



GCSE MARKING SCHEME

SUMMER 2017

**GCSE (NEW)
ENGLISH LITERATURE UNIT 2B
HIGHER TIER
3720UC0-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2017 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

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

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

UNIT 2B – HIGHER TIER

UNIT 2b: BAND CRITERIA

The following descriptions have been provided to indicate the way in which progression within the three criteria is likely to occur. Each successive description assumes demonstration of achievements in lower bands. You are asked to place work initially within a band and then to fine-tune using the marks within the band. It is recognised that work will not always fit neatly into one of the descriptions.

MARKS				
extract	essay	Critical response to texts (AO1) *Assessed in all questions	Language, structure and form (AO2) *Assessed in all extracts and Contemporary Drama essays	Social, cultural, and historical contexts (AO4) *Assessed in Literary Heritage Prose essays
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

UNIT 2B FOUNDATION TIER MARKING SCHEME

SECTION A (Contemporary drama)

The History Boys

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

Look closely at how the characters speak and behave here. How does it create mood and atmosphere for an audience? [10]

This question covers assessment objectives A01 (50%) and A02 (50%).

- | | |
|-------------------|---|
| 0 marks | Nothing written, or nothing worthy of credit. |
| 1 mark | Answers will be simple and general. |
| 2-4 marks | Answers will rely on simple retelling, with some emerging discussion and awareness of what is going on in the extract, at 3, and, perhaps, empathy too, at 4. |
| 5-7 marks | Answers will be more focused with apt discussion of selected detail. At 7, answers will be thoughtful and thorough in their discussion of the characters and the situation. |
| 8-10 marks | Discussion of the extract will be sensitive, assured and evaluative, and, at the top may well appreciate its humour, through the exchanges between the characters, perhaps. |

1	2
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The History Boys has been described as 'a story about love and learning'. To what extent do you agree with this description of the play? Give reasons for what you say. [20]

This question covers assessment objectives A01 (33%) and A02 (67%).

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

- | | |
|--------------------|--|
| 0 marks | Nothing written, or nothing worthy of credit. |
| 1-4 marks | Answers will be underdeveloped, and based on simple, patchy narrative. |
| 5-9 marks | Answers will be fairly general in detail, but with some discussion of love and learning within the play, with some awareness of relevant events in the play at the top of this mark range. |
| 10-14 marks | Answers will reveal an increasingly secure knowledge of the play, in a detailed discussion of love and learning as they appear in it. At the top of this band, responses will be thoughtful and thorough. |
| 15-20 marks | Answers will be sensitive and evaluative, and well supported by aptly selected details from across the play. At the top of the band, discussion of love and learning within the play will be confident. Personal engagement will increasingly deal with the extent to which the candidate agrees with the statement, particularly at the top of this mark range. |

Please look for, and reward, valid alternatives.

1 3

What do you think of Hector and the way he is presented to an audience in *The History Boys*? [20]

This question covers assessment objectives A01 (33%) and A02 (67%).

- 0 marks** Nothing written, or nothing worthy of credit.
- 1-4 marks** Simple comments and general narrative.
- 5-9 marks** Answers will be based on fairly simple, and probably patchy, narrative, with some discussion and awareness of Hector as he appears in the play for 8/9.
- 10-14 marks** Answers will be more focused, with a detailed discussion of Hector as he appears in the play. For 13–14, responses will be sustained and thoughtful, although the issue of presentation may still be dealt with only implicitly.
- 15-20 marks** Answers will be increasingly evaluative and assured, with a confident and well supported discussion of Hector as he is presented across the play. At the top of this mark range there is also likely to be direct and analytical attention paid to the idea of how he is presented.

Please look for, and reward, valid alternatives.

Blood Brothers**1 4**

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

Look closely at how the characters speak and behave here. How does it create mood and atmosphere for an audience? [10]

This question covers assessment objectives A01 (50%) and A02 (50%).

0 marks	Nothing written, or nothing worthy of credit.
1 mark	Simple general comments.
2-4 marks	Answers will be general, and dependent on relatively simple narrative/reorganisation.
5-7 marks	Answers will still be reliant on narrative, but will include highlighting of specific detail. For 7, answers will be thoughtful and thorough. At the top of the mark range stage directions will also be addressed with some success.
8-10 marks	Answers will be assured, analytical, with an increasingly clear appreciation of Russell's techniques, such as the use of stage directions. At the top, responses may show an appreciation of the tension inherent in the extract and how it is created.

1 5

'Childhood is the most important time in *Blood Brothers*.' To what extent do you agree with this statement? [20]

This question covers assessment objectives A01 (33%) and A02 (67%).

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

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Answers will be based on simple, patchy narrative.
5-9 marks	Answers will be dependent on fairly simple narrative, with an awareness and an emerging discussion of childhood in the play, although coverage of the play may be patchy and specific detail a bit scant.
10-14 marks	Candidates will reveal an increasingly sound knowledge of the play, used to support discussion of childhood and its importance as a time in the play, which will be thoughtful and thorough at the top half of this mark range.
15-20 marks	Responses will be confident in their discussion of the time of childhood in the play and will be typified by sensitivity and evaluation for the highest marks. At this level there is likely to be attention paid to a variety of characters and events and perhaps some comparison to the importance of other times in the play. In this way the idea of "to what extent" will be addressed with increasing assurance.

Please look for, and reward, valid alternatives.

1 6

How does Willy Russell present the changing relationship between Mickey and his mother, Mrs Johnstone, throughout the play? [20]

This question covers assessment objectives A01 (33%) and A02 (67%).

- 0 marks** Nothing written, or nothing worthy of credit.
- 1-4 marks** Simple, patchy narrative, at a general level.
- 5-9 marks** Answers will be increasingly focused, with some discussion of the changing relationship in the play, with awareness and, perhaps, empathy for 8/9.
- 10-14 marks** Answers will be more focused, with solid knowledge of the text used to support discussion of the changing relationship throughout the play. For 13-14, answers will be sustained and thoughtful, although the idea of presentation will probably be only addressed implicitly at this level.
- 15-20 marks** Answers will be increasingly sensitive, evaluative and assured, with apt coverage of key points from *across* the play. The idea of the presentation of their relationship will be addressed with increasing confidence.

Please look for, and reward, valid alternatives.

A View From The Bridge

1 7

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

Look closely at how Eddie and Beatrice speak and behave here. How does it create mood and atmosphere for an audience? [10]

This question covers assessment objectives A01 (50%) and A02 (50%).

- | | |
|-------------------|--|
| 0 marks | Nothing written, or nothing worthy of credit. |
| 1 mark | Brief, with very simple, general comments on what is happening in the extract. |
| 2-4 marks | Answers will be general, and dependent on relatively simple narrative/reorganisation, with some discussion/awareness/empathy for 4. |
| 5-7 marks | Answers will still be reliant on narrative, but will include highlighting of specific detail. For 7, answers will be thoughtful and thorough in their discussion of the extract, looking at its events and the speech and behaviour of Eddie and Beatrice, and how these aspects create mood and atmosphere. |
| 8-10 marks | Answers will be increasingly assured and evaluative, with a sensitive discussion of the extract. At the top of this band, the “how” will be addressed with some success – with close reading of the stage directions, for example. |

1 8

'A View From The Bridge is more about betrayal than it is about love.' To what extent do you agree? [20]

This question covers assessment objectives A01 (33%) and A02 (67%).

As with all open questions of this type, please bear in mind that opinion is free, and judge according to the marking guidelines.

- | | |
|--------------------|---|
| 0 marks | Nothing written, or nothing worthy of credit. |
| 1-4 marks | Responses will be general and simple, revealing a sketchy knowledge of the text. |
| 5-9 marks | Answers will be narrative driven, with some discussion of betrayal and/or love in the play, perhaps through empathy, for 8-9. |
| 10-14 marks | Answers will reveal a secure and detailed knowledge of the play to support their discussion. For 13-14, discussion will be thorough and thoughtful, perhaps considering the betrayal and love experienced by a range of characters in the play. |
| 15-20 marks | Answers will be sensitive, and increasingly evaluative, astute and assured, with a clear overview. There is likely to be a direct and engaged response to the terms of the task with confident justifications for the personal response to the statement given in the answer. |

Please look for, and reward, valid alternatives.

1 9

For which character in *A View From The Bridge* do you have the greatest sympathy? Show how Arthur Miller creates sympathy for your chosen character at different points in the play. [20]

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

This question covers assessment objectives A01 (33%) and A02 (67%).

- | | |
|--------------------|---|
| 0 marks | Nothing written, or nothing worthy of credit. |
| 1-4 marks | Simple comments and general narrative, with little real focus on sympathy. |
| 5-9 marks | Answers will be based on narrative, with some awareness of sympathy, perhaps in general terms or for a specified character. Empathy, perhaps, for 8-9. |
| 10-14 marks | Candidates will reveal an increasingly sound and detailed knowledge of the play, used to support their discussion of their chosen character. For 13/14, responses will be thoughtful and thorough in their consideration of the character and her or his relationships with others throughout the play, and reasons for sympathy will be addressed with increasing success. |
| 15-20 marks | Responses will be detailed, sensitive, and evaluative in their consideration of their chosen character, and, at the very top, may also be original. How the writer creates sympathy for the chosen character will be addressed with increasing success and confidence. |

Please look for, and reward, valid alternatives.

Be My Baby**2 0**

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

Look closely at how Mrs Adams speaks and behaves here. What does it reveal about her to an audience? [10]

This question covers assessment objectives A01 (50%) and A02 (50%).

- 0 marks** Nothing written, or nothing worthy of credit.
- 1 mark** Simple, general comments on part of the extract.
- 2-4 marks** Answers will be general, and dependent on relatively simple narrative/reorganisation, with, probably, some empathy and awareness for 4.
- 5-7 marks** Answers will still be reliant on narrative, but will include highlighting of specific detail. For 7, discussion of Mrs Adams and the way she speaks and behaves will be thoughtful and thorough.
- 8-10 marks** Answers will be sensitive and increasingly assured and evaluative in their discussion of Mrs Adams as she speaks and behaves in this extract, for instance suggesting the significance of her speaking for Mary at various points.

2 1

For which character in 'Be My Baby' do you have the most sympathy? Show how Amanda Whittington's presentation of your chosen character creates sympathy for her. [20]

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

This question covers assessment objectives A01 (33%) and A02 (67%).

- 0 marks** Nothing written, or nothing worthy of credit.
- 1-4 marks** Simple comments and general narrative, with little real focus on sympathy.
- 5-9 marks** Answers will be based on narrative, with some awareness of sympathy, perhaps in general terms or for a specified character. Empathy, perhaps, for 8-9.
- 10-14 marks** Candidates will reveal an increasingly sound and detailed knowledge of the play, used to support discussion of their chosen character. For 13/14, responses will be thoughtful and thorough in their consideration of the character and her relationships with others throughout the play, and reasons for sympathy will be addressed with increasing success.
- 15-20 marks** Responses will be detailed, sensitive, and evaluative in their consideration of their chosen character, and, at the very top, may also be original. How the writer creates sympathy for the chosen character will be addressed with increasing success and confidence.

Please look for, and reward, valid alternatives.

2	2
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How does Amanda Whittington present the relationship between Mary and Queenie in *Be My Baby*? [20]

This question covers assessment objectives A01 (33%) and A02 (67%).

- 0 marks** Nothing written, or nothing worthy of credit.
- 1-4 marks** Expect only simple, general comments.
- 5-9 marks** Answers will be based on narrative, with some discussion of Mary and Queenie's relationship and empathy, probably, for 8-9.
- 10-14 marks** Answers will be more focused, with solid, detailed knowledge of the text used to support judgements. For 13-14, answers will be thorough and thoughtful, with a clear focus on the relationship at different times in the play.
- 15-20 marks** Answers will be increasingly sensitive, evaluative and assured, with apt coverage of key points from *across* the play. The idea of the presentation of their relationship will be addressed with increasing confidence.

Please look for, and reward, valid alternatives.

My Mother Said I Never Should

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

Look closely at how the characters speak and behave here. How does it create mood and atmosphere for an audience? [10]

This question covers assessment objectives A01 (50%) and A02 (50%).

0 marks	Nothing written, or nothing worthy of credit.
1 mark	Brief responses and simple comments.
2-4 marks	Answers will tend towards reorganisation, with some discussion and empathy for 4.
5-7 marks	Answers will be more focused in their discussion of the mood and atmosphere of the extract. For 7, discussion of the characters and how they create this mood and atmosphere will be thorough and thoughtful.
8-10 marks	Answers will be assured and evaluative, as well as closely read. There is likely to be some increasing appreciation of the poignancy of this particular exchange between Jackie and Doris.

2	4
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'My Mother Said I Never Should is a play about love and regret.' To what extent do you agree with this statement? [20]

This question covers assessment objectives A01 (33%) and A02 (67%).

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

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Answers are likely to be based on a general retelling of the story, or parts of it, with general comments only.
5-9 marks	Answers will be dependent on fairly simple narrative, with awareness, empathy and some discussion of love and regret emerging at 8/9.
10-14 marks	Candidates will reveal an increasingly sound knowledge used to support their discussion of love and regret as they appear in the play. For 13/14, responses will be thoughtful and thorough in their consideration of love and regret throughout the play.
15-20 marks	Responses will be detailed, sensitive, and evaluative in their consideration of the statement, and, at the very top, may also be original. 'To what extent' will be addressed with increasing success towards the top of the band.

Please look for, and reward, valid alternatives.

2	5
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What do you think of Jackie and the way she is presented to an audience in *My Mother Said I Never Should*? [20]

This question covers assessment objectives A01 (33%) and A02 (67%).

- 0 marks** Nothing written, or nothing worthy of credit.
- 1-4 marks** Answers will be based on a general comments, perhaps relating to Jackie.
- 5-9 marks** Answers will be dependent on fairly simple narrative, with awareness, empathy and some discussion of Jackie emerging at 8/9.
- 10-14 marks** Candidates will reveal an increasingly sound and detailed knowledge of the play used to support their discussion of Jackie and the way she is presented to an audience, although the issue of presentation may still be dealt with implicitly at this level. For 13/14, responses will be thoughtful and thorough.
- 15-20 marks** Responses will be detailed, sensitive, and evaluative in their discussion of Jackie, with increased success in addressing the issue of her presentation towards the top of the band.

Please look for, and reward, valid alternatives.

SECTION B (Literary Heritage prose)

Silas Marner

2 6

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

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

This question covers assessment objectives A01 (50%) and A02 (50%).

- | | |
|-------------------|---|
| 0 marks | Nothing written, or nothing worthy of credit. |
| 1 mark | Brief responses, with simple comments on what is happening in the extract. |
| 2-4 marks | Answers will tend towards reorganisation, with some awareness/discussion/empathy for 3-4. |
| 5-7 marks | Candidates will track through the extract selecting and highlighting relevant detail. For 7, discussion of the extract and its perceived mood and atmosphere will be thorough and detailed. |
| 8-10 marks | Answers will be increasingly assured, evaluative and analytical, with sensitive appreciation of Eliot's use of language, particularly at the top of the mark range. |

2 7

'*Silas Marner* is a story of loss and gain.' To what extent do you agree with this statement? Remember to support your answer with reference to the novel and comment on its social, cultural and historical context. [20]

This question covers assessment objectives A01 (33%) and A04 (67%).

As with all open questions of this type, please bear in mind that opinion is free, and judge according to the marking guidelines.

- | | |
|--------------------|--|
| 0 marks | Nothing written, or nothing worthy of credit. |
| 1-4 marks | Answers will be narrative driven and very brief, with only minimal reference to events/characters in the novel and any ideas of loss and gain. |
| 5-9 marks | Answers will be narrative driven (though thin on specific detail) with an increasing awareness of ideas and events linked to loss and gain in the novel, and, maybe some awareness of relevant contextual details, such as family life, industrialisation, and so on. |
| 10-14 marks | Responses will be more focused in their selection of relevant detail from across the novel, although at the lower end of this mark range coverage may still be uneven. There will be focus on the statement from the question and loss and gain will be discussed increasingly thoroughly and thoughtfully for 13-14. There will be some understanding of relevant contextual features demonstrated. |
| 15-20 marks | Answers will be increasingly assured in selecting details, showing a sensitive understanding of issues of loss and gain in the novel. Towards the top of the range there will be an increasingly confident discussion of 'to what extent' as well as relevant use of context. |

Please look for, and reward, valid alternatives.

2 8

How does George Eliot present the relationship between Silas and Eppie? Remember to support your answer with reference to the novel and comment on its social, cultural and historical context. [20]

This question covers assessment objectives A01 (33%) and A04 (67%).

- 0 marks** Nothing written, or nothing worthy of credit.
- 1-4 marks** Patchy, simple narrative with only general comments about Silas and Eppie.
- 5-9 marks** Answers will be based on simple narrative and straightforward judgements of Silas and Eppie and their relationship, with some discussion/empathy/awareness for 8-9.
- 10-14 marks** Answers will be more selective and focused, with apt use of the text to support judgements, and for 13-14 will be thorough and thoughtful in their discussion of the relationship. There will be some understanding of relevant contextual features demonstrated, such as, perhaps, redemption and wealth. The issue of presentation may still be dealt with implicitly at this level.
- 15-20 marks** Answers will be increasingly assured and evaluative at this level, with apt reference to events from throughout the novel to support a confident discussion of the relationship. Relevant context will be applied to this discussion and towards the top of the mark range there will be increasingly effective treatment of the idea of the presentation of the relationship.

Please look for, and reward, valid alternatives.

Pride and Prejudice**2 9**

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

Look closely at how Elizabeth and Mr Collins speak and behave here. What does it reveal about their characters? [10]

This question covers assessment objectives A01 (50%) and A02 (50%).

- 0 marks** Nothing written, or nothing worthy of credit.
- 1 mark** Responses will be simple and general.
- 2-4 marks** Answers will probably operate on the level of simple paraphrase, with an increasing awareness of their speech and behaviour from 3, and some discussion for 4.
- 5-7 marks** Candidates will select and highlight detail in order to support their judgements. For 7 answers will be thorough and thoughtful in their discussion of Elizabeth and Mr Collins as they appear here.
- 8-10 marks** Answers will be closely read and analytical, with evaluation of the characters' speech and behaviour. At the top of this band appreciation of what is revealed about Elizabeth and Mr Collins may include accounting for the humour created by the contrasting awareness of the two characters during this scene, for example.

3 0

How are different types of love presented in *Pride and Prejudice*? Remember to support your answer with reference to the novel and comment on its social, cultural and historical context. [20]

This question covers assessment objectives A01 (33%) and A04 (67%).

- 0 marks** Nothing written, or nothing worthy of credit.
- 1-4 marks** Answers will be simple and general.
- 5-9 marks** Answers will be based on simple and probably patchy narrative, with some discussion of parts of the novel where love is significant. Although there will be some awareness, reference to the context of the novel may well be implicit at this level.
- 10-14 marks** Answers will be more focused, with solid knowledge of the text used to support judgements. For 13-14 answers will be thoughtful and sustained, and discussion of some different types of love in the novel will emerge more clearly. There will be some understanding of contextual features, such as the class system, inheritance matters, marriage conventions and so on. The issue of presentation may still be dealt with implicitly at this level.
- 15-20 marks** Answers will be carefully considered and evaluative with, perhaps, originality for 18-20. A confident discussion of some of the different types of love in the novel will be supported by relevant references to context. The issue of presentation will be considered with increasing assurance, especially towards the top of the mark range.

Please look for, and reward, valid alternatives.

3 1

**How is the character of Mr Darcy important to the novel as a whole?
Remember to support your answer with reference to the novel and
comment on its social, cultural and historical context.**

[20]

This question covers assessment objectives A01 (33%) and A04 (67%).

- 0 marks** Nothing written, or nothing worthy of credit.
- 1-4 marks** Answers will be narrative driven and brief, with little, if any, reference to the character of Darcy.
- 5-9 marks** Answers will be dependent on relatively simple, and probably patchy, narrative, with some awareness of the character of Darcy, although specific detail will still be thin in this band. There may be some awareness and discussion of context.
- 10-14 marks** Answers will contain apt detail from the novel, and have an increasingly clear focus on Darcy, his relationships with others, and involvement in key events. Thoroughness and thoughtfulness will be evident at 13/14. There will be some grasp of the novel's context in this band (e.g. social classes, the importance of property and inheritance, and so on).
- 15-20 marks** Answers will be assured and evaluative in their consideration of the presentation of the character of Darcy, set firmly within the context of the novel, as suggested above.

Please look for, and reward, valid alternatives.

A Christmas Carol

3 2

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

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

This question covers assessment objectives A01 (50%) and A02 (50%).

- | | |
|-------------------|---|
| 0 marks | Nothing written, or nothing worthy of credit. |
| 1 mark | Brief responses with very simple, general comments on what is happening in the extract. |
| 2-4 marks | Answers will be dependent on re-telling, with some discussion and awareness of the impact of the appearance of Marley, for example, at 4. |
| 5-7 marks | Candidates will track through the extract, selecting and highlighting relevant detail. For 7 candidates will discuss relevant detail thoughtfully and thoroughly. |
| 8-10 marks | Answers will be increasingly closely read, evaluative, assured and, at the top of this band, analytical of Dickens' use of language, and have an overview of the effects of the extract. This might include some closer reading of detail such as the chains and their significance, for example. |

3 3

'A Christmas Carol is about responsibility.' To what extent do you agree with this statement? Remember to support your answer with reference to the novel and comment on its social, cultural and historical context. [20]

This question covers assessment objectives A01 (33%) and A04 (67%).

As with all open questions of this type, please bear in mind that opinion is free, and judge according to the marking guidelines.

- | | |
|--------------------|---|
| 0 marks | Nothing written, or nothing worthy of credit. |
| 1-4 marks | Answers will be based on patchy, simple and general narrative. |
| 5-9 marks | Answers will be based on simple narrative and judgements with some discussion of parts of the novel where responsibility is relevant, for 8-9. Attention to context may mostly be implicit at this level. |
| 10-14 marks | Answers will be more selective and focused, with apt use of detail to support a discussion of responsibility in the novel. At 13-14 discussion will be more thoughtfully developed. Awareness of relevant contextual issues (poverty, welfare, the class system, family life etc.) will be evident. |
| 15-20 marks | Answers will be sensitive and increasingly evaluative in their discussion of the importance of responsibility in the novel and will apply relevant points of context to this discussion. There will be an increasingly confident consideration of 'to what extent' the candidate agrees with the statement, particularly towards the top of the mark range. |

Please look for, and reward, valid alternatives.

3	4
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How does Dickens use the character of Bob Cratchit to highlight some aspects of Victorian society? [20]

This question covers assessment objectives A01 (33%) and A04 (67%).

- 0 marks** Nothing written, or nothing worthy of credit.
- 1-4 marks** Patchy simple narrative.
- 5-9 marks** Answers will be dependent on simple, and, quite probably, patchy, narrative with some discussion, and, perhaps, empathy, for 8-9, and some awareness of relevant contextual features (e.g. Victorian families, attitudes to charity, etc.)
- 10-14 marks** Answers will still be narrative driven but the use of the text will be more selective, and discussion will be more focused, becoming thoughtful and thorough at 13/14, in discussion of the character of Bob Cratchit as presented in the novel, within its context, as suggested above.
- 15-20 marks** Answers will be increasingly astute, evaluative and well considered, with 'how' addressed with increasing confidence. Points covered at the top of this mark range may include the humility of Bob's character, and how this is presented, all set within the context of the novel, as suggested above.

Please look for, and reward, valid alternatives.

Lord of the Flies

3 5

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

Look closely at how Ralph and Piggy speak and behave here. What does this reveal about their characters? [10]

This question covers assessment objectives A01 (50%) and A02 (50%).

- | | |
|-------------------|--|
| 0 marks | Nothing written, or nothing worthy of credit. |
| 1 mark | Brief responses, with simple comments on what is happening in the extract. |
| 2-4 marks | Answers will be dependent on reorganisation, with some discussion/awareness, and perhaps, empathy, for 3-4. |
| 5-7 marks | Discussion will be more focused and supported by apt detail and for 7 will be thorough and thoughtful, addressing, for example, the difference between the backgrounds revealed by the two boys. |
| 8-10 marks | Answers will be closely read, assured and evaluative, revealing a sensitive appreciation of the two characters and how they are revealed here. |

3 6

What makes order break down on the island in *Lord of the Flies*? Remember to support your answer with reference to the novel and comment on its social, cultural and historical context. [20]

As with all relatively open questions, be flexible when judging this question, and consider the level of knowledge and understanding shown when arriving at a mark.

This question covers assessment objectives A01 (33%) and A04 (67%).

- | | |
|--------------------|---|
| 0 marks | Nothing written, or nothing worthy of credit. |
| 1-4 marks | Answers will be simple and general. |
| 5-9 marks | Answers will be based on simple, and perhaps not wholly accurate, narrative, with awareness, empathy (perhaps), and some discussion and awareness of context at 8-9. |
| 10-14 marks | Answers will reveal a sound knowledge of the text, with apt detail to support judgements and for 13-14 will be thorough and thoughtful in discussing what makes order break down on the island. Context, such as different types of leadership and societies, will begin to be discussed at this level. |
| 15-20 marks | Answers will be confidently evaluative with a clear sense of overview, and there will be an understanding of the context of the novel, as suggested above, applied to a sensitive discussion of some of the various factors involved in the breakdown of order on the island. |

Please look for, and reward, valid alternatives.

37

**How is the character of Piggy important to the novel as a whole?
Remember to support your answer with reference to the novel and
comment on its social, cultural and historical context.**

[20]

This question covers assessment objectives A01 (33%) and A04 (67%).

- 0 marks** Nothing written, or nothing worthy of credit.
- 1-4 marks** Answers will be simple and with only general comments about Piggy.
- 5-9 marks** Answers will be based on simple, and perhaps not wholly accurate, narrative, with awareness, empathy (perhaps), and some discussion at 8-9, as well as some awareness of context.
- 10-14 marks** Answers will reveal a sound knowledge of the text and of the character of Piggy, with apt detail to support discussion and for 13-14 will be thorough and thoughtful. Contextual issues, such as social class and violence, will begin to be discussed.
- 15-20 marks** Answers will be confidently evaluative with a clear appreciation of Piggy as he appears in the novel. There will be application of relevant context to this discussion with increasing assurance towards the top of the mark range.

Please look for, and reward, valid alternatives.

Ash on a Young Man's Sleeve

3	8
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Read the extract on the opposite page. Then answer the following question:

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

This question covers assessment objectives A01 (50%) and A02 (50%).

0 marks	Nothing written, or nothing worthy of credit.
1 mark	Brief responses, with simple comments on what is happening in the extract.
2-4 marks	Answers will be dependent on paraphrase to a certain extent, with awareness/empathy for 3-4.
5-7 marks	Candidates will select and highlight detail in order to support their judgements. For 7, discussion of the extract will be thorough and thoughtful.
8-10 marks	Answers will be assured, analytical and, at the top of the band, show real appreciation of Abse's creation of mood and atmosphere, such as the embarrassment felt by Dannie here, for example.

3	9
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'Some of the events in *Ash on a Young Man's Sleeve* are sad and some are funny but all of them teach us about the world in which the novel is set.' To what extent do you agree with this statement? [20]

This question covers assessment objectives A01 (33%) and A04 (67%).

As with all relatively open questions, be flexible when judging this question, and consider the level of knowledge and understanding shown when arriving at a mark.

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Answers will be brief, typified by simple, patchy, narrative, with only very general points made.
5-9 marks	Answers will still be simple and narrative driven, but with an awareness, some discussion and, probably, empathy, for 8-9, with some awareness of the context of the text (e.g. the time in which it is set, anti-Semitism, and so on).
10-14 marks	Answers will be focused, with judgements supported by apt reference to the text, and, at 13-14, discussion will be thoughtful and thorough. In this band there will be more grasp of the significance of contextual features, as mentioned above.
15-20 marks	Answers will be evaluative, with sensitive discussion. 'To what extent' will be considered increasingly towards the top of the band. Responses will apply the contextual aspects of the book to discussion with increasing assurance towards the top of the mark range.

Please look for, and reward, valid alternatives.

4 0

How is the character of Keith presented in *Ash on a Young Man's Sleeve*? Remember to support your answer with reference to the novel and comment on its social, cultural and historical context. [20]

This question covers assessment objectives A01 (33%) and A04 (67%).

- 0 marks** Nothing written, or nothing worthy of credit.
- 1-4 marks** Answers will be simple and general.
- 5-9 marks** Answers will be based on simple, and, probably, patchy narrative, with some discussion of Keith, relevant parts of the book and empathy at 8-9. There will be some awareness of the book's contexts at this level.
- 10-14 marks** Answers will reveal a sound knowledge of the text, with apt detail to support discussion of Keith as he appears in it. For 13–14 answers will be thorough and thoughtful, and include an increasing awareness of the contexts of the book.
- 15-20 marks** Answers will be increasingly sensitive, evaluative and appreciative with, perhaps, originality for 18-20, where “how” will be clearly addressed, through overview and well selected detail, set within an understanding of the context of the book.

Please look for, and reward, valid alternatives.