



GCSE ENGLISH LITERATURE

Specimen assessment materials

UNIT 2b (Contemporary drama and literary heritage prose)

HIGHER TIER

MARKING GUIDELINES

GENERAL

1. Expression

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

2. Annotation

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

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

3. Marking positively

Please approach the marking of scripts with an **open** mind and mark **positively**. All the questions provide opportunities for candidates to make informed, independent responses, and such opportunities need to be upheld in your marking. You must evaluate what is offered by the candidate, using the assessment criteria, but without looking for what might have been presented or for what you might have written in the candidate's place.

4. 'Best fit' marking

The work for this unit should be marked according to the assessment criteria using a 'best fit' approach. For each of the assessment objectives, examiners select one of the band descriptors that most closely describes the quality of the work being marked.

- Where the candidate's work *convincingly* meets the statement, the highest mark should be awarded;
- Where the candidate's work *adequately* meets the statement, the most appropriate mark in the middle range should be awarded;
- Where the candidate's work *just* meets the statement, the lowest mark should be awarded.

Examiners should use the full range of marks available to them.

5. Assessment objectives

- AO1** Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations
- AO2** Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings
- AO4** Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self, and other readers in different contexts and at different times

6. Assessment objective coverage and weightings in Unit 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 BAND CRITERIA (Contemporary drama and literary heritage prose)

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

MARKS				
(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	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: are able to 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 and to speculate/offer tentative judgements; evaluate characters/relationships and attitudes/motives; at the highest level, consistently handle texts with confidence, have an overview and ability to move from the specific to the general; convey ideas persuasively and cogently with apt textual support.	Candidates: show appreciation of how writers use language to achieve specific effects; make assured exploration and evaluation of the ways meaning, ideas and feeling are conveyed through language, structure and form; at the highest level, make assured analysis of stylistic features.	Candidates: show a clear understanding of social/cultural and historical contexts; relate texts to own and others' experience; identify and comment on importance of social/cultural and historical contexts. Awareness of literary tradition shown; at the highest level, show a clear understanding of social/cultural and historical contexts; relate details of text to literary background and explain how texts have been/are influential at different times.
<i>Grammar, punctuation and spelling is largely accurate. Structure and organisation is accomplished and meaning is clear.</i>				

* Please see grid on the opposite page for AO weightings in Q1 (i), (ii) and (iii) and Q.2 (i), (ii) and (iii)

UNIT 2b

QUESTION 1 (Contemporary drama)

(a) *The History Boys*

(i)	Read the extract on the opposite page. Then answer the following question:	
	What does Alan Bennett's presentation of Irwin reveal about his character here?	[10]

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

0 marks	Nothing worthy of credit.
1 mark	Answers will be simple and general.
2-4 marks	Answers will rely on simple retelling of the extract, with basic discussion of Irwin, and the way he interacts with the boys for 3-4.
5-7 marks	Answers will be more focused and detailed, with apt discussion of Irwin's character and his behaviour, such as the way he challenges the boys in their responses.
8-10 marks	Discussion of Irwin will be assured and evaluative. Areas explored may include his sarcasm, his apparent confidence, and how his questions inform and challenge the boys.

* (ii)	Show how Alan Bennett's presentation of one of the boys creates sympathy for him.	[20]
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This question covers assessment objectives AO1 (33%) and AO2 (67%).

0 marks	Nothing worthy of credit.
1-4 marks	Answers will be based on simple, patchy narrative. Answers will include simple, basic comments on the chosen boy, and, perhaps, something of what we learn of his background.
5-9 marks	Answers will be narrative driven, with personal responses to character(s) and empathy emerging for 8-9. Answers will include some discussion, and, probably, empathy, for the chosen character, his relationships with others, and some awareness of why he may behave the way he does, such as his background.
10-14 marks	Answers will reveal a secure knowledge of the play to support their discussion of the character(s). For 13-14, answers will be detailed and thoughtful, with a sound case developed for the chosen character. 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, as revealed at the end of the play.
15-20 marks	Answers will be cogent, well argued, and with confident and apposite use of supporting detail. Evaluative comments will reveal a sensitive understanding of the chosen boy, his relationships with others, both staff and pupils, and the possible reasons he may behave as he does, as well as, perhaps, referring to what will become of him in the future, according to the end of the play.

Please look for, and reward, valid alternatives.

* (iii) How does Alan Bennett present education in <i>The History Boys</i>? [20]
<i>This question covers assessment objectives AO1 (33%) and AO2 (67%).</i>

0 marks	Nothing worthy of credit.
1-4 marks	Simple comments and general narrative. Simple points, maybe in general terms about specific teachers or lessons, should be expected at this level.
5-9 marks	Answers will be based on narrative, with some discussion based on characters for 8-9. Answers will include some discussion of the school as presented in the play, and some awareness, perhaps, of different teaching styles, as reflected in the approaches of Mrs. Lynott, Irwin, Hector, and the Headmaster, and their effects.
10-14 marks	Answers will be more focused, with solid knowledge of the text used to support judgments. For 13-14, answers will be sustained and thoughtful. Judgements will be supported by specific references to different teachers, lessons, teaching styles, and, perhaps, show an awareness of different perceptions of the aims of education.
15-20 marks	Answers will be astute, evaluative and assured, and, for 18-20, may be original. Answers may well include an overview of how Bennett presents a range of characters and their different attitudes to education, all encompassed in a state school in the 80s, in order to support their discussion. At the top, candidates may consider how different attitudes to education are articulated by different characters, and what the playwright's intentions may be.

Please look for, and reward, valid alternatives.

(b) Blood Brothers

(i) 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 AO1 (50%) and AO2 (50%).

0 marks	Nothing worthy of credit.
1 mark	Simple general comments.
2-4 marks	Answers will be general, and dependent on relatively simple narrative and reorganisation - re-telling the events of the extract with some comments on an audience's possible responses (for example empathy).
5-7 marks	Answers will still be reliant on narrative, but will include highlighting of specific detail, such as the how Edward interacts with his parents and some understanding of how the atmosphere may be perceived to have changed when Mickey calls. For 6-7, answers will be thoughtful and thorough, with some appreciation of the creation of mood and atmosphere, for example the stage directions, the doorbell, etc.
8-10 marks	Answers will be assured, analytical, with clear appreciation of Russell's techniques. Look out for, and reward, appreciation of close reading of the stage directions, particularly those at the beginning of the extract, the use of ellipsis, and its effects, Mrs. Lyons' disjointed speech etc.

* (ii) How does Willy Russell present the character of Linda to an audience throughout 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	Answers will be based on simple, patchy narrative. Answers will include simple comments on Linda, perhaps referring to her relationships with other characters, and with some brief reference to what happens to her, and why.
5-9 marks	Answers will be dependent on fairly simple narrative, with an awareness of a valid approach to the character of Linda, for example, of how she is as a child, then a teenager, then an adult. 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).
10-14 marks	Candidates will use a sound knowledge of the play to support their interpretation of Linda. For 13-14, interpretation of Linda's character will be rooted in a detailed discussion of her character and her relationships, supported by apt detail. Points addressed may include Linda's childhood, her relationships with the twins as they all grow up, her marriage to Mickey and increasing difficulties as she grows older (single parenthood, Mickey in prison etc.) including the final scenes of the play (the twins' deaths) and the possible reasons for these events.
15-20 marks	Interpretation of Linda's character will be assured and evaluative, and, at the top end, perhaps original (exploring how she may be compared to Mrs. Johnstone, for example). Answers will probably include a sensitive overview of how the character's life develops, from a relatively carefree childhood, to an increasingly stressful adulthood, and the possible reasons for this, such as the influence of class, and life opportunities for characters such as Linda in the 1970s. Selected detail will include key scenes from across the play, also look out for and reward use of songs to highlight Linda's character.

Please look for, and reward, valid alternatives.

*** (iii) Write about the way the theme of social class is presented in *Blood Brothers*.**

[20]

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

0 marks	Nothing worthy of credit.
1-4 marks	Simple, patchy narrative. At this level, references to social class will be simple and basic, such as the twins being brought up in different classes.
5-9 marks	Answers will be based on narrative, with some discussion based on characters for 8-9. There will be some awareness of how being brought up in different classes 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).
10-14 marks	Answers will be more focused, with solid knowledge of the text used to support judgments. For 13-14, answers will be sustained and thoughtful. At this level, responses will be increasingly thoughtful, with relevant discussion of specific instances where social class is highlighted, such as the school scenes, the scene with the police officer, and the life opportunities of Mickey, Edward, and Linda.
15-20 marks	Answers will be astute, evaluative and assured, and for 18-20, perhaps, original. Responses at this level will reveal a clear overview of how social class is presented, both in specific instances, as highlighted above, but also as significant as an agent of control and power, particularly within the context of the play of Liverpool in the mid to late 20th century.

Please look for, and reward, valid alternatives.

(c) A View from the Bridge

(i)	Read the extract on the opposite page. Then answer the following question:
	With close reference to the extract, show how Arthur Miller creates mood and atmosphere for an audience here.
	[10]

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

0 marks	Nothing worthy of credit.
1 mark	Simple, general comments on Catherine.
2-4 marks	Answers will be general, and dependent on relatively simple narrative and reorganisation. There will be some awareness of how the argument featured in the extract will impact on an audience, perhaps through empathy for Catherine, in particular.
5-7 marks	Answers will still be reliant on narrative, but will include highlighting of specific detail, such as the stage directions (for example “shaking Catherine” “seems about to pick up the table”) For 6-7, answers will be thoughtful and thorough, with some appreciation of the creation of mood and atmosphere, both through what the characters say and how they behave.
8-10 marks	Answers will be assured, analytical, with clear appreciation of Miller’s techniques, for example, Catherine’s explosion, the physical movements suggested by the stage directions, and the emotional ending of the extract.

* (ii)	To what extent do you feel sympathy for Eddie Carbone?	[20]
	<i>This question covers assessment objectives AO1 (33%) and AO2 (67%).</i>	

0 marks	Nothing worthy of credit.
1-4 marks	Responses will be general and simple, revealing a limited knowledge of the text. Answers may include basic references to Eddie’s life in Red Hook, and his relationship with Catherine.
5-9 marks	Answers will be narrative driven, with some discussion of Eddie for 8-9. 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.
10-14 marks	Answers will reveal a secure knowledge of the play to support their discussion of Eddie. For 13-14, discussion of Eddie will be thorough and thoughtful. 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 his death.
15-20 marks	Answers will be evaluative, astute and assured. In increasingly sensitive and evaluative responses, points addressed may include, as well as the above, Eddie’s changing relationships with his family and the wider community, and the significance of his betrayal within the context of the Italian/American community of Red Hook.

Please look for, and reward, valid alternatives.

* (iii)	Show how Arthur Miller presents a range of emotions in <i>A View From The Bridge</i>.	[20]
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This question covers assessment objectives AO1 (33%) and AO2 (67%).

0 marks	Nothing worthy of credit.
1-4 marks	Simple comments and general narrative. Answers may mention briefly some points of the play where emotions (for example love, hatred, jealousy, anger) are evident.
5-9 marks	Answers will be based on narrative, with some straightforward discussion of character(s) for 8-9. Answers will show an awareness of how a range of emotions may be evident in the play, and an increasing awareness of what has created these emotions, whether it be the clash of cultures, the influence of the immigrant community, or the behaviour of the characters.
10-14 marks	Answers will be more focused, with solid knowledge of the text used to support judgements about characters and their emotions. For 13-14, answers will be sustained and thoughtful, with detailed discussion of characters and relationships and relevant emotions. Increasingly thoughtful responses will reveal some understanding of what may have led to the development of these emotions, through selected details and discussion of characters and relationships.
15-20 marks	Answers will be evaluative and assured, and for 18-20, original. Answers will probably be framed within an overview of the play's context. Candidates may reflect on the range of emotions and their presentation through wider reference to the world of the American/Italian Longshoremen, their families and their lives in 1950s New York, as reflected in the play and its characters.

Please look for, and reward, valid alternatives.

(d) Be My Baby

(i)	Read the extract on the opposite page. Then answer the following question:
	With close reference to the extract, show how Amanda Whittington creates mood and atmosphere for an audience here.
	[10]

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

0 marks	Nothing worthy of credit.
1 mark	Simple, general comments on what is happening in the extract.
2-4 marks	Answers will be general, and dependent on relatively simple narrative/reorganisation of the extract, with empathy for Mary, and, perhaps, Mrs. Adams.
5-7 marks	Answers will still be reliant on narrative, but will include highlighting of specific detail, such as the significance of the teddy bear, Mary naming her baby, the use of the song at the end. For 6-7, answers will be thoughtful and thorough, with some appreciation of the creation of mood and atmosphere.
8-10 marks	Answers will be assured, analytical, with clear appreciation of Whittington's techniques, such as how the very short sentences highlight the tension, the way Mary and Mrs. Adams talk across one another, the poignancy of the gesture with the teddy bear, and so on.

* (ii)	How does Amanda Whittington present the character of Matron to an audience throughout the play?
	[20]

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

0 marks	Nothing worthy of credit.
1-4 marks	Answers will be based on simple narrative, with general reference to the text. Answers will probably make brief reference to the Matron's role within the home, and perhaps, her behaviour, albeit in general terms.
5-9 marks	Answers will be narrative driven, with an awareness and some understanding of Matron's possible views of characters and events for 7-9. Answers will probably include some discussion of Matron's behaviour with some, or all, of the girls, and perhaps, her reasons for it.
10-14 marks	Answers will be more sustained and reveal an increasing understanding of characters and relationships. Answers will probably make specific references to the way Matron speaks and behaves with different girls, and, perhaps, Mrs. Adams, and 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.
15-20 marks	Answers will be evaluative and assured, and for 18-20, original, perhaps exploring how sympathy is created for an initially unsympathetic character. Answers will probably reveal a sensitive understanding of how the character of Matron should be considered, and of how the way she speaks and behaves towards different characters is largely a reflection of how society viewed single mothers in the early 1960s.

Please look for, and reward, valid alternatives.

*** (iii) *Be My Baby* has been described as “intensely touching.” What features of the play may make it touching for an audience, in your opinion? [20]**

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

0 marks	Nothing worthy of credit.
1-4 marks	Expect only simple, general comments. Answers will be at the level of simple, personal response to characters and events, which are, of course, influenced by the time and setting of the play, although this will probably be referenced only implicitly, if at all.
5-9 marks	Answers will be based on narrative, with some discussion and personal response for 8-9. Answers will show an engagement and empathy for character(s) and their situations, probably at an empathic level. There will probably be some discussion and awareness of, the plight of single mothers in the early 1960s.
10-14 marks	Answers will be more focused, with solid knowledge of the text used to support judgements. For 13-14, answers will be thorough and thoughtful. Answers will be focused on specific parts of the play which could be perceived as “intensely touching” such as the situations of the single mothers featured in it.
15-20 marks	Answers will be carefully considered and evaluative, with clear overview and insight. Answers will be rooted in a sensitive appreciation of how the situations of the characters in the play could be deemed “intensely touching”, including, perhaps, the relationships between people from different classes, and the impact this may have on an audience.

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 does Charlotte Keatley's presentation of Jackie reveal about her feelings here? [10]
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This question covers assessment objectives AO1 (50%) and AO2 (50%).

0 marks	Nothing worthy of credit.
1 mark	Brief responses and simple comments.
2-4 marks	Answers will tend towards reorganisation, with some discussion and empathy for Jackie for 3-4. Some of the stage directions will be commented on with some awareness of their effectiveness in revealing Jackie's feelings.
5-7 marks	Answers will be more focused in their discussion of Jackie's feelings, such as her conflicted feelings about giving up Rosie as a baby. For 6-7, discussion of the extract will be thorough and thoughtful, and include close reading of the effect of the stage directions.
8-10 marks	Answers will be assured and analytical, covering points such as the use of hesitation, the use of Jackie's memories, and the power of the simple sentence at the end of the extract.

* (ii)	How does Charlotte Keatley present the character of Margaret to an audience 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	Answers will be based on a general retelling of the story, or parts of it. Answers will probably make simple, basic reference to Margaret, and her role as daughter, mother and grandmother.
5-9 marks	Answers will be narrative driven, with some discussion of Margaret for 8-9. Answers will begin to discuss, and probably show some empathy for the character of Margaret, and her role as daughter, mother and grandmother at different points in the play, with an awareness of how she is torn between her commitments.
10-14 marks	Answers will be more focused in their discussion of Margaret, and supported by apt detail. For 13-14, answers will be detailed and thoughtful in their discussion of Margaret. Discussion of Margaret and the way she speaks and behaves at different points in the play, will be backed up by specific reference to events in the play, such as when she first falls in love, separates, takes on Rosie, becomes ill and dies.
15-20 marks	Answers will use detailed knowledge of the text with assurance, and will be astute and evaluative. Evaluation of the character of Margaret will reveal an increasingly sensitive understanding of the changing role of women throughout the 20th century, as shown through her relationships with her mother, daughter and granddaughter. The waste-ground scenes and their role in revelation of character will also be explored with some success at this level.

Please look for, and reward, valid alternatives.

* (iii)	Show how Charlotte Keatley presents changes in women's lives during the 20th century in <i>My Mother Said I Never Should</i>?	[20]
<i>This question covers assessment objectives AO1 (33%) and AO2 (67%).</i>		

0 marks	Nothing worthy of credit.
1-4 marks	Patchy, simple narrative. Answers will include very simple points, showing a basic awareness of the fact that the play spans the 20th century.
5-9 marks	Answers will be based on narrative, with some discussion based on characters for 8-9. 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.
10-14 marks	Answers will be more focused, with solid knowledge of the text used to support judgments. For 13-14, answers will be sustained and thoughtful. Judgements will be linked to specific details from the play, such as, perhaps, different attitudes to work and motherhood.
15-20 marks	Answers will be evaluative and assured, and for 18-20, original. At this level, the "how" in the question will be addressed with increasing assurance and sensitivity, partly through what we learn about the women in the play, their experiences as daughters and mothers, and their relationships with one another, and partly through the skill of the playwright, with echoes and juxtaposition, as well as, perhaps, the use of the waste-ground sequences.

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: With close reference to the extract, show how George Eliot creates mood and atmosphere here. [10]
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This question covers assessment objectives AO1 (50%) and AO2 (50%).

0 marks	Nothing worthy of credit.
1 mark	Brief responses, with simple comments on what is happening in the extract.
2-4 marks	Answers will tend towards reorganisation of the extract, with some awareness of mood and atmosphere for 3-4. At this level there will be an awareness of how Eppie is changing Silas's life.
5-7 marks	Candidates will track through the extract selecting and highlighting relevant detail, such as the references to Eppie linking Silas to the natural world (for instance 'love between the child and the world') and wider community. For 6-7, discussion of the extract will be thorough and detailed in demonstrating the mood and atmosphere.
8-10 marks	Answers will be assured and analytical in showing how mood and atmosphere are created by Eliot, exploring, for example, natural imagery, the use of contrast with reference to Silas's life before Eppie, and, particularly at the top of this range, the biblical imagery towards the end of the extract.

* (ii)	How is the relationship between Nancy and Godfrey presented in the novel? Remember to support your answer with reference to the text and to comment on its social, cultural and historical context. [20]
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This question covers assessment objectives AO1 (33%) and AO4 (67%).

0 marks	Nothing worthy of credit.
1-4 marks	Answers will be narrative driven and brief, with little, if any, sense of Nancy and Godfrey's relationship. Answers will make very basic points about the relationship between Nancy and Godfrey, such as their marriage, and how Godfrey's marriage to Molly Farren had to be kept secret, even after her death, owing to the attitudes of the time.
5-9 marks	Answers will be narrative driven with an awareness and some understanding of Nancy and Godfrey's relationship. Answers will begin to discuss the relationship between Nancy and Godfrey, perhaps at the level of empathy, and with some awareness of how they came to marry and their offer to adopt Eppie. There will at this level also be an awareness of how the social, cultural and historical context of the novel affected the development of their relationship.
10-14 marks	Answers will reveal clear understanding of the relationship, along with apt detail from the text. For 13 -14 answers will be sustained. Answers will show an increasing understanding of the relationship between Nancy and Godfrey, for example, how it develops, how Godfrey holds secrets from his wife, how she responds when she finds out the truth, and the impact his belated confession makes on both characters. This will be supported by an understanding of the social, cultural and historical background of the novel.
15-20 marks	Answers will be evaluative and assured, and show how the social, cultural and historical context of the novel had a clear influence on both characters, separately, and in their changing relationship. Increasingly sensitive answers will trace the developing and changing relationship between Nancy and Godfrey, and explore, for example, how Godfrey's secret makes an impact not only on their relationship but on their relationships with Silas Marner, Eppie, and other characters. Close focus on key scenes, such as at the New Year's Eve party and when Godfrey confesses to Nancy and how the characters speak and behave will also be evident at this level.

Please look for, and reward, valid alternatives.

* (iii)	How is the community of Lantern Yard important to the novel as a whole? Remember to support your answer with reference to the novel and to comment on its social, cultural and historical context.	[20]
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This question covers assessment objectives AO1 (33%) and AO4 (67%).

0 marks	Nothing worthy of credit.
1-4 marks	Simple brief answers, based on a general retelling of parts of the story. Answers may include brief reference to the events that happened to make Silas leave Lantern Yard.
5-9 marks	Answers will be based on simple narrative and judgements, with some discussion for 8-9. Answers may show an awareness of how the events of Lantern Yard (the framing and the shunning) and its community were instrumental in propelling Silas towards his new life in Raveloe. At the top of this band, brief reference may be made to Silas and Eppie's return trip. There will be an awareness of the impact of the sort of fundamentalist religion represented by the Lantern Yard church and an awareness of social, cultural and historical context.
10-14 marks	Answers will still be narrative driven but more focused, and judgements will be supported by apt detail. For 13-14, answers will be thorough and thoughtful, with discussion of the importance of the community of Lantern Yard, such as of the church. Answers will reveal a detailed knowledge of what happened at Lantern Yard, and the effects this had on Silas's life. There may also be an emerging understanding of the significance of Silas and Eppie's return trip before her marriage, and how the total eradication of the church suggests the changing times, for Marner and for the wider community.
15-20 marks	Answers will be assured and evaluative, and, perhaps, for 18-20, with the issue of 'importance' clearly addressed. Answers will reveal, through overview, an appreciation of the significance of Lantern Yard and its community to the novel as a whole, for example, the impact it had on Silas Marner, destroying his trust in God and man, which was only gradually redeemed in Raveloe. At the top of the band, answers may also include discussion of Eliot's use of Lantern Yard to highlight the contrast between that sort of society and that of Raveloe, and, perhaps, her Wordsworthian attitudes incorporated in the novel. Symbolism, such as in the name "Lantern" and its suggestion of artificial light, may also be explored at this level.

Please look for, and reward, valid alternatives.

(b) Pride and Prejudice

(i)	Read the extract on the opposite page. Then answer the following question: Look closely at how Jane Austen presents the character of Mr Darcy here. How does it influence the reader's attitude towards him? [20]
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0 marks	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 some discussion of Darcy, and, probably, empathy (for Elizabeth, probably) for 3-4.
5-7 marks	Candidates will select and highlight detail in order to support their judgements. For 6-7, answers will be detailed and thoughtful. Points covered may include those such as the different behaviour of Darcy and Bingley and the way he refers to Elizabeth: 'the only handsome girl in the room' (Jane), 'tolerable; but not handsome enough to tempt me'.
8-10 marks	Answers will be assured and analytical, showing a sensitive understanding of how readers are led to respond to Darcy's pride and prejudice, through the use of contrast between himself and Bingley, the portrayal of Elizabeth's isolation and her overhearing herself being discussed, and so on.

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

* (ii)	How does Jane Austen's presentation of Mr Bennet's relationships with his daughters reflect the society in which they live? [20]
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This question covers assessment objectives AO1 (33%) and AO4 (67%).

0 marks	Nothing worthy of credit.
1-4 marks	Answers will be narrative driven and brief, with basic points about Mr Bennet's character and his relationships with others (maybe mainly Elizabeth, at this level).
5-9 marks	Answers will be narrative driven with an awareness and some understanding of Mr Bennet, and how his relationships are both a reflection of, and influenced by, the social, cultural and historical context of the novel. 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 his relationship with his wife.
10-14 marks	Answers will reveal clear understanding of Mr Bennet's relationships, along with apt detail from the text. For 13-14, answers will be sustained. Answers will select apt detail to support increasingly thoughtful discussion of Mr Bennet and his relationships with some, or all, of his daughters. Points may include his attitudes to the various marriages, including the proposal of Mr Collins, his relationship with his wife (and how these reflect the social, cultural and historical context of the novel) and his particular fondness for Elizabeth.
15-20 marks	Answers will be evaluative and assured, and increasingly sensitive, with close reference to the way Mr Bennet speaks and behaves with his daughters and the way he is regarded by other characters. There will also be a clear understanding of the historical context of the novel, the role of women, including the situation of unmarried daughters, the issue of entailment, and so on.

Please look for, and reward, valid alternatives.

* (iii)	How does Jane Austen present the theme of marriage in <i>Pride and Prejudice</i>? Remember to support your answer with reference to the novel and to comment on its social, cultural and historical context.	[20]
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This question covers assessment objectives AO1 (33%) and AO4 (67%).

0 marks	Nothing worthy of credit.
1-4 marks	Answers will be simple and general. Answers will make simple points on the marriage between Mr and Mrs Bennet, and, perhaps, brief reference to those of some other characters, and may make some comments on the social, cultural and historical context of the novel.
5-9 marks	Answers will be based on narrative, with some discussion for 8-9. Answers will show an awareness of the importance of girls making a suitable match, in view of the roles of women such as the Bennets in the early 19th century, and begin to discuss some of the marriages featured in the novel.
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. Answers will show an increasing understanding of the social, cultural and historical context of the novel, and the consequent importance of the characters making suitable matches, an understanding solidly rooted in detail from the text. At this level the potential disaster of the elopement of Lydia and Wickham will be addressed, for example.
15-20 marks	Answers will be carefully considered and evaluative with, perhaps, originality for 18-20 and 'how' will be addressed. Answers will, while rooted in aptly selected detail from the text, discuss a range of marriages represented in the novel, both functional and less functional, probably. They will also have a clear understanding of the significance of making a good match, within the social, cultural and historical context of the novel, and of the particular situation of the Bennets (and, perhaps, Charlotte Lucas).

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>With close reference to the extract, show how Charles Dickens creates mood and atmosphere here.</p> <p style="text-align: right;">[10]</p>
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This question covers assessment objectives AO1 (50%) and AO2 (50%).

0 marks	Nothing worthy of credit.
1 mark	Brief responses, with simple comments on what is happening in the extract.
2-4 marks	Answers will be dependent on re-telling of the extract, with some awareness of mood and atmosphere, for example some discussion of the extreme cold on the streets, for 3-4.
5-7 marks	Candidates will track through the extract, selecting and highlighting relevant detail, such as the descriptions of the various characters. For 6-7, candidates will discuss the detail of the extract in some depth, showing an emerging appreciation of how the mood and atmosphere of the intensely but busy London scene is created, for example, by discussing the use of light and colour.
8-10 marks	Answers will be assured and analytical. Features addressed may include the personification of the bell and “the misanthropic ice”, and how this may suggest the extreme cold affecting everyone, how the references to holly and ruddy faces add colour and the effectiveness of zooming in on a range of individuals, which suggests the all pervading coldness as well as the hustle and bustle of the scene.

* (ii)	<p>Show how Charles Dickens presents the hardships of life in 19th century London in <i>A Christmas Carol</i>.</p> <p style="text-align: right;">[20]</p>
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This question covers assessment objectives AO1 (33%) and AO4 (67%).

0 marks	Nothing worthy of credit.
1-4 marks	Patchy, simple narrative. Answers will make brief comments on some hardships featured in the novel, such as the life of the Cratchits, perhaps.
5-9 marks	Answers will be based on simple narrative and judgements with some discussion for 8-9. 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.
10-14 marks	Answers will be more selective and focused, with apt use of detail from the text. For 13-14 answers will be thorough and thoughtful. Discussion of the setting of 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.
15-20 marks	Answers will be evaluative and well considered, with ‘how’ clearly addressed for 18-20. Answers will include close discussion of how Dickens presents the hardships of life in 19th century London through characters and incidents, such as the sights shown by the spirits, and through his use of language to describe the city and its inhabitants.

Please look for, and reward, valid alternatives.

* (iii)	How does Charles Dickens present Scrooge's changing character in <i>A Christmas Carol</i>? Remember to support your answer with reference to the text and to comment on its social, cultural and historical context. [20]
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This question covers assessment objectives AO1 (33%) and AO4 (67%).

0 marks	Nothing worthy of credit.
1-4 marks	Patchy, simple narrative. Answers will make some references to how Scrooge speaks and behaves, particularly at the beginning and the end of the novel.
5-9 marks	Answers will be narrative dependent, with discussion emerging for 8-9. Points may include some reference to impressions of Scrooge at the beginning of the novel, such as his extreme curmudgeonliness, then an awareness of how the visits of the spirits make him change, leading up to his transformed nature at the novel's conclusion. There will be an awareness of the novel's social, cultural and historical context, shown, for example, in the situations of some of the people shown to Scrooge by the spirits.
10-14 marks	Answers will still be narrative driven but the use of the text will be more selective, and discussion of Scrooge and the changes to his character more focused. For 13-14, answers will be more sustained in their discussion of Scrooge's changing character. 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, bring about change in his character. At this level there will be apparent an understanding of the novel's social, cultural and historical context, such as the poverty of the Cratchit family.
15-20 marks	Answers will be astute, evaluative and well considered, with the issue of the changes to Scrooge's character discussed with sensitivity. Answers will focus on key turning points in the novel for Scrooge, such as the visits of the spirits and the sights shown him. The impact of his revisiting key times in his past, and seeing how he is regarded by people in his present and will be by those after his death, and the way these episodes are described by Dickens, will be contained within an overview of the transformation of his character through the development of empathy for others in society. This will be set clearly within an overview of the social, cultural and historical context of the novel, such as the patronage of the poverty stricken by those with more money.

Please look for, and reward, valid alternatives.

(d) *Lord of the Flies*

(i)	<p>Read the extract on the opposite page. Then answer the following question:</p> <p>With close reference to the extract, show how William Golding creates mood and atmosphere here.</p>	[10]
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This question covers assessment objectives AO1 (50%) and AO2 (50%).

0 marks	Nothing worthy of credit.
1 mark	Brief responses, with simple comments on what is happening in the extract, which is from the ending of the novel, as the remaining boys are rescued.
2-4 marks	Answers will be dependent on reorganisation, with awareness of mood and atmosphere for 3-4, and, probably, empathy for Ralph's character, as he "wept".
5-7 marks	Discussion will be more focused and supported by apt detail, such as reference to the naval officer and his conversation with Ralph and for 6-7 will be thorough and thoughtful, with more discussion of the inappropriateness of the officer's perceptions, for example.
8-10 marks	Answers will be assured and analytical. Points explored may include how the reader sees the island through the eyes of an outsider (for example the description of Jack), the emotional impact of the penultimate paragraph through the description of Ralph's breakdown.

* (ii)	<p>Write about the presentation of Jack in <i>Lord of the Flies</i>. Remember to support your answer with reference to the novel and to comment on its social, cultural and historical context.</p>	[20]
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This question covers assessment objectives AO1 (33%) and AO4 (67%).

0 marks	Nothing worthy of credit.
1-4 marks	Patchy, simple narrative. Points will include simple, general points about Jack, such as his leadership, which is a direct result of his role as choir leader in public school, and his bloodthirstiness which is unleashed by the freedom of the island.
5-9 marks	Answers will be based on simple narrative and judgements, with some discussion for 8-9 marks. There will be an emerging discussion of the way Jack speaks and behaves (for example, how his public school upbringing has led him to being used to giving orders) and an awareness of how he gradually loses the vestiges of civilisation once he is given freedom.
10-14 marks	Answers will be more selective and focused, with apt use of the text and for 13-14 marks will be thorough and thoughtful, set clearly within the social, cultural and historical context of the novel. There will be an increasingly thoughtful discussion of Jack's behaviour, partly through what he does and says, e.g. how his expectation to be 'Chief' is an outcome of his privileged upbringing and partly through his relationships with, and treatment of, others, which are a reflection of the rigid class system in which he was brought up. There will be an increased understanding of how he loses the last vestiges of civilisation for example, the loss of his school uniform. There may be an understanding of how Jack represents the breakdown of society.
15-20 marks	Discussion of Jack and his presentation will be evaluative and well argued with confident use of the text and reveal insight into Jack's role. Answers will reveal an overview of how Jack is presented at key moments of the novel, such as on his first appearance, his assumption of, and type of, leadership, his conflict with Ralph, his treatment of the other boys, and the way he is described by Golding at the end of the novel. Some answers may consider the wider political concerns of the time for example, a consideration of Jack as a dictator. Answers at this level may consider how Jack's experiences at school have contributed to his assumption of this role and how his behaviour is a metaphor for the breakdown of society.

Please look for, and reward, valid alternatives.

*** (iii) It has been said that William Golding “knew exactly what boys of his time were like.” To what extent do you agree? [20]**

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

0 marks	Nothing worthy of credit.
1-4 marks	Answers will be simple and general. Points will probably include very general discussion of some of the things the boys do, such as fighting and bullying, and make brief comments on the social, cultural and historical context of the novel.
5-9 marks	Answers will be narrative driven, with awareness emerging for 8-9. 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. There will be some awareness of the social, cultural and historical context of the novel, for example, how class differences quickly emerge and are exploited by the likes of Jack.
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. 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 within the social, cultural and historical context of the novel - the ways the boys behave (bullying, name calling, or supporting one another) may reflect this.
15-20 marks	Answers will be evaluative and appreciative with, perhaps, originality for 18-20 with ‘to what extent’ clearly addressed. The way the boys speak, behave, form alliances, and organise themselves, will be evaluated with confidence, and answers, particularly at the top of the band, may also include consideration of the influence of the male only society, and of the virtual absence of adult characters. This will be set within an overview of the social, cultural and historical context of the novel.

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:
	With close reference to the extract, show how Dannie Abse creates mood and atmosphere here.
	[10]

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

0 marks	Nothing worthy of credit.
1 mark	Brief responses, with simple comments on what is happening in the extract - the start of Dannie's friendship with Keith.
2-4 marks	Answers will be dependent on paraphrase of the extract to a certain extent, with awareness and empathy for 3-4. There will be some discussion of the description of summer in Cardiff, and an awareness of Dannie's self consciousness in Keith's house, for example.
5-7 marks	Candidates will select and highlight detail in order to support their judgements. The details of Dannie's school and surroundings may be highlighted, for example. For 6-7 discussion of the extract will be thorough and thoughtful, considering, for example, the use of dialogue to create a sense of the awkwardness of childhood.
8-10 marks	Answers will be assured, analytical and show real appreciation of Abse's creation of mood and atmosphere. Points addressed may include the selection of details to create a sense of summer, the appeal to the senses, and, at the top, the sense of nostalgia as the adult Dannie recalls the atmosphere of childhood (the effect of the final paragraph, for example.)

* (ii)	How does Dannie Abse present his mother's relationships with her sons as they grew up in Cardiff in the 1930s and 1940s?
	[20]

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

0 marks	Nothing worthy of credit.
1-4 marks	Answers will be narrative driven and brief, with little, if any, sense of Dannie's mother's relationships. Answers may include some reference to the way Dannie's mother speaks and behaves, particularly with reference to her sons such as her anxiety about them with the impending war, for example.
5-9 marks	Answers will be narrative driven, with awareness and some understanding of Dannie's mother's relationships. 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 and 1940s. There may well be other references to the social, cultural and historical background of those times, such as unemployment, the rise of fascism and the Spanish Civil War, and how these impinge on the family, such as Leo's political involvement.
10-14 marks	Answers will reveal clear understanding of Dannie's mother's relationships, along with apt detail from the text. For 13-14, answers will be well sustained and thoughtful. 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 and 1940s, their Jewish background, and so on, showing an understanding of the social, cultural and historical context.
15-20 marks	Answers will reveal a sensitive understanding of the challenges Dannie's mother would face, bringing up a family of independently minded young men in Cardiff in the 1930s and 1940s, against a background of the rise of fascism (particularly significant for a Jewish family), unemployment, and the Spanish Civil War. Thus responses at this level will be set within an overview of the social, cultural and historical context.

Please look for, and reward, valid alternatives.

* (iii)	“A funny, sad, story.” To what extent do you agree with this description of <i>Ash on a Young Man’s Sleeve</i>? Remember to support your answer with reference to the text and to comment on its social, cultural and historical context. [20]
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This question covers assessment objectives AO1 (33%) and AO4 (67%).

0 marks	Nothing worthy of credit.
1-4 marks	Answers will be simple and general. At this level basic comments will be made on parts of the story that could be deemed funny and/or sad, with occasional simple reference to the social, cultural and historical context (for example bombing of Keith’s house, for sad, or the boys attempting to buy condoms, for funny).
5-9 marks	Answers will be narrative driven with awareness emerging at 8-9. There will be some awareness of different incidents that could be funny and sad, probably through some discussion of the way the characters speak and behave, with an awareness of how this is affected by the social, cultural and historical context for example anti-Semitism for sad, the description of Lydia and how the boys respond to her lipstick, silk stockings and high heels, for funny.
10-14 marks	Answers will reveal a sound knowledge of the text, with apt detail to support judgements. For 13-14, answers will be thorough and thoughtful. Answers will discuss incidents/characters that could be described as funny and sad. This will clearly be a matter of individual judgement, so reward relevant selection and discussion. Answers will probably be set against the background of the story of Dannie’s perceptions of members of his family and people in his immediate community in 1930s Cardiff, showing understanding of the book’s social, cultural and historical context.
15-20 marks	Answers will be evaluative and appreciative with, perhaps, originality for 18-20. Answers will reveal an overview of the semi-autobiographical novel, and an understanding of how it is told from the standpoint of an adolescent boy growing up in Cardiff in the 1930s, and how this may add to its humour and poignancy. “To what extent” will probably be addressed with some success at this level, and there will be a clear overview of the text’s social, cultural and historical context, through reference to the Jewish culture, the effects of unemployment, the Spanish Civil War and/or the start of the Second World War, for example.

Please look for, and reward, valid alternatives.