GCSE MARKING SCHEME

SUMMER 2025

ENGLISH LITERATURE UNIT 2A
HIGHER TIER
3720UB0-1

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About this marking scheme

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

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

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

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GCSE ENGLISH LITERATURE UNIT 2A HIGHER TIER

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GENERAL INFORMATION

Prior to online marking

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

Further guidance on the training process is issued separately.

Online marking

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

- Examiners do not mark complete scripts. Instead, scripts are divided into segments by question (item) and are transmitted to examiners in this form.
- In terms of technical requirements, examiners participating will need a personal computer running on Windows Version 8 or later and a broadband internet connection. You may use Apple Mac computers, but the WJEC IT Helpdesk cannot offer technical support. The computer must be located in the examiner's home rather than their place of work for reasons of confidentiality.
- For further details, please see the user guide available on e-Marker ® when you log on. Details of how to log on to the system and your username and password have been sent separately.

General Advice to Examiners

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

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

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

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

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

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Marking Problems

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

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

Marking positively

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

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Assessment Objectives

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

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

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

Assessment objective coverage and weightings in Unit 2a

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

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

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

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

'Best fit' marking

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

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

Examiners should use the full range of marks available.

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UNIT 2A: 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 Section A extract and Section B extract and essay	**Social, cultural, and historical contexts (AO4)** * Assessed in Section A 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 (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? 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	Simple, general comments – probably very brief.
2-4 marks	Candidates will re-tell the extract with some discussion of what is said in the extract for 3-4 marks.
5-7 marks	At this level, candidates will select and highlight detail to support their discussion of how the characters speak and behave in the extract. At the top of the band, discussion of selected detail will be thoughtful and thorough, covering a range of the characters and the attitudes shown at this crucial moment in the play.
8-10 marks	Discussion of how the characters speak and behave will be confident and evaluative. Close focus on language/imagery will be evident in this band and good discussion of stage directions may be included to support ideas, especially in identifying the attitudes and tones of various characters.

1 2 **How does Priestley present the character of Inspector Goole to an audience throughout the play? Support your answer with reference to the play and comment on its social, cultural and historical context. [20]**

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

0 marks	Nothing 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 Inspector Goole as he appears in the play. 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 Inspector Goole and how he is presented. At the top of this band, responses will be thoughtful and thorough, with an increasing understanding of contextual factors and a better coverage across the play.
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 how Inspector Goole is presented in the play. There is likely to be some sensitivity in the discussion of his message and confident discussion of his manner and methods throughout the play. There will be a clear grasp of the impact of contextual factors.

Please look for and reward valid alternatives.

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1	3

'Relationships are shown as less important than money and status in *An Inspector Calls*.' How far do you agree with this statement? 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 narrative.
5-9 marks	Answers will be dependent on fairly simple narrative with an awareness and some discussion of the statement. At the top of this mark range, there may be some empathy.
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. Candidates may choose to discuss relationships and then money status separately or to compare their importance throughout. Either approach is equally valid. There will be some sound grasp of relevant contextual issues.
15-20 marks	Discussion of the statement will be assured and evaluative. Candidates will provide overview as well as direct references, and discussions will demonstrate increasing sensitivity. A range of relationships may well be considered, but close analysis of fewer relationships should also be valued when considered relevantly. Context will be successfully applied to this discussion.

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? 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	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 family relationships shown 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 family dynamics shown between Hobson and his daughters here.
8-10 marks	Answers will be assured, evaluative and closely read. A range of points are likely to be made that demonstrate a strong understanding of the relationship between Hobson and his daughters as it shown here.

1 5 **What does the presentation of Maggie tell us about life in Britain at the time in which 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 Maggie 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 band.
10-14 marks	Candidates will use a sound knowledge of the text to support their discussion of the presentation of Maggie in the play and what it tells us about life in Britain 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 Maggie in the play and what it tells us about life in Britain at the time in 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.

Please look for and reward valid alternatives.

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1 6 **'*Hobson's Choice* is more about people helping each other than it is about conflict.' How far do you agree with this statement? 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 patchy narrative with simple judgements.
5-9 marks	Answers will be dependent on fairly simple narrative with an awareness and some discussion of the statement as it applies to the events of the play. 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 statement, and answers will become increasingly thoughtful and thorough at the top of this band, with an increasing understanding of contextual factors. It is equally valid to agree or to disagree with the statement, dependent on the support given.
15-20 marks	Discussion of the statement as it applies to 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. Towards the top of the band there is likely to be more explicit focus on the idea of whether the play is more about one or the other element in an evaluative fashion. 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 Jo and Peter speak and behave here. What does it reveal about them to an audience? 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	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 how Jo and Peter speak and behave 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 exchanges in the extract, perhaps beginning to see some of the power struggle and/or humour involved.
8-10 marks	Answers will be assured, evaluative and closely read. Insight will be revealed through an understanding of the dynamics between Jo and Peter that are explored here. There may, for example, be some sensitive discussion of what the extract shows us about Jo's character as well as Peter's. There may well be some close appreciation of the humour of the extract at this level.

1 8 **How is the character of Helen presented throughout *A Taste of Honey*? Support your answer with reference to the play and comment on its social, cultural and historical context. [20]**

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

0 marks	Nothing 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 Helen 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 how Helen is presented, 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 how Helen is presented will be assured and evaluative, and the idea of how this continues throughout the play 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 **'Friendship is presented as more important than love in *A Taste of Honey*.' How far do you agree? 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 the friendship and love 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 the statement. Answers will become increasingly thoughtful and thorough at the top of this band, with an increasing understanding of contextual factors. To say that either love or friendship is more important in the play is equally valid, dependent on the support offered.
15-20 marks	Discussion of the statement 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. Evaluation may lean towards either friendship or love as more important or even suggest they are equal in importance in the play.

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 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 in the extract.
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 the events of the extract, 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 Paddy's recollections about his uncle here. There is likely to be confident selection of a range of details from the extract to show how the writer has created mood and atmosphere, as well as a personal response.

2 1 **How is the changing relationship between Paddy and his brother, Sinbad, presented throughout *Paddy Clarke Ha Ha Ha*?** **[20]**

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

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 the changing relationship between Paddy and Sinbad with some awareness/empathy for 8-9.
10-14 marks	Answers will still be narrative dependent, but with apt focus on the changing relationship between Paddy and Sinbad. For 13-14, answers will be thorough and thoughtful in their discussion, covering a good range of events from across the text.
15-20 marks	There will be a confident, detailed discussion of the relationship between Paddy and Sinbad and how it changes throughout the book. There is likely to be some sensitive discussion of wider family relationships as part of the explanations for some of the changes. This may be added to or balanced by an appreciation of the humour and care between the two, for example.

Please look for and reward valid alternatives.

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2	2

'*Paddy Clarke Ha Ha* Ha is a happy book with a sad ending.' How far do you agree with this statement? Give reasons for what you say. [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 the statement. For 13-14, answers will be thorough and thoughtful, building a direct response to the task and beginning to offer a definite judgement about the statement.
15-20 marks	At this level, there will be a clear focus on the task and some sensitive, supported discussion of the statement. There will be an engaged and informed personal response that may choose to focus on happy events through the novel, or perhaps on the sadness of the developments in the family relationships shown. The best responses will consider both of these aspects with sensitivity.

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 are Francis and Marie 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 about what is happening in the extract.
2-4 marks	Answers will tend to be underdeveloped with some awareness and some discussion for 3-4.
5-7 marks	Discussion of how Francis and Marie are presented in the extract will be more focused and supported by apt detail. For 7, discussion will be increasingly thorough and thoughtful. At the top of the range, there is likely to be awareness of the anxiety and embarrassment that Francis is feeling and showing.
8-10 marks	Answers will show close reading and be assured. At the top of the mark range, they will also be evaluative and analytical. Features such as the reluctance and anxiety that Francis demonstrates in the extract may well be addressed with confidence. There may be some appreciation of specific language choices made by the author.

2 4 **How is the changing relationship between Francis and Larry La Salle presented throughout *Heroes*? [20]**

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

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 their changing relationship with empathy perhaps 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 changing relationship between Francis and Larry, which will become increasingly thoughtful and thorough at the top of this mark range. At the top of this band, there will be a greater range of points that will address the idea of 'throughout' the play.
15-20 marks	Discussion of the changing relationship between Francis and Larry will be assured and evaluative. The presentation of the relationship throughout the play 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

'The ending of *Heroes* is hopeful but also sad.' How far do you agree with this statement? 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 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 discussion of the statement. For 13-14, answers will be thorough and thoughtful, building a direct response to the task. At the top of this band, there is likely to be some thoughtful consideration of both the positive and negative elements of the ending of the novel.
15-20 marks	At this level, there will be a clear focus on the task and some sensitive, supported discussion of the statement. There will also be an engaged and informed personal response. This will be increasingly evaluative at the top of the band. Responses that suggest that the ending is hopeful, sad or both should be equally valued dependent on the nature of the support offered.

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 and show how mood and atmosphere are created. For 7, discussion of the extract will be thorough and thoughtful.
8-10 marks	Answers will show close reading and be sensitive and increasingly analytical of Ishiguro's craft. There may be some discussion of the reflective nature of what is said and/or the use of direct address and second person. Mood and atmosphere will be defined with confidence.

2 7 **'Tommy is the most interesting character in *Never Let Me Go*.' How far do you agree with this statement? Give reasons for what you say. [20]**

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

0 marks	Nothing worthy of credit.
1-4 marks	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 Tommy. 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 Tommy and whether he is interesting, which will become increasingly thoughtful and thorough at the top of this band. Some will approach the question by saying which other characters may be more interesting; this is also valid.
15-20 marks	Discussion of the statement will be assured and evaluative, and the idea of 'most interesting' will be addressed with increasing assurance, through overview as well as through direct reference, and with increasing sensitivity. Other characters may also be addressed but this is not a requirement of the task.

Please look for and reward valid alternatives.

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2	8

'*Never Let Me Go* is about discovering who your real friends are as well as finding out about yourself.' How far do you agree with this statement? 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	Answers will be simple and general.
5-9 marks	Answers will be dependent on fairly simple narrative with an awareness and some discussion of friendship and self-discovery 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 the statement. 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 friendship and self-discovery will be addressed with increasing assurance, through overview as well as through direct reference, and with increasing sensitivity. Either of the two may be presented as more important with judgements to be based on the amount and quality of the support given.

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 are Marcus and Fiona 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 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 reasons for Fiona's anger and whether it is reasonable and/or the humour for the reader and how it is created, including through language choices.

3 0 **'Ellie is exactly the friend that Marcus needed.' How far do you agree with this statement? Give reasons for what you say. [20]**

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

0 marks	Nothing worthy of credit.
1-4 marks	Patchy, simple narrative which may have little focus on the question.
5-9 marks	Answers will be dependent on fairly simple narrative with an awareness and some discussion of Ellie's friendship with Marcus. 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 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. Whether Ellie is an effective friend for Marcus 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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3	1

'*About a Boy* is funny much more often than it is sad.' How far do you agree with this statement? 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	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 the statement. 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 times when the novel is funny and sad. There will also be an engaged and informed personal response. This will be increasingly evaluative at the top of the band. It is equally valid to say the novel is more often sad or funny, and answers should be rewarded for the support given to the chosen judgement.

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 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 about what is happening in the extract.
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 show close reading and be assured, evaluative and analytical. There may well be some sensitive appreciation of the exchange between the two characters and the tension in this extract.

3 3 **How is the character of Maggie presented throughout *Resistance*?** **[20]**

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

0 marks	Nothing worthy of credit.
1-4 marks	Simple comments based on 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 Maggie as she is presented in the novel at different times.
15-20 marks	There will be a confident, detailed discussion of Maggie's presentation across the novel and a clear evaluation of how this is done, particularly at the top of the band.

Please look for and reward valid alternatives.

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3	4

'War and conflict create all of the problems for the characters in *Resistance*.' How far do you agree with this statement? 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, 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 effects of war, 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 whether war and conflict are the only factors that creates problems.

Please look for and reward valid alternatives.

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