



GCSE MARKING SCHEME

SUMMER 2023

**ENGLISH LITERATURE UNIT 2A
HIGHER TIER
3720UB0-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2023 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

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

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

GCSE ENGLISH LITERATURE UNIT 2A HIGHER TIER

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GENERAL INFORMATION

Prior to on-screen marking

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

Further guidance on the training process is issued separately.

Online marking

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

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

- Examiners do not mark complete scripts. Instead, scripts are divided into segments by question (item) and are transmitted to examiners in this form.
- In terms of technical requirements, examiners participating will need a personal computer running on Windows Vista or Version 7/8/10 and a broadband internet connection. With an Apple Mac a Windows emulator is required.
- For further details, please see the user guide available on e-Marker ® when you log on. Details of how to log on to the system and your username and password have been sent separately.

General Advice to Examiners

1. Familiarise yourself with the questions, and each part of the marking guidelines.
2. Be positive in your approach; look for details to reward in the candidate's response rather than faults to penalise.
3. Ticks and summative comments at the end of each response should 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 which 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 P.E. for this examination 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.

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 out at conference 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 upheld 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.

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

Assessment objective	EWI literary heritage drama		Contemporary prose	
	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.

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 Q1 (i) and Q2 (i),(ii) and (iii)	Social, cultural, and historical contexts (AO4) *Assessed in Q1 (ii) and (iii)
0	0	Nothing 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.
<i>Responses will show some appropriate quality of written communication.</i>				
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).
<i>Responses will show generally appropriate quality of written communication.</i>				
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.
<i>Responses will show generally correct quality of written communication.</i>				
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.
<i>Responses will show correct quality of written communication throughout.</i>				

* Please see grid on the previous page for AO weightings in Q1 (i), (ii) and (iii) and Q2 (i), (ii) and (iii).

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 Sheila and the Inspector speak and behave here. What does it reveal about them to an audience at this point in the play?

[10]

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

- 0 marks** Nothing worthy of credit.
- 1 mark** Simple, general comments – probably very brief.
- 2-4 marks** Candidates will re-tell the extract with, for 3/4, some discussion of Sheila and the Inspector as they appear here.
- 5-7 marks** At this level, candidates will select and highlight detail to support their discussion of Sheila and the Inspector as they appear in the extract. At the top of the band, discussion of selected detail will be thoughtful and thorough.
- 8-10 marks** Discussion of Sheila and the Inspector and how they speak and behave here will be confident and evaluative, covering aspects such as her gradual realisation of guilt and his further prompting, with particular attention to how these are presented. Close focus on language/imagery will be evident in this band.

1 2 How does Priestley present the character of Mr Birling (Arthur) to an audience throughout the play? Remember to support your answer with reference to the play and comment on its social, cultural and historical context.

[20]

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

- 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 Mr Birling. There will be some awareness of relevant contextual factors, particularly at the top of this mark range.
- 10-14 marks** At this level, and particularly at the bottom of this band, answers will still be narrative-driven, but with an increasingly secure and selective use of the text to support a discussion of Mr Birling and how he is presented. At the top of this band, responses will be thoughtful and thorough, with an increasing understanding of contextual factors.
- 15-20 marks** In this band, answers will be assured in their use of selected detail and will have a clear sense of overview and evaluation in their consideration of the presentation of Mr Birling. There is likely to be some sensitivity in the discussion of his various relationships with others as well as his treatment of Eva Smith, and confident discussion of his attitudes as shown throughout the play. There will be a clear grasp of the impact of contextual factors.

Please look for, and reward, valid alternatives.

- 1 3** 'None of the main characters in *An Inspector Calls* can be seen as innocent.' How far do you agree with this statement? Remember to support your answer with reference to the play and comment on its social, cultural and historical context. **[20]**

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

As with all questions of this type, candidates may approach this in different ways, as opinion is free, so judge according to the marking guidelines.

- 0 marks** Nothing worthy of credit.
- 1-4 marks** Answers will be underdeveloped and based on simple narrative.
- 5-9 marks** Answers will be dependent on fairly simple narrative with an awareness of, and some discussion of, the idea of innocence in the play with, probably, empathy at the top of this mark range. There will be some awareness of relevant contextual factors, particularly at the top of this mark range.
- 10-14 marks** Candidates will use a sound knowledge of the text to support their discussion of the main characters and whether any of them can be considered as innocent, 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 main characters and whether any of them can be considered innocent will be assured and evaluative, and the issue of how presentation helps to create these judgments 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.

Hobson's Choice

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

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

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

- 0 marks** Nothing worthy of credit.
- 1 mark** Very simple and brief point(s).
- 2-4 marks** Answers will be dependent on re-telling of what is happening in the extract with, perhaps, empathy and some discussion of the characters emerging at 3, and more evident for 4.
- 5-7 marks** Discussion of the extract will be more focused with relevant detail selected to support judgements. For 7 answers will contain sustained and thoughtful discussion of the characters as they are presented here.
- 8-10 marks** Answers will be assured, evaluative and closely read. There may be an appreciation of some of the tension and perhaps humour evident in the presentation of the characters in this extract.

1 5 Which relationship in *Hobson's Choice* do you think is the most interesting? Show how this relationship is presented in the play. Remember to support your answer with reference to the play and comment on its social, cultural and historical context. **[20]**

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

Please remember that, in this question, as with all such open questions, comment is free, and be flexible in judging what is offered, using the marking guidelines.

- 0 marks** Nothing worthy of credit.
- 1-4 marks** Very simple, general narrative and/or comments.
- 5-9 marks** Answers will be dependent on fairly simple narrative with an awareness of, and some discussion of, the chosen relationship with, probably, empathy at the top of this mark range. There will be some awareness of relevant contextual factors, particularly at the top of this mark range.
- 10-14 marks** Candidates will use a sound knowledge of the text to support their discussion of the chosen relationship and why it is interesting which will become increasingly thoughtful and thorough at the top of this band, with an increasing understanding of contextual factors.
- 15-20 marks** Discussion of the chosen relationship will be assured and evaluative, and the idea of why it is most interesting will be addressed with increasing assurance, through overview as well as through direct reference, and with increasing sensitivity. There will be a clear grasp of the impact of contextual factors.

Please look for, and reward, valid alternatives.

1 6 How is the time in which the play is set important in *Hobson's Choice*? **[20]**

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

Please remember that, in this question, as with all such open questions, comment is free, and be flexible in judging what is offered, using the marking guidelines.

- 0 marks** Nothing worthy of credit.
- 1-4 marks** Answers will be based on simple, patchy narrative, with simple judgements.
- 5-9 marks** Answers will be dependent on fairly simple narrative with an awareness of, and some discussion of, the time in which the play is set. At the top of this 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 why the time in which the play is set is important, and answers will become increasingly thoughtful and thorough at the top of this band.
- 15-20 marks** Discussion of the time in which the play is set and why it is important in the play will be assured and evaluative, supported through overview as well as through direct reference, and treated with increasing sensitivity at the top of this band.

Please look for, and reward, valid alternatives.

A Taste of Honey

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

Look closely at how the characters speak and behave here. What does it reveal about them to an audience?

[10]

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

- 0 marks** Nothing worthy of credit.
- 1 mark** Expression of a very simple and brief point of view.
- 2-4 marks** Answers will be dependent on re-telling of some of the events of the extract with, perhaps, empathy and some discussion emerging at 3, and more evident for 4.
- 5-7 marks** Discussion of the characters as they appear here will be more focused, with relevant detail from the extract to support judgements. For 7, answers will contain sustained and thoughtful discussion of the characters as presented in the extract.
- 8-10 marks** Answers will be assured, evaluative and closely read. Insight will be revealed through an understanding of the interactions between the three characters here. There may, for example, be some sensitive discussion of what the extract shows us about Jo's attitudes towards her mother and Peter.

1 8 How is the character of Geof presented in *A Taste of Honey*? Remember to support your answer with reference to the play and comment on its social, cultural and historical context.

[20]

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

- 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 Geof as he is presented in the play, (perhaps with uneven coverage) at 8-9. There will probably be some awareness of the play's context, although this may be implicit.
- 10-14 marks** Candidates will use a sound knowledge of the text to support their discussion of Geof as he appears in the play. For 13–14, discussion will be increasingly thorough and thoughtful, with an increasing understanding of the play's context.
- 15-20 marks** Answers will be carefully considered, assured and evaluative, with sensitive discussion of Geof and how he is presented to an audience throughout the play. At this level, the issue of presentation will be addressed with increasing confidence, and there will be a clear grasp of central issues about the play's context (e.g. attitudes to homosexuality, poverty, male/female roles etc.)

Please look for, and reward, valid alternatives.

- 1 9** 'The time in which the play is set helps to make the events of *A Taste of Honey* interesting.' How far do you agree with this statement? **[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 of, and some discussion of, the time in which the play is set. At the top of this 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 why the time in which the play is set is important, and answers will become increasingly thoughtful and thorough at the top of this band.
- 15-20 marks** Discussion of the time in which the play is set and why it is important in the play will be assured and evaluative, supported through overview as well as through direct reference, and treated with increasing sensitivity at the top of this band. Contexts such as single parenthood, family values and attitudes towards homosexuality are likely to be explored confidently.

Please look for, and reward, valid alternatives.

Section B (Contemporary prose)

Paddy Clarke Ha Ha Ha

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

How does Roddy Doyle create mood and atmosphere here? Refer closely to the extract in your answer. **[10]**

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

- 0 marks** Nothing worthy of credit.
- 1 mark** Answers will be brief with some simple comments on what is going on.
- 2-4 marks** Answers will tend towards reorganisation, with some discussion and awareness for 3-4. Empathy will probably be evident at 4.
- 5-7 marks** Answers will be more focused on mood and atmosphere, with details selected and discussed. There will be increasing thoughtfulness for 7.
- 8-10 marks** Answers will be assured and analytical, with some appreciation and evaluation of how mood and atmosphere is created here. There is likely to be some sensitivity and perhaps some appreciation of the relationship between Paddy and Kevin as it is presented, and how this adds to the mood and atmosphere.

2 1 How is the character of Paddy's Da important to the novel 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 brief and patchy in knowledge.
- 5-9 marks** Answers will be narrative driven, discussing Paddy's Da with some 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 Paddy's Da, and, for example, his relationships with his children as well as that with his wife.
- 15-20 marks** There will be a confident, detailed discussion of Paddy's Da as he is presented across the novel and a clear evaluation of his importance to the novel as a whole, particularly at the top of the band. There is likely to be some sensitive discussion of his various relationships within the family.

Please look for, and reward, valid alternatives.

- 2 2** 'Family is the most important thing in Paddy's childhood.' How far do you agree with this statement? **[20]**

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

As with all questions of this type, candidates may approach this in different ways, as opinion is free, so judge according to the marking guidelines.

- 0 marks** Nothing worthy of credit.
- 1-4 marks** Answers will be limited and general.
- 5-9 marks** Answers will be narrative driven, with some discussion/awareness/empathy for 8-9.
- 10-14 marks** Answers will still be narrative dependent, but with apt focus on key areas of the text to support the discussion of family and its importance to Paddy's childhood. For 13-14, answers will be thorough and thoughtful, building a direct response to the task.
- 15-20 marks** At this level, there will be a clear focus on the task and some sensitive, supported discussion of how far family is the most important thing in Paddy's childhood. There will be an engaged and informed personal response to show to what extent the candidate agrees with the statement. This will be increasingly evaluative at the top of the band.

Please look for, and reward, valid alternatives.

Heroes

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

How does Robert Cormier create mood and atmosphere here? Refer closely to the extract in your answer. **[10]**

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

0 marks	Nothing worthy of credit.
1 mark	Brief responses and simple comments on what is happening.
2-4 marks	Answers will tend to be underdeveloped, with some awareness, and some discussion, for 3-4.
5-7 marks	Discussion will be more focused and supported by apt detail. For 7, discussion of the creation of mood and atmosphere will be thorough and thoughtful.
8-10 marks	Answers will be closely read and assured. At the top of the band, they will also be evaluative and analytical. Features such as the gruesome nature of the history of the centre and the young people's impressions of the centre in the extract may well be addressed with confidence. There will be some appreciation of specific language choices made by the author.

2 4 How does Robert Cormier present the changing relationship between Francis and Nicole throughout the novel? **[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 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 relationship as it changes through the novel. For 13-14, answers will be thorough and thoughtful, building a direct response to the task.
15-20 marks	At this level, there will be a clear focus on the task and some sensitive, supported discussion of the changing relationship as it is presented throughout the novel. There will be a confident handling of the chronology of the events of the book to back this up. Responses will be increasingly evaluative at the top of the band.

Please look for, and reward, valid alternatives.

2 5 'In *Heroes*, people are not always who they appear to be.' How far do you agree with this statement? **[20]**

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

As with all such open questions, remember that comment is free, so judge according to the marking criteria.

- 0 marks** Nothing worthy of credit.
- 1-4 marks** Simple comments based on probably patchy narrative.
- 5-9 marks** Answers will be narrative driven, with some discussion/awareness/empathy for 8-9.
- 10-14 marks** Answers will still be narrative-dependent, but with apt focus on key areas of the text to support the discussion of whether people are not always who they appear to be in the novel. For 13-14, answers will be thorough and thoughtful, building a direct response to the task.
- 15-20 marks** At this level, there will be a clear focus on the task and some sensitive, supported discussion of various characters in the novel and whether they are always who they appear to be. There will also be an engaged and informed personal response to show to what extent the candidate agrees with the statement. This will be increasingly evaluative at the top of the band.

Please look for, and reward, valid alternatives.

Never Let Me Go

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

How does Ishiguro create mood and atmosphere here? Refer closely to the extract in your answer. **[10]**

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

- | | |
|-------------------|---|
| 0 marks | Nothing worthy of credit. |
| 1 mark | Brief responses and simple comments. |
| 2-4 marks | Answers will probably operate on the level of simple paraphrase, with empathy/awareness for 4. |
| 5-7 marks | Candidates will select and highlight detail in order to support their judgements. For 7, discussion of the extract will be thorough and thoughtful. |
| 8-10 marks | Answers will be closely read, sensitive and increasingly analytical of Ishiguro's skill. There may be some discussion of the narrator's perspective and/or the poignancy of this scene for the main characters and how this relates to mood and atmosphere. |

2 7 Which relationship in *Never Let Me Go* do you think is the most interesting? Show how this relationship is presented in the novel. **[20]**

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

As with all such open questions, remember that comment is free, so judge according to the marking criteria.

- | | |
|--------------------|--|
| 0 marks | Nothing worthy of credit. |
| 1-4 marks | Answers will be based on simple, general narrative. |
| 5-9 marks | Answers will be dependent on fairly simple narrative with an awareness of, and some discussion of, the chosen relationship with, probably, empathy at the top of this mark range. |
| 10-14 marks | Candidates will use a sound, detailed knowledge of the text to support their discussion of the chosen relationship and why it is interesting which will become increasingly thoughtful and thorough at the top of this band. |
| 15-20 marks | Discussion of the chosen relationship will be assured and evaluative, and the idea of why it is most interesting will be addressed with increasing assurance, through overview as well as through direct reference, and with increasing sensitivity. |

Please look for, and reward, valid alternatives.

- 2 8** 'The first part of *Never Let Me Go*, set in Hailsham, is when the characters develop the most.' How far do you agree with this statement? **[20]**

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

As with all such open questions, remember that comment is free, so judge according to the marking criteria.

- 0 marks** Nothing worthy of credit.
- 1-4 marks** Answers will be simple and general.
- 5-9 marks** Answers will be dependent on fairly simple narrative with an awareness of, and some discussion of, the part of the novel that is set in Hailsham and its importance to the characters' development.
- 10-14 marks** Candidates will use a sound knowledge of the text to support their discussion of the part of the novel that is set in Hailsham and the development of the characters during this time. This discussion will become increasingly thoughtful and thorough at the top of this band.
- 15-20 marks** Discussion of the statement will be assured and evaluative, and the issue of whether the most character development takes place during the time at Hailsham 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.

About A Boy

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

How does Hornby create mood and atmosphere here? Refer closely to the extract in your answer. **[10]**

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

0 marks	Nothing worthy of credit.
1 mark	Brief responses and very simple comments.
2-4 marks	Answers will tend to be underdeveloped, or dependent on paraphrase, with some awareness and empathy for 4.
5-7 marks	Candidates will select and highlight detail in order to support their judgements. For 7, discussion of the extract will be thorough and thoughtful.
8-10 marks	Answers will be closely read, sensitive and increasingly analytical of Hornby's skill. There may be some discussion of the narrator's perspective and/or the humour of this scene and how it is created, including through language choices.

3 0 For which character in *About a Boy* do you have the greatest sympathy? Show how Hornby creates sympathy for your chosen character. **[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	Patchy, simple narrative, perhaps with little focus on the question.
5-9 marks	Answers will be dependent on fairly simple narrative with an awareness of, and some discussion of, the chosen character with, probably, empathy at the top of this mark range.
10-14 marks	Candidates will use a sound knowledge of the text to support their discussion of the chosen character which will become increasingly thoughtful and thorough at the top of this band.
15-20 marks	Discussion of the chosen character will be assured and evaluative, and the issue of Hornby's presentation to create sympathy will be addressed with increasing assurance, through overview as well as through direct reference, and with increasing sensitivity.

Please look for, and reward, valid alternatives.

- 3 1** 'Friendship is what helps the characters in *About a Boy* to develop.' How far do you agree with this statement? **[20]**

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

As with all such open questions, remember that comment is free, so judge according to the marking criteria.

- 0 marks** Nothing worthy of credit.
- 1-4 marks** Answers will be typified by simple, patchy narrative.
- 5-9 marks** Answers will be narrative driven, with some discussion/awareness/empathy for 8-9.
- 10-14 marks** Answers will still be narrative dependent, but with apt focus on key areas of the text to support the discussion of friendship and whether it is what helps the characters to develop. For 13-14, answers will be thorough and thoughtful, building a direct response to the task.
- 15-20 marks** At this level, there will be a clear focus on the task and some sensitive, supported discussion of whether it is friendship that helps the characters to develop in the novel. There will also be an engaged and informed personal response to show to what extent the candidate agrees with the statement. This will be increasingly evaluative at the top of the band.

Please look for, and reward, valid alternatives.

Resistance

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

How does Owen Sheers create mood and atmosphere here? Refer closely to the extract in your answer. **[10]**

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

- | | |
|-------------------|--|
| 0 marks | Nothing worthy of credit. |
| 1 mark | Brief responses and simple comments on what is happening. |
| 2-4 marks | Answers will tend to be underdeveloped, with some awareness and, perhaps, empathy for 4. |
| 5-7 marks | Discussion will be more focused and supported by apt detail. For 7, discussion of the extract will be thorough and thoughtful. |
| 8-10 marks | Answers will be closely read, assured, evaluative and analytical. |

3 3 How is the character of Albrecht important to the novel 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 based on probably patchy narrative. |
| 5-9 marks | Answers will be narrative driven, with some discussion/awareness/empathy for 8-9. |
| 10-14 marks | Answers will still be narrative dependent, but with apt focus on key areas of the text. For 13-14, answers will be thorough and thoughtful in their discussion of Albrecht, and, for example, his relationship with Sarah. |
| 15-20 marks | There will be a confident, detailed discussion of Albrecht as he is presented across the novel and a clear evaluation of his importance to the novel as a whole, particularly at the top of the band. |

Please look for, and reward, valid alternatives.

- 3 4** For which character in *Resistance* do you have the greatest sympathy? Show how Sheers creates sympathy for your chosen character. **[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 of, and some discussion of, the chosen character with, probably, empathy at the top of this mark range.
- 10-14 marks** Candidates will use a sound knowledge of the text to support their discussion of the chosen character which will become increasingly thoughtful and thorough at the top of this band.
- 15-20 marks** Discussion of the chosen character will be assured and evaluative, and the issue of Sheers' presentation to create sympathy will be addressed with increasing assurance, through overview as well as through direct reference, and with increasing sensitivity.

Please look for, and reward, valid alternatives.