



GCSE ENGLISH LITERATURE

Specimen assessment materials

UNIT 2a (Literary heritage drama and contemporary prose)

HIGHER TIER

MARKING GUIDELINES

GENERAL

1. Expression

Where problems with presentation seriously impede communication, assessment can be problematic. In such cases the candidate should, after discussion with your team leader, be referred to the Principal Examiner for a second opinion: write Refer to P.E. boldly at the top of the script and send a photocopy of the script to the GCSE English Literature Subject Officer. Confused or vague expression is often a result of faulty understanding or appreciation of a point a candidate is trying to make. Avoid the temptation of saying to yourself, "I think I know what s/he means", and awarding credit. Signal this in the margin through annotation like "getting somewhere" or "not quite there".

2. Annotation

Ongoing annotation in the margin throughout the script is vital. This annotation will help your identification of skills as they appear. Remember that your mark at the end of the exercise must tally with the skills which you have identified as articulated by the assessment criteria. All examiners have been provided with marked and annotated scripts to illustrate this procedure.

There must always be a comment at the end of each section. This should not simply echo the mark but indicate the salient features of the candidate's performance. Annotation will be based on the assessment criteria.

3. Marking positively

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 assessment criteria, but without looking for what might have been presented or for what you might have written in the candidate's place.

4. '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 to them.

5. 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

6. Assessment objective coverage and weightings in Unit 2a

	EWI literary heritage drama Question 1		Contemporary prose Question 2	
	(i)	(ii) (iii)	(i)	(ii) (iii)
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 Question 1 part (i) and Question 2 part (i) you should give equal weighting to AO1 and AO2.

In determining the appropriate mark band and fine-tuning to a specific mark for Question 1 parts (ii) and (iii) 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 Question 2 parts (ii) and (iii) you should give approximately twice as much weight to AO2 as to AO1.

For precise mark allocations for each assessment objective, please see grid on final page 240.

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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				
(i)	(ii) (iii)	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 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.
		<i>Errors in grammar, punctuation and spelling are likely to impede communication on occasions. Structure and organisation is limited and meaning is often unclear.</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>Grammar, punctuation and spelling has some errors. There is some attempt to structure and organise writing and meaning is clear in places.</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>Grammar, punctuation and spelling is generally good but with occasional errors. Structure and organisation is secure and meaning is generally clear.</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>Grammar, punctuation and spelling is largely accurate. Structure and organisation is accomplished and meaning is clear.</i>		

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

UNIT 2a

QUESTION 1 (Literary heritage drama)

(a) *Othello*

(i)	Read the extract on the opposite page. Then answer the following question: How does Shakespeare present the relationship between Iago and Cassio here?	[10]
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This question covers assessment objectives AO1 (50%) and AO2 (50%).

0 marks	Nothing worthy of credit.
1 mark	Simple general comments on characters.
2-4 marks	Answers will be dependent on simple re-telling of the events shown in the extract with basic discussion of Iago and Cassio for 3-4, such as some awareness of Cassio's naivety and Iago's duplicity, with some reference to apt detail.
5-7 marks	Answers will be more focused and detailed with apt discussion of each character and their behaviour. For 7, there will be an increasingly thoughtful discussion of exploration of Iago and Cassio, considering points such as Cassio's distress and Iago's false face with selection of detail to support this discussion (for example 'honest man', 'past all surgery').
8-10 marks	Discussion of Iago and Cassio's relationship as presented here will be assured and analytical, evaluating how Shakespeare's language highlights Iago's manipulation of Cassio. Points explored may include Cassio's many exclamations, and Iago's apparent measured calmness, and his disingenuous questions. There may be detailed recognition of how Cassio's initial distress plays into Iago's hands.

*(ii)	Show how Shakespeare presents the relationship between Othello and Desdemona to an audience. Remember to support your answer with reference to the play and to comment on its social, cultural and historical context.	[20]
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This question covers assessment objectives AO1 (33%) and AO4 (67%).

0 marks	Nothing worthy of credit.
1-4 marks	Answers will be dependent on simple, patchy narrative. Points made may include reference to features such as Othello's initial devotion, then increasing jealousy, and Desdemona's role, as daughter and as wife, with simple awareness of some relevant social, cultural and historical context.
5-9 marks	Answers will be based on simple narrative, with personal responses to character(s) and perhaps empathy for 8-9. More reference may be made to the involvement of other relevant characters, such as Brabantio, Iago, Cassio and Emilia, for example. For 8-9, expect to find an awareness of the difficulties facing Othello and Desdemona's relationship, such as the differences in race, class and age.
10-14 marks	Answers will reveal a secure knowledge of the play to support discussion of Othello and Desdemona's relationship and how the relationship would be perceived by different audiences. For 13-14, answers will be thorough and thoughtful supported by solid knowledge of the text. Discussion of Othello's motives, and the behaviour of other characters, such as Brabantio, Iago, Cassio and Emilia, will be rooted in some understanding of the social, cultural and historical context of the play.
15-20 marks	Answers will be carefully considered and evaluative, cogent and well argued. Discussion will be solidly rooted in a clear understanding of the social, cultural and historical context of the play, and may well explore how Othello's insecurities were fed by Iago, to the extent of the destruction of the relationship. Points made will be supported by well chosen references to events, and at this level there will be an overview of the arc of the relationship.

Please look for, and reward, valid alternatives.

* (iii)	How does Shakespeare present the character Iago to an audience throughout the play? Remember to support your answer with reference to the text and to comment on its social, cultural and historical context.	[20]
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This question covers assessment objectives AO1 (33%) and AO4 (67%).

0 marks	Nothing worthy of credit.
1-4 marks	Answers will be brief and general based on simple narrative. For example, coverage of the play will probably be limited, with brief references to Iago and how he may be perceived by an audience, or, possibly, different audiences, depending on the context.
5-9 marks	Answers will be dependent on fairly simple narrative with an awareness of the character of Iago. Increasing reference may be made to some key moments of the play, such as his behaviour at the beginning with Roderigo and Brabantio, and then, his behaviour with Cassio, Emilia, Othello and Desdemona, and how this may be influenced by the social, cultural and historical context of the play.
10-14 marks	Candidates will use a sound knowledge of the text to support their interpretation of Iago. For 13-14, this will be rooted in a detailed discussion of characters and relationships supported by apt detail. Detailed reference will be made to key moments involving Iago from throughout the play (for example, at the beginning, then in Cyprus, and at the end of the play) focusing increasingly on his motives, and how these would be perceived by different audiences, influenced by the social, cultural and historical context.
15-20 marks	Interpretation of Iago's character will be assured and evaluative, and at the top, perhaps original. Points addressed may include Shakespeare's use of direct address and soliloquy to present Iago's character to an audience, as well as the character's use of language in different situations. Particularly assured answers may explore what can make the character of Iago compelling for an audience, influenced by the social, cultural and historical context.

Please look for, and reward, valid alternatives.

(b) Much Ado About Nothing

(i)	Read the extract on the opposite page. Then answer the following question: How does Shakespeare present the relationship between Claudio and Don Pedro here?	[10]
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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 be based on simple reorganisation/paraphrase of the extract, with empathy and some discussion for 3-4. There will be an awareness of how Claudio is asking Don Pedro for his support in winning Hero, and of Don Pedro's willingness to do so for him.
5-7 marks	Answers will be more focused and supported by apt detail, and for 7 will be thorough and thoughtful, discussing how Claudio has fallen for Hero and of how (and why) Don Pedro plans to help.
8-10 marks	Answers will be assured and analytical, showing an appreciation of how the older, worldly wise Don Pedro is prepared to help Claudio win Hero's hand. Candidates may evaluate Claudio as a lover, and the lengths Don Pedro is prepared to go to in order to help him, as well as his confidence in how his plan will work.

* (ii)	Show how Shakespeare presents the development of the relationship between Beatrice and Benedick. Remember to support your answer with reference to the play and to comment on its social, cultural and historical context.	[20]
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This question covers assessment objectives AO1 (33%) and AO4 (67%).

0 marks	Nothing worthy of credit.
1-4 marks	Answers will be based on simple, patchy narrative. Points touched on may include some reasons for Beatrice's feelings towards Benedick at the beginning of the play, and how they change, with some reference to the social, cultural and historical context, such as how Beatrice is constrained by the society in which she lives.
5-9 marks	Answers will be reliant on narrative with some basic discussion of the relationship for 8-9. Points may include how the situations of other characters (Claudio and Hero, for example) impinge on the relationship between Beatrice and Benedick. There may also be an awareness of courting conventions of the time.
10-14 marks	Answers will reveal a secure and selective knowledge of the play to support discussion of the characters and their relationship. For 13-14, discussion of the relationship will be detailed and thoughtful. Answers will use key moments from throughout the play to support the points made, and there will also be an increasing understanding of the role of women within the social, cultural and historical context of the play, together with an understanding of the "normal" courting conventions.
15-20 marks	Answers will be astute and evaluative, and for 18-20 may be original. Discussion will be increasingly well rooted in a clear understanding of the social, cultural and historical context and conventions of the time, and of how the relationship between Beatrice and Benedick can be seen to challenge these at different points in the play. Their linguistic sparring will probably also be highlighted with some success at this level.

Please look for, and reward, valid alternatives.

* (iii)	How does Shakespeare present the character of Don John to an audience throughout the play? Remember to support your answer with reference to the play and to comment on its social, cultural and historic context. [20]
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This question covers assessment objectives AO1 (33%) and AO4 (67%).

0 marks	Nothing worthy of credit.
1-4 marks	Answers will be dependent on simple, general story telling. Coverage of the play may well be uneven, but there will be some simple comments on the character of Don John and his general unsavouriness, with, probably, some relevant examples, such as his plot to trick Hero.
5-9 marks	Answers will be dependent on fairly simple narrative with an awareness of a valid approach to the character of Don John. Points may include an awareness of Don John's resentment of Claudio, and the reasons for it, his plotting with Borachio, and his use of Hero. There will be an awareness of the social, cultural and historic context of the play, for example shown by discussion of Don John's role as the illegitimate brother and the effect this has had on him.
10-14 marks	Candidates will use a sound knowledge of the text to support their interpretation of Don John and how different audiences would perceive him. For 13-14, interpretation of Don John's character will be rooted in a detailed discussion of characters and relationships, supported by apt detail. Points explored may include possible motives for Don John's machinations against Claudio and Hero, such as his resentment of Don Pedro, his brother, although he is illegitimate, and his use of Borachio as part of his plot.
15-20 marks	Interpretation of Don John's character will be assured and evaluative, and, for 18-20 may be original. Points explored may include how the character is motivated by hatred and jealousy, partly owing to his status as the illegitimate brother of Don Pedro, and how this sets off the sequence of events. Assured responses will probably address why he is so successful in his deceptions, and be supported by an understanding of the role of women and the importance of honour of different kinds, within the social, cultural and historical context of the play.

Please look for, and reward, valid alternatives.

(c) An Inspector Calls

<p>(i) Read the extract on the opposite page. Then answer the following question:</p> <p>How may the presentation of Gerald here affect an audience's feelings towards him?</p> <p style="text-align: right;">[10]</p>

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

0 marks	Nothing worthy of credit.
1 mark	Simple comments on the character.
2-4 marks	Candidates will re-tell the extract and make simple, general comments on the character, such as how he now seems to be on the side of the Birlings having found out that the Inspector was not on the police force.
5-7 marks	Answers will be more detailed and focused with selection of relevant detail, such as Gerald's eagerness to convey his news to the Birlings, and, for 7, may discuss thoughtfully, for example, how he seems to have forgotten his part in Eva Smith's story.
8-10 marks	Answers will be assured and evaluative with close focus on the detail of the extract. Stylistic features such as the significance of the stage directions, for example "slowly" "cutting in", and their effects will be analysed.

<p>* (ii) <i>An Inspector Calls</i> is set in 1912. How is the characters' speech and behaviour in the play influenced by the time in which it is set?</p> <p style="text-align: right;">[20]</p>

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

0 marks	Nothing worthy of credit.
1-4 marks	Answers will be based on simple, patchy narrative. At this level, responses may make brief reference to some relevant issues, such as the Titanic, World War 1, and, typically, simple personal responses to the way the characters speak and behave.
5-9 marks	Answers will tend to be general, probably dependent on simple narrative, but with some awareness and emerging discussion of how the characters' speech and behaviour is influenced by the time the play is set. E.g., the class system and the role of women evidenced through the character of Daisy Renton. For 8-9 marks, responses, particularly at the top of this band, will show an awareness of the social, cultural and historical context of the play, through some discussion of the different political views of the characters.
10-14 marks	Answers will probably be narrative driven but with more focus on key areas of text to support opinion, such as Birling's speech about The Titanic, Russia, The Balkans and what this reveals about his character and how the Inspector's parting speech exemplifies social responsibility. For 13-14 marks, answers will be sustained, supported and thoughtful in their consideration of the question. Responses may well include relevant discussion of how the way the characters speak and behave is influenced by their social, cultural and historical context (for example the role of women, relationships between men and women, the class system, and so on), as well as some understanding of the significance of references to key events of the early 20 th Century.
15-20 marks	Answers will be carefully considered and evaluative with perhaps originality for 18-20 marks. Responses will include, and integrate, a detailed understanding of how the historical, cultural and social context of the play influences the characters' speech and behaviour, for example how Priestley uses Mr Birling's speech to mock the upper class, how Sheila's behaviour is indicative of the spoilt nature of the privileged youth of the time and how Daisy Renton's behaviour and predicament is a product of the gender and class system of 1912.

Please look for, and reward, valid alternatives.

* (iii)	Show how J B Priestley uses the character of Mrs Birling to highlight aspects of British society in the early 20th century.	[20]
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This question covers assessment objectives AO1 (33%) and AO4 (67%).

0 marks	Nothing worthy of credit.
1-4 marks	Answers will be based on simple narrative. Judgements may well show a limited grasp of the society within which the character exists, referring, for example, to her attitudes to her children and to Eva Smith, and to the class system.
5-9 marks	Answers will be dependent on simple narrative with an awareness of a valid approach to the character of Mrs Birling. Responses, particularly at the top of this band, will reveal a developing awareness of how Mrs Birling would have been influenced by the political and social background of the early 20 th century, and by the expectations of a woman of her background, such as her role on the charity committee.
10-14 marks	Candidates will support their interpretation of Mrs Birling with relevant detail from the text. For 13-14, interpretation of the character will be rooted in a detailed discussion of characters and relationships supported by apt references to the text, such as her interaction with her children and with the Inspector. Responses, particularly at the top of this band, will reveal some understanding of how an audience would see Mrs Birling's speech and behaviour, within the play's social, cultural and historical context. This may be revealed through reference to her role within the family, as well as within society.
15-20 marks	Interpretation of Mrs Birling's character will be assured and evaluative and at the top may be original, perhaps noting how she could be perceived as trapped by her background and class. Responses will incorporate the candidate's appreciation of how the character of Mrs Birling would be, to an extent, influenced by the position of women of different classes in the early 20th century. Points may include the way her character and attitudes are contrasted with those of Sheila, and how she reports on her interaction with Eva Smith.

Please look for, and reward, valid alternatives.

(d) Hobson's Choice

(i)	Read the extract on the opposite page. Then answer the following question:
	With close reference to the extract, show how it reveals the relationship between Maggie and Willie 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, straightforward discussion of characters (perhaps more on one than the other).
2-4 marks	Answers will be dependent on re-telling the events of the extract with empathy (for either, or both, Maggie and Willie, and some discussion of their dialogue for 3-4.
5-7 marks	Discussion of Maggie and Willie will be more focused with relevant detail from the extract to support judgements. For 6-7 answers will contain sustained and thoughtful discussion of Maggie and Willie as revealed in the extract, showing an understanding of how each character has their own agenda, and how Maggie, in particular, controls the exchange.
8-10 marks	Answers will be assured and analytical. Close reading will pick up on details such as the hesitations in the speech of both characters and how this may suggest a subtext to their dialogue. Stage directions will also be explored to good effect, as may the patterns in their speech (for example "wonder" and "marvel") which suggest their suitability and closeness despite their different situations, and how Maggie works round to her proposal of marriage.

* (ii)	<i>Hobson's Choice</i> is subtitled "A Lancashire Comedy". To what extent do you find it "a comedy"? Support your answer with reference to the text and consider the social attitudes of the time in which the play is set.
	[20]

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

0 marks	Nothing worthy of credit.
1-4 marks	Simple, general narrative. Comments will probably include some general reference to the behaviour of the characters, such as Maggie marrying Willie, and how it may be perceived by an audience (with the audience, at this level, perhaps being the candidate).
5-9 marks	Answers will be reliant on narrative with some discussion of comedy emerging for 8-9. There will probably be an emerging awareness of parts of the play and/or characters that may be seen as "comedy." Points may include, for example, how an awareness of how Maggie's behaviour and relationships with other characters would be counter to that expected of a woman in the play's social, cultural and historical context.
10-14 marks	Discussion will be more focused and knowledge of the text more secure. For 13-14 answers will be thorough and thoughtful supported by solid knowledge of the text. Points selected to support judgements may include details such as the attitudes of different characters to the relationship between Maggie and Willie, the relationships between men and women and how these are presented in the play, with some understanding of the social attitudes of Victorian Britain.
15-20 marks	Answers will be carefully considered and evaluative with perhaps originality for 18-20, considering, perhaps, how different audiences may perceive the events of the play. Responses will incorporate a sensitive understanding of how central themes such as the inversion of the accepted social order of the late 19th century would create comedy for an audience, backed up, of course, by specific reference to detail from the play. At the top of this mark range, candidates may consider the meaning of "comedy" within the literary tradition.

Please look for, and reward, valid alternatives.

* (iii) Show how Harold Brighouse uses Hobson to highlight aspects of the community presented in the play.	[20]
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This question covers assessment objectives AO1 (33%) and AO4 (67%).

0 marks	Nothing worthy of credit.
1-4 marks	Answers will be based on simple, patchy narrative, with simple judgements. Candidates will make simple comments on Hobson and his behaviour, reflecting a very basic understanding of life in Victorian Britain.
5-9 marks	Answers will tend to be general and dependent on simple narrative, but with some awareness and emerging discussion for 8-9. Points covered may include some discussion and awareness of Hobson's role within the family and within the Salford business community, The expectations of the roles of women in the late 19th century may also be addressed.
10-14 marks	Answers will probably be narrative driven but with apt focus on key areas of the text, such as Hobson's treatment of his daughters and workers at different points in the play. For 13-14, answers will be thoughtful and thorough with an emerging understanding of how Hobson's predicaments (his relationships with his daughters and their suitors/husbands and his drinking, for example) are set within, and influenced by, the social, cultural and historical context of the play.
15-20 marks	Answers will be evaluative, assured and perhaps, at the top, original with their importance addressed with some success. Points, particularly at the top of this band, may include a clear overview of how the character of Hobson helps draw out some of the themes of the play, such as the changing roles between men and women and the inversion of the perceived (at the time) natural order, highlighting social, cultural and historical aspects of the community of Salford in the 1880s.

Please look for, and reward, valid alternatives.

(e) A Taste of Honey

(i) Read the extract on the opposite page. Then answer the following question: How does Shelagh Delaney create mood and atmosphere for an audience here? [10]
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This question covers assessment objectives AO1 (50%) and AO2 (50%).

0 marks	Nothing worthy of credit.
1 mark	Simple, general comments on the characters and some of what they say.
2-4 marks	Answers will probably be dependent on simple paraphrase of the extract, with some discussion of how an audience may respond to the speech and behaviour of Peter, Helen, Geof and Jo.
5-7 marks	Answers will be more detailed and focused with selection of relevant detail to support judgements. For example, they may focus on Peter's abusiveness to the other characters and how an audience may respond to this. At the top of this mark range, discussion of the extract will be thorough and thoughtful, with consideration of such features as the clashes between characters, and the generally chaotic and dysfunctional atmosphere this creates.
8-10 marks	Answers will be assured and analytical. Points addressed may include Peter's profane and offensive language, Helen's embarrassment and torn loyalties, the fact that Geof can hardly get a word in, Jo's restrained responses and so on. At the top of this mark range, the possible comedic effects of the behaviour of Peter, in particular, may also be explored.

* (ii) To what extent do you find <i>A Taste of Honey</i> an appropriate title for the play? Remember to support your answer with reference to the play and to 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. Candidates may make very simple points about how events of the play, such as Jo's relationships with the boy and Geof, may be perceived as "honey", as they were short but sweet, owing partly to social and cultural attitudes of the time in which the play was set.
5-9 marks	Answers will tend to be general and probably dependent on simple narrative but with some awareness and emerging discussion for 8-9. Candidates may well reveal through empathic comments, how Jo's relationships, and, perhaps, those of others, whilst sweet, or "honey", could only be a "taste", owing to the cultural attitudes of society of the time, as well as owing to the natures of the characters.
10-14 marks	Candidates will use a sound knowledge of the text to support their views. For 13-14, answers will be thoughtful and thorough. Answers will reveal some understanding of how the mores of society in the 1950s may have had an influence on the brevity of the "taste of honey" experienced by different characters, particularly, probably, Jo, as a single teenage mother expecting a mixed race baby and living in an impoverished area.
15-20 marks	Answers will be astute and evaluative and, at the top of the band, may be original. Answers, particularly at the top of this band, may include an overview of how the historical setting of the play, of northern Britain in the 50s, together with the nature of the characters, may make it inevitable that the happiness experienced within the world of the play could only ever be fleeting. The social, cultural and historical context of the play will be clearly understood.

Please look for, and reward, valid alternatives.

*** (iii) Show how Shelagh Delaney uses the character of Geof to highlight aspects of the society in which he lives. [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 simple narrative. Answers may include some simple reference to Geof's sexuality, and his relationships with Jo, and, maybe, Helen. The audience, at this level, may well be the candidate, him or herself.
5-9 marks	Answers will be dependent on fairly simple narrative with an awareness of, and empathy for, Geof and the way he interacts with Jo, Helen, and, maybe, Peter. At this level there will be an awareness of how the character's evident homosexuality would be regarded within the social, cultural and historical context of the play (for example the reference to his ex landlady, and the way the other characters talk to him).
10-14 marks	Candidates will use a sound knowledge of text to support their interpretation of Geof. For 13-14, interpretation of Geof's character will be rooted in a sound discussion of character and relationships, within the social, cultural and historical context of the play, supported by apt detail. Answers will probably include discussion of how an audience may respond to the way Geof speaks and behaves with Jo, Helen, and Peter, and how the way they treat him may be affected by his sexuality, as well as by his behaviour, which would run counter to many expectations of how a man, particularly in the 50s, would behave (cooking, cleaning, and preparing for the birth of Jo's baby, for example).
15-20 marks	Interpretation of Geof's character will be assured and evaluative, and, for 18-20, may be original, perhaps suggesting that the character may show how some attitudes to men and fatherhood were beginning to change in the mid 20th century. Answers may well incorporate a sensitive overview of how different audiences may respond differently to Geof, and show some appreciation of how his nurturing, home building qualities may be received by audiences. There may also be evaluative discussion as to why Geof feels he has to leave at the end of the play, as well as discrete reference to homophobic attitudes highlighted in the play, and how these may have been typical of the society in which the character lives.

Please look for, and reward, valid alternatives.

QUESTION 2 (Contemporary prose)**(a) Paddy Clarke, Ha Ha Ha**

(i)	Read the extract on the opposite page. Then answer the following question: With close reference to the extract, show how Roddy Doyle suggests Paddy's feelings here.	[10]
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This question covers assessment objectives AO1 (50%) and AO2 (50%).

0 marks	Nothing worthy of credit.
1 mark	Answers will be brief, with simple comments on what is happening (Paddy's da finally leaving his family).
2-4 marks	Answers will tend towards reorganisation, with some discussion of what is going on and empathy, for Paddy in particular, for 3-4.
5-7 marks	Answers will be more focused in their discussion of Paddy's feelings, such as how he is bottling up his emotions, but is internally recording every last detail, and thoughtful and thorough, for 6-7.
8-10 marks	Answers will be assured and analytical, exploring features such as the use of the first person, the contrast between what is said and what is felt, the way Paddy's da is referred to as "he" and so on, and the effects of such stylistic choices.

* (ii)	Show how Paddy's relationship with Sinbad is presented throughout the novel.	[20]
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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 of the relationship between Paddy and Sinbad. Basic comments on the siblings may touch on the setting of their childhood, in mid 20th century Dublin.
5-9 marks	Answers will be dependent on relatively simple narrative, with some discussion and awareness for 8-9. There will be an emerging awareness of how the boys may have been influenced by growing up in Ireland in the mid 20th century, through references to their games, or schooling, for example.
10-14 marks	Answers will still be narrative driven, but use of knowledge of the text will be more focused and selective. For 13-14 answers will be more sustained, with thorough discussion of the relationship between Paddy and Sinbad. The issue of presentation will probably be addressed only implicitly, however. Answers will probably include direct reference to key events in the novel, such as their experiences in school, their "playgrounds", and the relationship between their mother and father and how that affected them.
15-20 marks	Answers will be cogent and astute, with assured use of relevant detail and the 'how' part of the question addressed with assurance for 18-20. Probably included will be a sensitive overview of how their relationship was affected by events around them, both locally, and, to an extent, in the world. Reference may well be made to the changing landscape, literally and metaphorically, of life in Dublin, in the mid 20th century, and may also include an understanding of family life as shown in the novel.

Please look for, and reward, valid alternatives.

- * (iii) Paddy's world has been described as being "full of warmth and cruelty." Show how Roddy Doyle presents both the warmth and the cruelty in *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 limited and general. Basic comments on points such as Paddy's experiences at home and at school may well be included at this level.
5-9 marks	Answers will be narrative driven, with awareness and empathy for 8-9. At this level there will be some discussion of relevant parts of the novel, such as times when the family, or, indeed, parts of it, was close, or when the children played games, as times of "warmth", and, for times of "cruelty", parts such as the increasingly deteriorating relationship between the parents, arguments between the children, or problems in school.
10-14 marks	Answers will still be narrative driven, but increasingly assured in use of selected detail. Points selected will show an understanding of how different characters, but probably chiefly Paddy, react to key events in the novel, which are, in turn, reflected by its setting in mid 20th century Dublin. Discussion may include family life, school life, and friendships.
15-20 marks	Answers will be astute and evaluative, and, for 18-20, may be original. Answers may well sensitively incorporate, through overview, an appreciation of how key events in the novel are affected by changing attitudes to society in a time of overall change, of how the microcosm of Paddy's family reflects the macrocosm of society. The use of contrasting characters/families and situations may be explored, for example.

Please look for, and reward, valid alternatives.

(b) Heroes

<p>(i) Read the extract on the opposite page. Then answer the following question:</p> <p>With close reference to the extract, show how Robert Cormier creates mood and atmosphere here.</p> <p style="text-align: right;">[10]</p>

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.
2-4 marks	Answers will probably be dependent on simple paraphrase with some awareness of Francis and empathy for him for 3-4, with simple comments on the effect of the heat, and the empty street, for example.
5-7 marks	Discussion will be more focused and supported by apt detail, such as the description of the heat and its effects (for example “slow motion movie”). For 6-7, discussion of the extract will be thorough and thoughtful, covering details such as Francis as “bogeyman”, the sense of quiet tension in the street and so on.
8-10 marks	Answers will be assured and analytical. Points explored may include the sense of time slowing down the effect of the sluggish heat, the creation of the sense of emptiness, further highlighted by the brief dialogue between Francis and the small boy, and so on.

<p>* (ii) To what extent is <i>Heroes</i> an effective title for this novel, in your opinion?</p> <p style="text-align: right;">[20]</p>
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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 parts of the story. Points may include brief reference to events in World War 2, for example, and the effect the war had on some of the characters, and their behaviour in the novel.
5-9 marks	Answers will be narrative driven, with some discussion/awareness for 8-9. There will probably be a clear awareness of how Francis’ and Larry LaSalle’s experiences in the war could be relevant to the title. At the top of the band, there may also be an awareness of different perceptions of heroism, perhaps at the level of empathy, for example how Larry is perceived as a hero, and how Nicole responds to him and to Francis.
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. Answers will make judgements relating to key events in the novel, such as how Larry LaSalle is perceived by the community, the rape, events in the war, Francis’ responses to events, and the ending of the novel.
15-20 marks	Answers will be evaluative, assured, and, perhaps, for 18-20, original. Answers may well include different and valid interpretations of the notion of hero, and how perceptions may differ according to one’s experiences, backing up points by specific discussion of salient parts of the novel, and the behaviour of the main characters at different times, such as Larry when he arrives in Frenchtown, on his return from war, and at the end of the novel.

Please look for, and reward, valid alternatives.

* (iii) How is Larry LaSalle presented in the novel?	[20]
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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. Points may include reference to Larry LaSalle's behaviour with the young people (particularly Nicole) and during the war.
5-9 marks	Answers will be dependent on relatively simple narrative, with some discussion and awareness for 8-9. There will be an increasing awareness of how Larry LaSalle is perceived differently at different points in the novel, and the reasons for these different perceptions such as his relationships with the young people of Frenchtown, for example.
10-14 marks	Answers will still be narrative driven, but use of knowledge of the text will be more focused and selective. For 13-14, answers will be more sustained, with thorough discussion of the character of LaSalle. The issue of presentation will probably be addressed only implicitly, however. The reasons for possible different perceptions of the character will probably be addressed with some confidence at this level, although responses may be engaged at a more personal level, too, with discussion of Larry LaSalle's relationships with the young members of the community, for example, being discussed. The way he behaves in his final meeting with Francis, and the reasons for this, will also be dealt with, increasingly thoughtfully.
15-20 marks	Answers will be cogent and astute, with assured use of relevant detail. Alternative interpretations of his character, depending on the standpoint of who is making the judgement, may well feature at this level, particularly at the top of the band. Answers will show an understanding, through overview, of the impact of war, or traumatic events, on individuals. His behaviour towards Nicole and Francis at different times in the novel will be evaluated.

Please look for, and reward, valid alternatives.

(c) Never Let Me Go

(i)	Read the extract on the opposite page. Then answer the following question:
	With close reference to the extract, show how Kazuo Ishiguro presents mood and atmosphere here.
	[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 some empathy for Kathy /awareness of the setting for 3-4.
5-7 marks	Candidates will select and highlight detail in order to support their judgements. For example, the bleak landscape and its effects may be discussed. For 6-7, answers will be detailed and thoughtful, considering, perhaps, how Kathy's feelings are highlighted by her surroundings.
8-10 marks	Answers will be assured and analytical, including evaluation of features such as the description of the bleak landscape, (almost like a no-man's-land) and its effects on Kathy, combined with her contained feelings as exemplified at the end of the extract.

* (ii)	Show how Kazuo Ishiguro's presentation of one character creates sympathy for him or her.
	[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. Answers may include basic comments on the situations on either one character, or a selection of characters.
5-9 marks	Answers will be based on narrative, with some discussion of their chosen character for 8-9. Answers, perhaps rooted in empathy, will begin to discuss the situation of the chosen character, revealing an awareness of the reasons for the way they behave and interact with others.
10-14 marks	Answers will be more focused in their discussion and will be supported by apt detail. For 13-14, answers will be thorough and thoughtful. Answers will reveal a detailed knowledge of the way their chosen character speaks and behaves at different parts of the novel, and the possible reasons for this, such as their dawning realisation of what is happening, or is about to happen, to them, or their part in the events described in the novel.
15-20 marks	Answers will show detailed knowledge of the text used with assurance, and will be astute and evaluative. Answers will reveal a sensitive overview of how their chosen character reacts with other characters, and copes with the knowledge of the nature of the purpose of the young people, as organ donors. At the very top, the presentation of lives led in such a seemingly idyllic setting, and the contrast between this and the young people's destiny may be explored.

Please look for, and reward, valid alternatives.

* (iii) How effective a title is <i>Never Let Me Go</i>, in your opinion?	[20]
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This question covers assessment objectives AO1 (33%) and AO2 (67%).

0 marks	Nothing worthy of credit.
1-4 marks	Answers will be simple and general. Simple comments may be made on how the song features in the plot, or on the relationships between the characters.
5-9 marks	Answers will be narrative driven, with some discussion and awareness for 8-9. There will be an emerging awareness of the significance of the lyrics of the song, and what it means to different characters.
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. There should be an understanding of the literal significance of the song, and its part in the plot, and an increasing understanding of how its lyrics may add to an appreciation of the subtext of the relationships between the characters.
15-20 marks	Answers will be evaluative, assured, and, perhaps, for 18-20, original. Answers will reveal an increasingly assured overview of the significance of the song to the plot, how its importance enhances the readers' understanding of the lives of the characters, and its symbolic significance to an understanding of the characters and their relationships.

Please look for, and reward, valid alternatives.

(d) About a Boy

(i)	Read the extract on the opposite page. Then answer the following question:	
	How does Nick Hornby present Marcus in this extract?	[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 be dependent on narrative, with some awareness of Marcus's feelings about school and empathy for him for 3-4.
5-7 marks	Discussion will be more focused and supported by apt detail, such as the use of the clock to highlight time passing slowly for Marcus. For 6-7, discussion of the extract will be thorough and thoughtful, considering, for example, Marcus's thought processes, his use of questions, and so on.
8-10 marks	Answers will be assured and analytical, exploring, for example, the way Hornby suggests Marcus's thought processes through a sort of internal monologue, whilst using the third person. The use of Marcus's digressions, such as the reference to Macauley Culkin, and surprising imagery (the boomerang shooting off to Hollywood, for example) may also be explored, to highlight Marcus as an anxious, but imaginative child.

* (ii)	How is Fiona presented in the novel?	[20]
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This question covers assessment objectives AO1 (33%) and AO2 (67%).

0 marks	Nothing worthy of credit.
1-4 marks	Patchy, simple narrative. Basic comments on Fiona and her state of mind should be expected at this level.
5-9 marks	Answers will be dependent on narrative, with some discussion of Fiona for 8-9. Some discussion of Fiona, perhaps at the level of empathy for her situation as a depressed single mother (or, maybe more likely through empathy for Marcus), and the reasons she may speak and behave as she does.
10-14 marks	Answers will be more focused in their discussion of Fiona, and supported by apt detail. For 13-14, discussion of Fiona will be thoughtful and detailed. Discussion of Fiona will be rooted in specific references to events from the novel, such as her attempted suicide, her relationship with Marcus, and an awareness of how and why she begins to change, particularly through Marcus's friendship with Will.
15-20 marks	Answers will be astute, evaluative and assured. There should be, at this level, a sensitive and increasingly assured evaluation of Fiona's situation as a single mother and how she attempts to deal with this at different points in the novel, such as her relationship with Marcus, her attempted suicide and her developing relationship with Will and a wider circle of friends. Answers at the top of the band may show an appreciation of Hornby's use of humour at times in order to present Fiona's character.

Please look for, and reward, valid alternatives.

*** (iii) How does Nick Hornby make the story of either Marcus or Will interesting for the reader? [20]**

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

0 marks	Nothing worthy of credit.
1-4 marks	Answers will be typified by simple, patchy narrative. Answers will mention a few relevant points about the chosen character, such as Will's lifestyle or Marcus's experiences of bullying.
5-9 marks	Answers will be narrative dependent, with discussion emerging for 8-9. Answers may well include empathy for the chosen character, with some discussion of the way he lives, and some of the reasons for this. At the top of the band, there may also be an increasing awareness of how and why the character changes.
10-14 marks	Answers will still be narrative driven, but use of the text will be more selective. For 13-14, answers will be more sustained in their discussion and more assured in their use of selected detail, such as reference to key events in the novel (dead duck day, for example). Judgements may well be backed up by relevant references to such details as Will's changing attitudes to his lifestyle, or Marcus's difficulties in making friends, and how these issues are dealt with.
15-20 marks	Answers will be astute, evaluative and well considered, with originality, perhaps, for 18-20. Sensitive responses to the way the chosen character speaks and behaves will be incorporated within evaluative answers. At the top, answers may include discussion of issues such as changing family styles, contemporary schools, and so on, all solidly rooted in the text.

Please look for, and reward, valid alternatives.

(e) Resistance

(i)	Read the extract on the opposite page. Then answer the following question: With close reference to the extract, show how Owen Sheers suggests Sarah's feelings here.	[10]
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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 be dependent on narrative, with some awareness of Sarah's feelings and empathy for her, for example, her missing Tom, for 3-4.
5-7 marks	Discussion will be more focused and supported by apt detail. For 6-7, discussion of the extract will be thorough and thoughtful, for example, the use of negative language (such as the repetition of "no") and how it reflects Sarah's depression.
8-10 marks	Answers will be assured and analytical. Stylistic features such as the use of minor sentences ("Twenty-seven years old" etc.) creating lists to highlight her negative feelings, the references to death (carrion crows, dead ewes etc.), are likely to feature at this level of response.

* (ii)	How does Owen Sheers present Albrecht in the novel?	[20]
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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. Answers will show a basic understanding of Albrecht's role as a German soldier, involved in the invasion of Britain.
5-9 marks	Answers will be dependent on relatively simple narrative, with some discussion and awareness for 8-9. Answers will show an awareness of Albrecht's role as leader of his unit, and his developing relationship with the inhabitants of the valley, specifically Sarah.
10-14 marks	Answers will still be narrative driven, but use of knowledge of the text will be more focused and selective. For 13-14, answers will be more sustained, with thorough discussion of the character of Albrecht. The issue of presentation will probably be addressed only implicitly, however. Answers will reveal some understanding of Albrecht's attitudes to the events of the novel, his behaviour with his men and his developing relationship with the inhabitants of the valley, specifically Sarah.
15-20 marks	Answers will be cogent and astute, with assured use of relevant detail. Answers will show an increasing ability to evaluate Albrecht's changing behaviour, and his ambivalent attitudes to his role, as his relationship with Sarah becomes increasingly complex at different points in the novel, including its conclusion.

Please look for, and reward, valid alternatives.

*** (iii) To what extent is *Resistance* an effective title for this novel, in your opinion?**

[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 parts of the story. Answers will probably show a very basic understanding of the role of the Resistance in a war setting.
5-9 marks	Answers will be narrative driven, with some discussion and awareness for 8-9. Answers will reveal some understanding of the literal meaning of resistance in a wartime context, and may also begin to discuss other types of resistance evident in the novel, such as the way the women initially resist the Germans.
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. Answers will probably discuss different possible meanings of resistance within the context of the novel, such as its literal meaning in the context of war, the resistance of the men, the women, and, perhaps, of Sarah, in her developing relationship with Albrecht.
15-20 marks	Answers will be evaluative, assured, and, perhaps, for 18-20, original, exploring the symbolism of the title, for example. Answers may well explore and evaluate different types of resistance, political and personal, within the context of the novel, before coming to a well considered conclusion.

Please look for, and reward, valid alternatives.

