GCSE MARKING SCHEME

SUMMER 2022

ENGLISH LITERATURE UNIT 2B
HIGHER TIER
3720UC0-1

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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 2B 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 comments 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.** As you read the candidate's response, annotate using the on-screen comment bank as appropriate. 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 question. 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. For Unit 1, the option to view the whole paper should be used to clarify the poems set for the poetry question as these will correlate with the tier.

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 2b

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

In determining the appropriate mark band and fine-tuning to a specific mark for Section A (extract) and Section B (extract) you should give equal weighting to AO1 and AO2.

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

In determining the appropriate mark band and fine-tuning to a specific mark for Section B (essay) you should give approximately twice as much weight to AO4 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 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)** *Assessed in all questions	**Language, structure and form (AO2)** *Assessed in Section A extract and essay and Section B extract.	**Social, cultural, and historical contexts (AO4)** *Assessed in Section B essay
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 (Contemporary Drama)

The History Boys

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

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

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

0 marks	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 Irwin and the boys as they appear 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 this exchange and perhaps some of the humour involved.

1 2 **'Hector is neither a hero nor a villain.' 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 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 Hector as he appears in the play for 8-9.
10-14 marks	Answers will be more focused, with a detailed discussion of whether Hector is neither a hero nor a villain in the play. For 13-14, responses will be sustained and thoughtful, building a direct response to the terms of the task.
15-20 marks	Answers will be increasingly assured, with a confident and well supported discussion of whether Hector is neither a hero nor a villain in the play. At the top of this mark range, there is also likely to be an engaged personal response that addresses the terms of the question directly, suggesting how far the candidate agrees with the statement in evaluative terms.

Please look for, and reward, valid alternatives.

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1 3 **How is love 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%).

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 worthy of credit.
1-4 marks	Simple comments and general narrative.
5-9 marks	Answers will be based on narrative with some awareness of love in the play, 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 how love is presented to an audience in the play. For 13-14, responses will be thoughtful and thorough in their consideration of the task, although discussion of the issue of presentation may still be mainly implicit.
15-20 marks	Responses will be detailed, sensitive, and evaluative in their consideration of how love is presented to an audience in the play. There will be an engaged personal response that addresses the terms of the question directly, perhaps focusing on a range of relationships within the play, or alternatively choosing to look at fewer relationships but with closer and fuller analysis.

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 Mrs Lyons and Mrs Johnstone speak and behave here. What does it reveal to an audience about them? [10]

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

0 marks	Nothing worthy of credit.
1 mark	Simple general comments.
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 how the two women speak and behave in the extract will be thorough and thoughtful.
8-10 marks	Answers will be increasingly assured, evaluative and analytical, with sensitive appreciation of how Mrs Lyons and Mrs Johnstone speak and behave in the extract. There is likely to be close attention to the tensions in this extract and its implications for the characters involved.

1 5 **How is the changing relationship between Mickey and Edward presented throughout *Blood Brothers*? [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, patchy narrative.
5-9 marks	Answers will be dependent on fairly simple narrative, with awareness, empathy and some discussion of the changing relationship between Mickey and Edward 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 changing relationship between Mickey and Edward and how it is presented throughout the play. For 13-14, responses will be thoughtful and thorough.
15-20 marks	Responses will be detailed, sensitive and evaluative in their discussion of the changing relationship between Mickey and Edward, with increased success in addressing the issue of how it is presented throughout the play at the top of the band.

Please look for, and reward, valid alternatives.

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1 6 **The Narrator says, ''And do we blame superstition for what came to pass?'' How is the theme of superstition presented in *Blood Brothers*? [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 worthy of credit.
1-4 marks	Simple, patchy narrative, at a general level.
5-9 marks	Answers will be dependent on fairly simple narrative with an awareness and some discussion of superstition in the play with, perhaps, empathy at the top of this mark range.
10-14 marks	Candidates will use a sound and detailed knowledge of the text to support their discussion of how superstition is presented in the play which will become increasingly thoughtful and thorough at the top of this band.
15-20 marks	Discussion of how superstition is presented in the play will be assured and evaluative, through overview as well as through direct reference, and with increasing sensitivity. The narrator's quotation may be used to anchor a discussion that ranges confidently across the whole play, but this is not essential if the question is addressed directly without focusing on the quotation.

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 Catherine and Rodolpho speak and behave here. What does it reveal to an audience about them? [10]

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

0 marks	Nothing worthy of credit.
1 mark	Brief with very simple, general comments on what is happening in the extract.
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 Catherine and Rodolpho as they appear 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 this exchange and perhaps some of the implications for Catherine and Rodolpho's relationship in the play as well as wider consequences.

1 8 **'Eddie Carbone is to blame for his own downfall'. How far do you agree with this statement? Remember to support your answer with reference to the events of the play. [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 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 based on narrative, with some awareness of Eddie and his downfall in the play, 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 and evaluative in their consideration of whether Eddie Carbone is to blame for his own downfall. There will be an engaged, sensitive personal response that addresses the terms of the question directly, perhaps suggesting that there are uncontrollable forces such as jealousy etc. at work, or alternatively that Eddie is completely to blame, or perhaps that other characters share some of the blame.

Please look for, and reward, valid alternatives.

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1 9 **How is Alfieri presented in *A View from the Bridge*? Remember to support your answer with reference to the events of the play. [20]**

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

0 marks	Nothing worthy of credit.
1-4 marks	Simple comments and general narrative, with little real focus on jealousy.
5-9 marks	Answers will be dependent on fairly simple narrative, with awareness, empathy and some discussion of Alfieri 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 Alfieri and how he is presented in the play. For 13-14, responses will be thoughtful and thorough.
15-20 marks	Responses will be detailed, sensitive and evaluative in their discussion of Alfieri, with increased success in addressing the issue of how he is presented in the play and his significance to the play as a whole.

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 Mary and Mrs Adams speak and behave here. What does it reveal to an audience about them? [10]

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

0 marks	Nothing worthy of credit.
1 mark	Simple, general comments on part of the extract.
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 the Mary and Mrs Adams as they appear in this extract.
8-10 marks	Discussion of the extract will be sensitive, assured and evaluative, and, at the top of the mark range, may well appreciate the significance of this exchange and perhaps some of the implications for Mary and her mother's relationship.

2 1 **'It is very hard to have any sympathy for Matron in *Be My Baby.'* 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 worthy of credit.
1-4 marks	Simple comments and general narrative, with little real focus on sympathy for Matron.
5-9 marks	Answers will be dependent on fairly simple narrative, with awareness, empathy and some discussion of Matron 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 whether it is very hard to have any sympathy for Matron in the play. For 13-14, responses will be thoughtful and thorough.
15-20 marks	Responses will be detailed, sensitive and evaluative in their discussion of whether it is very hard to have any sympathy for Matron in the play, with increased attention to how far the candidate agrees with the statement evident at the top of the band.

Please look for, and reward, valid alternatives.

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2 2 **Other than Mary, which of the girls in *Be My Baby* is the most interesting? Give reasons for your choice and show how your chosen character is presented in the play.** **[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 worthy of credit.
1-4 marks	Simple comments and general narrative, with little real focus on the task.
5-9 marks	Answers will be based on narrative, with some discussion of the girls in the play and whether they are interesting, 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 girl chosen as most interesting. For 13-14, responses will be thoughtful and thorough.
15-20 marks	Responses will be detailed and sensitive in their consideration of which girl, other than Mary, can be considered the most interesting. 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 Rosie speaks and behaves here. What does it reveal to an audience about her? [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 tend towards reorganisation, with some awareness of Rosie as she appears in the extract, perhaps with empathy for 3-4.
5-7 marks	Candidates will track through the extract selecting and highlighting relevant detail. For 7, discussion of how Rosie speaks and behaves in the extract will be thorough and thoughtful.
8-10 marks	Answers will be increasingly assured, evaluative and analytical, with sensitive appreciation of how Rosie speaks and behaves in the extract. There may be some appreciation of what this adds to her presentation to an audience in the play as a whole.

2 4 **Which relationship in *My Mother Said I Never Should* do you think is the most interesting? Show how this relationship is presented in the play. [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 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 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 play 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 **'*My Mother Said I Never Should* is more sad than funny.' 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 worthy of credit.
1-4 marks	Answers will be based on general comments, perhaps relating to whether the play is more sad than funny.
5-9 marks	Answers will be based on narrative, with some awareness of the statement and whether the play is sad or funny, 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 whether the play is more sad than funny. For 13-14, responses will be thoughtful and thorough in their consideration of the statement.
15-20 marks	Responses will be detailed and sensitive in their consideration of the statement and whether the play is more sad than funny. There will be an engaged personal response that will be evaluative at the top of the mark range, showing how far the candidate agrees with the statement.

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 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 **'Silas becomes a better person throughout the novel.' 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 open questions of this type, please bear in mind that opinion is free, and judge according to the marking guidelines.

0 marks	Nothing worthy of credit.
1-4 marks	Answers will be simple and general.
5-9 marks	Answers will be based on simple narrative with some discussion of the statement and whether Silas becomes a better person throughout the novel for 8-9. Attention to detail may be thin at this level.
10-14 marks	Answers will be more selective and focused, with apt use of detail to support a discussion of whether Silas becomes a better person throughout 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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2 8 **Which relationship in *Silas Marner* do you think is the most interesting? Show how this relationship is presented in the novel. 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 worthy of credit.
1-4 marks	Answers will be based on patchy, simple and general narrative.
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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Pride and Prejudice

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

How does 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 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 how the mood and atmosphere are created.

3 0 **Which relationship in *Pride and Prejudice* do you think is the most interesting? Show how this relationship is presented in the novel. 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 worthy of credit.
1-4 marks	Answers will be narrative driven and brief, with little, if any, reference to relationships in the novel.
5-9 marks	Answers will be dependent on fairly simple narrative with an awareness of, and some discussion of, the chosen relationship 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 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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3 1 **'The need for money is more important than love in *Pride and Prejudice.'* 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 worthy of credit.
1-4 marks	Simple comments and general narrative with little real focus on the statement.
5-9 marks	Answers will be based on narrative with some awareness of money and love in the novel, perhaps in general terms.
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 whether the need for money is more important than love in the novel. There will be some grasp of the novel's context in this band to support this discussion.
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. This discussion will also be embedded in a consideration of the context of the novel 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 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 extract.
8-10 marks	Answers will be increasingly closely read, evaluative, assured and, at the top of this band, analytical of Dickens' use of language, with an overview of the significance and style of the extract.

3 3 **'In *A Christmas Carol,* Tiny Tim creates both hope and fear for the reader.' 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 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. There may be some discussion of Tiny Tim, but this is likely to be thin on detail from the book at this level.
10-14 marks	Answers will be more selective and focused, with apt use of detail to support a discussion of Tiny Tim and whether he creates both hope and fear for the reader. At 13-14 discussion will be more thoughtfully developed. Discussion of relevant context will be present at this level, although it may sometimes be implicit.
15-20 marks	Answers will be sensitive and increasingly evaluative in their discussion of Tiny Tim and whether he creates both hope and fear for the reader. There will be an increasingly confident consideration of the statement showing how far the candidate agrees with it. Relevant contexts will be addressed with assurance.

Please look for, and reward, valid alternatives.

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3 4 **Which of the spirits makes the most significant impression on Scrooge? Give reasons for what you say. 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 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 some of the spirits for 8-9. There may be some awareness of relevant contextual issues.
10-14 marks	Answers will be more selective and focused, with apt use of detail to support a discussion suggesting which of the spirits makes the most significant impression on Scrooge. At 13-14, discussion will be more thoughtfully developed. Discussion of relevant context will be present at this level, although it may sometimes be implicit.
15-20 marks	Answers will be sensitive and increasingly evaluative in their discussion suggesting which of the spirits makes the most significant impression on Scrooge. A case may be built for one of the spirits, including Marley, or various spirits may be considered in detail to build an overall argument. Either of these routes could prove effective dependent on the closeness of reading and quality of analysis evident. Relevant contexts will be addressed with confidence.

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 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 may well be some attention to the wider significance of the extract linked to close reading from within it.

3 6 **'Piggy never stood a chance once the boys were alone on the island'. 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 worthy of credit.
1-4 marks	Simple comments and general narrative with little real focus on Piggy.
5-9 marks	Answers will be dependent on relatively simple and probably patchy narrative, with some awareness of the character of Piggy and his relationships with the other boys relating to the statement, 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 Piggy to support a focused, detailed discussion of the statement. For 13-14, answers 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 Piggy and whether he ever stood a chance once the boys were alone on the island. There will be application of relevant context to this discussion with increasing assurance towards the top of the mark range. Towards the top of the band there may also well be increasing success in addressing how far the candidate agrees with the statement through evaluation.

Please look for, and reward, valid alternatives.

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3 7 **Show how violence is presented as important throughout *Lord of the Flies*. Remember to support your answer with reference to the events of 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 worthy of credit.
1-4 marks	Answers will be simple and with only general comments about violence.
5-9 marks	Answers will be based on narrative with some awareness of the violence as presented in the book, 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 presentation of violence as important in the book. For 13-14, responses will be thoughtful and thorough. 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 presentation of violence as important in the book. This discussion will also be embedded in a consideration of the context of the novel applied to the idea of the importance of violence on the island.

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 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, perhaps seeing some of the wider significance of the extract.

3 9 **'Keith is the most interesting character 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 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 Keith as he appears in the book. 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 Keith and whether he is the most interesting 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 Keith and whether he is the most interesting character will be assured. This may be done through detailed consideration of a range of characters who are compared to Keith, or by focusing on Keith himself. Either can lead to an evaluative response showing how far the candidate agrees with the statement. There will be a clear grasp of the impact of contextual factors.

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4	0

Show how family relationships are presented as important in *Ash on a Young Man's Sleeve.* 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 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 family relationships in the novel 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 family relationships are presented 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 how family relationships are presented in the novel and will apply relevant points of context to this discussion. There will be an increasingly confident consideration of how this is achieved by the writer.

Please look for, and reward, valid alternatives.

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