Please look for, and reward, valid alternatives.

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Hobson's Choice

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? [10]

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

0 marks	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 tension and perhaps humour evident in the presentation of the characters in this extract.

1 5 **What does the presentation of women in *Hobson's Choice* tell us about life at the time the play is set? [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 worthy of credit.
1-4 marks	Very simple, general narrative and/or comments.
5-9 marks	Answers will be dependent on fairly simple narrative with an awareness of the presentation of women with, perhaps, 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 presentation of women in the play and what it tells us about life at the time at which the play is set. This discussion will become increasingly thoughtful and thorough at the top of this band, with an increasing understanding of contextual factors and attention to relevant detail and events.
15-20 marks	Discussion of the presentation of women in the play and what it tells us about life at the time at which the play is set will be assured and evaluative. This will be addressed through overview as well as through direct reference, and with increasing sensitivity. There will be a clear grasp of the impact of contextual factors. The main focus may still be on Maggie, but it is the quality of the work that should be judged rather than necessarily the number of different characters analysed.

Please look for, and reward, valid alternatives.

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1	6

'*Hobson's Choice* is a comedy based on serious issues.' 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%).

*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 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 and some discussion of the element of comedy in the play and some of the serious issues it addresses. At the top of this mark range, there may be some specific detail.
10-14 marks	Candidates will use a sound knowledge of the text to support their discussion of the element of comedy in the play and some of the serious issues it addresses, and answers 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 element of comedy in the play and some of the serious issues it addresses will be assured and evaluative, supported through overview as well as through direct reference, and treated with increasing sensitivity at the top of this band. Towards the top of the band there is likely to be more explicit focus on how far the candidate agrees with the statement. 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

1 7 **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 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 the characters as they appear here will be more focused, with relevant detail from the extract to support judgements. For 7 marks, answers will contain sustained and thoughtful discussion of the characters as presented in the extract.
8-10 marks	Answers will be assured, evaluative and closely read. Insight will be revealed through an understanding of the interactions between the characters. There may, for example, be some sensitive discussion of what the extract shows us about the conflicts and tensions between the characters as well as, perhaps, discussion of some of the humour involved.

1 8 **Which relationship in *A Taste of Honey* do you think is the most interesting? Show how this relationship is presented. 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 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 chosen relationship with, perhaps, empathy for 8-9 marks. 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 relationship and why it is interesting 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 relationship will be assured and evaluative, and the idea of why it is most interesting 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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1	9

'Hope is the driving force for the main characters in *A Taste of Honey*.' 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%).

*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 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 and some discussion of examples of the hope shown in the play. At the top of this mark range, there may be a little specific detail.
10-14 marks	Candidates will use a sound knowledge of the text to support their discussion of whether hope is the driving force for the main characters in the play. Answers will become increasingly thoughtful and thorough at the top of this band, with an increasing understanding of contextual factors.
15-20 marks	Discussion of whether hope is the driving force for the main characters in the play will be assured and evaluative, supported through overview as well as through direct reference, and treated with increasing sensitivity at the top of this band. Contexts are likely to be explored confidently to support this discussion. 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 0 **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 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 confident selection of a range of details from the extract to show how the writer has built the mood and atmosphere, as well as a personal response.

2 1 **'As Paddy grows up during *Paddy Clarke Ha Ha Ha* his life becomes sadder and more serious.' 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 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 life with some awareness/empathy for 8-9.
10-14 marks	Answers will still be narrative dependent, but with apt focus on sad and more serious times in Paddy's life as he grows up. For 13-14, answers will be thorough and thoughtful in their discussion of Paddy's life, perhaps relating to both his family and his friends as he grows up.
15-20 marks	There will be a confident, detailed discussion of the statement and of whether Paddy's life does become sadder and more serious as he grows up. There is likely to be some sensitive discussion of his various relationships within the family. This may be added to or balanced by an appreciation of some of the less serious and sad times spent with his friends, for example.

Please look for, and reward, valid alternatives.

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2	2

How is family love presented throughout *Paddy Clarke Ha Ha Ha*? [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 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 family love and its presentation in the novel. 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 family love is presented in the novel. There will be an engaged and informed personal response that may choose to focus on some relationships within the family more than others, or perhaps on other families as well as Paddy's.

Please look for, and reward, valid alternatives.

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Heroes

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

How is the character of Larry LaSalle presented here? Refer closely to the extract in your answer. [10]

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

0 marks	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 of Larry LaSalle as he appears in the extract will be more focused and supported by apt detail. For 7, discussion will be increasingly thorough and thoughtful.
8-10 marks	Answers will be closely read and assured. At the top of the mark range, they will also be evaluative and analytical. Features such as the hints of ambiguity in the otherwise heroic presentation of Larry in the extract may well be addressed with confidence. There may be some appreciation of specific language choices made by the author.

2 4 **Which relationship in *Heroes* do you think is the most interesting? Show how Cormier presents this relationship in the novel. [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 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 dependent on fairly simple narrative with an awareness and some discussion of the chosen relationship with, perhaps, empathy at the top of this mark range.
10-14 marks	Candidates will use a sound, detailed knowledge of the text to support their discussion of the chosen relationship and why it is interesting which will become increasingly thoughtful and thorough at the top of this band.
15-20 marks	Discussion of the chosen relationship will be assured and evaluative, and the idea of why it is most interesting 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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2	5

'*Heroes* is a story about revenge.' 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 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 may well still be narrative dependent, but with apt focus on key areas of the text to support the discussion of whether *Heroes* is a story about revenge. 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 *Heroes* is a story about revenge. 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

2 6 **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 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 and how this relates to mood and atmosphere.

2 7 **How is the changing relationship between Kathy and Ruth presented throughout *Never Let Me Go*? [20]**

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

0 marks	Nothing worthy of credit.
1-4 marks	Answers will be based on simple, general narrative.
5-9 marks	Answers will be dependent on fairly simple narrative with an awareness and some discussion of the changing relationship between Kathy and Ruth. There may be empathy at the top of this mark range and a limited amount of detail.
10-14 marks	Candidates will use a sound, detailed knowledge of the text to support their discussion of the changing relationship between Kathy and Ruth, which will become increasingly thoughtful and thorough at the top of this band.
15-20 marks	Discussion of the changing relationship between Kathy and Ruth will be assured and evaluative, and the idea of how it is presented 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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2	8

'*Never Let Me Go* is a story about trying to find your true identity.' 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 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 and some discussion of some of the ideas about identity in the novel. There may be empathy at the top of this mark range and a limited amount of detail.
10-14 marks	Candidates will use a sound knowledge of the text to support their discussion of whether *Never Let Me Go* is a story about trying to find your true identity. This discussion will become increasingly thoughtful and thorough at the top of this band.
15-20 marks	Discussion of the statement will be assured and evaluative, and the issue of whether *Never Let Me Go* is a story about trying to find your true identity will be addressed with increasing assurance, through overview as well as through direct reference, and with increasing sensitivity. Other themes may be considered in this response as a way of showing how far the candidate agrees, but this will not necessarily be the case.

Please look for, and reward, valid alternatives.

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About A Boy

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

How does Hornby 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 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	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 Hornby's skill. There may be some discussion of the narrator's perspective and/or the humour of this scene and the situation between the two boys and how it is created, including through language choices.

3 0 **How is the changing relationship between Marcus and Will presented in *About a Boy*? [20]**

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

0 marks	Nothing worthy of credit.
1-4 marks	Patchy, simple narrative, perhaps with little focus on the question.
5-9 marks	Answers will be dependent on fairly simple narrative with an awareness and some discussion of the changing relationship between Marcus and Will. There may be empathy at the top of this mark range and a limited amount of detail.
10-14 marks	Candidates will use a sound, detailed knowledge of the text to support their discussion of the changing relationship between Marcus and Will, which will become increasingly thoughtful and thorough at the top of this band.
15-20 marks	Discussion of the changing relationship between Marcus and Will will be assured and evaluative, and the idea of how it is presented will be addressed with increasing assurance, through overview as well as through direct reference, and with increasing sensitivity, probably including some appreciation of how the author makes it humorous at times.

Please look for, and reward, valid alternatives.

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3	1

'Although the two main characters in *About a Boy* are male it is the female characters who are the most interesting.' 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 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 whether the male or female characters in the book are the most interesting. 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 the male or female characters in the book are the most interesting. 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. The focus may be male characters, female characters, or both. Quality should be rewarded rather than solely the number of characters considered.

Please look for, and reward, valid alternatives.

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Resistance

3 2 **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 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. There may well be some sensitive appreciation of the drama and tension of this extract and the events taking place.

3 3 **Which of the male characters in *Resistance* do you think is presented as the most important to the novel as a whole? Give reasons for what you say. [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 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 some of the male characters in the novel and how they are presented as important.
15-20 marks	There will be a confident, detailed discussion of some of the male characters as they are presented across the novel and a clear evaluation of their importance to the novel as a whole, particularly at the top of the band. Quality should be rewarded rather than solely the number of characters considered. A more balanced discussion that also considers the relative importance of the female characters could also be effective.

Please look for, and reward, valid alternatives.

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3	4

'*Resistance* is less about resisting invasion than it is about struggling with your own feelings.' 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 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 dependent on fairly simple narrative with an awareness and some discussion of the statement, probably with empathy at the top of this mark range and some limited detail.
10-14 marks	Candidates will use a sound knowledge of the text to support their discussion of the statement, which will become increasingly thoughtful and thorough at the top of this band.
15-20 marks	Discussion of the statement will be assured and evaluative, through overview as well as through direct reference, and with increasing sensitivity to show how far the candidate agrees with it. Quality of analysis should be rewarded rather than solely whether both sides of the statement are explored at equal length.

Please look for, and reward, valid alternatives.

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