



GCSE ENGLISH LITERATURE

Specimen assessment materials

UNIT 2a (Literary heritage drama and contemporary prose)

FOUNDATION TIER

MARKING GUIDELINES

GENERAL

1. Expression

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

2. Annotation

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

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

3. Marking positively

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

4. 'Best fit' marking

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

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

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

5. Assessment objectives

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

6. Assessment objective coverage and weightings in Unit 2a

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

In determining the appropriate mark band and fine-tuning to a specific mark for Question 1 and Question 2 part (i) you should give equal weighting to AO1 and AO2.

In determining the appropriate mark band and fine-tuning to a specific mark for Question 1 parts (ii) and (iii) you should give approximately twice as much weight to AO4 as to AO1.

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

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

Unit 2a (Literary heritage drama and contemporary prose)

BAND CRITERIA

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

MARKS				
(i)	(ii) (iii)	Critical response to texts (AO1) *Assessed in all questions	Language, structure and form (AO2) *Assessed in Q1(i) and Q2(i), (ii) and (iii)	Social, cultural, and historical contexts (AO4) *Assessed in Q1 (ii) and (iii)
0	0	Nothing written, or what is written is irrelevant to the text or not worthy of credit.		
1	1-4	Very brief with hardly any relevant detail. <i>Errors in grammar, punctuation and spelling are likely to impede communication on occasions. Structure and organisation is limited and meaning is often unclear.</i>		
2-4	5-9	Candidates: rely on a narrative approach with some misreadings; make a personal response to the text.	Candidates: may make generalised comments about stylistic effects.	Candidates: make simple comments on textual background.
<i>Grammar, punctuation and spelling has some errors. There is some attempt to structure and organise writing and meaning is clear in places.</i>				
5-7	10-14	Candidates: display some understanding of main features; make generalised reference to relevant aspects of the text, echoing and paraphrasing; begin to select relevant detail.	Candidates: recognise and make simple comments on particular features of style and structure.	Candidates: show a limited awareness of social/cultural and historical contexts; begin to be aware how social/cultural and historical context is relevant to understanding the text(s).
<i>Grammar, punctuation and spelling is generally good but with occasional errors. Structure and organisation is secure and meaning is generally clear.</i>				
8-10	15-20	Candidates: make more detailed reference to text; discuss thoroughly, and increasingly thoughtfully, characters and relationships; probe the sub-text with increasing confidence; select and evaluate relevant textual details; understand and demonstrate how writers use ideas, themes and settings to affect the reader; convey ideas clearly and appropriately.	Candidates: see how different aspects of style and structure combine to create effects; show increasingly clear appreciation of how meanings and ideas are conveyed through language, structure and form.	Candidates: 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 largely accurate. Structure and organisation is accomplished and meaning is clear.</i>				

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

UNIT 2a

QUESTION 1 (Literary heritage drama)

(a) *Othello*

(i)	<p>Read the extract on the opposite page. Then answer the following question:</p> <p>What do you think of the way Iago and Cassio speak and behave here?</p> <p>Remember to support your answer with words and phrases from the extract.</p> <p style="text-align: right;">[10]</p>
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This question covers assessment objectives AO1 (50%) and AO2 (50%).

0 marks	Nothing worthy of credit.
1 mark	Very brief, with hardly any relevant detail.
2-4 marks	Simple general comments on Iago and Cassio, linked to paraphrase of the extract.
5-7 marks	More focus with some discussion/empathy for 6-7. For example, there will probably be some awareness of how Iago is only pretending to be sympathetic at Cassio's distress.
8-10 marks	Answers will be thoughtful and supported by detail from the text to show an understanding of the fact that Iago is manipulating Cassio here. For 9/10 candidates may discuss the repetition of "reputation", for example.

* (ii)	<p>At the beginning of the play Othello loves and marries Desdemona; at the end of the play he kills her. Write about some of the important turning points in their relationship that lead to this tragic end. In your answer you should refer to events in the play and its social, cultural and historical context.</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	Very brief, with hardly any relevant detail.
5-9 marks	Answers will be dependent on simple, patchy narrative. There may be some brief reference to Othello as soldier, and Desdemona's position at the start of the play, for example, within the social, cultural and historical context for example how they met and eloped, and Brabantio's response.
10-14 marks	Answers will be more focused, with some discussion of relevant issues for 13-14. There may be some awareness of the differences between Othello and Desdemona, of their love, and of his increasing jealousy, with some reasons for it, for example, such as the differences in race, social background and age. At the top of this mark range there will be reference to key moments in the play, such as some featuring Iago.
15-20 marks	Answers will be rooted in a sound knowledge of the play and reveal some understanding of the dynamics between the characters. For example, answers may include some discussion of the differences in race, age and class, and show some understanding of the roles of other characters, Iago, Emilia and Cassio, for instance to demonstrate an understanding of the social, cultural and historical context of the play.

Please look for, and reward, valid alternatives.

*** (iii) Write about Iago and his relationships with other characters. In your answer you should refer to events in the play and its social, cultural and historical context. [20]**

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

0 marks	Nothing worthy of credit.
1-4 marks	Very brief, with hardly any relevant detail.
5-9 marks	Answers will be brief and general based on simple narrative. There will be some brief reference to his relationships with Othello, and other characters and possible reasons for his behaviour, for example his jealousy, and his position within the context of the society portrayed in the play.
10-14 marks	Answers will be more focused, with some discussion of characters and relationships for 13-14. There will be some awareness of his resentment, and the way he speaks and behaves with other characters, such as Othello, Desdemona, and perhaps Roderigo and Cassio. At this level there will also be an increasing awareness of the significance of the play's context - the military background, for example, and the significance of Venetian society.
15-20 marks	Answers will be detailed and engaged, representing a valid reading of Iago's character. For example, candidates will discuss the reasons for his apparent jealousy of Othello, the way he treats Roderigo and Emilia, and his behaviour at the end of the play. There will be evident an understanding of how the play's social, cultural and historical context could have had a bearing on Iago and his relationships with others.

Please look for, and reward, valid alternatives.

(b) Much Ado About Nothing

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

0 marks	Nothing worthy of credit.
1 mark	Very brief, with hardly any relevant detail.
2-4 marks	Simple general comments about Claudio and Don Pedro, such as that Don Pedro is prepared to help Claudio court Hero.
5-7 marks	More focus with some discussion/empathy for 6-7. For example, there will be an awareness of Don Pedro's influence over Claudio, and his offer to help woo Hero.
8-10 marks	Judgements will be well considered and supported by detail from the text, such as how Claudio goes about confiding his feelings for Hero, and how Don Pedro offers to go to some extremes (disguise!) to help.

* (ii)	Write about the relationship between Beatrice and Benedick and explain how it changes at different points in the play. In your answer you should refer to events in the play and its social, cultural and historical context. [20]
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This question covers assessment objectives AO1 (33%) and AO4 (67%).

0 marks	Nothing worthy of credit.
1-4 marks	Very brief, with hardly any relevant detail.
5-9 marks	Answers will be based on simple, patchy narrative. There may be brief references to how Beatrice and Benedick appear to hate one another at the start, but end up together, with some reference to the way they behave with one another, for example, and how this may be influenced by the social, cultural and historical context, in simple terms.
10-14 marks	Answers will still be based on fairly simple narrative but will have more focus and some discussion of the characters' relationship for 13-14. Points may include how the situations of other characters (Claudio and Hero, for example) impinge on the relationship between Beatrice and Benedick. There may also be an awareness of courting conventions of the time, of how Beatrice may have been perceived as an "old maid", for example.
15-20 marks	Answers will be based on a sound knowledge of the text and will present a sensible discussion of the characters' changing relationship. Answers will use key moments from throughout the play to support the points made, and there will also be an increasing understanding of the role of women within the historical context of the play, together with an understanding of the "normal" courting conventions of the time.

Please look for, and reward, valid alternatives.

* (iii)	Write about Don John and his relationships with other characters. In your answer you should refer to events in the play and its social, cultural and historical context.	[20]
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This question covers assessment objectives AO1 (33%) and AO4 (67%).

0 marks	Nothing worthy of credit.
1-4 marks	Very brief, with hardly any relevant detail.
5-9 marks	Answers will be dependent on simple general story telling. There may well be a broad awareness of his unpleasant nature, and some reference to his attempted manipulation of characters and events, set within some general reference to the play's social, cultural and historical context.
10-14 marks	Answers will be more focused, with some discussion for 13-14. Points may include an awareness of Don John's resentment of Claudio, and the reasons for it, his plotting with Borachio, and his use of Hero, set within an awareness of the play's social, cultural and historical context.
15-20 marks	Answers will be thoughtful and considered, rooted in a sound knowledge of the text, and provide a valid reading of Don John's character. Points addressed may include possible motives for Don John's machinations against Claudio and Hero, his relationship with Don Pedro and his use of Borachio as part of his plot, revealing some grasp of the play's social, cultural and historical context.

Please look for, and reward, valid alternatives.

(c) An Inspector Calls

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

0 marks	Nothing worthy of credit.
1 mark	Very brief, with hardly any relevant detail.
2-4 marks	Simple general comments on Gerald and what he says about what he has found out about the Inspector.
5-7 marks	More focus, with some discussion of Gerald's speech and behaviour for 6-7. There will be some awareness of his excitement, for example, and/or of how he seems to have crossed over to the "side" of the older generation.
8-10 marks	Answers will be thoughtful and based on some aptly selected detail, such as the use of stage directions and what they suggest about Gerald. Good answers may look closely at how Gerald's eagerness leads to his "cutting in" for example. There will be a clear understanding of when this takes place in the play and perhaps some recognition of how this alters our opinions of Gerald.

* (ii)	<p><i>An Inspector Calls</i> is set in 1912. Why do you think it is still popular today, in the 21st century?</p> <p>Think about:</p> <ul style="list-style-type: none"> • what happens; • the way the characters speak and behave at different points in the play; • the messages of the play and its social, cultural and historical context; • what makes the play exciting and dramatic for different audiences. <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	Very brief, with hardly any relevant detail.
5-9 marks	Answers will be based on simple, patchy narrative. Answers may mention the different attitudes of the characters (for example Mr Birling and the Inspector) and the key events, such as the exposures of the family and their reactions, with general references to the historical context, probably.
10-14 marks	Answers will be dependent on narrative but there will be emerging discussion for 13-14 and more use of the bullet points. There will be some awareness of, and, perhaps, empathy with, some of the characters, and an increasing awareness of the historical setting of the play, with the references to events such as the launch of the Titanic, World War 1, and so on.
15-20 marks	Answers will be considered, rooted in a solid knowledge of the text, and the bullet points addressed with some success. Responses may well include relevant discussion of how the way the characters speak and behave is influenced by their era (for example the role of women, relationships between men and women, the class system, and so on), as well as some understanding of the significance of references to key events of the early 20th century, for example, the sinking of the Titanic on its maiden voyage, World War 1 and its origins, or the rise of Russia as a world power to show understanding of the social, cultural and historical context of the play.

Please look for, and reward, valid alternatives.

* (iii)	What do you think about Mrs Birling and her relationships with other characters in the play? What does this show about the society in which she lives?	[20]
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This question covers assessment objectives AO1 (33%) and AO4 (67%).

0 marks	Nothing worthy of credit.
1-4 marks	Very brief with hardly any relevant detail.
5-9 marks	Answers will be based on simple narrative. For example, answers will probably mention something of Mrs Birling's behaviour with her husband, her children, the Inspector and how she had treated Eva Smith, albeit in very general terms, with brief reference to the historical context, and, perhaps general comments on social class.
10-14 marks	Answers will still be based on narrative at a fairly simple level, but there will be some discussion of characters and relationships for 13-14. There will be an increasing awareness of Mrs Birling's character and the way she speaks and behaves at different points in the story and with different characters, as well as some awareness of her attitudes to social class, and how this affects her behaviour, and how this may have been typical of the society in which the play is set.
15-20 marks	Answers will be based on a sound knowledge of the text, and represent a valid reading of Mrs Birling's character. Responses, particularly at the top of this band, will discuss Mrs Birling's speech and behaviour, within the context of the play's historical setting. This may be revealed through reference to her role within the family, as well as within society (her chairing of the charity committee and her consequent rejection of Eva Smith, for example) to demonstrate an understanding of the social, cultural and historical context of the play.

Please look for, and reward, valid alternatives.

(d) Hobson's Choice

(i)	<p>Read the extract on the opposite page. Then answer the following question:</p> <p>What are your thoughts and feelings about the relationship between Maggie and Willie as you read this extract? Give reasons for what you say and remember to support your answer with words and phrases from the extract.</p> <p style="text-align: right;">[10]</p>
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This question covers assessment objectives AO1 (50%) and AO2 (50%).

0 marks	Nothing worthy of credit.
1 mark	Very brief, with hardly any relevant detail.
2-4 marks	Simple straightforward discussion of characters (perhaps more on one character than the other).
5-7 marks	Emerging discussion of characters and the relationship, with some apt focus. Again, the two characters may well not be treated equally, and your judgements should be based on the answer as a whole. There will be some discussion of how the characters respond to one another, but how Maggie is the one in charge.
8-10 marks	Detailed consideration of the characters and their relationship; again, do not expect them both to be covered equally, but most will discuss features such as Maggie's overall control of the conversation, and, whilst Willie does speak up for himself the fact that he is "feeling queer-like" and has to sit down "mopping his brow", he knows it.

* (ii)	<p>Write about two or three parts of the play that you think an audience would find particularly amusing. What do they tell you about the attitudes of the society in which the play is set?</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	Very brief, with hardly any relevant detail.
5-9 marks	Simple general narrative. There will be some simple reference to possible amusing parts of the play, such as Maggie's dispatch of Ada, or the wedding night scene, with brief reference to the social, cultural and historical context, such as the role of women at the time in which the play is set.
10-14 marks	Answers will be more focused, with some relevant discussion for 13-14. There will be some discussion of parts of the play deemed funny, and an increasing awareness of why this may be, for example, conflict between the characters and Maggie's behaviour within the context of expectations of the role of women in the late 19th century.
15-20 marks	Answers will be detailed and thoughtful revealing a sound knowledge of the text. Answers will show an increasing understanding of how the amusing parts of the play may well arise from an audience's expectations of characters' behaviour and how this has been challenged, although this may be implicit. For example, Maggie's attitudes and behaviour, atypical for the times in which the play is set, may well be addressed to demonstrate an understanding of the social, cultural and historical context of the play.

Please look for, and reward, valid alternatives.

*** (iii) What do you think about Hobson and his relationships with other characters in the play? What does this show about the society in which he lives? [20]**

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

0 marks	Nothing worthy of credit.
1-4 marks	Very brief, with hardly any relevant detail.
5-9 marks	Answers will be based on simple, patchy narrative, with simple judgements of Hobson and his relationships with others, particularly at 8-9. There will be simple, general reference to his relationships with his daughters, their roles in their father's business, and Hobson's treatment of his workers, including Willie, for example.
10-14 marks	Answers will have a clearer focus, with some discussion of Hobson and the way he treats others, as well as an awareness of how this reflects life in Lancashire in the late 19th century. Points may include references to his ill treatment of Willie, his attitudes to his daughters' marriages, and his capitulation at the end of the play.
15-20 marks	Reference to the events of the play will be made in order to support sensible discussion of Hobson. Answers may include some understanding of business styles in Salford in Victorian times, and the roles of men and women within the family and within society to demonstrate an understanding of the social, cultural and historical context of the play.

Please look for, and reward, valid alternatives.

(e) A Taste of Honey

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

0 marks	Nothing worthy of credit.
1 mark	Very brief, with hardly any relevant detail.
2-4 marks	Simple general comments on the characters, with perhaps more on one than the other.
5-7 marks	More focused, with some discussion for 6-7. The two characters may not be treated equally, but responses may include an awareness of Peter's offensiveness and Helen's embarrassment.
8-10 marks	Answers will be thoughtful and based on some aptly selected detail, such as the use of stage directions, and Peter's swearing, for example, as well as Helen's evident embarrassment and weak attempts to defend Helen. Treatment of the two characters may not be equal, however.

* (ii)	What do you learn about the society in which Jo lives from the play <i>A Taste of Honey</i>? Remember to refer to events in the play in your answer. [20]
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This question covers assessment objectives AO1 (33%) and AO4 (67%).

0 marks	Nothing worthy of credit.
1-4 marks	Very brief, with hardly any relevant detail.
5-9 marks	Answers will be based on a simple, partial retelling of all, or parts of, the play. There will be simple, general reference to key events, such as Jo meeting the Boy, then meeting, and living with Geof, as well as Jo's living conditions.
10-14 marks	Answers will be dependent on narrative, but there will be emerging discussion for 13-14 and awareness of the social, cultural and historical context, such as Jo's living conditions and what she says about the neighbourhood and its inhabitants.
15-20 marks	Answers will be considered and rooted in a solid knowledge of the text. Points may include Helen's racism, Peter's homophobia, the evident deprivation of the neighbourhood, referred to by several characters, and Jo's situation as a potential single mother of a mixed race baby.

Please look for, and reward, valid alternatives.

*** (iii) What do you think about Geof and his relationship with other characters in the play? What does this show about the society in which he lives? [20]**

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

0 marks	Nothing worthy of credit.
1-4 marks	Very brief, with hardly any relevant detail.
5-9 marks	Answers will be simple and general. References may include a basic awareness of Geof and his relationships with Jo, Helen and Peter. There may well be some references to attitudes to homosexuality at the time, or, gender roles in Northern England in the 50s.
10-14 marks	Answers will still be based on narrative at a fairly simple level, but there will be some discussion and awareness for 13-14. Answers will include increasing empathy and awareness of how Geof and his relationships with others is affected by the times in which they live, and attitudes to homosexuality, gender roles, and so on.
15-20 marks	Answers will be detailed, revealing a sound knowledge of the text, with clear focus on the question. Answers will probably include a clear awareness of how Geof lives during a specific historical period, when being homosexual was illegal, for example, and when much of society would be very judgemental about the relationship between himself and Jo. His decision to leave at the end, and the reasons for this, may also be addressed at this level.

Please look for, and reward, valid alternatives.

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

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

0 marks	Nothing worthy of credit.
1 mark	Very brief, with hardly any relevant detail.
2-4 marks	Answers will be brief, with simple comments on Paddy, such as a recognition that the extract shows his father leaving.
5-7 marks	Emerging selection, and, for 6-7, some discussion and empathy with Paddy. There will be awareness of his distress at the domestic violence, and his shutting out of his father.
8-10 marks	Clear and detailed discussion of Paddy as revealed in the extract. Points addressed may include those such as Paddy's careful observation of events, his feelings about his mother and his displacement activity of watching the football.

* (ii)	<p>Write about the relationship between Paddy and Sinbad.</p> <p>Think about:</p> <ul style="list-style-type: none"> • their relationship at the start of the novel; • the way their relationship develops and changes; • the reasons for the way their relationship develops and changes; • the way they speak and behave at different points in the novel. 	[20]
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This question covers assessment objectives AO1 (33%) and AO2 (67%).

0 marks	Nothing worthy of credit.
1-4 marks	Very brief, with hardly any relevant detail.
5-9 marks	Answers will be brief and patchy in knowledge of the relationship between Paddy and Sinbad. There may be brief reference to events such as their games, or Paddy's bullying of Sinbad and the lighter fuel incident.
10-14 marks	Answers will be more focused, with some discussion and empathy for 13-14. There will be an increasing awareness and empathy for the characters, probably in the light of how their relationship developed and changed in the view of their parents' deteriorating relationship.
15-20 marks	Answers will reveal a secure knowledge of the text, with clear focus on the question. Answers will probably include direct reference to key events in the novel, such as their experiences in school, their "playgrounds", and the relationship between their mother and father and how that affected them.

Please look for, and reward, valid alternatives.

* (iii)	Paddy’s world has been described as being “full of warmth and cruelty.” Write about a time of warmth and a time of cruelty that you feel were important to Paddy as he grew up, and explain why these times were important to 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	Very brief, with hardly any relevant detail.
5-9 marks	Answers will be limited and general. There will be general reference to specific times in the novel, such as times when Paddy was close to his father, or when his parents were rowing.
10-14 marks	Answers will be more focused, with awareness, empathy and some discussion for 13-14. There will be increasing empathy for, and awareness of, the characters involved in the chosen parts, such as Paddy’s bullying of Sinbad (for a time of cruelty) or of moments of closeness within the family, such as the letter to “Santy” (for a time of warmth). However, there are plenty of other possibilities.
15-20 marks	Answers will reveal a secure knowledge of the text, through aptly selected detail. Answers will select and discuss in detail incidents such as the ones suggested above, and will also consider the second part of the question with increasing thoughtfulness.

Please look for, and reward, valid alternatives.

(b) Heroes

(i)	<p>Read the extract on the opposite page. Then answer the following question:</p> <p>What are your thoughts and feelings as you read this extract? Give reasons for what you say, and remember to support your answer with words and phrases from the extract.</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	Very brief, with hardly any relevant detail.
2-4 marks	Brief responses, with simple comments on what is happening - Francis loitering to try and catch Nicole for example.
5-7 marks	More focus and selection, with some discussion for 6-7. There will be an awareness of the sluggish atmosphere and, perhaps, empathy for Francis in his wait for Nicole.
8-10 marks	Clear and detailed discussion of the extract. Points addressed may include his exchange with the small boy, and comments on the effects of language such as "people moved as if in a slow motion movie", "slowly", "weary looking", "haunted".

* (ii)	<p>Why do you think Robert Cormier decided to call his novel <i>Heroes</i>?</p> <p>Think about:</p> <ul style="list-style-type: none"> • what happens in the novel; • different views of heroes in the novel; • anything else you think important. <p style="text-align: right;">[20]</p>
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This question covers assessment objectives AO1 (33%) and AO2 (67%).

0 marks	Nothing worthy of credit.
1-4 marks	Very brief, with hardly any relevant detail.
5-9 marks	Simple comments based on a general re-telling of parts of the story. Answers may include brief and basic reference to Francis' experiences in the war, or how Larry La Salle is regarded in Frenchtown.
10-14 marks	Answers will be more focused, with some discussion of La Salle, particularly for 13-14. There will probably be a clear awareness of how Francis and Larry La Salle's experiences in the war could be relevant to the title, and to how they are perceived in Frenchtown. At the top of the band, there may also be an awareness of different perceptions of heroism, perhaps at the level of empathy.
15-20 marks	Answers will reveal sound knowledge of the text in an aptly supported discussion of the main characters, La Salle, Francis and Nicole. Answers will make judgements relating to key events in the novel, such as how Larry La Salle is perceived by the community, the rape, events in the war, Francis' responses to events, and the ending of the novel.

Please look for, and reward, valid alternatives.

<p>* (iii) What do you think of Larry LaSalle?</p> <p>Write about:</p> <ul style="list-style-type: none"> • his relationship with young people in the town; • the way he is regarded by others; • the way he speaks and behaves at different points in the novel. 	[20]
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This question covers assessment objectives AO1 (33%) and AO2 (67%).

0 marks	Nothing worthy of credit.
1-4 marks	Very brief, with hardly any relevant detail.
5-9 marks	Simple brief answers, based on a general re-telling of parts of the story. Answers may include a broad awareness of how Larry LaSalle behaves in different situations, such as setting up the Wreck Centre, and his attack on Nicole and at the end of the novel.
10-14 marks	Simple discussion, with clearer focus and some apt selection. Answers will show an awareness of how Larry LaSalle behaves differently, and is consequently regarded differently, in different situations, such as his setting up of the Wreck Centre, and his attack on Nicole, and in his final meeting with Francis and evident suicide.
15-20 marks	Increasingly thoughtful discussion, rooted in the text. Answers may include discussion of Larry LaSalle's possible motives for setting up the Wreck Centre, his behaviour with Nicole, and with Francis, particularly at the end of the novel, when he presumably commits suicide.

Please look for, and reward, valid alternatives.

(c) Never Let Me Go

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

0 marks	Nothing worthy of credit.
1 mark	Very brief, with hardly any relevant detail.
2-4 marks	Brief responses, and simple comments retelling some of the content of the extract.
5-7 marks	More focus and selection, with some discussion and empathy for Kathy.
8-10 marks	Clear and detailed discussion. Points addressed may include how the bleak landscape, scattered with litter suggests Kathy's feelings as made more explicit at the conclusion of the extract.

* (ii)	For whom do you have the most sympathy: Kathy, Tommy, or Ruth? Give reasons for your choice. [20]
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This question covers assessment objectives AO1 (33%) and AO2 (67%).

0 marks	Nothing worthy of credit.
1-4 marks	Very brief, with hardly any relevant detail.
5-9 marks	Answers will be based on simple, general narrative. Answers will probably include some reference, albeit brief, to the life of the chosen character, within their role as organ donor.
10-14 marks	Answers will be more focused, with some discussion of the chosen character. Answers, perhaps rooted in empathy, will begin to discuss the situation of the chosen character, revealing an awareness of the reasons for the way they behave and interact with others.
15-20 marks	Answers will be based on a sound knowledge of the text, with apt selection of detail to support judgements. Answers will reveal a detailed knowledge of the way their chosen character speaks and behaves at different parts of the novel, and the possible reasons for this, such as their dawning realisation of what is happening, or is about to happen, to them.

Please look for, and reward, valid alternatives.

<p>* (iii) What impressions do you get of Hailsham School?</p> <p>Think about:</p> <ul style="list-style-type: none"> • what happens there; • the children who live there; • the teachers; • how the school is described. <p style="text-align: right;">[20]</p>

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

0 marks	Nothing worthy of credit.
1-4 marks	Very brief, with hardly any relevant detail.
5-9 marks	Answers will be simple and general. There will be general comments on the nature of the school, its teachers and students.
10-14 marks	Answers will still be based on relatively simple narrative, but with some discussion and awareness for 13-14. There will be an increasing awareness of the contradictions between the appearance of the school (apparently traditional boarding school) and its actual purpose, perhaps shown through empathy for individual characters.
15-20 marks	Answers will be detailed, revealing a sound knowledge of the text, and with clear focus on the question. There will be an emerging understanding of how the school is used to prepare its pupils for their destiny as organ donors, through detailed discussion of specific characters and their relationships.

Please look for, and reward, valid alternatives.

(d) About a Boy

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

0 marks	Nothing worthy of credit.
1 mark	Very brief, with hardly any relevant detail.
2-4 marks	Brief responses, and simple comments on what is happening, for example, Marcus's inability to sleep owing to his anxiety about school.
5-7 marks	More focus and selection, with some discussion and empathy for Marcus and his anxiety about his new school for 6-7.
8-10 marks	Clear and detailed discussion of the extract. Points addressed may include the reference to the clock, his desperation to get out of going to school, the use of Marcus's feelings which in turn create sympathy for him.

* (ii)	What do you think of Fiona, Marcus's mother? Think about: <ul style="list-style-type: none"> • her relationship with Marcus; • her relationships with other characters; • the way she speaks and behaves at different times in the novel. [20]
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This question covers assessment objectives AO1 (33%) and AO2 (67%).

0 marks	Nothing worthy of credit.
1-4 marks	Very brief, with hardly any relevant detail.
5-9 marks	Answers will be simple and general. Points made may include her relationship with Marcus, albeit at a simple level, and perhaps a personal response.
10-14 marks	More focus, with some discussion, and, some empathy for 13-14, but do not expect coverage of all the bullet points at this level. Some discussion of Fiona, perhaps at the level of empathy for her situation (or, maybe more likely through empathy for Marcus), and the reasons she may speak and behave as she does, referring to incidents such as her attempted suicide, and/or her influence on Marcus.
15-20 marks	Thoughtful discussion, with sound coverage of the bullet points, based on sound knowledge of the text. Discussion of Fiona will be rooted in specific references to events from the novel, such as her attempted suicide, her relationship with Marcus, the way she has influenced him in his tastes and manner and an awareness of how and why she begins to change, for example, through Marcus's friendship with Will.

Please look for, and reward, valid alternatives.

* (iii)	<p>About A Boy tells the story of Marcus and the story of Will. Which of these stories interests you the more, and why?</p> <p>Think about:</p> <ul style="list-style-type: none"> • what you learn about your chosen character from their story; • your chosen character's relationships with others; • why your chosen character's story interests you. 	[20]
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This question covers assessment objectives AO1 (33%) and AO2 (67%).

0 marks	Nothing worthy of credit.
1-4 marks	Very brief, with hardly any relevant detail.
5-9 marks	Answers will be typified by simple, patchy narrative. Points may include general reference to the chosen character's life at the beginning of the novel, and how it has changed by its conclusion.
10-14 marks	Answers will still be based on relatively simple narrative, but with some discussion and, perhaps, empathy for 13-14. Answers may well include empathy for the chosen character, with some discussion of the way they live, and some of the reasons for this. At the top of the band, there may also be an increasing awareness of how and why the character changes.
15-20 marks	Answers will be detailed, revealing a sound knowledge of the text, and clear focus on the question. Judgements may well be backed up by relevant references to such details as Will's changing attitudes to his life style, or Marcus's difficulties in making friends, and how these issues are dealt with.

Please look for, and reward, valid alternatives.

(e) Resistance

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

0 marks	Nothing worthy of credit.
1 mark	Very brief, with hardly any relevant detail.
2-4 marks	Brief responses, and simple comments on what is happening - Sarah's feelings on her birthday, for example.
5-7 marks	More focus and selection, with some discussion for 6-7. There may be empathy for Sarah and some discussion of why she is so depressed (the disappearance of her husband, her feelings of despair, for example).
8-10 marks	Clear and detailed discussion of the extract. Points addressed may include the references to death and negativity (for example "childless", "abandoned", "dead", "death", "blank") and Sarah's recollection of the scene at the railway station, which serves to emphasise her isolation.

* (ii)	What do you think of Albrecht? Think about: <ul style="list-style-type: none"> • his relationship with other Germans; • his relationship with Sarah; • his relationships with other characters; • his behaviour at different parts of the novel, including the end. [20]
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This question covers assessment objectives AO1 (33%) and AO2 (67%).

0 marks	Nothing worthy of credit.
1-4 marks	Very brief, with hardly any relevant detail.
5-9 marks	Simple comments based on uneven knowledge of the text. Points may include brief reference to his role as German soldier, and his friendship with Sarah.
10-14 marks	Answers will be more focused, with some discussion of Albrecht, particularly for 13-14. Answers will show an awareness of Albrecht's role as leader of his unit, and his developing relationship with the inhabitants of the valley, specifically Sarah.
15-20 marks	Answers will reveal a sound knowledge of the text in an aptly supported discussion of Albrecht. Answers will reveal some understanding of Albrecht's attitudes to the events of the novel, his behaviour with his men and his developing relationship with the inhabitants of the valley, specifically Sarah, and particularly at the end of the novel.

Please look for, and reward, valid alternatives.

<p>* (iii) Why do you think Owen Sheers decided to call his novel <i>Resistance</i>?</p> <p>Think about:</p> <ul style="list-style-type: none"> • the situation described in the novel; • people who show different types of resistance in the novel; • anything else you think important. <p style="text-align: right;">[20]</p>

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

0 marks	Nothing worthy of credit.
1-4 marks	Very brief, with hardly any relevant detail.
5-9 marks	Simple brief answers, based on a general re-telling of parts of the story. Points may include brief reference to the setting of World War 2, and some of the events, such as the men leaving the valley.
10-14 marks	Simple discussion, with clearer focus and some apt selection. Answers will reveal some understanding of the literal meaning of resistance in a wartime context, and may also begin to discuss other types of resistance evident in the novel, such as the resistance of the women.
15-20 marks	Thoughtful discussion, rooted in the text. Answers will probably discuss different possible meanings of resistance within the context of the novel, such as its literal meaning in the context of war, the resistance of the men, the women, and, perhaps, of Sarah, or of the countryside.

Please look for, and reward, valid alternatives.

