GCSE MARKING SCHEME

SUMMER 2025

ENGLISH LITERATURE UNIT 2B
HIGHER TIER
3720UC0-1

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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 2B 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 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 the characters speak and behave here. What does it reveal to an audience about them? 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 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 marks, and perhaps empathy too at 4.
5-7 marks	Answers will be more focused with apt discussion of selected detail. At 7 marks, answers will be thoughtful and thorough in their discussion of how the characters speak and behave in this extract.
8-10 marks	Discussion of the extract will be sensitive, assured and evaluative, and at the top, may well appreciate some of the humour and poignancy of what Mrs Lintott is saying.

1 2 **'Irwin is a much more likeable teacher than Hector.' 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 underdeveloped and based on simple, patchy narrative.
5-9 marks	Answers will be based on fairly simple, and probably patchy, narrative, with some discussion and awareness of Irwin and Hector as they appear in the play for 8-9.
10-14 marks	Answers will be more focused, with a detailed discussion of the statement. For 13-14, responses will be sustained and thoughtful, building a direct response to the terms of the task. Some may focus on one of the two teachers more than on the other and this is valid. Responses should be rewarded based on the quality of the support given.
15-20 marks	Answers will be increasingly assured, with a confident and well supported discussion of the statement. 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. It is equally valid to suggest either Irwin or Hector is more likeable, and responses should be rewarded based on the quality of the support given.

Please look for and reward valid alternatives.

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1 3 **'Humour is what makes *The History Boys* so enjoyable.' How far do you agree? Give reasons for what you say.** **[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 humour in the play, in general terms. there will be 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. It is possible that some responses will suggest that there are other aspects that make the play enjoyable, and these responses should be valued based on the quality and quantity of support given to justify arguments.
15-20 marks	Responses will be detailed, sensitive and evaluative in their consideration of the statement. There will be an engaged personal response that addresses the terms of the question directly, perhaps focusing solely on humour in the play, or alternatively choosing to look at other aspects of the play too with closer and fuller analysis to support a judgement of what is found enjoyable.

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:**

How does Russell create mood and atmosphere for an audience 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	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 the mood and atmosphere of the extract will be thorough and thoughtful, perhaps dealing with Mrs Johnstone's song but also the exchange with the milkman.
8-10 marks	Answers will be increasingly assured, evaluative and analytical, with sensitive appreciation of the mood and atmosphere of the extract. There is likely to be close attention to the song and also the exchange with the milkman.

1 5 **How is the character of Mrs Lyons important to the play as a whole? [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 Mrs Lyons emerging at 8-9.
10-14 marks	Candidates will reveal an increasingly sound and detailed knowledge of the play used to support their discussion of Mrs Lyons and how she is important to the play. For 13-14, responses will be thoughtful and thorough, paying more attention to the idea of the play as a whole.
15-20 marks	Responses will be detailed, sensitive and evaluative in their discussion of Mrs Lyons, with increased success in addressing the issue of how she is important to the play as a whole at the top of the band.

Please look for and reward valid alternatives.

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1 6 **Which relationship in *Blood Brothers* 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 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 the chosen relationship 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 the chosen relationship which will become increasingly thoughtful and thorough at the top of this band. Other characters may or may not be tackled to develop judgements about 'most interesting'. Either approach is valid and responses should be rewarded based on the support given.
15-20 marks	Discussion of the chosen relationship and how it is presented in the play will be assured and evaluative, through overview as well as through direct reference and with increasing sensitivity. Other characters may or may not be tackled to develop judgements about 'most interesting'. Either approach is valid and responses should be rewarded based on the support given.

Please look for and reward valid alternatives.

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A View from The Bridge

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

Look closely at how Eddie speaks and behaves here. What does it reveal to an audience about him 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	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 for 3 marks, and perhaps empathy too for 4 marks.
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 how Eddie speaks and behaves in this extract.
8-10 marks	Discussion of how Eddie speaks and behaves in the extract will be sensitive, assured and evaluative, and at the top of this band may well appreciate some of the jealousy and frustration in what he is saying, as well as some of the tension that is apparent in his exchanges with the other characters here.

1 8 **'Marco and Rodolpho are the heroes in *A View from the Bridge*.' 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 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 in general terms of Marco and Rodolpho in the play . Empathy perhaps will be shown for 8-9 marks.
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. Other characters may or may not be tackled to judge who are the heroes of the play. Either approach is valid and responses should be rewarded based on the support given.
15-20 marks	Responses will be detailed and evaluative in their consideration of the statement. There will be an engaged, sensitive personal response that addresses the terms of the question directly. Other characters may or may not be tackled to judge who are the heroes of the play. Either approach is valid and responses should be rewarded based on the support given.

Please look for and reward valid alternatives.

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1 9 **Which character is presented as the least to blame for the tragic events at the end of *A View from the Bridge*? Give reasons for your choice. [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 the task.
5-9 marks	Answers will be dependent on fairly simple narrative with awareness, empathy and some discussion of blame 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 chosen character. For 13-14, responses will be thoughtful and thorough. Other characters, as well as the one chosen, may or may not be tackled to justify the choice as 'least to blame'. Either approach is valid and responses should be rewarded based on the support given.
15-20 marks	Responses will be detailed, sensitive and evaluative in their discussion of who is least to blame for the events at the end of the play. Other characters, as well as the one chosen, may or may not be tackled to justify the choice as 'least to blame'. Either approach is valid, and responses should be rewarded based on the support given

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 the characters speak and behave here. What does it reveal to an audience about them? 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 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 for 3 marks, and perhaps empathy too for 4 marks.
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 how the characters speak and behave 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 warmth and perhaps some of the poignancy of what is being said.

2 1 **How is the character of Mrs Adams important to the play as a whole? [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 Mrs Adams.
5-9 marks	Answers will be dependent on fairly simple narrative with awareness, empathy and some discussion of Mrs Adams and her importance emerging at 8-9.
10-14 marks	Candidates will reveal an increasingly sound and detailed knowledge of the play used to support their discussion of Mrs Adams and her importance to 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 how Mrs Adams is important to the play as a whole.

Please look for and reward valid alternatives.

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2 2 **For which of the female characters in *Be My Baby* do you have the most sympathy? Show how Whittingham's presentation of your chosen character creates sympathy for her.** **[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 chosen character in general terms. Empathy will perhaps be shown for 8-9.
10-14 marks	Candidates will reveal an increasingly sound and detailed knowledge of the play used to support their discussion of their chosen character. For 13-14, responses will be thoughtful and thorough. Other characters, as well as the one chosen, may or may not be tackled to justify the choice as deserving the most sympathy. Either approach is valid and responses should be rewarded based on the support given
15-20 marks	Responses will be detailed and sensitive in their consideration of the chosen character. There will be an engaged personal response that will be evaluative at the top of the mark range. Other characters, as well as the one chosen, may or may not be tackled to justify the choice as deserving the most sympathy. Either approach is valid and responses should be rewarded based on the support given.

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:**

How does Keatley create mood and atmosphere for an audience 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 tend towards reorganisation with some awareness of mood and atmosphere 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 the mood and atmosphere in the extract will be thorough and thoughtful.
8-10 marks	Answers will be increasingly assured, evaluative and analytical with sensitive appreciation of how mood and atmosphere are created in the extract. There may be some appreciation of how this relates to the play as a whole.

2 4 **'Jackie is the most likeable of the four characters in *My Mother Said I Never Should*.' 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	Simple comments and general narrative.
5-9 marks	Answers will be dependent on fairly simple narrative with an awareness and some discussion of Jackie with perhaps empathy shown 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 statement, which will become increasingly thoughtful and thorough at the top of this band. Other characters, as well as Jackie, may or may not be tackled to discuss 'most likeable'. Either approach is valid and responses should be rewarded based on the support given.
15-20 marks	Discussion of the statement will be assured and evaluative, and the idea of 'most likeable' will be addressed with increasing assurance, through overview as well as through direct reference, and with increasing sensitivity. Other characters, as well as Jackie, may or may not be tackled. Either approach is valid and responses should be rewarded based on the support given.

Please look for and reward valid alternatives.

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2 5 **'Love is at the centre of all the relationships explored in *My Mother Said I Never Should*.' How far do you agree? Give reasons for what you say. [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 love in the play.
5-9 marks	Answers will be based on narrative with some awareness of the terms of the statement in general terms. Empathy will perhaps be shown 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. Other factors may be considered as well as love and this approach is also valid.
15-20 marks	Responses will be detailed and sensitive in considering the statement. There will be an engaged personal response that will be evaluative at the top of the mark range. Other factors may be considered as well as love and this approach is also valid.

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 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 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 to create mood and atmosphere, particularly at the top of the mark range.

2 7 **How is Godfrey Cass presented throughout *Silas Marner*? 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 simple and general.
5-9 marks	Answers will be based on simple narrative with some discussion of Godfrey as he appears 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 Godfrey as he appears throughout the novel. 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 discussing how Godfrey is presented throughout the novel and will apply relevant points of context to this discussion. At the top of the mark range there is likely to be a full evaluation of his relationships with a range of other characters such as his family, Nancy, Molly Farren and Eppie.

Please look for and reward valid alternatives.

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2 8 **'The events in Lantern Yard are the most important in *Silas Marner*.' How far do you agree? 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 statement with perhaps empathy shown 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 events in Lantern Yard and their importance, 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 statement will be assured and evaluative, and the idea of most important 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:**

Look closely at how Elizabeth and Mr Darcy speak and behave here. What does it reveal about their characters? 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 how Elizabeth and Mr Darcy speak and behave 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 dynamics between the two characters are working at this point.

3 0 **How are family relationships presented as important in *Pride and Prejudice*? 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 family relationships in the novel.
5-9 marks	Answers will be dependent on fairly simple narrative with an awareness and some discussion of family relationships probably with 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 family relationships and their importance in the novel, 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 importance of family relationships in the novel will be assured and evaluative. Their presentation 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 **For which character in *Pride and Prejudice* do you have the least sympathy? Show how Austen creates a lack of sympathy for your chosen character. 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 idea of sympathy 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 their chosen character. For 13-14, responses will be thoughtful and thorough in their consideration. 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 who deserves the least sympathy and, at the very top, may also be original. This discussion will also be embedded in a consideration of the context of the novel. More than one character may be considered in order to justify the choice for 'least' sympathy, but this is not a requirement.

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 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 4 marks.
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 and its mood and atmosphere.
8-10 marks	Answers will be increasingly closely read, evaluative, assured and, at the top of this band, analytical of Dickens' use of language to create mood and atmosphere with an overview of the significance and style of the extract.

3 3 **'Jacob Marley is the one who truly saves Scrooge, not the other spirits.' How far do you agree with this statement? 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 Jacob Marley, 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 the statement. 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 the statement. There will be an increasingly confident consideration of Marley's role in Scrooge's redemption. Relevant contexts will be addressed with assurance.

Please look for and reward valid alternatives.

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3 4 **Show how Dickens uses the presentation of poverty in *A Christmas Carol* to highlight important issues in Victorian society. [20]**

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

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

0 marks	Nothing 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 poverty as shown in the novel 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 of the presentation of poverty. At 13-14, discussion will be more thoughtfully developed. Discussion of relevant context will be present at this level and applied to the events of the novel.
15-20 marks	Answers will be sensitive and increasingly evaluative in their discussion of the important issues that the presentation of poverty in the book highlights. Contextual knowledge will be used to develop this discussion confidently, applying this knowledge to the events of the novel.

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 shown 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 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 to create mood and atmosphere, particularly at the top of the mark range. There may well be some attention to the wider significance of this extract from early in the novel linked to close reading from within it.

3 6 **'Simon is the most interesting character in *Lord of the Flies*.' How far do you agree with this statement? Give reasons for what you say. 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	Simple comments and general narrative with little real focus on the task.
5-9 marks	Answers will be dependent on relatively simple and probably patchy narrative with some awareness of Simon and why he is interesting, 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 Simon to support a focused, detailed discussion of the statement. For 13-14, answers will be thorough and thoughtful. Contextual issues will begin to be discussed. Other characters, as well as Simon, may or may not be tackled to justify 'most interesting'. Either approach is valid and responses should be rewarded based on the support given.
15-20 marks	Answers will be confidently evaluative with a clear appreciation of Simon. 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 be increasing success in addressing the idea of most interesting through evaluation. Other characters, as well as Simon, may or may not be tackled to justify 'most interesting'. Either approach is valid and responses should be rewarded based on the support given.

Please look for and reward valid alternatives.

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3 7 **For which character in *Lord of the Flies* do you have the least sympathy? Show how Golding creates a lack of sympathy for your chosen character. 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 simple and with only general comments about violence.
5-9 marks	Answers will be based on narrative with some awareness of the chosen character as presented in the book in general terms. Empathy perhaps will be seen for 8-9 marks.
10-14 marks	Candidates will reveal an increasingly sound and detailed knowledge of the novel used to support their discussion of their chosen character. For 13-14, responses will be thoughtful and thorough in their consideration. 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 who deserves the least sympathy and, at the very top, may also be original. This discussion will also be embedded in a consideration of the context of the novel. More than one character may be considered in order to justify the choice for 'least' sympathy, but this is not a requirement.

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 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 seen for 3-4 marks.
5-7 marks	Candidates will select and highlight detail in order to support their judgements. For 7, discussion of the extract and its mood and atmosphere 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 humour of the extract.

3 9 **Which character do you find the most interesting in *Ash on a Young Man's Sleeve*? Give reasons for your choice. 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 simple and general.
5-9 marks	Answers will be dependent on fairly simple narrative with an awareness and some discussion of the chosen character. 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 and detailed knowledge of the text to support their discussion of the chosen character which will become increasingly thoughtful and thorough at the top of this band. Other characters may or may not be tackled to develop judgements about 'most interesting'. Either approach is valid, and responses should be rewarded based on the support given. There will be evidence of some understanding of contextual factors.
15-20 marks	Discussion of the chosen character will be assured and evaluative, through overview as well as through direct reference, and with increasing sensitivity. Other characters may or may not be tackled to develop judgements about 'most interesting'. Either approach is valid and responses should be rewarded based on the support given. There will be a clear grasp of the impact of contextual factors.

Please look for and reward valid alternatives.

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4 0 ***'Ash on a Young Man's Sleeve* starts as a happy story but becomes increasingly sad.' How far do you agree with this statement? Give reasons for what you say. 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 the statement 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 the statement. At 13-14, discussion will be more thoughtfully developed. Awareness of relevant contextual issues will be evident.
15-20 marks	Answers will be sensitive and increasingly evaluative in their discussion of the statement and will apply relevant points of context to this discussion. There will be an increasingly confident consideration of whether this statement accurately reflects the structure of the novel.

Please look for and reward valid alternatives.

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