



GCSE ENGLISH LITERATURE

Specimen assessment materials

UNIT 2b (Contemporary drama and literary heritage prose)

FOUNDATION 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 2b

	Contemporary drama Question 1		EWI literary heritage prose Question 2	
	(i)	(ii) (iii)	(i)	(ii) (iii)
AO1	✓ (50%)	✓ (33%)	✓ (50%)	✓ (33%)
AO2	✓ (50%)	✓ (67%)	✓ (50%)	
AO4				✓ (67%)

In determining the appropriate mark band and fine-tuning to a specific mark for Question 1 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 AO2 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 AO4 as to AO1.

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

Unit 2b (Contemporary drama and literary heritage prose)**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), (ii) and (iii) and Q2 (i)	Social, cultural, and historical contexts (AO4) *Assessed in Q2 (ii) and (iii)
0	0	Nothing written, or what is written is irrelevant to the text or not worthy of credit.		
1	1-4	Very brief with hardly any relevant detail. <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: 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>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: 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 is generally good but with occasional errors. Structure and organisation is secure and meaning is generally clear.</i>		
8-10	15-20	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 relate texts to own and others' experience.
		<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 2b

QUESTION 1 (Contemporary drama)

(a) *The History Boys*

(i)	<p>Read the extract on the opposite page. Then answer the following question:</p> <p>What do you think of the way Irwin speaks and behaves here? Give reasons for what you say and remember to support your answer with words and phrases from the extract.</p>	[10]
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This question covers assessment objectives AO1 (50%) and AO2 (50%).

0 marks	Nothing worthy of credit.
1 mark	Very brief, with hardly any relevant detail.
2-4 marks	Answers will be simple and general, making brief points about the lesson and what Irwin says to his pupils.
5-7 marks	At this level expect emerging selection, and, for 6-7, some discussion and empathy. There will be an awareness of how Irwin is teaching the boys and dealing with what they say.
8-10 marks	Answers will be more detailed, and supported by apt references to the text, such as how Irwin encourages the boys to think about what they have learned - his use of questions, for example.

* (ii)	<p>Write about the boy in <i>The History Boys</i> for whom you have the most sympathy. Explain why you have the most sympathy for him.</p>	[20]
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This question covers assessment objectives AO1 (33%) and AO2 (67%).

0 marks	Nothing worthy of credit.
1-4 marks	Very brief with hardly any relevant detail.
5-9 marks	Answers will be based on simple, patchy narrative. Points may include brief reference to what the chosen boy says and does at specific parts of the play, accompanied by simple comments, which may reflect his background.
10-14 marks	Answers will still be narrative dependent, but there will be more focus, and some discussion of the chosen character(s) for 13-14. Answers will include some discussion, and, probably, empathy, for the chosen boy, his relationships with others, and some awareness of why he may behave the way he does, such as his background.
15-20 marks	Answers will be relevant and considered, rooted in a sound knowledge of the text. Answers will include some understanding of possible reasons for the way the chosen boy may behave the way he does, for example, his relationships with different teachers, his relationships with the other boys, what we may learn of his background, or, indeed, his future.

Please look for, and reward, valid alternatives.

<p>* (iii) What impression of education do you get from the play <i>The History Boys</i>?</p> <p>Think about:</p> <ul style="list-style-type: none"> • the school the boys attend; • the teachers; • the boys' hopes and ambitions; • anything else you think important. 	[20]
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This question covers assessment objectives AO1 (33%) and AO2 (67%).

0 marks	Nothing worthy of credit.
1-4 marks	Very brief, with hardly any relevant detail.
5-9 marks	Answers will be based on general narrative. Comments will probably be simple and basic, such as on the relative strictness of the teachers, or the types of lessons shown in the play, and what the boys do in them.
10-14 marks	Answers will be more selective, with some discussion, guided by the bullet points, for 13-14. Answers will include some discussion of the school as presented in the play, and some awareness, perhaps, of different teaching styles and their effects on the boys, for example the way they respond to Irwin and to Hector.
15-20 marks	Answers will reveal a sound knowledge of the text, and the bullet points will be addressed with some success. Judgements will be supported by specific references to different teachers (Hector, Irwin, Mrs. Lynott, Headmaster) , what we learn of their lessons, different teaching styles, and, perhaps, show an awareness of different perceptions of the aims of education, through discussion of the boys' hopes and ambitions.

Please look for, and reward, valid alternatives.

(b) Blood Brothers

(i)	Read the extract on the opposite page. Then answer the following question: What are your thoughts and feelings as you read this extract? Give reasons for what you say, and remember to support your answer with words and phrases from the extract. [10]
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This question covers assessment objectives AO1 (50%) and AO2 (50%).

0 marks	Nothing worthy of credit.
1 mark	Very brief, with hardly any relevant detail.
2-4 marks	Simple general comments, such as about what is going on (Mr. Lyons not having time for the family, Mickey calling for Eddie.)
5-7 marks	More focused, with some discussion for 6-7, such as some awareness of tension between Mr. and Mrs. Lyons, Mr. Lyons not having much time for his family, Mickey entering the Lyons' house and how that may increase tension, and so on.
8-10 marks	Sensible judgements will be supported by apt detail from the text, such as the playful, family atmosphere at the beginning of the extract, the exchange between Mr. and Mrs. Lyons and how it may reveal tensions in their relationship, the effect of Mickey's appearance at the end of the extract.

* (ii)	What do you think about the way Linda speaks and behaves at different parts of the play: when Linda is a child, a teenager and an adult, at the end? [20]
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This question covers assessment objectives AO1 (33%) and AO2 (67%).

0 marks	Nothing worthy of credit.
1-4 marks	Very brief, with hardly any relevant detail.
5-9 marks	Answers will be based on simple, patchy narrative. Answers will include brief mention of Linda and, probably, her relationships with the twins, with uneven coverage of the play.
10-14 marks	Answers will be more focused, with some use of the different ages and an awareness of Linda's role for 13-14. Answers, perhaps at the level of empathy, will discuss the way Linda speaks and behaves, and the possible reasons for this, such as her changing relationships with the twins, and the difficulties of her young adulthood, stemming from poverty and young marriage, as well as what happens at the end of the play (the deaths of the twins).
15-20 marks	Answers will show a detailed knowledge of the text and select relevant material to support judgements of Linda's character. Points addressed may include Linda's childhood, her relationships with the twins as they grow up, her marriage, and increasing difficulties as she grows older (Mickey in prison, the affair with Edward) up to and including the final scenes of the play, when the twins are shot, and the possible reasons for these developments.

Please look for, and reward, valid alternatives.

*** (iii) Write about the different ways Mickey and Edward are brought up, and the effects these differences have on them both. [20]**

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

0 marks	Nothing worthy of credit.
1-4 marks	Very brief, with hardly any relevant detail.
5-9 marks	Simple, patchy narrative, with little, if any, account taken of the second part of the question. Answers will include simple points about the twins and their homes, such as Mickey's large, somewhat dysfunctional, family, and Edward's sheltered upbringing.
10-14 marks	Answers will be more focused, although still dependent on straightforward narrative. There will be some awareness of how being brought up in different homes impacted on the lives of the main characters, although this will still be at a relatively simple level (for example some specific differences in the way the twins are raised, including some valid inferences about how they are parented; their games and life opportunities, for example).
15-20 marks	Sensible discussion, supported by relevant references to the text. At this level, responses will be increasingly thoughtful, with relevant discussion of specific instances where their different homes, and, therefore, social class, are highlighted, such as the school scenes, the scenes with the police officer, and the life opportunities of Mickey and Edward, particularly as they grew up (Edward university, then role of responsibility in society; Mickey, criminal activity, prison and unemployment) and the best answers will note how these elements led to their deaths at the end of the play.

Please look for, and reward, valid alternatives.

(c) *A View From The Bridge*

(i)	<p>Read the extract on the opposite page. Then answer the following question:</p> <p>What do you think of the way Catherine speaks and behaves here? Give reasons for what you say, and remember to support your answer with words and phrases from the extract.</p> <p style="text-align: right;">[10]</p>
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This question covers assessment objectives A01 (50%) and A02 (50%).

0 marks	Nothing worthy of credit.
1 mark	Very brief, with hardly any relevant detail.
2-4 marks	Simple, general comments about Catherine, and what she says to Beatrice and Eddie.
5-7 marks	Answers will be more focused, with some discussion and empathy for Catherine for 6-7. There will be some awareness of her anger at Eddie.
8-10 marks	Answers will show sound understanding and be thoughtful, discussing points such as Catherine's swearing and standing up to Eddie and Beatrice (at last!). Detailed references may include stage directions as well as dialogue.

* (ii)	<p>Some people think that Eddie Carbone had only himself to blame for what happens at the end of the play. Some people think that what happens is out of his control. What do you think?</p> <p>Think about:</p> <ul style="list-style-type: none"> • his relationship with Beatrice; • his relationship with Catherine; • his relationships with Marco and Rodolfo; • the way he speaks and behaves at different points in the play. <p style="text-align: right;">[20]</p>
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This question covers assessment objectives A01 (33%) and A02 (67%).

0 marks	Nothing worthy of credit.
1-4 marks	Very brief, with hardly any relevant detail.
5-9 marks	Responses will be general and simple, revealing a limited knowledge of the text. Answers will make some general reference to some of the things Eddie does, such as the way he speaks and behaves with Beatrice, Catherine and Marco and Rodolfo at some different points in the play, although these will not be developed at this level.
10-14 marks	Answers will take some note of some of the bullet points and there will be some discussion of Eddie and his relationships for 13-14. Answers will begin to discuss his relationships with others, such as Beatrice and Catherine, and show an awareness of how his life changes with the arrival of Rodolfo and Marco, and how this affects his behaviour, for example, arguing with Beatrice and Catherine, the visits to Mr Alfieri, or the final fight with Marco.
15-20 marks	Answers will be detailed and considered, with the bullet points addressed with some success. Answers will become increasingly thoughtful, and be rooted in key areas of the play, such as how Eddie is at the beginning, before the arrival of Rodolfo and Marco, the boxing, chairlifting, the kisses, his visits to Alfieri, and how these events lead to his death.

Please look for, and reward, valid alternatives.

<p>* (iii) There are many emotions in this play: love; hatred; jealousy; anger. Choose one or two of these emotions and write about two or three parts in the play where your chosen emotion or emotions are shown.</p> <p>Think about:</p> <ul style="list-style-type: none"> • the characters involved; • how the characters show your chosen emotion or emotions. 	[20]
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This question covers assessment objectives AO1 (33%) and AO2 (67%).

0 marks	Nothing worthy of credit.
1-4 marks	Very brief, with hardly any relevant detail.
5-9 marks	Simple comments and general narrative. Simple, general references to the chosen parts of the play, with, perhaps, basic comments on the behaviour of the characters involved.
10-14 marks	Answers will be more selective, with some discussion, guided by the bullet points, for 13-14. Answers will show an awareness of how the chosen emotion(s) may be evident in parts of the play, and an increasing awareness of what has created this emotion, whether it be the clash of cultures, the influence of the immigrant community, or the behaviour of the characters.
15-20 marks	Answers will reveal a sound knowledge of the text, and the bullet points will be addressed with some success. Increasingly thoughtful responses will reveal some understanding of what may have led to the creation of the chosen emotion(s), through selected details and discussion of characters and relationships.

Please look for, and reward, valid alternatives.

(d) Be My Baby

(i)	Read the extract on the opposite page. Then answer the following question: How do you think an audience would respond to the way the characters speak and behave here? Give reasons for what you say, and remember to support your answer with words and phrases from the extract. [10]
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This question covers assessment objectives AO1 (50%) and AO2 (50%).

0 marks	Nothing worthy of credit.
1 mark	Very brief, with hardly any relevant detail.
2-4 marks	Simple, general comments on characters, such as the fact that Mary and her mother are leaving the home (and Mary's baby).
5-7 marks	Answers will be more focused, with some discussion and empathy, more probably for Mary, but also, perhaps, for Mrs Adams and/or Matron for 6-7. There will be awareness of Mary's reluctance to leave, and of how the older women are trying to help her.
8-10 marks	Answers will be closely read and thoughtful. Points addressed may include the disjointed conversation (incomplete, abrupt sentences), the use of stage directions (including the reference to the teddy at the end), and so on.

* (ii)	What are your thoughts and feelings about Matron and the way she speaks and behaves at different points in the play? [20]
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This question covers assessment objectives AO1 (33%) and AO2 (67%).

0 marks	Nothing worthy of credit.
1-4 marks	Very brief, with hardly any relevant detail.
5-9 marks	Answers will be based on simple, patchy narrative, with only a vague sense of Matron. Simple comments on Matron and the way she speaks and behaves with some of the other characters, such as Mary, Mrs Adams, Queenie, and so on.
10-14 marks	Answers will be more focused, with some awareness of Matron's part in events of the play for 13-14. Answers will probably include some discussion of Matron's behaviour with some, or all, of the girls, and, maybe, Mrs Adams, as well as, perhaps, her reasons for it, for example, an awareness of her role in St. Saviour's.
15-20 marks	At this level, answers will reveal some understanding of Matron and her part in events. Answers will be rooted in a solid knowledge of the text. Answers will probably make specific references to the way Matron speaks and behaves with different girls, and, perhaps, Mrs Adams. There will be an emerging understanding of how she is, to an extent, bound by the attitudes and conventions surrounding teenage pregnancy/unmarried motherhood in the early 1960s, and her role and responsibilities as Matron of the home for unmarried mothers.

Please look for, and reward, valid alternatives.

- * (iii) ***Be My Baby* is both funny and sad. Write about one part that you think an audience would find funny, and one part that you think an audience would find sad. Explain why you think your chosen parts would have these effects on an audience.** [20]

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

0 marks	Nothing worthy of credit.
1-4 marks	Very brief, with hardly any relevant detail.
5-9 marks	Expect only simple, general comments. General reference will be made to parts of the play deemed as funny and sad by the candidate.
10-14 marks	Answers will be more focused, with some discussion for 13-14. Discussion will be at the level of awareness and empathy, with some discussion of the chosen parts, perhaps with an increasing awareness of how the characters are influenced by their class as well as by their personalities and experiences.
15-20 marks	Answers will reveal a secure knowledge of the text, and use sensible examples to support judgements. Answers will address the second part of the question with some success. Answers will be focused on specific parts of the play which could be perceived as funny and sad, such as the situations of the single mothers featured in it, how they respond to their situations and to one another, reflecting their backgrounds and life experiences.

Please look for, and reward, valid alternatives.

(e) My Mother Said I Never Should

(i)	Read the extract on the opposite page. Then answer the following question: What do you think of the way Jackie speaks and behaves here? Give reasons for what you say, and remember to support what you say with words and phrases from the extract.	[10]
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This question covers assessment objectives AO1 (50%) and AO2 (50%).

0 marks	Nothing worthy of credit.
1 mark	Very brief, with hardly any relevant detail.
2-4 marks	Brief responses and simple comments, such as how Jackie is telling Rosie something of why she could not cope with her when she was a baby.
5-7 marks	More focus and selection, with awareness and some discussion of Jackie, and how she is trying to make amends with Rosie particularly for 6-7. There may be some empathy for the character of Jackie, shown, perhaps through a paraphrase of her long speech about the difficulties she faced as a single mother.
8-10 marks	Clear and detailed discussion of Jackie's character. Points addressed may include how her broken speech, shown through the stage directions, shows her strong emotions. The impact of "I'm frightened" at the end of the extract may also be explored, as may the revelation of her relationship with Rosie's father.

* (ii)	What do you think of Margaret? Think about: <ul style="list-style-type: none"> • her relationship with Doris; • her relationship with Jackie; • her relationship with Rosie; • the way she speaks and behaves at different points in the play. 	[20]
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This question covers assessment objectives AO1 (33%) and AO2 (67%).

0 marks	Nothing worthy of credit.
1-4 marks	Very brief, with hardly any relevant detail.
5-9 marks	Answers will be based on a general retelling of the story, or parts of it. Points may include general reference to Margaret's difficult relationships with her mother and daughter.
10-14 marks	Answers will be narrative driven, with some discussion of Margaret for 13-14. Answers will begin to discuss, and perhaps show some empathy for, the character of Margaret, and her role as daughter, mother and grandmother at different points in the 20th century.
15-20 marks	Answers will be more focused in their discussion of Margaret, and supported by apt detail. Discussion of Margaret and the way she speaks and behaves at different points in the play, and, consequently, different points in the 20th century will be supported by specific reference to events in the play, such as her bringing up of Rosie, her arguments with Jackie, and her death.

Please look for, and reward, valid alternatives.

- * (iii) Write about some of the changes in women's lives during the 20th century that are shown in *My Mother Said I Never Should* and explain the effect they have on some of the characters. [20]

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

0 marks	Nothing worthy of credit.
1-4 marks	Very brief, with hardly any relevant detail.
5-9 marks	Patchy, simple narrative. Very general and basic points may include references to Jackie's affair and difficulties as a single parent, or what we learn of Doris' youth.
10-14 marks	Answers will be more focused, with some discussion of character(s) for 13-14. Answers will include an emerging discussion of changes in women's lives, perhaps through some reference to what we learn of the four women and their different situations at different times in their lives.
15-20 marks	Answers will be detailed and considered, with solid knowledge of the text used to support judgments. Judgements will be linked to specific details from the play, such as, perhaps, different attitudes to work and motherhood, shown through the different attitudes of the women and the relationships between them.

Please look for, and reward, valid alternatives.

QUESTION 2 (Literary heritage prose)**(a) *Silas Marner***

(i)	Read the extract on the opposite page. Then answer the following question:
	What thoughts and feelings do you have as you read this extract? Give reasons for what you say, and remember to support your answer with words and phrases from the extract.
	[10]

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

0 marks	Nothing worthy of credit.
1 mark	Very brief, with hardly any relevant detail.
2-4 marks	Brief responses, with simple comments on what is happening in the extract, such as how Eppie has changed Silas's life.
5-7 marks	More focus and selection, with some discussion and empathy for Silas for 6-7. There will be some paraphrase of the extract, referring, perhaps to the love between Silas and Eppie, and how she has replaced his hoard of gold.
8-10 marks	Clear and detailed discussion of the extract, perhaps focused on character, or perhaps mood and atmosphere. Points addressed may include the idea of how Eppie links Silas to the world, the image of Eppie as a "nursling" to be cared for, the reference to his "bereavement" at the loss of the gold and the reference to angels in the final paragraph.

* (ii)	Write about Godfrey Cass and what he shows us about 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	Very brief, with hardly any relevant detail.
5-9 marks	Answers will be narrative driven with simple points about Godfrey, such as his being the father of Eppie and his relationships with his family although knowledge of the novel may be a little uneven at this level, and references to the society in which he lives may well be implicit at this level.
10-14 marks	Answers will be more focused, with some discussion of Godfrey and awareness of his situation, such as his dysfunctional relationships with his father and brother, his secret marriage to Molly Farren, his rejection of Eppie, his marriage to Nancy Lammeter and his late confession, and how these were affected by the attitudes of the community and society in which he lives showing an awareness of the social, cultural and historical context.
15-20 marks	Answers will contain focused discussion of Godfrey, supported by apt detail from the novel relating to points such as his relationship with his family (the way he is blackmailed by Dunstan, for example), his secret marriage to Molly Farren, his rejection of Eppie at the New Year's Eve party, his marriage to Nancy Lammeter, his role within Raveloe as Lord of the Manor, and why the social, cultural and historical context made it particularly difficult for him to face up to his responsibilities.

Please look for, and reward, valid alternatives.

* (iii) **Write about the community of Lantern Yard and what it tells us about life at the time of the novel.**

Think about:

- **what happened there;**
- **Silas Marner's relationship with people there;**
- **Silas and Eppie's return to Lantern Yard at the end of the novel;**
- **The way Lantern Yard is described.**

[20]

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

0 marks	Nothing worthy of credit.
1-4 marks	Very brief, with hardly any relevant detail.
5-9 marks	Simple brief answers, based on a general retelling of parts of the story. There will probably be general references to the sort of society it was, being a narrow religious sect, and how Silas Marner had to leave (being framed for theft).
10-14 marks	Simple discussion, with clearer focus and some apt selection. Some points addressed may include an awareness of Silas Marner's feelings of betrayal by the community at Lantern Yard, losing his fiancée to his best friend as well as being wrongly accused of theft, and how on his return with Eppie the church had been replaced by a factory. This may include an awareness of the power of a closed society, and of the emerging industrial revolution, showing some awareness of social, cultural and historical context.
15-20 marks	Thoughtful discussion rooted in the text. Points addressed may include some detail of Marner's betrayal by William Dane and Sarah and how he perceives it differently on his return visit with Eppie, with some understanding of how he has changed. An understanding of the novel's social, cultural and historical context will be shown through discussion of the closed-in nature of the church, and the significance of its replacement by a factory when Silas and Eppie return. The irony of its name ("Lantern Yard") may be highlighted.

Please look for, and reward, valid alternatives.

(b) Pride and Prejudice

(i)	Read the extract on the opposite page. Then answer the following question: What do you think of the way Mr Darcy speaks and behaves here? Give reasons for what you say, and remember to support your answer with words and phrases from the extract.	[10]
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This question covers assessment objectives AO1 (50%) and AO2 (50%).

0 marks	Nothing worthy of credit.
1 mark	Very brief, with hardly any relevant detail.
2-4 marks	Responses will be simple and general, with comments on Mr Darcy's rudeness to Elizabeth as revealed in his exchange with Mr Bingley.
5-7 marks	Answers will be more selective, with some discussion and empathy (probably for Elizabeth) for 6-7. There will be some paraphrase of the extract at this level, with some focus on detail (for example "What a contrast between him and his friend", "She is tolerable; but not handsome enough to tempt <i>me</i> " and so on.)
8-10 marks	Discussion of the character will be clear and detailed. Points may highlight points such as the contrast between Mr Darcy and Mr Bingley, what Elizabeth overhears him say, for example "there is not another woman in the room, whom it would not be a punishment to me to stand up with", and the coldness of his tone when referring to Elizabeth.

* (ii)	What does the way Mr Bennet speaks and behaves show us about society at the time of the novel? Write about: <ul style="list-style-type: none"> • his relationships with his daughters; • his relationship with his wife; • his opinions of his daughters' marriages; • anything else you think important. 	[20]
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This question covers assessment objectives AO1 (33%) and AO4 (67%).

0 marks	Nothing worthy of credit.
1-4 marks	Very brief, with hardly any relevant detail.
5-9 marks	Answers will be narrative driven and brief. Simple points made about Mr Bennet may include general observations on his anti-social tendencies, and the way he treats some of his family, such as his wife, Elizabeth, and his younger daughters.
10-14 marks	Answers will be more focused, with an awareness and some understanding of Mr Bennet. Answers will show some awareness of Mr Bennet's character and the way he speaks and behaves at different times in the novel, such as his retreating to his library, his fondness of Elizabeth, and so on. Answers will be informed by some awareness of the social, cultural and historical context of the novel (for example the role of the man of the house).
15-20 marks	Answers will show a clear understanding of Mr Bennet, and reveal a sound knowledge of the text. The bullet points will be addressed with some success, so discussion may include points about how he may seem to treat his daughters preferentially, his rather dysfunctional relationship with his wife, an awareness of the importance of his daughters finding good marriages, which will reflect an understanding of the novel's social, cultural and historical context.

Please look for, and reward, valid alternatives.

*** (iii) Write about either a successful or an unsuccessful marriage in *Pride and Prejudice*. Explain how your chosen marriage is affected by the society in which the novel is set. [20]**

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

0 marks	Nothing worthy of credit.
1-4 marks	Very brief, with hardly any relevant detail.
5-9 marks	Answers will be simple and general. Points may include general reference to the chosen marriage and how it came about, with simple reference to the novel's social, cultural and historical setting (for example the importance of marriage for women of the time).
10-14 marks	Answers will still be based on relatively simple narrative, but with some discussion and awareness for 13-14. Discussion will probably include some general detail about how the marriage came about, and an awareness of the characters involved. At the top of the band, there will be some awareness of the role of marriage within the social, cultural and historical context of the novel, for example, how Lydia's elopement would have been disastrous for the family, or why Charlotte Lucas accepted Mr Collins' proposal.
15-20 marks	Answers will be detailed, revealing a sound knowledge of the text and with clear focus on the question. Discussion of the chosen marriage will be engaged and rooted in an understanding (perhaps implicitly referred to) of the importance of making a good marriage within the social, cultural and historical context of the novel.

Please look for, and reward, valid alternatives.

(c) *A Christmas Carol*

(i)	<p>Read the extract on the opposite page. Then answer the following question:</p> <p>What thoughts and feelings do you have when you read this extract? Give reasons for what you say, and remember to support your answer with words and phrases from the extract.</p>	[10]
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This question covers assessment objectives AO1 (50%) and AO2 (50%).

0 marks	Nothing worthy of credit.
1 mark	Very brief, with hardly any relevant detail.
2-4 marks	Brief responses with simple comments on what is happening in the extract, for example, the extreme cold, and what some of the characters mentioned in the text are doing.
5-7 marks	More focus and selection, with some discussion and empathy for 6-7. Points may include some discussion of the weather (fog and bitter coldness), the range of activities and characters described, from labourers repairing gas pipes to the Lord Mayor giving orders to his staff.
8-10 marks	Clear and detailed discussion of the extract perhaps focused on character, or perhaps mood and atmosphere. Points addressed may include the sense of a busy London street scene, with a wide range of people described, the focus on detail using personification (the bell, the overflowing water turning to “misanthropic ice”) and the freezing weather conditions which pervade every part of the scene.

* (ii)	<p>What impressions do you get of life in 19th century London from your reading of <i>A Christmas Carol</i>?</p> <p>Think about:</p> <ul style="list-style-type: none"> • the lives of the characters; • the way different characters speak and behave; • the way London is described in the novel; • anything else you think important. 	[20]
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This question covers assessment objectives AO1 (33%) and AO4 (67%).

0 marks	Nothing worthy of credit.
1-4 marks	Very brief, with hardly any relevant detail.
5-9 marks	Patchy, simple narrative. Answers may include brief reference to parts of the play, such as the portrayal of the Cratchit family.
10-14 marks	Simple discussion, with clearer focus and some apt selection. Answers will reveal an awareness of the background of life in 19th century London, perhaps by some discussion of, and empathy for, characters such as the Cratchits, and the poverty in which they lived, reflecting some awareness of the novel’s social, cultural and historical context.
15-20 marks	Thoughtful discussion, rooted in the text. Discussion of the social, cultural and historical context of the novel in 19th century London will be supported by specific reference to key parts of the novel, such as insights into the living conditions of some of the characters, probably, in many instances, the Cratchit family, but also addressing some of the sights shown to Scrooge by the spirits.

Please look for, and reward, valid alternatives.

* (iii)	Explain how and why Scrooge changes at different points in <i>A Christmas Carol</i>. In your answer you should refer to events in the novel and 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	Very brief, with hardly any relevant detail.
5-9 marks	Patchy, simple narrative. Points made may include general reference to Scrooge's meanness at the beginning of the novel, and his generosity at its end, with general reference to the social, cultural and historical context.
10-14 marks	Emerging discussion and more selection with some discussion/empathy for 13-14. Points may include some reference to impressions of Scrooge at the beginning of the novel, then an awareness of how the visits of the spirits make him change, leading up to his transformed nature at the novel's conclusion set against an awareness of the novel's social, cultural and historical context, such as shown in Scrooge's attitude to charity and references to workhouses, for example.
15-20 marks	Secure discussion, rooted in the text. Key areas of the novel will be selected to show an understanding of how Scrooge's experiences, specifically the sights from past, present and future shown him by the spirits, effect change in his character. Answers will be informed by an understanding of the novel's social, cultural and historical context, such as Scrooge's business, the working and living conditions of the Cratchits, and so on.

Please look for, and reward, valid alternatives.

(d) Lord of the Flies

(i)	Read the extract on the opposite page. Then answer the following question: What thoughts and feelings do you have as you read this extract? Give reasons for what you say, and remember to support your answer with words and phrases from the extract.	[10]
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This question covers assessment objectives AO1 (50%) and AO2 (50%).

0 marks	Nothing worthy of credit.
1 mark	Very brief, with hardly any relevant detail
2-4 marks	Brief responses, with simple comments on what is happening in the extract - that it is the ending of the novel, and Ralph is talking to the naval officer.
5-7 marks	More focus and selection, with some discussion and empathy for Ralph for 6-7. There will be some awareness of how the naval officer is rescuing Ralph and of Ralph's distress as he recalls what has happened.
8-10 marks	Clear and detailed discussion of the extract, perhaps focused on character, or perhaps mood and atmosphere. Points addressed may include Jack now being described as "a little boy", when seen through the eyes of the naval officer, of the incomplete dialogue between Ralph and the naval officer showing their feelings, as does the description of Ralph's sobbing and the naval officer's embarrassment.

* (ii)	What do you think about Jack and the way he is influenced by his social background? Think about: <ul style="list-style-type: none"> • the way he treats the other boys; • the way he speaks and behaves at different points in the novel; • the way he is described. 	[20]
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This question covers assessment objectives AO1 (33%) and AO4 (67%).

0 marks	Nothing worthy of credit.
1-4 marks	Very brief, with hardly any relevant detail.
5-9 marks	Patchy, simple narrative. Points made may include general discussion of his leadership (of the choir, and then the hunters) and some of his deeds, such as the killing of the "beast", with general reference to the social, cultural and historical context.
10-14 marks	More focus, with some discussion and, some empathy, for 13-14, but do not expect coverage of all the bullet points equally at this level. There will be an emerging discussion of the way Jack speaks and behaves and an awareness of how he gradually loses the vestiges of civilisation for example his choir uniform, and how this may reflect his social background of privilege to show an awareness of the social, cultural and historical context of the novel.
15-20 marks	Thoughtful discussion, with sound coverage of the bullet points, based on sound knowledge of the text. There will be an increasingly thoughtful discussion of Jack's behaviour, partly through what he does and says, and partly through his relationships with, and treatment of, others. The final bullet point may, validly, focus on how his changing appearance reflects his changing behaviour. This will be underpinned by an understanding of his social background (public school, a privileged upbringing, and one where he would be expected to be "Chief").

Please look for, and reward, valid alternatives.

*(iii)	It has been said that William Golding “knew exactly what boys of his time were like”. Do you agree? Give reasons for what you say. Remember to refer to events in the novel as well as its social, cultural and historical context in your answer.	[20]
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This question covers assessment objectives AO1 (33%) and AO4 (67%).

0 marks	Nothing worthy of credit.
1-4 marks	Very brief, with hardly any relevant detail.
5-9 marks	Answers will be simple and general. Points may include general reference to parts of the novel such as the boys’ bullying of Piggy, and may refer briefly to some social, cultural and historical points, such as traditional boys’ schools.
10-14 marks	Answers will be more focused, with some selection of apt detail and some discussion and awareness for 13-14. There will be some discussion of the behaviour of the boys at different points in the novel, focusing, perhaps, on relationships, both good and bad, between the characters, and the way this affects life on the island, together with an awareness of the social, cultural and historical context, such as segregated education in the mid 1950s and the effects it may have had on individuals.
15-20 marks	Answers here will be typified by detailed and relevant reference to the text to support judgements. There should be detailed reference to individual boys and the way they speak and behave at different key points in the novel, and how this affects the creation of a society on the island. This will be set against an understanding of the social, cultural and historical context, such as segregated education, particularly in boarding schools, in the 1950s and how this may have affected individuals. Class awareness may also be addressed (how most of the boys treat Piggy, for example).

Please look for, and reward, valid alternatives.

(e) Ash on a Young Man's Sleeve

(i)	Read the extract on the opposite page. Then answer the following question: What impressions of Dannie's life do you get when you read this extract? Give reasons for what you say and remember to support your answer with words and phrases from the extract. [10]
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This question covers assessment objectives AO1 (50%) and AO2 (50%).

0 marks	Nothing worthy of credit.
1 mark	Very brief, with hardly any relevant detail.
2-4 marks	Brief responses, with simple comments on what is happening in the extract, such as Dannie visiting Keith's and tipping over his tea.
5-7 marks	More focus and selection, with some discussion and empathy for Dannie for 6-7. There may be an awareness of the developing friendship between Dannie and Keith and Dannie's awkwardness at being in a strange home.
8-10 marks	Clear and detailed discussion of the extract. Points may include the sense of an "old fashioned" time in the first paragraph, the awkwardness of moving from enemies to friends, and the embarrassment felt by Dannie when he went to Keith's for tea.

* (ii)	Write about Dannie's mother, and her relationships with her sons as they grew up in Cardiff in the 1930s and 1940s. Think about: <ul style="list-style-type: none"> • how she speaks; • how she behaves. [20]
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This question covers assessment objectives AO1 (33%) and AO4 (67%).

0 marks	Nothing worthy of credit.
1-4 marks	Very brief, with hardly any relevant detail.
5-9 marks	Answers will be narrative driven and brief, with little, if any, understanding of Dannie's mother's relationships with her sons. Answers may include some reference to the way Dannie's mother speaks and behaves, particularly with reference to her sons, and a general sense of the social, cultural and historical context (the impact of the war, for example).
10-14 marks	Answers will be more focused, with some awareness of Dannie's mother and her relationship with her sons. Answers may include empathy for Dannie's mother and some discussion of her life bringing up a family of boys in Cardiff in the 1930s. There may well be references made to the historical background of those times, such as unemployment, the rise of fascism and the Spanish Civil War, within an awareness of the social, cultural and historical context.
15-20 marks	Answers will have a clear sense of Dannie's mother and her relationships, and show a detailed knowledge of the text. Answers will include detailed references to some of the key events of the text, and how these would impact on the relationships between Dannie's mother and her sons, such as their relationships with friends and girlfriends, their involvement in life in Cardiff in the 1930s/1940s, their Jewish background, and so on, thus revealing an understanding of the text's social, cultural and historical context.

Please look for, and reward, valid alternatives.

- * (iii) *Ash on a Young Man's Sleeve* has been described as “a funny, sad, story.” Choose one part of the story you find sad, and one you find funny. Write about each, explaining why they had that effect on you. In your answer you should refer to events in the text and 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	Very brief, with hardly any relevant detail.
5-9 marks	Answers will be simple and general. General reference will be made to parts of the novel (and these may be of any length) deemed as funny and sad by the candidate, with general reference to its social, cultural and historical context (such as the bombing of Cardiff, and the rugby match, depending on the parts chosen by the candidate).
10-14 marks	Answers will still be based on relatively simple narrative, but with some discussion and awareness for 13-14. There will be some reference to specific parts of the text, such as the boxing match (for funny) and Keith's death (for sad), with awareness and empathy developing through the band. Of course, there are plenty of other examples of funny and sad parts, please keep an open mind. There will be an awareness of the social, cultural and historical context of the parts written about.
15-20 marks	Answers will be detailed, revealing a sound knowledge of the text, and with clear focus on the question. Selected parts of the text will be discussed in some detail, and perhaps with some understanding of how world events, such as the bombing of Cardiff, if Keith's death were to be selected, have affected the lives of the characters. An understanding of the social, cultural and historical context will inform discussion of the selected parts.

Please look for, and reward, valid alternatives.