

GCSE



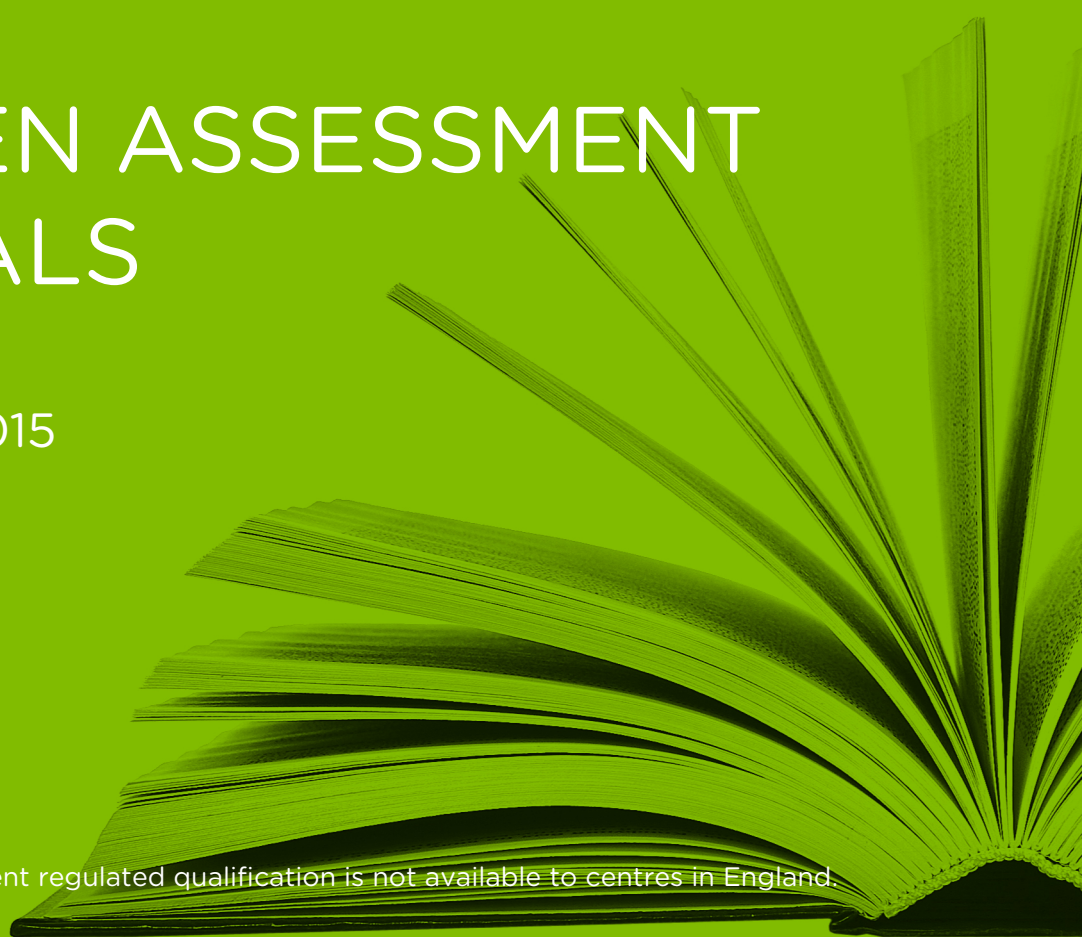
WJEC GCSE in
ENGLISH LITERATURE

ACCREDITED BY WELSH GOVERNMENT

SPECIMEN ASSESSMENT
MATERIALS

Teaching from 2015

This Welsh Government regulated qualification is not available to centres in England.



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GCSE
ENGLISH LITERATURE
Higher Tier
UNIT 1
Specimen Assessment Materials
2 hours

SECTION A

<i>Question</i>		<i>Pages</i>
1.	<i>Of Mice and Men</i>	2 - 3
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SECTION B

6.	<i>Poetry</i>	12
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ADDITIONAL MATERIALS

Twelve page answer booklet.

INSTRUCTIONS TO CANDIDATES

Answer **both** Section A **and** Section B.

Answer **one** question in Section A **and** the question in Section B.

INFORMATION FOR CANDIDATES

The number of marks is given in brackets after each question or part-question.

You are reminded that the accuracy and organisation of your writing will be assessed.

SECTION A

1. *Of Mice and Men*

Answer part (a) and either part (b) or part (c).

You are advised to spend about 20 minutes on part (a), and about 40 minutes on part (b) or part (c).

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

With close reference to the extract, show how John Steinbeck presents Curley here. [10]

Either,

(b) “All the characters in the novel may be regarded as victims of the society in which they live.” To what extent do you agree with this statement? [20]

Or,

(c) Show how John Steinbeck uses the character of Crooks to highlight some aspects of American society in the 1930s. [20]

At that moment a young man came into the bunkhouse; a thin young man with a brown face, with brown eyes and a head of tightly curled hair. He wore a work glove on his left hand, and like the boss, he wore high-heeled boots. 'Seen my old man?' he asked.

The swamper said: 'He was here jus' a minute ago, Curley. Went over to the cook-house, I think.'

'I'll try to catch him,' said Curley. His eyes passed over the new men and he stopped. He glanced coldly at George and then at Lennie. His arms gradually bent at the elbows and his hands closed into fists. He stiffened and went into a slight crouch. His glance was at once calculating and pugnacious. Lennie squirmed under the look and shifted his feet nervously. Curley stepped gingerly close to him. 'You the new guys the old man was waitin' for?'

'We just come in,' said George.

'Let the big guy talk.'

Lennie twisted with embarrassment.

George said: 'S'pose he don't want to talk?'

Curley lashed his body around. 'By Christ, he's gotta talk when he's spoke to. What the hell are you gettin' into it for?'

'We travel together,' said George coldly.

'Oh, so it's that way.'

George was tense and motionless. 'Yeah, it's that way.'

Lennie was looking helplessly to George for instruction.

'An' you won't let the big guy talk, is that it?'

'He can talk if he want to tell you anything.' He nodded slightly to Lennie.

'We jus' come in,' said Lennie softly.

Curley stared levelly at him. 'Well, nex' time you answer when you're spoke to.' He turned towards the door and walked out, and his elbows were still bent out a little.

2. Anita and Me

Answer part (a) and **either** part (b) **or** part (c).

You are advised to spend about 20 minutes on part (a), and about 40 minutes on part (b) or part (c).

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

With close reference to the extract, show how Meera Syal creates mood and atmosphere here. [10]

Either,

(b) Show how Meera Syal uses the character of Sam Lowbridge to highlight some aspects of British society at the time the novel is set. [20]

Or,

(c) Meena says she grew up under the influence of two cultures, Punjabi and British. How is the conflict between these two influences presented in the novel? [20]

Sam interrupted, a sly grin curling the corners of his mouth: ‘Yow don’t do nothing but talk, “Uncle”. And give everything away to some darkies we’ve never met. We don’t give a toss for anybody else. This is our patch. Not some wogs’ handout.’

I felt as if I had been punched in the stomach. My legs felt watery and a hot panic softened my insides to mush. It was as if the whole crowd had turned into one huge eyeball which swivelled slowly between me and papa. I wished I had stood next to papa; I could feel Anita shifting beside me, I knew she would not hold me or take my hand. Papa was staring into the distance, seemingly unconcerned, gripping his bottle of whisky like a weapon. Uncle Alan’s mouth was opening and closing like a goldfish, Reverend Ince whispered to him ‘Good work, Alan. One of your supporters, is he?’

And then a rasping voice came from somewhere in the throng, ‘You tell him, son.’

I jerked my head towards the sound. Who was that? Who said that? Who had thought that all this time and why had I never known about it? And then another voice, a woman’s, ‘Go on, lad! Tell him some more!’ The sound had come from somewhere around Mr Ormerod, I stared at him, straight into his eyes. He shifted from foot to foot and glanced away.

My mind was turning cartwheels; I wanted to find these people, tell them Sam Lowbridge was my mate, the boy who had taught me how to shoot a fairground rifle, who terrorised everyone else except me. I was his favourite. There must have been some mistake. When my ears had stopped ringing and I gradually returned to my body, I could hear catcalls coming from all over the grounds; ‘Yow shuttit, yow bloody skinhead idiot! Bloody disgrace, Sam Lowbridge! Yow wanna good birching, yow do! Yow don’t talk for me, son! I’d be on my deathbed before that’d happen!’

Uncle Alan was half-running towards the gate, towards Sam who was strolling back to his moped to the cheers and claps of his gang. ‘Wait! Sam!’ Uncle Alan puffed. ‘Listen! Don’t do this! Don’t turn all this energy the wrong way!’ Sam was not listening. He was already revving up, clouds of bluey-grey smoke wheezing from his exhaust. ‘Anger is good! But not used this way! Please! You’re going the wrong way!’

Sam aimed his moped straight at Uncle Alan who was now outside the gates, making him jump back and stumble, and then he sped off up the hill followed by the rest of his three-wheeler lackeys, who manoeuvred in and out of each other like a bunch of May-mad midges until they were nothing but annoying buzzy specks in the distance. Uncle Alan sat heavily down on the grass and rested his head on his arms. People were now crowding round papa, offering condolences and back pats like he’d just come last in the annual church egg and spoon race. ‘Yow don’t mind him, Mr Ku-mar, he’s always been a bad-un . . .’ Papa smiled graciously at them, shrugging his shoulders, not wanting to draw any more attention to himself or what had just happened. I knew he was trying to get to me and I began pushing forward, encountering a wall of solid backs and legs.

Anita was tugging my sleeve as she held onto me. I turned round to face her, my cheeks still felt warm and taut. ‘Wharrabout that then!’ she grinned, ‘Isn’t he bosting!’

‘What?’ I croaked.

‘Sam Lowbridge, He’s dead bloody hard, in’t he?’

‘Anita Rutter, yow am a bloody stupid cow sometimes,’ I said, and did not look back until I had reached the haven of papa’s arms.

3. *To Kill a Mockingbird*

Answer part (a) and **either** part (b) **or** part (c).

You are advised to spend about 20 minutes on part (a), and about 40 minutes on part (b) or part (c).

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

With close reference to the extract, show how Harper Lee creates mood and atmosphere here. [10]

Either,

(b) Show how Harper Lee uses the character of Calpurnia to highlight some aspects of American society at the time the novel is set. [20]

Or,

(c) How does Harper Lee present the town of Maycomb in *To Kill a Mockingbird*? Remember to support your answer with reference to the novel and to comment on its social, cultural and historical context. [20]

Tom's black velvet skin had begun to shine, and he ran his hand over his face.

'I say where the chillun?' he continued, 'an' she says – she was laughin', sort of – she says they all gone to town to get ice-creams. She says, "Took me a slap year to save seb'm nickels, but I done it. They all gone to town."

Tom's discomfort was not from the humidity. 'What did you say then, Tom?' asked Atticus.

'I said somethin' like, why Miss Mayella, that's right smart o' you to treat 'em. An' she said, "You think so?" I don't think she understood what I was thinkin' – I meant it was smart of her to save like that, an' nice of her to treat 'em.'

'I understand you, Tom. Go on,' said Atticus.

'Well, I said I best be goin', I couldn't do nothin' for her, an' she says oh yes I could, an' I ask her what, and she says to just step on that chair yonder an' git that box down from on top of the chiffarobe.'

'Not the same chiffarobe you busted up?' Asked Atticus.

The witness smiled. 'Naw suh, another one. Most as tall as the room. So I done what she told me, an' I was just reachin' when the next thing I knows she – she'd grabbed me round the legs, grabbed me round th' legs, Mr Finch. She scared me so bad I hopped down an' turned the chair over – that was the only thing, only furniture, 'sturbed in that room, Mr Finch, when I left it. I swear 'fore God.'

'What happened after you turned the chair over?'

Tom Robinson had come to a dead stop. He glanced at Atticus, then at the jury, then at Mr Underwood sitting across the room.

'Tom, you've sworn to tell the whole truth. Will you tell it?'

Tom ran his hand nervously over his mouth.

'What happened after that?'

'Answer the question,' said Judge Taylor. One-third of his cigar had vanished.

'Mr Finch, I got down offa that chair an' turned around an' she sorta jumped on me.'

'Jumped on you? Violently?'

'No suh, she – she hugged me. She hugged me round the waist.'

This time Judge Taylor's gavel came down with a bang, and as it did the overhead lights went on in the courtroom. Darkness had not come, but the afternoon sun had left the windows. Judge Taylor quickly restored order.

'Then what did she do?'

The witness swallowed hard. 'She reached up an' kissed me 'side of th' face. She says she never kissed a grown man before an' she might as well kiss a nigger. She says what her papa do to her don't count. She says, "Kiss me back, nigger." I say Miss Mayella lemme outa here an' tried to run but she got her back to the door an' I'da had to push her. I didn't wanta harm her, Mr Finch, an' I say lemme pass, but just when I say it Mr Ewell yonder hollered through th' window.'

'What did he say?'

Tom Robinson swallowed again, and his eyes widened. 'Some-thin' not fittin' to say – not fittin' for these folks'n chillun to hear–'

'What did he say, Tom? You *must* tell the jury what he said.'

Tom Robinson shut his eyes tight. 'He says you goddamn whore, I'll kill ya.'

4. *I Know Why The Caged Bird Sings*

Answer part (a) and **either** part (b) **or** part (c).

You are advised to spend about 20 minutes on part (a), and about 40 minutes on part (b) or part (c).

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

With close reference to the extract, show how Maya Angelou creates mood and atmosphere here. [10]

Either,

(b) How does Maya Angelou present the town of Stamps in *I Know Why The Caged Bird Sings*? Remember to support your answer with reference to the novel and to comment on its social, cultural and historical context. [20]

Or,

(c) Show how Maya Angelou presents her experiences of racism as she grew up in the 1930s and 1940s, and how she learned to cope with these experiences. [20]

Sister Monroe's fuse was already lit, and she sizzled somewhere to the right behind me. Elder Thomas jumped into the sermon, determined, I suppose, to give the members what they came for. I saw the ushers from the left side of the church near the big windows begin to move discreetly, like pallbearers, toward Sister Monroe's bench. Bailey jogged my knee. When the incident with Sister Monroe, which we always called simply "the incident," had taken place, we had been too astounded to laugh. But for weeks after, all we needed to send us into violent out-bursts of laughter was a whispered "Preach it." Anyway, he pushed my knee, covered his mouth and whispered, "I say, preach it."

I looked toward Momma, across that square of stained boards, over the collection table, hoping that a look from her would root me safely to my sanity. But for the first time in memory Momma was staring behind me at Sister Monroe. I supposed that she was counting on bringing that emotional lady up short with a severe look or two. But Sister Monroe's voice had already reached the danger point. "Preach it!"

There were a few smothered giggles from the children's section, and Bailey nudged me again. "I say, preach it" – in a whisper. Sister Monroe echoed him loudly, "I say, preach it!"

Two deacons wedged themselves around Brother Jackson as a preventative measure and two large determined looking men walked down the aisle toward Sister Monroe.

While the sounds in the church were increasing, Elder Thomas made the regrettable mistake of increasing his volume too. Then suddenly, like a summer rain, Sister Monroe broke through the cloud of people trying to hem her in, and flooded up to the pulpit. She didn't stop this time but continued immediately to the altar, bound for Elder Thomas, crying "I say, preach it."

Bailey said out loud, "Hot dog" and "Damn" and "She's going to beat his butt."

But Reverend Thomas didn't intend to wait for that eventuality, so as Sister Monroe approached the pulpit from the right he started descending from the left. He was not intimidated by his change of venue. He continued preaching and moving. He finally stopped right in front of the collection table, which put him almost in our laps, and Sister Monroe rounded the altar on his heels, followed by the deacons, ushers, some unofficial members and a few of the bigger children.

Just as the elder opened his mouth, pink tongue waving, and said, "Great God of Mount Nebo," Sister Monroe hit him on the back of his head with her purse. Twice. Before he could bring his lips together, his teeth fell, no, actually his teeth jumped, out of his mouth.

5. *Chanda's Secrets*

Answer part (a) and **either** part (b) **or** part (c).

You are advised to spend about 20 minutes on part (a), and about 40 minutes on part (b) or part (c).

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

With close reference to the extract, show how Allan Stratton creates mood and atmosphere here. [10]

Either,

(b) Show how Allan Stratton presents the importance of rumours and superstitions in the society described in *Chanda's Secrets*. [20]

Or,

(c) Show how Allan Stratton presents Chanda's gradual realisation of the truth about AIDS in her family and in her community. [20]

The cemetery is a rocky field on the outskirts of town. It only opened last year but already it's almost full. Sara's being buried in the northeast corner, about a ten-minute walk from Esther's parents.

We drive through a gate in the barbed-wire fence, past a metal sign announcing township bylaws for behaviour: no screaming, shouting, or other indecent behaviour; no defacing or stealing memorials; no grazing of livestock.

The winding dirt roads are filled with potholes. Last rainy season, hearses got stuck in them. So did the tow trucks that came to pull them out. Today, as the Chevy bounces along, I'm more afraid the bouncing may break Sara's coffin.

We pull up to the site. We're not alone. There's a row of eight fresh graves, the earth piled high at the head of each hole. Mr Bateman says we're the third one down. Funerals are already in progress on either side. In the distance I see the dust of other processions driving through the gates. Mourners hop off pickup trucks and search for their dead. A fight breaks out over who's supposed to be in holes five and six.

Meanwhile, our priest climbs to the top of Sara's mound and delivers a scripture reading about eternal life. I want to believe in God and Sara being with the ancestors. But suddenly I'm scared it's just something priests make up to take away the nightmares. (I'm sorry God, forgive me. I'm sorry God, forgive me. I'm sorry God, forgive me.)

The priest starts the Lord's prayer. 'Raetsho yoo ko ke godimong.' Everyone bows their heads except for me. As we join the priest in chanting the prayer, I stare at this field covered with bricks. Each brick marks a grave. A date's scrawled in black paint. There's not even room for a name. The dead have disappeared as if they never lived.

This is what Sara will have.

'Sara,' I whisper, 'forgive us.' I know we can never afford to buy her a headstone, but I want to save for a memorial; I want her to have a grave marked with its own little fence and canvas top, her name soldered in wire at the front. I want there to be a gate and a lock, too, so I can leave toys for her without them disappearing.

Mama says memorials are just another way to make the undertakers rich. Papa's and my brothers' lost their canvas tops years ago, and the fences bent out of shape the moment the graves collapsed in the rainy season. But I don't care.

SECTION B

Spend about 1 hour on this section. Think carefully about the poems before you write your answer.

6. In the first of the following poems, *Woman Work*, a black woman speaks about her life in the southern states of the USA. In the second, *Overheard in County Sligo*, a woman speaks about her life in Ireland.

Write about both poems and their effect on you. Show how they are similar and how they are different. [20]

Woman Work

I've got the children to tend
The clothes to mend
The floor to mop
The food to shop
Then the chicken to fry
The baby to dry
I got company to feed
The garden to weed
I've got the shirts to press
The tots to dress
The cane to be cut
I gotta clean up this hut
Then see about the sick
And the cotton to pick.

Shine on me, sunshine
Rain on me, rain
Fall softly, dewdrops
And cool my brow again.

Storm, blow me from here
With your fiercest wind
Let me float across the sky
'Til I can rest again

Fall gently, snowflakes
Cover me with white
Cold icy kisses and
Let me rest tonight.

Sun, rain, curving sky
Mountain, oceans, leaf and stone

Star shine, moon glow
You're all that I can call my own.

Maya Angelou

Overheard in County Sligo

*I married a man from County Roscommon
and I live in the back of beyond
with a field of cows and a yard of hens
and six white geese on the pond.*

At my door's a square of yellow corn
caught up by its corners and shaken,
and the road runs down through the open gate
and freedom's there for the taking.

I had thought to work on the Abbey* stage
or have my name in a book,
to see my thought on the printed page,
or still the crowd with a look.

But I turn to fold the breakfast cloth
and to polish the lustre and brass,
to order and dust the tumbled rooms
and find my face in the glass.

I ought to feel I'm a happy woman
for I lie in the lap of the land,
and I married a man from County Roscommon
and I live in the back of beyond.

* Abbey: A well-known theatre in Dublin

Gillian Clarke

*Reproduced by kind permission from Selected Poems by
Gillian Clarke, published by Carcanet Press Limited 1996.*



GCSE

ENGLISH LITERATURE

Higher Tier

UNIT 2a (Literary heritage drama and contemporary prose)

Specimen Assessment Materials

2 hours

	<i>Pages</i>
Question 1. (a) <i>Othello</i>	2 - 3
(b) <i>Much Ado About Nothing</i>	4 - 5
(c) <i>An Inspector Calls</i>	6 - 7
(d) <i>Hobson's Choice</i>	8 - 9
(e) <i>A Taste of Honey</i>	10 - 11
Question 2. (a) <i>Paddy Clarke Ha Ha Ha</i>	12 - 13
(b) <i>Heroes</i>	14 - 15
(c) <i>Never Let Me Go</i>	16 - 17
(d) <i>About a Boy</i>	18 - 19
(e) <i>Resistance</i>	20 - 21

ADDITIONAL MATERIALS

Twelve page answer booklet.

INSTRUCTIONS TO CANDIDATES

Answer Question 1 **and** Question 2.

Answer on **one** text in **each** question.

INFORMATION FOR CANDIDATES

The number of marks is given in brackets after each question or part-question.

You are reminded that the accuracy and organisation of your writing will be assessed.

QUESTION 1

*Answer questions on **one** text.*

(a) **Othello**

*Answer part (i) and **either** part (ii) **or** part (iii).*

You are advised to spend about 20 minutes on part (i), and about 40 minutes on part (ii) or part (iii).

- (i) Read the extract on the opposite page. Then answer the following question:

How does Shakespeare present the relationship between Iago and Cassio here? [10]

Either,

- (ii) Show how Shakespeare presents the relationship between Othello and Desdemona to an audience. Remember to support your answer with reference to the play and to comment on its social, cultural and historical context. [20]

Or,

- (iii) How does Shakespeare present the character of Iago to an audience throughout the play? Remember to support your answer with reference to the play and to comment on its social, cultural and historical context. [20]

- IAGO What, are you hurt, lieutenant?
- CASSIO Ay, past all surgery.
- IAGO Marry, God forbid!
- CASSIO Reputation, reputation, reputation! O, I have lost my reputation! I have lost the immortal part of myself, and what remains is bestial. My reputation, Iago, my reputation!
- IAGO As I am an honest man, I had thought you had received some bodily wound. There is more sense in that than in reputation. Reputation is an idle and most false imposition, oft got without merit and lost without deserving. You have lost no reputation at all, unless you repute yourself such a loser. What, man!—there are ways to recover the general again. You are but now cast in his mood — a punishment more in policy than in malice — even so as one would beat his offenceless dog to affright an imperious lion. Sue to him again, and he's yours.
- CASSIO I will rather sue to be despised than to deceive so good a commander with so light, so drunken, and so indiscreet an officer. Drunk! And speak parrot! And squabble! Swagger! Swear! And discourse fustian with one's own shadow! O thou invisible spirit of wine, if thou hast no name to be known by, let us call thee devil!
- IAGO What was he that you followed with your sword? What had he done to you?
- CASSIO I know not.
- IAGO Is't possible?
- CASSIO I remember a mass of things, but nothing distinctly: a quarrel, but nothing wherefore. O God, that men should put an enemy in their mouths to steal away their brains! — that we should with joy, pleasance, revel, and applause transform ourselves into beasts!
- IAGO Why, but you are now well enough. How came you thus recovered?
- CASSIO It hath pleased the devil drunkenness to give place to the devil wrath. One unperfectness shows me another, to make me frankly despise myself.
- IAGO Come, you are too severe a moraller. As the time, the place, and the condition of this country stands, I could heartily wish this had not befallen. But since it is as it is, mend it for your own good.
- CASSIO I will ask him for my place again: he shall tell me I am a drunkard. Had I as many mouths as Hydra, such an answer would stop them all. To be now a sensible man, by and by a fool, and presently a beast! O strange! Every inordinate cup is unblessed, and the ingredience is a devil.
- IAGO Come, come, good wine is a good familiar creature if it be well used. Exclaim no more against it.

(b) ***Much Ado About Nothing***

Answer part (i) and **either** part (ii) **or** part (iii).

You are advised to spend about 20 minutes on part (i), and about 40 minutes on part (ii) or part (iii).

- (i) Read the extract on the opposite page. Then answer the following question:

How does Shakespeare present the relationship between Claudio and Don Pedro here?
[10]

Either,

- (ii) Show how Shakespeare presents the development of the relationship between Beatrice and Benedick. Remember to support your answer with reference to the play and to comment on its social, cultural and historical context. [20]

Or,

- (iii) How does Shakespeare present the character of Don John to an audience throughout the play? Remember to support your answer with reference to the play and to comment on its social, cultural and historical context. [20]

- CLAUDIO My liege, your Highness now may do me good.
- DON PEDRO My love is thine to teach. Teach it but how,
And thou shalt see how apt it is to learn
Any hard lesson that may do thee good.
- CLAUDIO Hath Leonato any son, my lord?
- DON PEDRO No child but Hero: she's his only heir.
Dost thou affect her, Claudio?
- CLAUDIO O my lord,
When you went onward on this ended action,
I looked upon her with a soldier's eye,
That liked, but had a rougher task in hand
Than to drive liking to the name of love.
But now I am returned, and that war-thoughts
Have left their places vacant, in their rooms
Come thronging soft and delicate desires,
All prompting me how fair young Hero is,
Saying I liked her ere I went to wars.
- DON PEDRO Thou wilt be like a lover presently,
And tire the hearer with a book of words.
If thou dost love fair Hero, cherish it;
And I will break with her and with her father
And thou shalt have her. Was't not to this end
That thou began'st to twist so fine a story?
- CLAUDIO How sweetly you do minister to love,
That know love's grief by his complexion!
But lest my liking might too sudden seem,
I would have salv'd it with a longer treatise.
- DON PEDRO What need the bridge much broader than the flood?
The fairest grant is the necessity.
Look what will serve is fit. 'Tis once, thou lovest,
And I know we shall have revelling tonight:
I will assume thy part in some disguise,
And tell fair Hero I am Claudio,
And in her bosom I'll unclasp my heart,
And take her hearing prisoner with the force
And strong encounter of my amorous tale.
Then after, to her father will I break:
And the conclusion is, she shall be thine.
In practice let us put it presently.

(c) *An Inspector Calls*

Answer part (i) and **either** part (ii) **or** part (iii).

You are advised to spend about 20 minutes on part (i), and about 40 minutes on part (ii) or part (iii).

- (i) Read the extract on the opposite page. Then answer the following question:

How may the presentation of Gerald here affect an audience's feelings towards him?

[10]

Either,

- (ii) *An Inspector Calls* is set in 1912. How is the characters' speech and behaviour in the play influenced by the time in which it is set? [20]

Or,

- (iii) Show how JB Priestley uses the character of Mrs Birling to highlight aspects of British society in the early 20th century. [20]

- BIRLING *(excitedly)* You know something. What is it?
- GERALD *(slowly)* The man wasn't a police officer.
- MRS. B. Are you certain?
- GERALD I'm almost certain. That's what I came back to tell you.
- BIRLING *(excitedly)* Good lad! You asked about him, eh?
- GERALD Yes. I met a police sergeant I know down the road. I asked him about this Inspector Goole and described the chap carefully to him. He swore there wasn't any Inspector Goole or anybody like him on the force here.
- BIRLING You didn't tell him—
- GERALD *(cutting in)* No, no. I passed it off by saying I'd been having an argument with somebody. But the point is— this sergeant was dead certain they hadn't any inspector at all like the chap who came here.
- BIRLING *(excitedly)* By Jingo! A fake!
- MRS. B. *(triumphantly)* Didn't I tell you? Didn't I say I couldn't imagine a real police inspector talking like that to us?
- GERALD Well, you were right. There isn't any such inspector. We've been had.
- BIRLING *(beginning to move)* I'm going to make certain of this.
- MRS. B. What are you going to do?
- BIRLING Ring up the Chief Constable - Colonel Roberts.
- MRS. B. Careful what you say, dear.
- BIRLING *(now at telephone)* Of course. *(At telephone.)* Brumley eight seven five two. *(To others as he waits.)* I was going to do this anyhow. I've had my suspicions all along. *(At telephone.)* Colonel Roberts, please. Mr Arthur Birling here . . . Oh, Roberts – Birling here. Sorry to ring you up so late, but can you tell me if an Inspector Goole has joined your staff lately . . . Goole. G-O-O-L-E . . . a new man . . . tall, clean-shaven. *(Here he can describe the appearance of the actor playing the INSPECTOR.)* I see . . . yes . . . well, that settles it. . . . No, just a little argument we were having here. . . . Good night. *(He puts down the telephone and looks at the others.)* There's no Inspector Goole on the police. That man definitely wasn't a police inspector at all. As Gerald says – we've been had.
- MRS. B. I felt it all the time. He never talked like one. He never even looked like one.
- BIRLING This makes a difference, y'know. In fact, it makes *all* the difference.
- GERALD Of course!

(d) ***Hobson's Choice***

Answer part (i) and **either** part (ii) **or** part (iii).

You are advised to spend about 20 minutes on part (i), and about 40 minutes on part (ii) or part (iii).

- (i) Read the extract on the opposite page. Then answer the following question:

With close reference to the extract, show how it reveals the relationship between Maggie and Willie at this point in the play. [10]

Either,

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

Or,

- (iii) Show how Harold Brighouse uses Hobson to highlight aspects of the community presented in the play. [20]

- MAGGIE When are you going to leave Hobson's?
- WILLIE Leave Hobson's? I – I thought I gave satisfaction.
- MAGGIE Don't you want to leave?
- WILLIE Not me. I've been at Hobson's all my life, and I'm not leaving till I'm made.
- MAGGIE I said you were a fool.
- WILLIE Then I'm a loyal fool.
- MAGGIE Don't you want to get on, Will Mossop? You heard what Mrs Hepworth said. You know the wages you get and you know the wages a bootmaker like you could get in one of the big shops in Manchester.
- WILLIE Nay, I'd be feared to go in them fine places.
- MAGGIE What keeps you here? Is it the – the people?
- WILLIE I dunno what it is. I'm used to being here.
- MAGGIE Do you know what keeps this business on its legs? Two things: one's good boots you make that sell themselves, the other's the bad boots other people make and I sell. We're a pair, Will Mossop.
- WILLIE You're a wonder in the shop, Miss Maggie.
- MAGGIE And you're a marvel in the workshop. Well?
- WILLIE Well, what?
- MAGGIE It seems to me to point one way.
- WILLIE What way is that?
- MAGGIE You're leaving me to do the work, my lad.
- WILLIE I'll be getting back to my stool, Miss Maggie. (*Moves to trap.*)
- MAGGIE (*stopping him*): You'll go back when I've done with you. I've watched you for a long time and everything I've seen, I've liked. I think you'll do for me.
- WILLIE What way, Miss Maggie?
- MAGGIE Will Mossop, you're my man. Six months I've counted on you, and it's got to come out some time.
- WILLIE But I never –
- MAGGIE I know you never, or it 'ud not be left to me to do the job like this.
- WILLIE I'll – I'll sit down. (*He sits in arm-chair, mopping his brow.*) I'm feeling queer-like. What dost want me for?
- MAGGIE To invest in. You're a business idea in the shape of a man.
- WILLIE I've got no head for business at all.
- MAGGIE But I have. My brain and your hands 'ull make a working partnership.
- WILLIE (*getting up, relieved*): Partnership! Oh, that's a different thing. I thought you were axing me to wed you.
- MAGGIE I am.
- WILLIE Well, by gum! And you the master's daughter.

(e) *A Taste of Honey*

Answer part (i) and **either** part (ii) **or** part (iii).

You are advised to spend about 20 minutes on part (i), and about 40 minutes on part (ii) or part (iii).

- (i) Read the extract on the opposite page. Then answer the following question:

How does Shelagh Delaney create mood and atmosphere for an audience here? [10]

Either,

- (ii) To what extent do you find *A Taste of Honey* an appropriate title for the play? Remember to support your answer with reference to the play and to comment on its social, cultural and historical context. [20]

Or,

- (iii) Show how Shelagh Delaney uses the character of Geof to highlight aspects of the society in which he lives. [20]

- PETER: What the hell's going on? Do you expect me to wait in the filthy street all night?
- HELEN: I told you to stay outside.
- PETER: Don't point your bloody finger at me.
- HELEN: I said I'd only be a few minutes and I've only been a few minutes. Now come on, outside!
- PETER: Ah! The erring daughter. There she is. [*Sings.*] "Little Josephine, you're a big girl now." Where d'you keep the whisky?
- HELEN: They haven't got any. Now, come on.
- PETER: [*seeing* GEOF]: What's this, the father? Oh Christ, no!
- GEOF: Who's he?
- HELEN: President of the local Temperance Society!
- PETER: [*singing*]: "Who's got a bun in the oven? Who's got a cake in the stove?"
- HELEN: Leave her alone.
- PETER: Oh, go to hell!
- JO: I've got nothing to say . . .
- PETER: Go on, have your blasted family reunion, don't mind me! [*Notices GEOF again.*] Who's this? Oh, of course! Where are the drinks, Lana? [*He falls into the kitchen, singing.*] "Getting to know you, getting to know all about you . . ."
- HELEN: Jo, come on ...
[*There is a loud crash in the kitchen.*]
And the light of the world shone upon him.
[*PETER enters.*]
- PETER: Cheer up, everybody. I am back. Who's the lily? Look at Helen, well, if she doesn't look like a bloody unrestored oil painting. What's the matter everybody? Look at the sour-faced old bitch! Well, are you coming for a few drinks or aren't you?
- HELEN: The pubs aren't open yet.
- JO: Do you mind getting out of here?
- PETER: Shut your mouth, bubble belly! Before I shut it for you. Hey! [*To GEOF.*] Mary, come here. Did I ever tell you about the chappie who married his mother by mistake?
- JO: I said get him out of here, Helen. His breath smells.
- HELEN: I can't carry him out, can I?
- PETER: His name was Oedipus, he was a Greek I think. Well, the old bag turned out to be his mother . . .
- HELEN: Shut up, Peter, for God's sake!
- PETER: So he scratched out both his eyes.
- HELEN: Cut the dirty stories!
- PETER: But I only scratched out one of mine. Well, are you coming or not?

QUESTION 2

*Answer questions on **one** text.*

(a) ***Paddy Clarke Ha Ha Ha***

*Answer part (i) and **either** part (ii) **or** part (iii).*

You are advised to spend about 20 minutes on part (i), and about 40 minutes on part (ii) or part (iii).

- (i) Read the extract on the opposite page. Then answer the following question:

With close reference to the extract, show how Roddy Doyle suggests Paddy's feelings here. [10]

Either,

- (ii) Show how Paddy's relationship with Sinbad is presented throughout the novel. [20]

Or,

- (iii) Paddy's world has been described as being "full of warmth and cruelty". Show how Roddy Doyle presents both the warmth and cruelty in *Paddy Clarke Ha Ha Ha*. [20]

I never got the chance to run away. I was too late. He left first. The way he shut the door; he didn't slam it. Something; I just knew: he wasn't coming back. He just closed it, like he was going down to the shops, except it was the front door and we only used the front door when people came. He didn't slam it. He closed it behind him – I saw him in the glass. He waited for a few seconds, then went. He didn't have a suitcase or even a jacket, but I knew.

My mouth opened and a roar started but it never came. And a pain in my chest, and I could hear my heart pumping the blood to the rest of me. I was supposed to cry; I thought I was. I sobbed once and that was all.

He'd hit her again and I saw him, and he saw me. He thumped her on the shoulder.

–D'you hear me!?

In the kitchen. I walked in for a drink of water; I saw her falling back. He looked at me. He unmade his fist. He went red. He looked like he was in trouble. He was going to say something to me, I thought he was. He didn't. He looked at her; his hands moved. I thought he was going to put her back to where she'd been before he hit her.

–What do you want, love?

It was my ma. She wasn't holding her shoulder or anything.

–A drink of water.

It was daylight out still, too early for fighting. I wanted to say Sorry, for being there. My ma filled my mug at the sink. It was Sunday.

My da spoke.

–How's the match going?

–They're winning, I said.

The Big Match was on and Liverpool were beating Arsenal. I was up for Liverpool.

–Great, he said.

I'd been coming in to tell him, as well as getting the drink of water.

I took the mug from my ma.

–Thank you very much.

And I went back in and watched Liverpool winning. I cheered when the final whistle got blown but no one come in to look.

He didn't slam the door even a bit. I saw him in the glass, waiting; then he was gone.

(b) **Heroes**

Answer part (i) and **either** part (ii) **or** part (iii).

You are advised to spend about 20 minutes on part (i), and about 40 minutes on part (ii) or part (iii).

- (i) Read the extract on the opposite page. Then answer the following question:

With close reference to the extract, show how Robert Cormier creates mood and atmosphere here. [10]

Either,

- (ii) To what extent is *Heroes* an effective title for this novel, in your opinion? [20]

Or,

- (iii) How is Larry LaSalle presented in the novel? [20]

A heat wave gripped Frenchtown, the heat almost visible in the air. People moved as if in a slow-motion movie, gathering on front lawns and piazzas in the evening after the shops closed, hoping for a breeze to cool them off. Men walked slowly as they went off to work in the shops as weary-looking in the morning as they were late in the day, after their shifts were over.

For three days, I haunted Sixth Street at all hours, standing across the street and looking up at the second floor of Nicole's house, venturing sometimes into the yard, hoping that I might catch a glimpse of her coming or going or at a window. Despite the heat, the piazza on Nicole's second floor tenement remained vacant. The windows were open to allow cooler air to enter the tenement but no one came or went.

Nicole's father left the tenement to go to the shop just before seven o'clock in the morning and returned shortly after five in the afternoon and I avoided him, kept away from the street during those times.

A small boy in the house across the street from Nicole's rode his bicycle endlessly on the sidewalk and gazed at me occasionally as I waited. Finally, squinting against the sun, he asked: 'Why are you here all the time?'

I shrugged. 'Waiting.'

'Are you the bogey man?' he asked, scratching his chin.

Yes, I wanted to say. A kind of bogey man who does terrible things like letting his girl get hurt and attacked, purposely avoiding even in my mind that terrible word: what had actually happened to her.

The boy waited a moment for my reply then pedalled back into his yard, silent as he gazed at me over his shoulder. He went into the house and did not come out again.

(c) ***Never Let Me Go***

Answer part (i) and **either** part (ii) **or** part (iii).

You are advised to spend about 20 minutes on part (i), and about 40 minutes on part (ii) or part (iii).

- (i) Read the extract on the opposite page. Then answer the following question:

With close reference to the extract, show how Kazuo Ishiguro presents mood and atmosphere here. [10]

Either,

- (ii) Show how Kazuo Ishiguro's presentation of one character creates sympathy for him or her. [20]

Or,

- (iii) How effective a title is *Never Let Me Go*, in your opinion? [20]

I found I was standing before acres of ploughed earth. There was a fence keeping me from stepping into the field, with two lines of barbed wire, and I could see how this fence and the cluster of three or four trees above me were the only things breaking the wind for miles. All along the fence, especially along the lower line of wire, all sorts of rubbish had caught and tangled. It was like the debris you get on a seashore: the wind must have carried some of it for miles and miles before finally coming up against these trees and these two lines of wire. Up in the branches of the trees, too, I could see, flapping about, torn plastic sheeting and bits of old carrier bags. That was the only time, as I stood there looking at that strange rubbish, feeling the wind coming across those empty fields, that I started to imagine just a little fantasy thing, because this was Norfolk after all, and it was only a couple of weeks since I'd lost him. I was thinking about the rubbish, the flapping plastic in the branches, the shore-line of odd stuff caught along the fencing, and I half-closed my eyes and imagined this was the spot where everything I'd ever lost since my childhood had washed up, and I was now standing here in front of it, and if I waited long enough, a tiny figure would appear on the horizon across the field, and gradually get larger until I'd see it was Tommy, and he'd wave, maybe even call. The fantasy never got beyond that – I didn't let it – and though the tears rolled down my face, I wasn't sobbing or out of control. I just waited a bit, then turned back to the car, to drive off to wherever it was I was supposed to be.

(d) *About A Boy*

Answer part (i) and **either** part (ii) **or** part (iii).

You are advised to spend about 20 minutes on part (i), and about 40 minutes on part (ii) or part (iii).

- (i) Read the extract on the opposite page. Then answer the following question:

How does Nick Hornby present Marcus in this extract? [10]

Either,

- (ii) How is Fiona presented in the novel? [20]

Or,

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

During the night after his first day Marcus woke up every half-hour or so. He could tell from the luminous hands of his dinosaur clock: 10.41, 11.19, 11.55, 12.35, 12.55, 1.31 . . . He couldn't believe he was going to have to go back there the next morning, and the morning after that, and the morning after that and . . . well, then it would be the weekend, but more or less every morning for the rest of his life, just about. Every time he woke up his first thought was that there must be some kind of way past, or round, or even through, this horrible feeling; whenever he had been upset about anything before, there had usually turned out to be some kind of answer – one that mostly involved telling his mum what was bothering him. But there wasn't anything she could do this time. She wasn't going to move him to another school, and even if she did it wouldn't make a whole lot of difference. He'd still be who he was, and that, it seemed to him, was the basic problem.

He just wasn't right for schools. Not secondary schools, anyway. That was it. And how could you explain that to any-one? It was OK not to be right for some things (he already knew he wasn't right for parties, because he was too shy, or for baggy trousers, because his legs were too short), but not being right for school was a big problem. Everyone went to school. There was no way round it. Some kids, he knew, got taught by their parents at home, but his mum couldn't do that because she went out to work. Unless he paid her to teach him – but she'd told him not long ago that she got three hundred and fifty pounds a week from her job. Three hundred and fifty pounds a week! Where was he going to get that kind of money from? Not from a paper round, he knew that much. The only other kind of person he could think of who didn't go to school was the Macaulay Culkin kind. They'd had something about him on Saturday-morning TV once, and they said he got taught in a caravan sort of thing by a private tutor. That would be OK, he supposed. Better than OK, because Macaulay Culkin probably got three hundred and fifty pounds a week, maybe even more, which meant that if he were Macaulay Culkin he could pay his mum to teach him. But if being Macaulay Culkin meant being good at drama, then forget it: he was crap at drama, because he hated standing up in front of people. Which was why he hated school. Which was why he wanted to be Macaulay Culkin. Which was why he was never going to be Macaulay Culkin in a thousand years, let alone in the next few days. He was going to have to go to school tomorrow.

All that night he thought like boomerangs fly: an idea would shoot way off into the distance, all the way to a caravan in Hollywood and, for a moment, when he had got as far away from school and reality as it was possible to go, he was reasonably happy; then it would begin the return journey, thump him on the head, and leave him in exactly the place he had started from. And all the time it got nearer and nearer to the morning.

(e) **Resistance**

Answer part (i) and **either** part (ii) **or** part (iii).

You are advised to spend about 20 minutes on part (i), and about 40 minutes on part (ii) or part (iii).

- (i) Read the extract on the opposite page. Then answer the following question:

With close reference to the extract, show how Owen Sheers suggests Sarah's feelings here. [10]

Either,

- (ii) How does Owen Sheers present Albrecht in the novel? [20]

Or,

- (iii) To what extent is *Resistance* an effective title for this novel, in your opinion? [20]

It was her birthday, however much she'd tried to forget it. She hadn't mentioned it to any of the other women and she'd tried not to even mention it to herself. There was, she felt, nothing to celebrate. Twenty-seven years old. Childless. Abandoned in a world gone sour. Just the afternoon before she'd ridden Bess up on the hill and watched a pair of crows circle and dance about each other in the air. When they'd landed they'd rubbed shoulders and Sarah had felt again, as if for the first time, the pain of her solitude. Even the carrion crows who ate the eyes of her dead ewes had companionship while she, as ever, had just the blood-pulse of the wind in her ears and the heat of Bess's neck to keep her company. Not for the first time, she'd wanted Tom dead. Not because of what he'd done, but instead of what he'd done. In death he would have given her an answer. She would have known where he was. As it was, she just had nothing. Even the women whose husbands had gone to war, they'd always had something: letters, days of leave.

She'd once seen a crowd of these women down at the station in Pandy. They were wearing their best dresses, their cheeks rouged and their lips bright red, waiting for a train to take them into Newport. There, they would wait on the platform for the fast train carrying troops from the training fields of west Wales up to London and the ports of the south coast. The train didn't stop at Newport, just gave a couple of blasts on its whistle and steamed on through. But these women always went to watch it pass, dressed as if for a dance. Just for the chance of seeing the faces of their husbands, their lovers, as the long line of carriages clattered and rushed past them trailing its heavy plume of steam. It was often a hopeless journey but the women still went, just for the chance, that glimpse. But Sarah didn't even have that. There was nowhere she could go in the hope of seeing Tom. No reports she could read with her heart in her mouth. And no letters she could wait for. Just an empty vigilance for some sign, some hidden message and her long rides up on the hills, forever facing up to their blank answer.



GCSE

ENGLISH LITERATURE

Higher Tier

**UNIT 2b (Contemporary drama and
literary heritage prose)**

Specimen Assessment Materials

2 hours

Question 1.	<i>(a) The History Boys</i>	2 - 3
	<i>(b) Blood Brothers</i>	4 - 5
	<i>(c) A View From The Bridge</i>	6 - 7
	<i>(d) Be My Baby</i>	8 - 9
	<i>(e) My Mother Said I Never Should</i>	10 - 11
Question 2.	<i>(a) Silas Marner</i>	12 - 13
	<i>(b) Pride and Prejudice</i>	14 - 15
	<i>(c) A Christmas Carol</i>	16 - 17
	<i>(d) Lord of the Flies</i>	18 - 19
	<i>(e) Ash on a Young Man's Sleeve</i>	20 - 21

ADDITIONAL MATERIALS

Twelve page answer booklet.

INSTRUCTIONS TO CANDIDATES

Answer Question 1 **and** Question 2.

Answer on **one** text in **each** question.

INFORMATION FOR CANDIDATES

The number of marks is given in brackets after each question or part-question.

You are reminded that the accuracy and organisation of your writing will be assessed.

QUESTION 1

*Answer questions on **one** text.*

(a) *The History Boys*

*Answer part (i) and **either** part (ii) **or** part (iii).*

You are advised to spend about 20 minutes on part (i), and about 40 minutes on part (ii) or part (iii).

- (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]

Either,

- (ii) Show how Alan Bennett's presentation of one of the boys creates sympathy for him. [20]

Or,

- (iii) How does Alan Bennett present education in *The History Boys*? [20]

Classroom

- IRWIN So we arrive eventually at the less-than-startling discovery that so far as the poets are concerned, the First World War gets the thumbs-down.
We have the mountains of dead on both sides, right . . . ‘hecatombs’, as you all seem to have read somewhere . . .
Anybody know what it means?
- POSNER ‘Great public sacrifice of many victims, originally of oxen.’
- DAKIN Which, sir, since Wilfred Owen says men were dying like cattle, is the appropriate word.
- IRWIN True, but no need to look so smug about it. What else? Come on, tick them all off.
- CROWTHER Trench warfare.
- LOCKWOOD Barrenness of the strategy.
- TIMMS On both sides.
- AKTHAR Stupidity of the generals.
- TIMMS Donkeys, sir.
- DAKIN Haig particularly.
- POSNER Humiliation of Germany at Versailles. Re-drawing of national borders.
- CROWTHER Ruhr and the Rhineland.
- AKTHAR Mass unemployment. Inflation.
- TIMMS Collapse of the Weimar Republic. Internal disorder. And . . . The Rise of Hitler!
- IRWIN So. Our overall conclusion is that the origins of the Second War lie in the unsatisfactory outcome of the First.
- TIMMS (*doubtfully*) Yes. (*with more certainty*) Yes.
Others nod.
- IRWIN First class. Bristol welcomes you with open arms. Manchester longs to have you. You can walk into Leeds. But I am a fellow of Magdalen College, Oxford, and I have just read seventy papers all saying the same thing and I am asleep . . .
- SCRIPPS But it’s all true.
- IRWIN What has that got to do with it? What has that got to do with anything?
Let’s go back to 1914 and I’ll put you a different case.
Try this for size.
Germany does not want war and if there is an arms race it is Britain who is leading it. Though there’s no reason why we should want war. Nothing in it for us. Better stand back and let Germany and Russia fight it out while we take the imperial pickings.
These are facts.
Why do we not care to acknowledge them? The cattle, the body count. We still don’t like to admit the war was even partly our fault because so many of our people died. A photograph on every mantelpiece. And all this mourning has veiled the truth. It’s not so much lest we forget, as lest we remember. Because you should realise that so far as the Cenotaph and the Last Post and all that stuff is concerned, there’s no better way of forgetting something than by commemorating it.
And Dakin.
- DAKIN Sir?
- IRWIN You were the one who was morally superior about Haig.
- DAKIN Passchendaele. The Somme. He was a butcher, sir.
- IRWIN Yes, but at least he delivered the goods. No, no the real enemy to Haig’s subsequent reputation was the Unknown Soldier. If Haig had had any sense he’d have had him disinterred and shot all over again for giving comport to the enemy.
- LOCKWOOD So what about the poets, then?
- IRWIN What about them? If you read what they actually say as distinct from what they write, most of them seem to have enjoyed the war.
Siegfried Sassoon was a good officer. Saint Wilfred Owen couldn’t wait to get back to his company. Both of them surprisingly blood thirsty.
Poetry is good up to a point. Adds flavour.

Turn over.

(b) *Blood Brothers*

Answer part (i) and **either** part (ii) **or** part (iii).

You are advised to spend about 20 minutes on part (i), and about 40 minutes on part (ii) or part (iii).

- (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]

Either,

- (ii) How does Willy Russell present the character of Linda to an audience throughout the play? [20]

Or,

- (iii) Write about the way the theme of social class is presented in *Blood Brothers*. [20]

EDWARD reaches his home and walks in. His mother hugs him and his father produces a toy gun for him. EDWARD, delighted, seizes it and 'shoots' his father, who spiritedly 'dies' to EDWARD's great amusement. EDWARD and his father romp on the floor. MRS LYONS settles herself in an armchair with a story book, calling EDWARD over to her. EDWARD goes and sits with her, MR LYONS joining them and sitting on the arm of the chair.

MRS JOHNSTONE turns and goes into her house at the end of the song.

MR LYONS gets up and walks towards the door.

EDWARD Daddy . . . we haven't finished the story yet.

MR LYONS Mummy will read the story, Edward. I've got to go to work for an hour.

MRS LYONS gets up and goes to her husband, EDWARD goes to the bookshelf and leafs through a dictionary.

MRS LYONS Richard you didn't say . . .

MR LYONS Darling, I'm sorry, but if, if we complete this merger I will, I promise you, have more time. That's why we're doing it, Jen, If we complete this, the firm will run itself and I'll have plenty of time to spend with you both.

MRS LYONS I just – it's not me, it's Edward. You should spend more time with him. I don't want – I don't want him growing away from you.

EDWARD Daddy, how do you spell bogey man?

MR LYONS Ask mummy. Darling, I'll see you later now. Must dash.

MR LYONS exits.

EDWARD Mummy, how do you spell bogey man?

MRS LYONS Mm?

EDWARD Bogey man?

MRS LYONS (*laughing*) Edward, wherever did you hear such a thing?

EDWARD I'm trying to look it up.

MRS LYONS There's no such thing as a bogey man. It's a – a superstition. The sort of thing a silly mother might say to her children – 'the bogey man will get you'.

EDWARD Will he get me?

MRS LYONS Edward, I've told you, there's no such thing.

A doorbell is heard.

MRS LYONS goes to answer the door.

MICKEY (*off*) Does Eddie live here?

MRS LYONS (*off*) Pardon?

MICKEY (*off*) Does he? Is he comin' out to play, eh?

EDWARD (*shouting*) Mickey!

MICKEY enters pursued by MRS LYONS

MICKEY Hi-ya, Eddie. I've got our Sammy's catapult. Y' comin' out?

Turn over.

(c) *A View From The Bridge*

Answer part (i) and **either** part (ii) **or** part (iii).

You are advised to spend about 20 minutes on part (i), and about 40 minutes on part (ii) or part (iii).

- (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]

Either,

- (ii) To what extent do you feel sympathy for Eddie Carbone? [20]

Or,

- (iii) Show how Arthur Miller presents a range of different emotions in *A View From The Bridge*. [20]

CATHERINE *enters from bedroom.*

CATHERINE Its after three; we're supposed to be there already, Beatrice. The priest won't wait.

BEATRICE Eddie. It's her wedding. There'll be nobody there from her family. For my sister let me go. I'm goin' for my sister.

EDDIE *(as though hurt)* Look, I been arguin' with you all day already, Beatrice, and I said what I'm gonna say. He's gonna come here and apologize to me or nobody from this house is goin' into that church today. Now if that's more to you than I am, then go. But don't come back. You be on my side or on their side, that's all.

CATHERINE *(suddenly)* Who the hell do you think you are?

BEATRICE Sssh!

CATHERINE You got no more right to tell nobody nothin'! Nobody! The rest of your life, nobody!

BEATRICE Shut up, Katie! *(She turns CATHERINE around.)*

CATHERINE You're gonna come with me!

BEATRICE I can't Katie, I can't . . .

CATHERINE How can you listen to him? This rat!

BEATRICE *(shaking CATHERINE)* Don't you call him that!

CATHERINE *(clearing from BEATRICE)* What're you scared of? He's a rat! He belongs in the sewer!

BEATRICE Stop it!

CATHERINE *(weeping)* He bites people when they sleep! He comes when nobody's lookin' and poisons decent people. In the garbage he belongs!

EDDIE *seems about to pick up the table and fling it at her.*

BEATRICE No, Eddie! Eddie! *(To CATHERINE)* Then we all belong in the garbage. You, and me too. Don't say that. Whatever happened we all done it, and don't you ever forget it, Catherine. *(She goes to CATHERINE.)* Now go, go to your wedding, Katie, I'll stay home. Go, God bless you, God bless your children

(d) *Be My Baby*

Answer part (i) and **either** part (ii) **or** part (iii).

You are advised to spend about 20 minutes on part (i), and about 40 minutes on part (ii) or part (iii).

- (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]

Either,

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

Or,

- (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]

Enter MATRON *and* MRS ADAMS. *Exit* QUEENIE.

MRS ADAMS Mary?

MARY Mother.

MATRON Nearly done?

MARY Not quite, Matron.

MRS ADAMS Nearly done.

MARY How was your journey?

MRS ADAMS Rather slow.

MARY Is Father . . .

MRS ADAMS Glad to hear your Aunt's on the mend.

MRS ADAMS gets MARY's coat and holds it open for her.

MRS ADAMS I've spoken to the bank. You start a new job on Monday.

MARY This Monday?

MRS ADAMS City centre branch, no less.

MARY I liked it where I was.

MRS ADAMS We've been rather busy since you've been away. Father took the opportunity to decorate your room.

MARY It was a girl, Mother.

MARY puts on her coat.

MRS ADAMS Button up, Mary.

MARY I held her.

MRS ADAMS You don't want to feel the cold.

MARY I kept her warm 'til morning.

MRS ADAMS Come along, Mary. You're a big girl, now.

MARY puts the Dansette and records on QUEENIE's bed.

MARY For Queenie.

MATRON I'd rather you took it.

MARY So she doesn't forget.

MRS ADAMS The taxi's waiting.

MARY I'm not ready.

MRS ADAMS Then let me help you.

MARY No, Mother. I'll follow you down.

MATRON Shall I show you out?

MARY She knows the way.

MRS ADAMS Mary?

MATRON It's all right. I'll bring her down.

Exit MRS ADAMS.

MATRON Well?

MARY Not really.

MATRON You will be.

MARY If you say so.

MATRON It's over, Mary. Time to go home

MARY hands her teddy bear to MATRON.

MARY For Lucy. My baby.

MATRON takes the teddy bear. Exit MARY. *MATRON holds the teddy bear as 'Be My Baby' plays to blackout.*

The End.

Turn over.

(e) *My Mother Said I Never Should*

Answer part (i) and **either** part (ii) **or** part (iii).

You are advised to spend about 20 minutes on part (i), and about 40 minutes on part (ii) or part (iii).

- (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]

Either,

- (ii) How does Charlotte Keatley present the character of Margaret to an audience in the play? [20]

Or,

- (iii) Show how Charlotte Keatley presents changes in women's lives during the 20th century in *My Mother Said I Never Should*. [20]

ROSIE If you were really my mum you wouldn't have been able to give me away!

JACKIE How dare you! *(She goes to hit Rosie but cannot)* You're at the centre of everything I do! *(A slight pause)* Mummy treated me as though I'd simply fallen over and cut my knee, –picked me up and said you'll be all right now, it won't show much. She wanted to make it all better. *(Quietly)* . . . She was the one who wanted it kept secret . . . I WANTED you, Rosie. *(Angrily)* For the first time in my life I took care of myself–refused joints, did exercises went to clinic. *(Pause)* "It's a girl". *(She smiles irresistibly)*– After you'd gone I tried to lose that memory. *(Pause. With effort)* Graham . . . your father. *(Silence)* He couldn't be there the day you were born, he had to be in Liverpool. He was married. *(Emphatically)* He loved me, he loved you, you must believe that! *(Pause)* He said he'd leave his wife, but I knew he wouldn't; there were two children, the youngest was only four . . . we'd agreed, separate lives. I wanted to bring you up. He sent money. *(Pause)* I took you to Lyme Park one day, I saw them together, across the lake, he was buying ice-creams, his wife was taking a photo. I think they live in Leeds now, I saw his name in the Guardian last year, an article about his photographs . . . *(Pause)* It was a very cold winter after you were born. There were power cuts. I couldn't keep the room warm; there were no lights in the tower blocks; I knew he had an open fire, it was trendy; so we took a bus to Didsbury, big gardens, pine kitchens, made a change from concrete. I rang the bell. *(She stops)* A Punjabi man answered, said he was sorry . . . they'd moved. By the time we got back to Hulme it was dark, the lift wasn't working–*(She stops)* That was the night I phoned Mummy. *(With difficulty)* Asked her. *(Pause)* I tried! I couldn't do it, Rosie. *(Pause)* It doesn't matter how much you succeed afterwards, if you've failed once. *(Pause)* After you'd gone . . . I kept waking in the night to feed you . . . A week . . . in the flat . . . Then I went back to art school. Sandra and Hugh thought I was inhuman. I remember the books that come out that winter–how to succeed as a single working mother – fairy-tales! *(Pause)* Sandra and Hugh have a family now. Quite a few of my friends do. *(Pause)* I could give you everything now. Rosie? . . .

Pause

ROSIE I used to hate you, only I never knew why. *(She gestures)* Sit down on the swing. I'm going to Oldham, to live with Gran – Great-Gran. Dad says I can.

Jackie hesitates

JACKIE I'm frightened.

QUESTION 2

*Answer questions on **one** text.*

(a) *Silas Marner*

*Answer part (i) and **either** part (ii) **or** part (iii).*

You are advised to spend about 20 minutes on part (i), and about 40 minutes on part (ii) or part (iii).

- (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]

Either,

- (ii) How is the relationship between Nancy and Godfrey presented in the novel? Remember to support your answer with reference to the novel and to comment on its social, cultural and historical context. [20]

Or,

- (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]

No child was afraid of approaching Silas when Eppie was near him: there was no repulsion around him now, either for young or old; for the little child had come to link him once more with the whole world. There was love between him and the child that blent them into one, and there was love between the child and the world—from men and women with parental looks and tones, to the red lady-birds and the round pebbles.

Silas began now to think of Raveloe life entirely in relation to Eppie: she must have everything that was a good in Raveloe; and he listened docilely, that he might come to understand better what this life was, from which, for fifteen years, he had stood aloof as from a strange thing, with which he could have no communion: as some man who has a precious plant to which he could give a nurturing home in a new soil, thinks of the rain and sunshine, and all influences, in relation to his nursling, and asks industriously for all knowledge that will help him to satisfy the wants of the searching roots, or to guard leaf and bud from invading harm. The disposition to hoard had been utterly crushed at the very first by the loss of his long-stored gold: the coins he earned afterwards seemed as irrelevant as stones brought to complete a house suddenly buried by an earthquake; the sense of bereavement was too heavy upon him for the old thrill of satisfaction to arise again at the touch of the newly-earned coin. And now something had come to replace his hoard which gave a growing purpose to the earnings, drawing his hope and joy continually onward beyond the money.

In old days there were angels who came and took men by the hand and led them away from the city of destruction. We see no white-winged angels now. But yet men are led away from threatening destruction: a hand is put into theirs, which leads them forth gently towards a calm and bright land, so that they look no more backward; and the hand may be a little child's.

(b) *Pride and Prejudice*

Answer part (i) and **either** part (ii) **or** part (iii).

You are advised to spend about 20 minutes on part (i), and about 40 minutes on part (ii) or part (iii).

- (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? [10]

Either,

- (ii) How does Jane Austen's presentation of Mr Bennet's relationships with his daughters reflect the society in which they live? [20]

Or,

- (iii) How does Jane Austen present the theme of marriage in *Pride and Prejudice*? Remember to support your answer with reference to the novel and to comment on its social, cultural and historical context. [20]

Mr. Bingley had soon made himself acquainted with all the principal people in the room; he was lively and unreserved, danced every dance, was angry that the ball closed so early, and talked of giving one himself at Netherfield. Such amiable qualities must speak for themselves. What a contrast between him and his friend! Mr. Darcy danced only once with Mrs. Hurst and once with Miss Bingley, declined being introduced to any other lady, and spend the rest of the evening in walking about the room, speaking occasionally to one of his own party. His character was decided. He was the proudest, most disagreeable man in the world, and everybody hoped that he would never come there again. Amongst the most violent against him was Mrs. Bennet, whose dislike of his general behaviour, was sharpened into particular resentment, by his having slighted one of her daughters.

Elizabeth Bennet had been obliged, by the scarcity of gentlemen, to sit down for two dances; and during part of that time, Mr. Darcy had been standing near enough for her to overhear a conversation between him and Mr. Bingley, who came from the dance for a few minutes, to press his friend to join it.

‘Come, Darcy.’ said he, ‘I must have you dance. I hate to see you standing about by yourself in this stupid manner. You had much better dance.’

‘I certainly shall not. You know how I detest it, unless I am particularly acquainted with my partner. At such an assembly as this, it would be insupportable. Your sisters are engaged, and there is not another woman in the room, whom it would not be a punishment to me to stand up with.’

‘I would not be so fastidious as you are,’ cried Bingley, ‘for a kingdom! Upon my honour, I never met with so many pleasant girls in my life, as I have this evening; and there are several of them you see uncommonly pretty.’

‘*You* are dancing with the only handsome girl in the room,’ said Mr. Darcy, looking at the eldest Miss Bennet.

‘Oh! she is the most beautiful creature I ever beheld! But there is one of her sisters sitting down just behind you, who is very pretty, and I dare say, very agreeable. Do let me ask my partner to introduce you.’

‘Which do you mean?’ and turning round, he looked for a moment at Elizabeth, till catching her eye, he withdrew his own and coldly said, ‘She is tolerable; but not handsome enough to tempt *me*; and I am in no humour at present to give consequence to young ladies who are slighted by other men. You had better return to your partner and enjoy her smiles, for you are wasting your time with me.’

Mr Bingley followed his advice. Mr. Darcy walked off; and Elizabeth remained with no very cordial feelings towards him.

(c) *A Christmas Carol*

Answer part (i) and **either** part (ii) **or** part (iii).

You are advised to spend about 20 minutes on part (i), and about 40 minutes on part (ii) or part (iii).

- (i) Read the extract on the opposite page. Then answer the following question:

With close reference to the extract, show how Charles Dickens creates mood and atmosphere here. [10]

Either,

- (ii) Show how Charles Dickens presents the hardships of life in 19th century London in *A Christmas Carol*. [20]

Or,

- (iii) How does Charles Dickens present Scrooge's changing character in *A Christmas Carol*? Remember to support your answer with reference to the novel and to comment on its social, cultural and historical context. [20]

Meanwhile the fog and darkness thickened so, that people ran about with flaring links, proffering their services to go before horses in carriages, and conduct them on their way. The ancient tower of a church, whose gruff old bell was always peeping slyly down at Scrooge out of a gothic window in the wall, became invisible, and struck the hours and quarters in the clouds, with tremulous vibrations afterwards as if its teeth were chattering in its frozen head up there. The cold became intense. In the main street, at the corner of the court, some labourers were repairing the gas-pipes, and had lighted a great fire in a brazier, round which a party of ragged men and boys were gathered: warming their hands and winking their eyes before the blaze in rapture. The water-plug being left in solitude, its overflowing sullenly congealed, and turned to misanthropic ice. The brightness of the shops where holly sprigs and berries crackled in the lamp heat of the windows, made pale faces ruddy as they passed. Poulterers' and grocers' trades became a splendid joke: a glorious pageant, with which it was next to impossible to believe that such dull principles as bargain and sale had anything to do. The Lord Mayor, in the strong-hold of the might Mansion House, gave orders to his fifty cooks and butlers to keep Christmas as a Lord Mayor's household should; and even the little tailor, whom he had fined five shillings on the previous Monday for being drunk and blood-thirsty in the streets, stirred up to-morrow's pudding in his garret, while his lean wife and the baby sallied out to buy the beef.

Foggier yet, and colder. Piercing, searching, biting cold.

(d) *Lord of the Flies*

Answer part (i) and **either** part (ii) **or** part (iii).

You are advised to spend about 20 minutes on part (i), and about 40 minutes on part (ii) or part (iii).

- (i) Read the extract on the opposite page. Then answer the following question:

With close reference to the extract, show how William Golding creates mood and atmosphere here. [10]

Either,

- (ii) Write about the presentation of Jack in *Lord of the Flies*. Remember to support your answer with reference to the novel and to comment on its social, cultural and historical context. [20]

Or,

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

The officer turned back to Ralph.

“We’ll take you off. How many of you are there?”

Ralph shook his head. The officer looked past him to the group of painted boys.

“Who’s boss here?”

“I am,” said Ralph loudly.

A little boy who wore the remains of an extraordinary black cap on his red hair and who carried the remains of a pair of spectacles at his waist, started forward, then changed his mind and stood still.

“We saw your smoke. and you don’t know how many of you there are?”

“No, sir.”

“I should have thought,” said the officer as he visualized the search before him, “I should have thought that a pack of British boys—you’re all British aren’t you?—would have been able to put up a better show than that—I mean—”

“It was like that at first,” said Ralph, “before things—”

He stopped.

“We were together then—”

The officer nodded helpfully.

“I know. Jolly good show. Like the Coral Island.”

Ralph looked at him dumbly. For a moment he had a fleeting picture of the strange glamour that had once invested the beaches. But the island was scorched up like dead wood—Simon was dead—and Jack had . . . The tears began to flow and sobs shook him. He gave himself up to them now for the first time on the island; great, shuddering spasms of grief that seemed to wrench his whole body. His voice rose under the black smoke before the burning wreckage of the island; and infected by that emotion, the other little boys began to shake and sob too. And in the middle of the, with filthy body, matted hair, and unwiped nose, Ralph wept for the end of innocence, the darkness of man’s heart, and the fall through the air of the true, wise friend called Piggy.

The officer, surrounded by these noises, was moved and a little embarrassed. He turned away to give them time to pull themselves together; and waited, allowing his eyes to rest on the trim cruiser in the distance.

(e) *Ash on a Young Man's Sleeve*

Answer part (i) and **either** part (ii) **or** part (iii).

You are advised to spend about 20 minutes on part (i), and about 40 minutes on part (ii) or part (iii).

- (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]

Either,

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

Or,

- (iii) "A funny, sad, story." To what extent do you agree with this description of *Ash on a Young Man's Sleeve*? Remember to support your answer with reference to the text and to comment on its social, cultural and historical context. [20]

June the first was our agreement, our day of peace. It came in that year with all sunshine and the windows open and the neighbours' radio. It was tennis-players and the yellow seasick trams grinding down Cathedral Road. It was the end of a school day where we left our carved initials, hurt and momentous, in the wooden desk, and school teacher (old Knobble-knees) rubbing off chalk from the blackboard like a nasty day from the calendar. 'Mind how you cross the road,' she said. 'Please, Miss Morgan,' asked Philip, 'can I have my yo-yo back? I won't talk again during lessons.'

Keith had asked me to his house for tea, for it was our day of peace, an interlude in our constant campaign of being mean to each other, of masterful vilification. We walked hardly together for we were enemies. Suddenly Keith said, 'There'll be bananas and cream, so you can leave as soon as you've eaten 'em.' 'I like bananas and cream,' I said. Other people's houses have a strange smell. Keith Thomas's home was no exception and I was sniffing. 'What's the matter?' Keith's mother asked. 'Is there something burning?' I went very red when the others sniffed. They just stood there, Keith and his mother, heads cocked, drawing air through their nostrils. 'I can't smell anything,' she said. I could. Perhaps it was the odour of sin or the past remains of previous tenants. I ate bread and butter and jam and Welsh cakes, and Keith sniffed and sniffed louder and louder, quite ostentatiously I can tell you. 'Blow your nose, Keith,' said his mother. I tipped the tea over the tablecloth and grew redder . . .

This was all a long time ago: I was ten years high and I lived in South Wales. There everything was different, more alive somehow.



GCSE
ENGLISH LITERATURE
 Foundation Tier
UNIT 1
Specimen Assessment Materials
2 hours

SECTION A

<i>Question</i>		<i>Pages</i>
1.	<i>Of Mice and Men</i>	2 - 3
2.	<i>Anita and Me</i>	4 - 5
3.	<i>To Kill a Mockingbird</i>	6 - 7
4.	<i>I Know Why The Caged Bird Sings</i>	8 - 9
5.	<i>Chanda's Secrets</i>	10 - 11

SECTION B

6.	<i>Poetry</i>	12
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ADDITIONAL MATERIALS

Twelve page answer booklet.

INSTRUCTIONS TO CANDIDATES

Answer **both** Section A **and** Section B.

Answer **one** question in Section A **and** the question in Section B.

INFORMATION FOR CANDIDATES

The number of marks is given in brackets after each question or part-question.

You are reminded that the accuracy and organisation of your writing will be assessed.

SECTION A

1. *Of Mice and Men*

Answer part (a) and either part (b) or part (c).

You are advised to spend about 20 minutes on part (a), and about 40 minutes on part (b) or part (c).

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

What do you think of the way Curley speaks and behaves here? Give reasons for what you say, and remember to support your answer with words and phrases from the extract. [10]

Either,

(b) Choose a character whom you think is a victim of the society in which he or she lives. Write about this character, explaining the reasons for your choice. [20]

Or,

(c) Write about Crooks and the ways in which he is affected by the society in which he lives.

Think about:

- his job on the ranch;
- his relationships with other characters;
- the way he speaks and behaves at different times in the novel. [20]

At that moment a young man came into the bunkhouse; a thin young man with a brown face, with brown eyes and a head of tightly curled hair. He wore a work glove on his left hand, and like the boss, he wore high-heeled boots. 'Seen my old man?' he asked.

The swamper said: 'He was here jus' a minute ago, Curley. Went over to the cook-house, I think.'

'I'll try to catch him,' said Curley. His eyes passed over the new men and he stopped. He glanced coldly at George and then at Lennie. His arms gradually bent at the elbows and his hands closed into fists. He stiffened and went into a slight crouch. His glance was at once calculating and pugnacious. Lennie squirmed under the look and shifted his feet nervously. Curley stepped gingerly close to him. 'You the new guys the old man was waitin' for?'

'We just come in,' said George.

'Let the big guy talk.'

Lennie twisted with embarrassment.

George said: 'S'pose he don't want to talk?'

Curley lashed his body around. 'By Christ, he's gotta talk when he's spoke to. What the hell are you gettin' into it for?'

'We travel together,' said George coldly.

'Oh, so it's that way.'

George was tense and motionless. 'Yeah, it's that way.'

Lennie was looking helplessly to George for instruction.

'An' you won't let the big guy talk, is that it?'

'He can talk if he want to tell you anything.' He nodded slightly to Lennie.

'We jus' come in,' said Lennie softly.

Curley stared levelly at him. 'Well, nex' time you answer when you're spoke to.' He turned towards the door and walked out, and his elbows were still bent out a little.

2. Anita and Me

Answer part (a) and **either** part (b) **or** part (c).

You are advised to spend about 20 minutes on part (a), and about 40 minutes on part (b) or part (c).

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

What does this extract show you about Meena's feelings? Remember to support your answer with words and phrases from the extract. [10]

Either,

(b) Write about Sam Lowbridge and what he shows us about the community in which he lives. [20]

Or,

(c) Write about how Meena is influenced by her Punjabi background as she grows up.

Think about:

- her homelife;
- the influence of her parents;
- the influence of Nanima;
- the influence of other people;
- anything else you think important.

[20]

Sam interrupted, a sly grin curling the corners of his mouth: ‘Yow don’t do nothing but talk, “Uncle”. And give everything away to some darkies we’ve never met. We don’t give a toss for anybody else. This is our patch. Not some wogs’ handout.’

I felt as if I had been punched in the stomach. My legs felt watery and a hot panic softened my insides to mush. It was as if the whole crowd had turned into one huge eyeball which swivelled slowly between me and papa. I wished I had stood next to papa; I could feel Anita shifting beside me, I knew she would not hold me or take my hand. Papa was staring into the distance, seemingly unconcerned, gripping his bottle of whisky like a weapon. Uncle Alan’s mouth was opening and closing like a goldfish, Reverend Ince whispered to him ‘Good work, Alan. One of your supporters, is he?’

And then a rasping voice came from somewhere in the throng, ‘You tell him, son.’

I jerked my head towards the sound. Who was that? Who said that? Who had thought that all this time and why had I never known about it? And then another voice, a woman’s, ‘Go on, lad! Tell him some more!’ The sound had come from somewhere around Mr Ormerod, I stared at him, straight into his eyes. He shifted from foot to foot and glanced away.

My mind was turning cartwheels; I wanted to find these people, tell them Sam Lowbridge was my mate, the boy who had taught me how to shoot a fairground rifle, who terrorised everyone else except me. I was his favourite. There must have been some mistake. When my ears had stopped ringing and I gradually returned to my body, I could hear catcalls coming from all over the grounds; ‘Yow shuttit, yow bloody skinhead idiot! Bloody disgrace, Sam Lowbridge! Yow wanna good birching, yow do! Yow don’t talk for me, son! I’d be on my deathbed before that’d happen!’

Uncle Alan was half-running towards the gate, towards Sam who was strolling back to his moped to the cheers and claps of his gang. ‘Wait! Sam!’ Uncle Alan puffed. ‘Listen! Don’t do this! Don’t turn all this energy the wrong way!’ Sam was not listening. He was already revving up, clouds of bluey-grey smoke wheezing from his exhaust. ‘Anger is good! But not used this way! Please! You’re going the wrong way!’

Sam aimed his moped straight at Uncle Alan who was now outside the gates, making him jump back and stumble, and then he sped off up the hill followed by the rest of his three-wheeler lackeys, who manoeuvred in and out of each other like a bunch of May-mad midges until they were nothing but annoying buzzy specks in the distance. Uncle Alan sat heavily down on the grass and rested his head on his arms. People were now crowding round papa, offering condolences and back pats like he’d just come last in the annual church egg and spoon race. ‘Yow don’t mind him, Mr Ku-mar, he’s always been a bad-un . . .’ Papa smiled graciously at them, shrugging his shoulders, not wanting to draw any more attention to himself or what had just happened. I knew he was trying to get to me and I began pushing forward, encountering a wall of solid backs and legs.

Anita was tugging my sleeve as she held onto me. I turned round to face her, my cheeks still felt warm and taut. ‘Wharrabout that then!’ she grinned, ‘Isn’t he bosting!’

‘What?’ I croaked.

‘Sam Lowbridge, He’s dead bloody hard, in’t he?’

‘Anita Rutter, yow am a bloody stupid cow sometimes,’ I said, and did not look back until I had reached the haven of papa’s arms.

3. *To Kill a Mockingbird*

Answer part (a) and **either** part (b) **or** part (c).

You are advised to spend about 20 minutes on part (a), and about 40 minutes on part (b) or part (c).

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

What do you think of the way Tom Robinson speaks and behaves here? Give reasons for what you say, and remember to support your answer with words and phrases from the extract. [10]

Either,

(b) Write about Calpurnia and what she shows us about the society in which she lives.

Think about:

- her place in the Finch household;
- her place in the local community;
- her relationships with other characters;
- the way she speaks and behaves at different points in the novel. [20]

Or,

(c) What impressions do you have of the society in Maycomb, the town where Scout, Jem and Atticus live?

Think about:

- some of the people who live there;
- some of the events that happen there;
- the way Scout describes the town. [20]

Tom's black velvet skin had begun to shine, and he ran his hand over his face.

'I say where the chillun?' he continued, 'an' she says – she was laughin', sort of – she says they all gone to town to get ice-creams. She says, "Took me a slap year to save seb'm nickels, but I done it. They all gone to town."

Tom's discomfort was not from the humidity. 'What did you say then, Tom?' asked Atticus.

'I said somethin' like, why Miss Mayella, that's right smart o' you to treat 'em. An' she said, "You think so?" I don't think she understood what I was thinkin' – I meant it was smart of her to save like that, an' nice of her to treat 'em.'

'I understand you, Tom. Go on,' said Atticus.

'Well, I said I best be goin', I couldn't do nothin' for her, an' she says oh yes I could, an' I ask her what, and she says to just step on that chair yonder an' git that box down from on top of the chiffarobe.'

'Not the same chiffarobe you busted up?' Asked Atticus.

The witness smiled. 'Naw suh, another one. Most as tall as the room. So I done what she told me, an' I was just reachin' when the next thing I knows she – she'd grabbed me round the legs, grabbed me round th' legs, Mr Finch. She scared me so bad I hopped down an' turned the chair over – that was the only thing, only furniture, 'sturbed in that room, Mr Finch, when I left it. I swear 'fore God.'

'What happened after you turned the chair over?'

Tom Robinson had come to a dead stop. He glanced at Atticus, then at the jury, then at Mr Underwood sitting across the room.

'Tom, you've sworn to tell the whole truth. Will you tell it?'

Tom ran his hand nervously over his mouth.

'What happened after that?'

'Answer the question,' said Judge Taylor. One-third of his cigar had vanished.

'Mr Finch, I got down offa that chair an' turned around an' she sorta jumped on me.'

'Jumped on you? Violently?'

'No suh, she – she hugged me. She hugged me round the waist.'

This time Judge Taylor's gavel came down with a bang, and as it did the overhead lights went on in the courtroom. Darkness had not come, but the afternoon sun had left the windows. Judge Taylor quickly restored order.

'Then what did she do?'

The witness swallowed hard. 'She reached up an' kissed me 'side of th' face. She says she never kissed a grown man before an' she might as well kiss a nigger. She says what her papa do to her don't count. She says, "Kiss me back, nigger." I say Miss Mayella lemme outa here an' tried to run but she got her back to the door an' I'da had to push her. I didn't wanta harm her, Mr Finch, an' I say lemme pass, but just when I say it Mr Ewell yonder hollered through th' window.'

'What did he say?'

Tom Robinson swallowed again, and his eyes widened. 'Some-thin' not fittin' to say – not fittin' for these folks'n chillun to hear—'

'What did he say, Tom? You must tell the jury what he said.'

Tom Robinson shut his eyes tight. 'He says you goddamn whore, I'll kill ya.'

4. *I Know Why The Caged Bird Sings*

Answer part (a) and **either** part (b) **or** part (c).

You are advised to spend about 20 minutes on part (a), and about 40 minutes on part (b) or part (c).

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

What impressions do you get of the church service here? Remember to support your answer with words and phrases from the extract. [10]

Either,

(b) What have you found out about the town of Stamps and its community from your reading of *I Know Why The Caged Bird Sings*?

Think about:

- the people who live there;
- some key events that Maya Angelou writes about;
- anything else you think important.

[20]

Or,

(c) Write about some of Maya's experiences of racism in the 1930s and 1940s in *I Know Why The Caged Bird Sings* and explain how she coped with them. [20]

Sister Monroe's fuse was already lit, and she sizzled somewhere to the right behind me. Elder Thomas jumped into the sermon, determined, I suppose, to give the members what they came for. I saw the ushers from the left side of the church near the big windows begin to move discreetly, like pallbearers, toward Sister Monroe's bench. Bailey jogged my knee. When the incident with Sister Monroe, which we always called simply "the incident," had taken place, we had been too astounded to laugh. But for weeks after, all we needed to send us into violent out-bursts of laughter was a whispered "Preach it." Anyway, he pushed my knee, covered his mouth and whispered, "I say, preach it."

I looked toward Momma, across that square of stained boards, over the collection table, hoping that a look from her would root me safely to my sanity. But for the first time in memory Momma was staring behind me at Sister Monroe. I supposed that she was counting on bringing that emotional lady up short with a severe look or two. But Sister Monroe's voice had already reached the danger point. "Preach it!"

There were a few smothered giggles from the children's section, and Bailey nudged me again. "I say, preach it" – in a whisper. Sister Monroe echoed him loudly, "I say, preach it!"

Two deacons wedged themselves around Brother Jackson as a preventative measure and two large determined looking men walked down the aisle toward Sister Monroe.

While the sounds in the church were increasing, Elder Thomas made the regrettable mistake of increasing his volume too. Then suddenly, like a summer rain, Sister Monroe broke through the cloud of people trying to hem her in, and flooded up to the pulpit. She didn't stop this time but continued immediately to the altar, bound for Elder Thomas, crying "I say, preach it."

Bailey said out loud, "Hot dog" and "Damn" and "She's going to beat his butt."

But Reverend Thomas didn't intend to wait for that eventuality, so as Sister Monroe approached the pulpit from the right he started descending from the left. He was not intimidated by his change of venue. He continued preaching and moving. He finally stopped right in front of the collection table, which put him almost in our laps, and Sister Monroe rounded the altar on his heels, followed by the deacons, ushers, some unofficial members and a few of the bigger children.

Just as the elder opened his mouth, pink tongue waving, and said, "Great God of Mount Nebo," Sister Monroe hit him on the back of his head with her purse. Twice. Before he could bring his lips together, his teeth fell, no, actually his teeth jumped, out of his mouth.

5. *Chanda's Secrets*

Answer part (a) and **either** part (b) **or** part (c).

You are advised to spend about 20 minutes on part (a), and about 40 minutes on part (b) or part (c).

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

What are your thoughts and feelings as you read this extract? Write about words and phrases you find effective in creating these thoughts and feelings, and explain why you find them effective. [10]

Either,

(b) Rumours and superstitions are important in *Chanda's Secrets*. Write about some rumours and superstitions in the novel and explain the effect they have on events. In your answer you should refer to events in the novel and its social, cultural and historical context. [20]

Or,

(c) Chanda only gradually comes to understand the truth about the AIDS epidemic and its effect on her family and community. Write about some of the ways in which she comes to this understanding. [20]

The cemetery is a rocky field on the outskirts of town. It only opened last year but already it's almost full. Sara's being buried in the northeast corner, about a ten-minute walk from Esther's parents.

We drive through a gate in the barbed-wire fence, past a metal sign announcing township bylaws for behaviour: no screaming, shouting, or other indecent behaviour; no defacing or stealing memorials; no grazing of livestock.

The winding dirt roads are filled with potholes. Last rainy season, hearses got stuck in them. So did the tow trucks that came to pull them out. Today, as the Chevy bounces along, I'm more afraid the bouncing may break Sara's coffin.

We pull up to the site. We're not alone. There's a row of eight fresh graves, the earth piled high at the head of each hole. Mr Bateman says we're the third one down. Funerals are already in progress on either side. In the distance I see the dust of other processions driving through the gates. Mourners hop off pickup trucks and search for their dead. A fight breaks out over who's supposed to be in holes five and six.

Meanwhile, our priest climbs to the top of Sara's mound and delivers a scripture reading about eternal life. I want to believe in God and Sara being with the ancestors. But suddenly I'm scared it's just something priests make up to take away the nightmares. (I'm sorry God, forgive me. I'm sorry God, forgive me. I'm sorry God, forgive me.)

The priest starts the Lord's prayer. 'Raetsho yoo ko ke godimong.' Everyone bows their heads except for me. As we join the priest in chanting the prayer, I stare at this field covered with bricks. Each brick marks a grave. A date's scrawled in black paint. There's not even room for a name. The dead have disappeared as if they never lived.

This is what Sara will have.

'Sara,' I whisper, 'forgive us.' I know we can never afford to buy her a headstone, but I want to save for a memorial; I want her to have a grave marked with its own little fence and canvas top, her name soldered in wire at the front. I want there to be a gate and a lock, too, so I can leave toys for her without them disappearing.

Mama says memorials are just another way to make the undertakers rich. Papa's and my brothers' lost their canvas tops years ago, and the fences bent out of shape the moment the graves collapsed in the rainy season. But I don't care.

SECTION B

Spend about 1 hour on this section. Think carefully about the poems before you write your answer.

Both poems are about relationships that have gone wrong.

6. **Write about both poems and their effect on you. Show how they are similar and how they are different.**

You may write about each poem separately and then compare them, or make comparisons where appropriate in your answer as a whole.

You may wish to include some or all of these points:

- *the content of the poems – what they are about;*
- *the ideas the poets may have wanted us to think about;*
- *the mood or atmosphere of the poems;*
- *how they are written – words and phrases you find interesting, the way they are organised, and so on;*
- *your responses to the poems, including how they are similar and how they are different.*

[20]

First Love

I knew it had to come. I couldn't bear
it then; can't take it now. I'll make amends. I'm
willing to agree, now. So - be fair,
There's no need to split up. We'll just be friends.

Like you suggested. Not see quite so much
of each other. Please! I agree. You're right. I
made too much of what we had. Been such a
fool. I'll take the blame. We'll start tonight
- The New Improved Regime*. We'll both be free

to do just as we want - the adult way.
I'll do just as you want me to. You'll see. I'm
willing to do anything you say.
I promise. I won't make a scene. Won't cry. If
you'll do just one thing. Don't say goodbye.

Mick Gowar

**regime - system*

Rejection

Rejection is orange Not,
as one might think, Grey
and nondescript*. It is the
vivid orange of A council
worker's jacket. A coat of
shame that says 'he
doesn't want you.'

Rejection tastes like ashes
Acrid, bitter.

It sounds
Like the whisper of voices
Behind my back.
'He didn't want her.
He dumped her.'

It feels
Like the scraping of fingernails
On a blackboard,
Not ache or stab of pain
But like having
a layer of skin missing.
Rejection looks like - me,
I suppose.

Slightly leftover
Like the last, curled sandwich
When all the guests
Have gone.

Jenny Sullivan

** nondescript - ordinary*



GCSE

ENGLISH LITERATURE

Foundation Tier

UNIT 2a (Literary heritage drama and contemporary prose)

Specimen Assessment Materials

2 hours

	<i>Pages</i>
Question 1. (a) <i>Othello</i>	2 - 3
(b) <i>Much Ado About Nothing</i>	4 - 5
(c) <i>An Inspector Calls</i>	6 - 7
(d) <i>Hobson's Choice</i>	8 - 9
(e) <i>A Taste of Honey</i>	10 - 11
Question 2. (a) <i>Paddy Clarke Ha Ha Ha</i>	12 - 13
(b) <i>Heroes</i>	14 - 15
(c) <i>Never Let Me Go</i>	16 - 17
(d) <i>About a Boy</i>	18 - 19
(e) <i>Resistance</i>	20 - 21

ADDITIONAL MATERIALS

Twelve page answer booklet.

INSTRUCTIONS TO CANDIDATES

Answer Question 1 **and** Question 2.

Answer on **one** text in **each** question.

INFORMATION FOR CANDIDATES

The number of marks is given in brackets after each question or part-question.

You are reminded that the accuracy and organisation of your writing will be assessed.

QUESTION 1

*Answer questions on **one** text.*

*(a) **Othello***

*Answer part (i) and **either** part (ii) **or** part (iii).*

You are advised to spend about 20 minutes on part (i), and about 40 minutes on part (ii) or part (iii).

- (i) Read the extract on the opposite page. Then answer the following question:

What do you think of the way Iago and Cassio speak and behave here? Remember to support your answer with words and phrases from the extract. [10]

Either,

- (ii) 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. [20]

Or,

- (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]

- IAGO What, are you hurt, lieutenant?
- CASSIO Ay, past all surgery.
- IAGO Marry, God forbid!
- CASSIO Reputation, reputation, reputation! O, I have lost my reputation! I have lost the immortal part of myself, and what remains is bestial. My reputation, Iago, my reputation!
- IAGO As I am an honest man, I had thought you had received some bodily wound. There is more sense in that than in reputation. Reputation is an idle and most false imposition, oft got without merit and lost without deserving. You have lost no reputation at all, unless you repute yourself such a loser. What, man!—there are ways to recover the general again. You are but now cast in his mood — a punishment more in policy than in malice — even so as one would beat his offenceless dog to affright an imperious lion. Sue to him again, and he's yours.
- CASSIO I will rather sue to be despised than to deceive so good a commander with so light, so drunken, and so indiscreet an officer. Drunk! And speak parrot! And squabble! Swagger! Swear! And discourse fustian with one's own shadow! O thou invisible spirit of wine, if thou hast no name to be known by, let us call thee devil!
- IAGO What was he that you followed with your sword? What had he done to you?
- CASSIO I know not.
- IAGO Is't possible?
- CASSIO I remember a mass of things, but nothing distinctly: a quarrel, but nothing wherefore. O God, that men should put an enemy in their mouths to steal away their brains! — that we should with joy, pleasance, revel, and applause transform ourselves into beasts!
- IAGO Why, but you are now well enough. How came you thus recovered?
- CASSIO It hath pleased the devil drunkenness to give place to the devil wrath. One unperfectness shows me another, to make me frankly despise myself.
- IAGO Come, you are too severe a moraller. As the time, the place, and the condition of this country stands, I could heartily wish this had not befallen. But since it is as it is, mend it for your own good.
- CASSIO I will ask him for my place again: he shall tell me I am a drunkard. Had I as many mouths as Hydra, such an answer would stop them all. To be now a sensible man, by and by a fool, and presently a beast! O strange! Every inordinate cup is unblessed, and the ingredience is a devil.
- IAGO Come, come, good wine is a good familiar creature if it be well used. Exclaim no more against it.

(b) *Much Ado About Nothing*

Answer part (i) and **either** part (ii) **or** part (iii).

You are advised to spend about 20 minutes on part (i), and about 40 minutes on part (ii) or part (iii).

- (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]

Either,

- (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]

Or,

- (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]

- CLAUDIO My liege, your Highness now may do me good.
- DON PEDRO My love is thine to teach. Teach it but how,
And thou shalt see how apt it is to learn
Any hard lesson that may do thee good.
- CLAUDIO Hath Leonato any son, my lord?
- DON PEDRO No child but Hero: she's his only heir.
Dost thou affect her, Claudio?
- CLAUDIO O my lord,
When you went onward on this ended action,
I looked upon her with a soldier's eye,
That liked, but had a rougher task in hand
Than to drive liking to the name of love.
But now I am returned, and that war-thoughts
Have left their places vacant, in their rooms
Come thronging soft and delicate desires,
All prompting me how fair young Hero is,
Saying I liked her ere I went to wars.
- DON PEDRO Thou wilt be like a lover presently,
And tire the hearer with a book of words.
If thou dost love fair Hero, cherish it;
And I will break with her and with her father
And thou shalt have her. Was't not to this end
That thou began'st to twist so fine a story?
- CLAUDIO How sweetly you do minister to love,
That know love's grief by his complexion!
But lest my liking might too sudden seem,
I would have salved it with a longer treatise.
- DON PEDRO What need the bridge much broader than the flood?
The fairest grant is the necessity.
Look what will serve is fit. 'Tis once, thou lovest,
And I know we shall have revelling tonight:
I will assume thy part in some disguise,
And tell fair Hero I am Claudio,
And in her bosom I'll unclasp my heart,
And take her hearing prisoner with the force
And strong encounter of my amorous tale.
Then after, to her father will I break:
And the conclusion is, she shall be thine.
In practice let us put it presently.

(c) *An Inspector Calls*

Answer part (i) and **either** part (ii) **or** part (iii).

You are advised to spend about 20 minutes on part (i), and about 40 minutes on part (ii) or part (iii).

- (i) Read the extract on the opposite page. Then answer the following question:

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. [10]

Either,

- (ii) *An Inspector Calls* is set in 1912. Why do you think it is still popular today, in the 21st century?

Think about:

- what happens;
- the way the characters speak and behave at different points in the play;
- the message of the play and its social, cultural and historical context;
- what would make the play exciting and dramatic for different audiences. [20]

Or,

- (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]

- BIRLING *(excitedly)* You know something. What is it?
- GERALD *(slowly)* The man wasn't a police officer.
- MRS. B. Are you certain?
- GERALD I'm almost certain. That's what I came back to tell you.
- BIRLING *(excitedly)* Good lad! You asked about him, eh?
- GERALD Yes. I met a police sergeant I know down the road. I asked him about this Inspector Goole and described the chap carefully to him. He swore there wasn't any Inspector Goole or anybody like him on the force here.
- BIRLING You didn't tell him—
- GERALD *(cutting in)* No, no. I passed it off by saying I'd been having an argument with somebody. But the point is— this sergeant was dead certain they hadn't any inspector at all like the chap who came here.
- BIRLING *(excitedly)* By Jingo! A fake!
- MRS. B. *(triumphantly)* Didn't I tell you? Didn't I say I couldn't imagine a real police inspector talking like that to us?
- GERALD Well, you were right. There isn't any such inspector. We've been had.
- BIRLING *(beginning to move)* I'm going to make certain of this.
- MRS. B. What are you going to do?
- BIRLING Ring up the Chief Constable - Colonel Roberts.
- MRS. B. Careful what you say, dear.
- BIRLING *(now at telephone)* Of course. *(At telephone.)* Brumley eight seven five two. *(To others as he waits.)* I was going to do this anyhow. I've had my suspicions all along. *(At telephone.)* Colonel Roberts, please. Mr Arthur Birling here . . . Oh, Roberts – Birling here. Sorry to ring you up so late, but can you tell me if an Inspector Goole has joined your staff lately . . . Goole. G-O-O-L-E . . . a new man . . . tall, clean-shaven. *(Here he can describe the appearance of the actor playing the INSPECTOR.)* I see . . . yes . . . well, that settles it. . . . No, just a little argument we were having here. . . . Good night. *(He puts down the telephone and looks at the others.)* There's no Inspector Goole on the police. That man definitely wasn't a police inspector at all. As Gerald says – we've been had.
- MRS. B. I felt it all the time. He never talked like one. He never even looked like one.
- BIRLING This makes a difference, y'know. In fact, it makes *all* the difference.
- GERALD Of course!

(d) **Hobson's Choice**

Answer part (i) and **either** part (ii) **or** part (iii).

You are advised to spend about 20 minutes on part (i), and about 40 minutes on part (ii) or part (iii).

- (i) Read the extract on the opposite page. Then answer the following question:

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. [10]

Either,

- (ii) 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? [20]

Or,

- (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]

- MAGGIE When are you going to leave Hobson's?
- WILLIE Leave Hobson's? I – I thought I gave satisfaction.
- MAGGIE Don't you want to leave?
- WILLIE Not me. I've been at Hobson's all my life, and I'm not leaving till I'm made.
- MAGGIE I said you were a fool.
- WILLIE Then I'm a loyal fool.
- MAGGIE Don't you want to get on, Will Mossop? You heard what Mrs Hepworth said. You know the wages you get and you know the wages a bootmaker like you could get in one of the big shops in Manchester.
- WILLIE Nay, I'd be feared to go in them fine places.
- MAGGIE What keeps you here? Is it the – the people?
- WILLIE I dunno what it is. I'm used to being here.
- MAGGIE Do you know what keeps this business on its legs? Two things: one's good boots you make that sell themselves, the other's the bad boots other people make and I sell. We're a pair, Will Mossop.
- WILLIE You're a wonder in the shop, Miss Maggie.
- MAGGIE And you're a marvel in the workshop. Well?
- WILLIE Well, what?
- MAGGIE It seems to me to point one way.
- WILLIE What way is that?
- MAGGIE You're leaving me to do the work, my lad.
- WILLIE I'll be getting back to my stool, Miss Maggie. (*Moves to trap.*)
- MAGGIE (*stopping him*): You'll go back when I've done with you. I've watched you for a long time and everything I've seen, I've liked. I think you'll do for me.
- WILLIE What way, Miss Maggie?
- MAGGIE Will Mossop, you're my man. Six months I've counted on you, and it's got to come out some time.
- WILLIE But I never –
- MAGGIE I know you never, or it 'ud not be left to me to do the job like this.
- WILLIE I'll – I'll sit down. (*He sits in arm-chair, mopping his brow.*) I'm feeling queer-like. What dost want me for?
- MAGGIE To invest in. You're a business idea in the shape of a man.
- WILLIE I've got no head for business at all.
- MAGGIE But I have. My brain and your hands 'ull make a working partnership.
- WILLIE (*getting up, relieved*): Partnership! Oh, that's a different thing. I thought you were axing me to wed you.
- MAGGIE I am.
- WILLIE Well, by gum! And you the master's daughter.

(e) *A Taste of Honey*

Answer part (i) and **either** part (ii) **or** part (iii).

You are advised to spend about 20 minutes on part (i), and about 40 minutes on part (ii) or part (iii).

- (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]

Either,

- (ii) What do you learn about the society in which Jo lives from the play *A Taste of Honey*? Remember to refer to events in the play in your answer. [20]

Or,

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

- PETER: What the hell's going on? Do you expect me to wait in the filthy street all night?
- HELEN: I told you to stay outside.
- PETER: Don't point your bloody finger at me.
- HELEN: I said I'd only be a few minutes and I've only been a few minutes. Now come on, outside!
- PETER: Ah! The erring daughter. There she is. [*Sings.*] "Little Josephine, you're a big girl now." Where d'you keep the whisky?
- HELEN: They haven't got any. Now, come on.
- PETER: [*seeing GEOF*]: What's this, the father? Oh Christ, no!
- GEOF: Who's he?
- HELEN: President of the local Temperance Society!
- PETER: [*singing*]: "Who's got a bun in the oven? Who's got a cake in the stove?"
- HELEN: Leave her alone.
- PETER: Oh, go to hell!
- JO: I've got nothing to say . . .
- PETER: Go on, have your blasted family reunion, don't mind me! [*Notices GEOF again.*] Who's this? Oh, of course! Where are the drinks, Lana? [*He falls into the kitchen, singing.*] "Getting to know you, getting to know all about you . . ."
- HELEN: Jo, come on ...
[*There is a loud crash in the kitchen.*]
And the light of the world shone upon him.
[*PETER enters.*]
- PETER: Cheer up, everybody. I am back. Who's the lily? Look at Helen, well, if she doesn't look like a bloody unrestored oil painting. What's the matter everybody? Look at the sour-faced old bitch! Well, are you coming for a few drinks or aren't you?
- HELEN: The pubs aren't open yet.
- JO: Do you mind getting out of here?
- PETER: Shut your mouth, bubble belly! Before I shut it for you. Hey! [*To GEOF.*] Mary, come here. Did I ever tell you about the chappie who married his mother by mistake?
- JO: I said get him out of here, Helen. His breath smells.
- HELEN: I can't carry him out, can I?
- PETER: His name was Oedipus, he was a Greek I think. Well, the old bag turned out to be his mother . . .
- HELEN: Shut up, Peter, for God's sake!
- PETER: So he scratched out both his eyes.
- HELEN: Cut the dirty stories!
- PETER: But I only scratched out one of mine. Well, are you coming or not?

QUESTION 2

*Answer questions on **one** text.*

*(a) **Paddy Clarke Ha Ha Ha***

*Answer part (i) and **either** part (ii) **or** part (iii).*

You are advised to spend about 20 minutes on part (i), and about 40 minutes on part (ii) or part (iii).

- (i) Read the extract on the opposite page. Then answer the following question:

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. [10]

Either,

- (ii) Write about the relationship between Paddy and Sinbad.

Think about:

- 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]

Or,

- (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]

I never got the chance to run away. I was too late. He left first. The way he shut the door; he didn't slam it. Something; I just knew: he wasn't coming back. He just closed it, like he was going down to the shops, except it was the front door and we only used the front door when people came. He didn't slam it. He closed it behind him – I saw him in the glass. He waited for a few seconds, then went. He didn't have a suitcase or even a jacket, but I knew.

My mouth opened and a roar started but it never came. And a pain in my chest, and I could hear my heart pumping the blood to the rest of me. I was supposed to cry; I thought I was. I sobbed once and that was all.

He'd hit her again and I saw him, and he saw me. He thumped her on the shoulder.

–D'you hear me!?

In the kitchen. I walked in for a drink of water; I saw her falling back. He looked at me. He unmade his fist. He went red. He looked like he was in trouble. He was going to say something to me, I thought he was. He didn't. He looked at her; his hands moved. I thought he was going to put her back to where she'd been before he hit her.

–What do you want, love?

It was my ma. She wasn't holding her shoulder or anything.

–A drink of water.

It was daylight out still, too early for fighting. I wanted to say Sorry, for being there. My ma filled my mug at the sink. It was Sunday.

My da spoke.

–How's the match going?

–They're winning, I said.

The Big Match was on and Liverpool were beating Arsenal. I was up for Liverpool.

–Great, he said.

I'd been coming in to tell him, as well as getting the drink of water.

I took the mug from my ma.

–Thank you very much.

And I went back in and watched Liverpool winning. I cheered when the final whistle got blown but no one come in to look.

He didn't slam the door even a bit. I saw him in the glass, waiting; then he was gone.

(b) **Heroes**

Answer part (i) and **either** part (ii) **or** part (iii).

You are advised to spend about 20 minutes on part (i), and about 40 minutes on part (ii) or part (iii).

- (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]

Either,

- (ii) Why do you think Robert Cormier decided to call his novel *Heroes*?

Think about:

- what happens in the novel;
- different views of heroes in the novel;
- anything else you think important.

[20]

Or,

- (iii) What do you think of Larry LaSalle?

Write about:

- his relationships 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]

A heat wave gripped Frenchtown, the heat almost visible in the air. People moved as if in a slow-motion movie, gathering on front lawns and piazzas in the evening after the shops closed, hoping for a breeze to cool them off. Men walked slowly as they went off to work in the shops as weary-looking in the morning as they were late in the day, after their shifts were over.

For three days, I haunted Sixth Street at all hours, standing across the street and looking up at the second floor of Nicole's house, venturing sometimes into the yard, hoping that I might catch a glimpse of her coming or going or at a window. Despite the heat, the piazza on Nicole's second floor tenement remained vacant. The windows were open to allow cooler air to enter the tenement but no one came or went.

Nicole's father left the tenement to go to the shop just before seven o'clock in the morning and returned shortly after five in the afternoon and I avoided him, kept away from the street during those times.

A small boy in the house across the street from Nicole's rode his bicycle endlessly on the sidewalk and gazed at me occasionally as I waited. Finally, squinting against the sun, he asked: 'Why are you here all the time?'

I shrugged. 'Waiting.'

'Are you the bogey man?' he asked, scratching his chin.

Yes, I wanted to say. A kind of bogey man who does terrible things like letting his girl get hurt and attacked, purposely avoiding even in my mind that terrible word: what had actually happened to her.

The boy waited a moment for my reply then pedalled back into his yard, silent as he gazed at me over his shoulder. He went into the house and did not come out again.

(c) ***Never Let Me Go***

Answer part (i) and **either** part (ii) **or** part (iii).

You are advised to spend about 20 minutes on part (i), and about 40 minutes on part (ii) or part (iii).

- (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]

Either,

- (ii) For whom do you have the most sympathy: Kathy, Tommy, or Ruth? Give reasons for your choice. [20]

Or,

- (iii) What impressions do you get of Hailsham School? [20]

Think about:

- what happens there;
- the children who live there;
- the teachers;
- how the school is described.

I found I was standing before acres of ploughed earth. There was a fence keeping me from stepping into the field, with two lines of barbed wire, and I could see how this fence and the cluster of three or four trees above me were the only things breaking the wind for miles. All along the fence, especially along the lower line of wire, all sorts of rubbish had caught and tangled. It was like the debris you get on a seashore: the wind must have carried some of it for miles and miles before finally coming up against these trees and these two lines of wire. Up in the branches of the trees, too, I could see, flapping about, torn plastic sheeting and bits of old carrier bags. That was the only time, as I stood there looking at that strange rubbish, feeling the wind coming across those empty fields, that I started to imagine just a little fantasy thing, because this was Norfolk after all, and it was only a couple of weeks since I'd lost him. I was thinking about the rubbish, the flapping plastic in the branches, the shore-line of odd stuff caught along the fencing, and I half-closed my eyes and imagined this was the spot where everything I'd ever lost since my childhood had washed up, and I was now standing here in front of it, and if I waited long enough, a tiny figure would appear on the horizon across the field, and gradually get larger until I'd see it was Tommy, and he'd wave, maybe even call. The fantasy never got beyond that – I didn't let it – and though the tears rolled down my face, I wasn't sobbing or out of control. I just waited a bit, then turned back to the car, to drive off to wherever it was I was supposed to be.

(d) *About a Boy*

Answer part (i) and **either** part (ii) **or** part (iii).

You are advised to spend about 20 minutes on part (ii), and about 40 minutes on part (ii) or part (iii).

- (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]

Either,

- (ii) What do you think of Fiona, Marcus's mother? [20]

Think about:

- her relationship with Marcus;
- her relationships with other characters;
- the way she speaks and behaves at different times in the novel.

Or,

- (iii) *About a Boy* tells the story of Marcus and the story of Will. Which of these stories interests you the more, and why? [20]

Think about:

- 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.

During the night after his first day Marcus woke up every half-hour or so. He could tell from the luminous hands of his dinosaur clock: 10.41, 11.19, 11.55, 12.35, 12.55, 1.31 . . . He couldn't believe he was going to have to go back there the next morning, and the morning after that, and the morning after that and . . . well, then it would be the weekend, but more or less every morning for the rest of his life, just about. Every time he woke up his first thought was that there must be some kind of way past, or round, or even through, this horrible feeling; whenever he had been upset about anything before, there had usually turned out to be some kind of answer – one that mostly involved telling his mum what was bothering him. But there wasn't anything she could do this time. She wasn't going to move him to another school, and even if she did it wouldn't make a whole lot of difference. He'd still be who he was, and that, it seemed to him, was the basic problem.

He just wasn't right for schools. Not secondary schools, anyway. That was it. And how could you explain that to any-one? It was OK not to be right for some things (he already knew he wasn't right for parties, because he was too shy, or for baggy trousers, because his legs were too short), but not being right for school was a big problem. Everyone went to school. There was no way round it. Some kids, he knew, got taught by their parents at home, but his mum couldn't do that because she went out to work. Unless he paid her to teach him – but she'd told him not long ago that she got three hundred and fifty pounds a week from her job. Three hundred and fifty pounds a week! Where was he going to get that kind of money from? Not from a paper round, he knew that much. The only other kind of person he could think of who didn't go to school was the Macaulay Culkin kind. They'd had something about him on Saturday-morning TV once, and they said he got taught in a caravan sort of thing by a private tutor. That would be OK, he supposed. Better than OK, because Macaulay Culkin probably got three hundred and fifty pounds a week, maybe even more, which meant that if he were Macaulay Culkin he could pay his mum to teach him. But if being Macaulay Culkin meant being good at drama, then forget it: he was crap at drama, because he hated standing up in front of people. Which was why he hated school. Which was why he wanted to be Macaulay Culkin. Which was why he was never going to be Macaulay Culkin in a thousand years, let alone in the next few days. He was going to have to go to school tomorrow.

All that night he thought like boomerangs fly: an idea would shoot way off into the distance, all the way to a caravan in Hollywood and, for a moment, when he had got as far away from school and reality as it was possible to go, he was reasonably happy; then it would begin the return journey, thump him on the head, and leave him in exactly the place he had started from. And all the time it got nearer and nearer to the morning.

(e) **Resistance**

Answer part (i) and **either** part (ii) **or** part (iii).

You are advised to spend about 20 minutes on part (i), and about 40 minutes on part (ii) or part (iii).

- (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]

Either,

- (ii) What do you think of Albrecht? [20]

Think about:

- his relationship with other Germans;
- his relationships with Sarah;
- his relationships with other characters;
- his behaviour at different parts of the novel, including the end.

Or,

- (iii) Why do you think Owen Sheers decided to call his novel *Resistance*? [20]

Think about:

- the situation described in the novel;
- people who show different types of resistance in the novel;
- anything else you think important.

It was her birthday, however much she'd tried to forget it. She hadn't mentioned it to any of the other women and she'd tried not to even mention it to herself. There was, she felt, nothing to celebrate. Twenty-seven years old. Childless. Abandoned in a world gone sour. Just the afternoon before she'd ridden Bess up on the hill and watched a pair of crows circle and dance about each other in the air. When they'd landed they'd rubbed shoulders and Sarah had felt again, as if for the first time, the pain of her solitude. Even the carrion crows who ate the eyes of her dead ewes had companionship while she, as ever, had just the blood-pulse of the wind in her ears and the heat of Bess's neck to keep her company. Not for the first time, she'd wanted Tom dead. Not because of what he'd done, but instead of what he'd done. In death he would have given her an answer. She would have known where he was. As it was, she just had nothing. Even the women whose husbands had gone to war, they'd always had something: letters, days of leave.

She'd once seen a crowd of these women down at the station in Pandy. They were wearing their best dresses, their cheeks rouged and their lips bright red, waiting for a train to take them into Newport. There, they would wait on the platform for the fast train carrying troops from the training fields of west Wales up to London and the ports of the south coast. The train didn't stop at Newport, just gave a couple of blasts on its whistle and steamed on through. But these women always went to watch it pass, dressed as if for a dance. Just for the chance of seeing the faces of their husbands, their lovers, as the long line of carriages clattered and rushed past them trailing its heavy plume of steam. It was often a hopeless journey but the women still went, just for the chance, that glimpse. But Sarah didn't even have that. There was nowhere she could go in the hope of seeing Tom. No reports she could read with her heart in her mouth. And no letters she could wait for. Just an empty vigilance for some sign, some hidden message and her long rides up on the hills, forever facing up to their blank answer.



GCSE

ENGLISH LITERATURE

Foundation Tier

**UNIT 2b (Contemporary drama and
literary heritage prose)**

Specimen Assessment Materials

2 hours

Question 1.	(a) <i>The History Boys</i>	2 - 3
	(b) <i>Blood Brothers</i>	4 - 5
	(c) <i>A View From The Bridge</i>	6 - 7
	(d) <i>Be My Baby</i>	8 - 9
	(e) <i>My Mother Said I Never Should</i>	10 - 11
Question 2.	(a) <i>Silas Marner</i>	12 - 13
	(b) <i>Pride and Prejudice</i>	14 - 15
	(c) <i>A Christmas Carol</i>	16 - 17
	(d) <i>Lord of the Flies</i>	18 - 19
	(e) <i>Ash on a Young Man's Sleeve</i>	20 - 21

ADDITIONAL MATERIALS

Twelve page answer booklet.

INSTRUCTIONS TO CANDIDATES

Answer Question 1 **and** Question 2.

Answer on **one** text in **each** question.

INFORMATION FOR CANDIDATES

The number of marks is given in brackets after each question or part-question.

You are reminded that the accuracy and organisation of your writing will be assessed.

QUESTION 1

Answer questions on **one** text.

(a) ***The History Boys***

Answer part (i) and **either** part (ii) **or** part (iii).

You are advised to spend about 20 minutes on part (i), and about 40 minutes on part (ii) or part (iii).

- (i) Read the extract on the opposite page. Then answer the following question:

What do you think of the way Irwin speaks and behaves here? Give reasons for what you say and remember to support your answer with words and phrases from the extract. [10]

Either,

- (ii) Write about the boy in *The History Boys* for whom you have the most sympathy. Explain why you have the most sympathy for him. [20]

Or,

- (iii) What impression of education do you get from the play *The History Boys*? [20]

Think about:

- the school the boys attend;
- the teachers;
- the boys' hopes and ambitions;
- anything else you think important.

Classroom

- IRWIN So we arrive eventually at the less-than-startling discovery that so far as the poets are concerned, the First World War gets the thumbs-down.
We have the mountains of dead on both sides, right . . . ‘hecatombs’, as you all seem to have read somewhere . . .
Anybody know what it means?
- POSNER ‘Great public sacrifice of many victims, originally of oxen.’
- DAKIN Which, sir, since Wilfred Owen says men were dying like cattle, is the appropriate word.
- IRWIN True, but no need to look so smug about it. What else? Come on, tick them all off.
- CROWTHER Trench warfare.
- LOCKWOOD Barrenness of the strategy.
- TIMMS On both sides.
- AKTHAR Stupidity of the generals.
- TIMMS Donkeys, sir.
- DAKIN Haig particularly.
- POSNER Humiliation of Germany at Versailles. Re-drawing of national borders.
- CROWTHER Ruhr and the Rhineland.
- AKTHAR Mass unemployment. Inflation.
- TIMMS Collapse of the Weimar Republic. Internal disorder. And . . . The Rise of Hitler!
- IRWIN So. Our overall conclusion is that the origins of the Second War lie in the unsatisfactory outcome of the First.
- TIMMS (*doubtfully*) Yes. (*with more certainty*) Yes.
Others nod.
- IRWIN First class. Bristol welcomes you with open arms. Manchester longs to have you. You can walk into Leeds. But I am a fellow of Magdalen College, Oxford, and I have just read seventy papers all saying the same thing and I am asleep . . .
- SCRIPPS But it’s all true.
- IRWIN What has that got to do with it? What has that got to do with anything?
Let’s go back to 1914 and I’ll put you a different case.
Try this for size.
Germany does not want war and if there is an arms race it is Britain who is leading it. Though there’s no reason why we should want war. Nothing in it for us. Better stand back and let Germany and Russia fight it out while we take the imperial pickings.
These are facts.
Why do we not care to acknowledge them? The cattle, the body count. We still don’t like to admit the war was even partly our fault because so many of our people died. A photograph on every mantelpiece. And all this mourning has veiled the truth. It’s not so much lest we forget, as lest we remember. Because you should realise that so far as the Cenotaph and the Last Post and all that stuff is concerned, there’s no better way of forgetting something than by commemorating it.
And Dakin.
- DAKIN Sir?
- IRWIN You were the one who was morally superior about Haig.
- DAKIN Passchendaele. The Somme. He was a butcher, sir.
- IRWIN Yes, but at least he delivered the goods. No, no the real enemy to Haig’s subsequent reputation was the Unknown Soldier. If Haig had had any sense he’d have had him disinterred and shot all over again for giving comport to the enemy.
- LOCKWOOD So what about the poets, then?
- IRWIN What about them? If you read what they actually say as distinct from what they write, most of them seem to have enjoyed the war.
Siegfried Sassoon was a good officer. Saint Wilfred Owen couldn’t wait to get back to his company. Both of them surprisingly blood thirsty.
Poetry is good up to a point. Adds flavour.

Turn over.

(b) **Blood Brothers**

Answer part (i) and **either** part (ii) **or** part (iii).

You are advised to spend about 20 minutes on part (i), and about 40 minutes on part (ii) or part (iii).

- (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]

Either,

- (ii) What do you think about the way Linda speaks and behaves at different parts of the play: when Linda is a child, a teenager, and an adult, at the end? [20]

Or,

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

EDWARD reaches his home and walks in. His mother hugs him and his father produces a toy gun for him. EDWARD, delighted, seizes it and 'shoots' his father, who spiritedly 'dies' to EDWARD's great amusement. EDWARD and his father romp on the floor. MRS LYONS settles herself in an armchair with a story book, calling EDWARD over to her. EDWARD goes and sits with her, MR LYONS joining them and sitting on the arm of the chair.

MRS JOHNSTONE turns and goes into her house at the end of the song.

MR LYONS gets up and walks towards the door.

EDWARD Daddy . . . we haven't finished the story yet.

MR LYONS Mummy will read the story, Edward. I've got to go to work for an hour.

MRS LYONS gets up and goes to her husband, EDWARD goes to the bookshelf and leafs through a dictionary.

MRS LYONS Richard you didn't say . . .

MR LYONS Darling, I'm sorry, but if, if we complete this merger I will, I promise you, have more time. That's why we're doing it, Jen, If we complete this, the firm will run itself and I'll have plenty of time to spend with you both.

MRS LYONS I just – it's not me, it's Edward. You should spend more time with him. I don't want – I don't want him growing away from you.

EDWARD Daddy, how do you spell bogey man?

MR LYONS Ask mummy. Darling, I'll see you later now. Must dash.

MR LYONS exits.

EDWARD Mummy, how do you spell bogey man?

MRS LYONS Mm?

EDWARD Bogey man?

MRS LYONS (*laughing*) Edward, wherever did you hear such a thing?

EDWARD I'm trying to look it up.

MRS LYONS There's no such thing as a bogey man. It's a – a superstition. The sort of thing a silly mother might say to her children – 'the bogey man will get you'.

EDWARD Will he get me?

MRS LYONS Edward, I've told you, there's no such thing.

A doorbell is heard.

MRS LYONS goes to answer the door.

MICKEY (*off*) Does Eddie live here?

MRS LYONS (*off*) Pardon?

MICKEY (*off*) Does he? Is he comin' out to play, eh?

EDWARD (*shouting*) Mickey!

MICKEY enters pursued by MRS LYONS

MICKEY Hi-ya, Eddie. I've got our Sammy's catapult. Y' comin' out?

Turn over.

(c) *A View From The Bridge*

Answer part (i) and **either** part (ii) **or** part (iii).

You are advised to spend about 20 minutes on part (i), and about 40 minutes on part (ii) or part (iii).

- (i) Read the extract on the opposite page. Then answer the following question:

What do you think of the way Catherine speaks and behaves here? Give reasons for what you say, and remember to support your answer with words and phrases from the extract. [10]

Either,

- (ii) Some people think that Eddie Carbone had only himself to blame for what happens at the end of the play. Some people think that what happens is out of his control. What do **you** think? [20]

Think about:

- his relationship with Beatrice;
- his relationship with Catherine;
- his relationships with Marco and Rodolpho;
- the way he speaks and behaves at different points in the play.

Or,

- (iii) There are many emotions in this play: love; hatred; jealousy; anger. Choose **one** or **two** of these emotions and write about two or three parts in the play where your chosen emotion or emotions are shown. [20]

Think about:

- the characters involved;
- how the characters show your chosen emotion or emotions.

CATHERINE *enters from bedroom.*

CATHERINE Its after three; we're supposed to be there already, Beatrice. The priest won't wait.

BEATRICE Eddie. It's her wedding. There'll be nobody there from her family. For my sister let me go. I'm goin' for my sister.

EDDIE *(as though hurt)* Look, I been arguin' with you all day already, Beatrice, and I said what I'm gonna say. He's gonna come here and apologize to me or nobody from this house is goin' into that church today. Now if that's more to you than I am, then go. But don't come back. You be on my side or on their side, that's all.

CATHERINE *(suddenly)* Who the hell do you think you are?

BEATRICE Sssh!

CATHERINE You got no more right to tell nobody nothin'! Nobody! The rest of your life, nobody!

BEATRICE Shut up, Katie! *(She turns CATHERINE around.)*

CATHERINE You're gonna come with me!

BEATRICE I can't Katie, I can't . . .

CATHERINE How can you listen to him? This rat!

BEATRICE *(shaking CATHERINE)* Don't you call him that!

CATHERINE *(clearing from BEATRICE)* What're you scared of? He's a rat! He belongs in the sewer!

BEATRICE Stop it!

CATHERINE *(weeping)* He bites people when they sleep! He comes when nobody's lookin' and poisons decent people. In the garbage he belongs!

EDDIE *seems about to pick up the table and fling it at her.*

BEATRICE No, Eddie! Eddie! *(To CATHERINE)* Then we all belong in the garbage. You, and me too. Don't say that. Whatever happened we all done it, and don't you ever forget it, Catherine. *(She goes to CATHERINE.)* Now go, go to your wedding, Katie, I'll stay home. Go, God bless you, God bless your children

(d) *Be My Baby*

Answer part (i) and **either** part (ii) **or** part (iii).

You are advised to spend about 20 minutes on part (i), and about 40 minutes on part (ii) or part (iii).

- (i) Read the extract on the opposite page. Then answer the following question:

How do you think an audience would respond to the way the characters speak and behave here? Give reasons for what you say, and remember to support your answer with words and phrases from the extract. [10]

Either,

- (ii) What are your thoughts and feelings about Matron and the way she speaks and behaves at different points in the play? [20]

Or,

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

Enter MATRON *and* MRS ADAMS. *Exit* QUEENIE.

MRS ADAMS Mary?
 MARY Mother.
 MATRON Nearly done?
 MARY Not quite, Matron.
 MRS ADAMS Nearly done.
 MARY How was your journey?
 MRS ADAMS Rather slow.
 MARY Is Father . . .
 MRS ADAMS Glad to hear your Aunt's on the mend.
 MRS ADAMS *gets* MARY's coat *and holds it open for her.*
 MRS ADAMS I've spoken to the bank. You start a new job on Monday.
 MARY This Monday?
 MRS ADAMS City centre branch, no less.
 MARY I liked it where I was.
 MRS ADAMS We've been rather busy since you've been away. Father took the opportunity to decorate your room.
 MARY It was a girl, Mother.
 MARY puts on her coat.
 MRS ADAMS Button up, Mary.
 MARY I held her.
 MRS ADAMS You don't want to feel the cold.
 MARY I kept her warm 'til morning.
 MRS ADAMS Come along, Mary. You're a big girl, now.
 MARY *puts the Dansette and records on* QUEENIE's bed.
 MARY For Queenie.
 MATRON I'd rather you took it.
 MARY So she doesn't forget.
 MRS ADAMS The taxi's waiting.
 MARY I'm not ready.
 MRS ADAMS Then let me help you.
 MARY No, Mother. I'll follow you down.
 MATRON Shall I show you out?
 MARY She knows the way.
 MRS ADAMS Mary?
 MATRON It's all right. I'll bring her down.
 MATRON *Exit* MRS ADAMS.
 MATRON Well?
 MARY Not really.
 MATRON You will be.
 MARY If you say so.
 MATRON It's over, Mary. Time to go home
 MARY *hands her teddy bear to* MATRON.
 MARY For Lucy. My baby.
 MATRON *takes the teddy bear. Exit* MARY. MATRON *holds the teddy bear as 'Be My Baby' plays to blackout.*
 The End.

Turn over.

(e) *My Mother Said I Never Should*

Answer part (i) and **either** part (ii) **or** part (iii).

You are advised to spend about 20 minutes on part (i), and about 40 minutes on part (ii) or part (iii).

- (i) Read the extract on the opposite page. Then answer the following question:

What do you think of the way Jackie speaks and behaves here? Give reasons for what you say, and remember to support what you say with words and phrases from the extract. [10]

Either,

- (ii) What do you think of Margaret? [20]

Think about:

- her relationship with Doris;
- her relationship with Jackie;
- her relationship with Rosie;
- the way she speaks and behaves at different points in the play.

Or,

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

ROSIE If you were really my mum you wouldn't have been able to give me away!

JACKIE How dare you! *(She goes to hit Rosie but cannot)* You're at the centre of everything I do! *(A slight pause)* Mummy treated me as though I'd simply fallen over and cut my knee, –picked me up and said you'll be all right now, it won't show much. She wanted to make it all better. *(Quietly)* . . . She was the one who wanted it kept secret . . . I WANTED you, Rosie. *(Angrily)* For the first time in my life I took care of myself–refused joints, did exercises went to clinic. *(Pause)* "It's a girl". *(She smiles irresistibly)*– After you'd gone I tried to lose that memory. *(Pause. With effort)* Graham . . . your father. *(Silence)* He couldn't be there the day you were born, he had to be in Liverpool. He was married. *(Emphatically)* He loved me, he loved you, you must believe that! *(Pause)* He said he'd leave his wife, but I knew he wouldn't; there were two children, the youngest was only four . . . we'd agreed, separate lives. I wanted to bring you up. He sent money. *(Pause)* I took you to Lyme Park one day, I saw them together, across the lake, he was buying ice-creams, his wife was taking a photo. I think they live in Leeds now, I saw his name in the Guardian last year, an article about his photographs . . . *(Pause)* It was a very cold winter after you were born. There were power cuts. I couldn't keep the room warm; there were no lights in the tower blocks; I knew he had an open fire, it was trendy; so we took a bus to Didsbury, big gardens, pine kitchens, made a change from concrete. I rang the bell. *(She stops)* A Punjabi man answered, said he was sorry . . . they'd moved. By the time we got back to Hulme it was dark, the lift wasn't working–*(She stops)* That was the night I phoned Mummy. *(With difficulty)* Asked her. *(Pause)* I tried! I couldn't do it, Rosie. *(Pause)* It doesn't matter how much you succeed afterwards, if you've failed once. *(Pause)* After you'd gone . . . I kept waking in the night to feed you . . . A week . . . in the flat . . . Then I went back to art school. Sandra and Hugh thought I was inhuman. I remember the books that come out that winter–how to succeed as a single working mother – fairy-tales! *(Pause)* Sandra and Hugh have a family now. Quite a few of my friends do. *(Pause)* I could give you everything now. Rosie? . . .

Pause

ROSIE I used to hate you, only I never knew why. *(She gestures)* Sit down on the swing. I'm going to Oldham, to live with Gran – Great-Gran. Dad says I can.

Jackie hesitates

JACKIE I'm frightened.

QUESTION 2

Answer questions on one text.

(a) Silas Marner

Answer part (i) and either part (ii) or part (iii).

You are advised to spend about 20 minutes on part (i), and about 40 minutes on part (ii) or part (iii).

- (i) Read the extract on the opposite page. Then answer the following question:

What thoughts and feelings do you have as you read this extract? Give reasons for what you say, and remember to support your answer with words and phrases from the extract. [10]

Either,

- (ii) Write about Godfrey Cass and what he shows us about the society in which he lives. [20]

Or,

- (iii) Write about the community of Lantern Yard and what it tells us about life at the time of the novel. [20]

Think about:

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

No child was afraid of approaching Silas when Eppie was near him: there was no repulsion around him now, either for young or old; for the little child had come to link him once more with the whole world. There was love between him and the child that blent them into one, and there was love between the child and the world—from men and women with parental looks and tones, to the red lady-birds and the round pebbles.

Silas began now to think of Raveloe life entirely in relation to Eppie: she must have everything that was a good in Raveloe; and he listened docilely, that he might come to understand better what this life was, from which, for fifteen years, he had stood aloof as from a strange thing, with which he could have no communion: as some man who has a precious plant to which he could give a nurturing home in a new soil, thinks of the rain and sunshine, and all influences, in relation to his nursling, and asks industriously for all knowledge that will help him to satisfy the wants of the searching roots, or to guard leaf and bud from invading harm. The disposition to hoard had been utterly crushed at the very first by the loss of his long-stored gold: the coins he earned afterwards seemed as irrelevant as stones brought to complete a house suddenly buried by an earthquake; the sense of bereavement was too heavy upon him for the old thrill of satisfaction to arise again at the touch of the newly-earned coin. And now something had come to replace his hoard which gave a growing purpose to the earnings, drawing his hope and joy continually onward beyond the money.

In old days there were angels who came and took men by the hand and led them away from the city of destruction. We see no white-winged angels now. But yet men are led away from threatening destruction: a hand is put into theirs, which leads them forth gently towards a calm and bright land, so that they look no more backward; and the hand may be a little child's.

(b) *Pride and Prejudice*

Answer part (i) and **either** part (ii) **or** part (iii).

You are advised to spend about 20 minutes on part (i), and about 40 minutes on part (ii) or part (iii).

- (i) Read the extract on the opposite page. Then answer the following question:

What do you think of the way Mr. Darcy speaks and behaves here? Give reasons for what you say, and remember to support your answer with words and phrases from the extract. [10]

Either,

- (ii) What does the way Mr Bennet speaks and behaves show us about society at the time of the novel? [20]

Write about:

- his relationships with his daughters;
- his relationship with his wife;
- his opinions of his daughters' marriages;
- anything else you think important.

Or,

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

Mr. Bingley had soon made himself acquainted with all the principal people in the room; he was lively and unreserved, danced every dance, was angry that the ball closed so early, and talked of giving one himself at Netherfield. Such amiable qualities must speak for themselves. What a contrast between him and his friend! Mr. Darcy danced only once with Mrs. Hurst and once with Miss Bingley, declined being introduced to any other lady, and spend the rest of the evening in walking about the room, speaking occasionally to one of his own party. His character was decided. He was the proudest, most disagreeable man in the world, and everybody hoped that he would never come there again. Amongst the most violent against him was Mrs. Bennet, whose dislike of his general behaviour, was sharpened into particular resentment, by his having slighted one of her daughters.

Elizabeth Bennet had been obliged, by the scarcity of gentlemen, to sit down for two dances; and during part of that time, Mr. Darcy had been standing near enough for her to overhear a conversation between him and Mr. Bingley, who came from the dance for a few minutes, to press his friend to join it.

‘Come, Darcy.’ said he, ‘I must have you dance. I hate to see you standing about by yourself in this stupid manner. You had much better dance.’

‘I certainly shall not. You know how I detest it, unless I am particularly acquainted with my partner. At such an assembly as this, it would be insupportable. Your sisters are engaged, and there is not another woman in the room, whom it would not be a punishment to me to stand up with.’

‘I would not be so fastidious as you are,’ cried Bingley, ‘for a kingdom! Upon my honour, I never met with so many pleasant girls in my life, as I have this evening; and there are several of them you see uncommonly pretty.’

‘*You* are dancing with the only handsome girl in the room,’ said Mr. Darcy, looking at the eldest Miss Bennet.

‘Oh! she is the most beautiful creature I ever beheld! But there is one of her sisters sitting down just behind you, who is very pretty, and I dare say, very agreeable. Do let me ask my partner to introduce you.’

‘Which do you mean?’ and turning round, he looked for a moment at Elizabeth, till catching her eye, he withdrew his own and coldly said, ‘She is tolerable; but not handsome enough to tempt *me*; and I am in no humour at present to give consequence to young ladies who are slighted by other men. You had better return to your partner and enjoy her smiles, for you are wasting your time with me.’

Mr Bingley followed his advice. Mr. Darcy walked off; and Elizabeth remained with no very cordial feelings towards him.

(c) *A Christmas Carol*

Answer part (i) and **either** part (ii) **or** part (iii).

You are advised to spend about 20 minutes on part (i), and about 40 minutes on part (ii) or part (iii).

- (i) Read the extract on the opposite page. Then answer the following question:

What thoughts and feelings do you have when you read this extract? Give reasons for what you say, and remember to support your answer with words and phrases from the extract. [10]

Either,

- (ii) What impressions do you get of life in 19th century London from your reading of *A Christmas Carol*? [20]

Think about:

- the lives of the characters;
- the way different characters speak and behave;
- the way London is described in the novel;
- anything else you think important.

Or,

- (iii) Explain how and why Scrooge changes at different points in *A Christmas Carol*. In your answer you should refer to events in the novel and its social, cultural and historical context. [20]

Meanwhile the fog and darkness thickened so, that people ran about with flaring links, proffering their services to go before horses in carriages, and conduct them on their way. The ancient tower of a church, whose gruff old bell was always peeping slyly down at Scrooge out of a gothic window in the wall, became invisible, and struck the hours and quarters in the clouds, with tremulous vibrations afterwards as if its teeth were chattering in its frozen head up there. The cold became intense. In the main street, at the corner of the court, some labourers were repairing the gas-pipes, and had lighted a great fire in a brazier, round which a party of ragged men and boys were gathered: warming their hands and winking their eyes before the blaze in rapture. The water-plug being left in solitude, its overflowing sullenly congealed, and turned to misanthropic ice. The brightness of the shops where holly sprigs and berries crackled in the lamp heat of the windows, made pale faces ruddy as they passed. Poulterers' and grocers' trades became a splendid joke: a glorious pageant, with which it was next to impossible to believe that such dull principles as bargain and sale had anything to do. The Lord Mayor, in the strong-hold of the might Mansion House, gave orders to his fifty cooks and butlers to keep Christmas as a Lord Mayor's household should; and even the little tailor, whom he had fined five shillings on the previous Monday for being drunk and blood-thirsty in the streets, stirred up to-morrow's pudding in his garret, while his lean wife and the baby sallied out to buy the beef.

Foggier yet, and colder. Piercing, searching, biting cold.

(d) Lord of the Flies

Answer part (i) and **either** part (ii) **or** part (iii).

You are advised to spend about 20 minutes on part (i), and about 40 minutes on part (ii) or part (iii).

- (i) Read the extract on the opposite page. Then answer the following question:

What thoughts and feelings do you have as you read this extract? Give reasons for what you say, and remember to support your answer with words and phrases from the extract.

[10]

Either,

- (ii) What do you think about Jack and the way he is influenced by his social background?

[20]

Think about:

- the way he treats the other boys;
- the way he speaks and behaves at different points in the novel;
- the way he is described.

Or,

- (iii) It has been said that William Golding “knew exactly what boys of his time were like”. Do you agree? Give reasons for what you say. Remember to refer to events in the novel as well as its social, cultural and historical context in your answer.

[20]

The officer turned back to Ralph.

“We’ll take you off. How many of you are there?”

Ralph shook his head. The officer looked past him to the group of painted boys.

“Who’s boss here?”

“I am,” said Ralph loudly.

A little boy who wore the remains of an extraordinary black cap on his red hair and who carried the remains of a pair of spectacles at his waist, started forward, then changed his mind and stood still.

“We saw your smoke. and you don’t know how many of you there are?”

“No, sir.”

“I should have thought,” said the officer as he visualized the search before him, “I should have thought that a pack of British boys—you’re all British aren’t you?—would have been able to put up a better show than that—I mean—”

“It was like that at first,” said Ralph, “before things—”

He stopped.

“We were together then—”

The officer nodded helpfully.

“I know. Jolly good show. Like the Coral Island.”

Ralph looked at him dumbly. For a moment he had a fleeting picture of the strange glamour that had once invested the beaches. But the island was scorched up like dead wood—Simon was dead—and Jack had . . . The tears began to flow and sobs shook him. He gave himself up to them now for the first time on the island; great, shuddering spasms of grief that seemed to wrench his whole body. His voice rose under the black smoke before the burning wreckage of the island; and infected by that emotion, the other little boys began to shake and sob too. And in the middle of the, with filthy body, matted hair, and unwiped nose, Ralph wept for the end of innocence, the darkness of man’s heart, and the fall through the air of the true, wise friend called Piggy.

The officer, surrounded by these noises, was moved and a little embarrassed. He turned away to give them time to pull themselves together; and waited, allowing his eyes to rest on the trim cruiser in the distance.

(e) *Ash on a Young Man's Sleeve*

Answer part (i) and **either** part (ii) **or** part (iii).

You are advised to spend about 20 minutes on part (i), and about 40 minutes on part (ii) or part (iii).

- (i) Read the extract on the opposite page. Then answer the following question:

What impressions of Dannie's life do you get when you read this extract? Give reasons for what you say, and remember to support your answer with words and phrases from the extract. [10]

Either,

- (ii) Write about Dannie's mother, and her relationships with her sons as they grew up in Cardiff in the 1930s and 1940s. [20]

Think about:

- how she speaks;
- how she behaves.

Or,

- (iii) *Ash on a Young Man's Sleeve* has been described as "a funny, sad, story". Choose **one** part of the story you find sad, and **one** you find funny. Write about each, explaining why they had that effect on you. In your answer you should refer to events in the text and its social, cultural and historical context. [20]

June the first was our agreement, our day of peace. It came in that year with all sunshine and the windows open and the neighbours' radio. It was tennis-players and the yellow seasick trams grinding down Cathedral Road. It was the end of a school day where we left our carved initials, hurt and momentous, in the wooden desk, and school teacher (old Knobble-knees) rubbing off chalk from the blackboard like a nasty day from the calendar. 'Mind how you cross the road,' she said. 'Please, Miss Morgan,' asked Philip, 'can I have my yo-yo back? I won't talk again during lessons.'

Keith had asked me to his house for tea, for it was our day of peace, an interlude in our constant campaign of being mean to each other, of masterful vilification. We walked hardly together for we were enemies. Suddenly Keith said, 'There'll be bananas and cream, so you can leave as soon as you've eaten 'em.' 'I like bananas and cream,' I said. Other people's houses have a strange smell. Keith Thomas's home was no exception and I was sniffing. 'What's the matter?' Keith's mother asked. 'Is there something burning?' I went very red when the others sniffed. They just stood there, Keith and his mother, heads cocked, drawing air through their nostrils. 'I can't smell anything,' she said. I could. Perhaps it was the odour of sin or the past remains of previous tenants. I ate bread and butter and jam and Welsh cakes, and Keith sniffed and sniffed louder and louder, quite ostentatiously I can tell you. 'Blow your nose, Keith,' said his mother. I tipped the tea over the tablecloth and grew redder . . .

This was all a long time ago: I was ten years high and I lived in South Wales. There everything was different, more alive somehow.



GCSE ENGLISH LITERATURE

Specimen assessment materials

UNIT 1

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 including the poetry question. 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. **Balanced responses**

Candidates are expected to produce a balanced response to the unseen poetry comparison (Section B). Where responses are unbalanced, candidates will be self-penalising as they will not be able to access the higher bands of AO3. All examiners are provided with examples of balanced and unbalanced responses when marking is standardised, exemplifying how judgement is used.

5. **'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.

6. **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
- AO3** Make comparisons and explain links between texts, evaluating writers' different ways of expressing meaning and achieving effects
- 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

7. **Assessment objective coverage and weightings in Unit 1**

Assessment objective	Section A (a)	Section A (b) and (c)	Section B
AO1	✓ (50%)	✓ (33%)	✓ (25%)
A02	✓ (50%)		✓ (25%)
AO3			✓ (50%)
A04		✓ (67%)	

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

In determining the appropriate mark band and fine-tuning to a specific mark for Section A parts (b) and (c) you should give twice as much weight to AO4 as to AO1.

In determining the appropriate mark band and fine-tuning to a specific mark for Section B you should give twice as much weight to AO3 as to AO1 and AO2.

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

UNIT 1: BAND CRITERIA

The following descriptions have been provided to indicate the way in which progression within the four 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.

(a)	(b) (c)	Critical response to texts (AO1) *Assessed in all questions	Language, structure and form (AO2) *Assessed in Section A (a) and Section B	Making comparisons (AO3) *Assessed in Section B	Social, cultural, and historical contexts (AO4) *Assessed in Section A (b and c)
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: begin to make simple points of comparison when required; give simple unfocused expression of preference.	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: make straightforward connections between texts; select some obvious features of similarity and difference; begin to make comments on some of the different ways writers express meaning.	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: compare and make some evaluation of subject, theme, character and the different ways writers achieve effects; begin to explore comparisons of theme and style; explain the relevance and impact of connections and comparisons between texts.	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 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 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: make a sustained discussion of comparisons between texts; confidently explore writers' different ways of expressing meaning and achieving effects; make apt selection of details for cross reference; at the highest level, make subtle points of comparison and probe confidently.	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; show awareness of literary tradition; at the highest level, show a clear understanding of social/cultural and historical contexts; 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 Section A(a), (b), and (c) and Section B.

SECTION A

1. *Of Mice and Men*

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

With close reference to the extract, show how John Steinbeck presents Curley 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 about Curley's actions and appearance.
2-4 marks	Answers will tend towards reorganisation of the extract, with some discussion of Curley for 3-4. The character's fighting stance and aggressive attitude to George and Lennie may be referred to.
5-7 marks	Discussions of Curley's aggression will be more focused, with relevant detail from the extract to support judgements, such as, 'his hands closed into fists' or 'his glance was at once calculating and pugnacious'. For 6-7, answers will be typified by sustained discussion of Curley and how he is presented in this extract, including reference to his status as the boss's son and the hostility implied by his movements and language. Detailed references may include 'Curley lashed his body around' and 'By Christ, he's gotta talk when he's spoke to', with some personal response to the character.
8-10 marks	Answers will be assured, evaluative and analytical. Candidates will confidently explore the language of the extract to support an imaginative, sometimes original interpretation of the character's presentation. Detailed reference to the effect of specific words and phrases such as 'calculating and pugnacious' and 'lashed' may be used, as well as reference to the impact of his behaviour on Lennie. Reference to Curley's 'high-heeled boots' to reflect the status of his father and the use of 'gingerly' may be addressed to suggest some ambiguity in the writer's presentation of the character.

(b) 'All the characters in the novel may be regarded as victims of the society in which they live.' To what extent do you agree with this statement? [20]

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

0 marks	Nothing worthy of credit.
1-4 marks	Simple awareness that some aspects of the characters depicted relate to the nature of ranch life in 1930s America, such as the impact of Candy's age on his status on the ranch or the isolation of Curley's wife as the only woman in a male-dominated environment.
5-9 marks	Answers will be dependent on simple, general narrative, with some discussion of the effect of contextual factors on specific characters for 8-9. There may be reference to particular events which show the effect of social, cultural and historical context on the characters, for example, the killing of Candy's dog and his fears for the future or Curley's wife's unrealistic dreams of a Hollywood life-style.
10-14 marks	Answers may still be narrative driven, but will show more relevant selection of events and characters. There will be some understanding of how the social, cultural and historical context of 1930s America affects events and characters, such as George's fear of being 'canned' or Crooks' loneliness. For 13-14, answers will set the presentation of specific characters more securely in context and may refer to the low status of migrant workers or the impact of racial segregation.
15-20 marks	Answers will be cogent and astute, with assured use of relevant detail. There will be a confident exploration of the impact of social, cultural and historical factors on the characters and their relationships. The presentation of characters such as Curley's wife, for example, will be addressed with evaluative comments on the influence of Hollywood movies and limited opportunities on the lives of young women in 1930s America. Themes that affect the characters, such as loneliness, may also be used to explore the importance of the social, cultural and historical context.

Please look for, and reward, valid alternatives.

(c) Show how John Steinbeck uses the character of Crooks to highlight some aspects of American society in the 1930s. [20]

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

0 marks	Nothing worthy of credit.
1-4 marks	Simple, general narrative, showing a basic awareness of racial segregation in 1930s America.
5-9 marks	Answers will be general and narrative with some focus and discussion of Crooks and the impact of his isolation for 8-9. There will be some reference to main events relevant to Crooks, such as his conversation with Lennie about his lonely life or his treatment by the boss as reported by other characters. There may be some awareness of how the character of Crooks reflects 1930s America, such as the way other characters refer to him or his living conditions and belongings.
10-14 marks	Answers will still be dependent on narrative but with more detailed reference to key areas, such as his more happy childhood playing with white children or his treatment by Curley's wife in his room and its impact on him. For 13-14, discussions will be more thorough and thoughtful, showing an appreciation of how Crooks' low status as a black man on the ranch, his loneliness and hostility towards others reflect the social, cultural and historical context of the novel.
15-20 marks	Answers will be evaluative and assured, showing a clear appreciation of how Steinbeck uses the character to represent the loneliness or hopelessness of ranch life for black workers in the wider context of 1930s USA. Details such as his reading of the California Civil Code or his cynicism about George and Lennie's plans for the future may be addressed to show a critical understanding of the novel's social, cultural and historical context. Steinbeck's description of his reaction to Curley's wife's threats may be selected for particular analysis. Crooks's apparent hostility towards others at first and his relationships with other characters such as Lennie and Slim will be explored more perceptively and, for 18-20, originally.

Please look for, and reward, valid alternatives.

2. Anita and Me

<p>(a) Read the extract on the opposite page. Then answer the following question: With close reference to the extract, show how Meera Syal creates mood and atmosphere here.</p>	<p>[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 identifying some characters and actions.
2-4 marks	Answers will be dependent on paraphrase to a certain extent, with some awareness of the tense atmosphere created by Sam Lowbridge's comments for 3-4.
5-7 marks	Candidates will select and highlight detail in order to support their judgements. Candidates may refer to the impact of Sam Lowbridge's racist comments on Meena in 'I felt as if I had been punched in the stomach' or 'a hot panic softened my insides to mush.' The different reactions of Meena and her father may be addressed, such as Meena's anger ('I stared at him, straight into his eyes.') and her father's apparent calm, 'staring into the distance, seemingly unconcerned.' For 6-7 discussion of the tension created and the hostility of some of the crowd will be addressed more thoughtfully and thoroughly, perhaps with reference to the language describing the incident's impact on Meena and the arrogance of Sam Lowbridge.
8-10 marks	Answers will be assured, analytical, and show real appreciation of Syal's creation of mood and atmosphere. A more perceptive understanding of Meena's confusion and shock in response to Sam Lowbridge's racist comments will be shown and perhaps the patronising comfort offered by some of the crowd will be addressed, such as 'offering condolences and back pats like he'd just come last in the annual church egg and spoon race.'

<p>(b) Show how Meera Syal uses the character of Sam Lowbridge to highlight some aspects of British society at the time the novel is set.</p>	<p>[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	Brief and narrative responses. There may be simple awareness of Sam Lowbridge's actions in the novel or his relationship with Meena. Some basic awareness of his racist attitudes towards immigrants in 1960s Britain may be shown.
5-9 marks	Answers will be predominantly narrative with reference to Sam Lowbridge and some key events and relationships which reflect his character as well as the attitudes of some people in 1960s Britain, such as his racist comments at the Fete. For 8-9, there may be some discussion of his relationship with Meena and Anita and his background as a young white man in 1960s Britain.
10-14 marks	Answers will still be dependent on narrative but with more apt selection of key areas, such as Sam Lowbridge's treatment of Anita and his confused, unconsidered response to Meena's Asian background. For 13-14, discussions will be more thorough and thoughtful, showing an appreciation of how Sam Lowbridge is presented by Syal to highlight the latent racism of many people in 1960s Britain as well as the views of those who challenge him.
15-20 marks	Answers will be evaluative and assured, showing a clear appreciation of Sam Lowbridge's reputation as a rebellious young white man and his motivations, as well as the way Syal uses his character to reflect the ambivalent attitudes of 1960s Britain towards immigrants and perhaps towards women. There will be detailed analysis of how the writer creates the character, using apt and detailed references, and a perceptive exploration of casual, latent and direct racism in 1960s Britain.

Please look for, and reward, valid alternatives.

- (c) **Meena says she grew up under the influence of two cultures, Punjabi and British. How is the conflict between these two influences presented in the novel?**

[20]

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

0 marks	Nothing worthy of credit.
1-4 marks	There may be simple awareness of the two cultures, with some reference to Meena's Asian family and her life in Tollington.
5-9 marks	Answers will be dependent on simple, general narrative, with some awareness of Meena's Asian background, perhaps with reference to her immediate family and Nanima's visit. For 8-9, there should be some reference to characters and events that reflect the two cultures, such as her relationship with Anita or Sam, or Nanima's visit.
10-14 marks	Answers may still be narrative driven, but will show more selection of events and characters that illustrate the two cultures, such as the character of Nanima and her relationship with Anita. There will be some understanding of how Meena experiences the conflict between cultures, such as her growing interest in her parents' Indian background and their native language and her increasing awareness of racist attitudes in Tollington. For 13-14, answers will discuss the characteristics of the two cultures more thoroughly, and explore key areas which present the conflict between them, such as the character of Sam Lowbridge and the events of the Fete.
15-20 marks	Answers will be perceptive and evaluative, with assured use of relevant detail to explore Syal's presentation of the life of Indian immigrants in 1960s Britain. The values and attitudes of Meena's Asian family will be discussed, perhaps with some focus on Nanima and her influence on Meena or her parents' behaviour at different points in the novel. Tollington's ambivalence towards immigrant families will be addressed with specific reference to events and characters. There will be a clear appreciation of the effect on Meena of attitudes to immigrant families in 1960s Britain.

Please look for, and reward, valid alternatives.

3. To Kill a Mockingbird

**(a) Read the extract on the opposite page. Then answer the following question:
With close reference to the extract, show how Harper Lee 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 mood and atmosphere such as the tension in the courtroom.
2-4 marks	Answers will be dependent on paraphrase to a certain extent. Some awareness of the shock caused by Tom's testimony in the courtroom at different points in the extract may be shown.
5-7 marks	Candidates will select and highlight detail in order to support their judgements. Candidates may note Tom's 'discomfort', the persistent questioning of Atticus and the judge and Tom's hesitation in giving some parts of his testimony. For 6-7, discussion of the extract will be thorough and thoughtful, with the rising tension in the courtroom tracked carefully.
8-10 marks	Answers will be assured, analytical, and show appreciation of Harper Lee's technique in structuring the way Tom's testimony is revealed. The language used to convey mood and atmosphere will be addressed. The reaction of the crowd in the courtroom, implied by 'Judge Taylor's gavel came down with a bang', may be noted as well as Tom's fear, suggested by his actions ('ran his hand over his face', '...had come to a dead stop', '...swallowed hard', '...shut his eyes tight').

(b) Show how Harper Lee uses the character of Calpurnia to highlight some aspects of American society at the time the novel is set. [20]

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

0 marks	Nothing worthy of credit.
1-4 marks	Responses will be brief and narrative. There may be simple awareness of Calpurnia as a black person in 1930s America.
5-9 marks	Answers may be narrative with some knowledge of Calpurnia and some general reference to her role, such as her duties as Atticus's housekeeper or her care of the children, and of her status as a black woman in the southern states at the time. For 8-9, there will be some discussion of her relationship with others, such as Atticus' respect for her and Alexandra's prejudice towards her, and of her separate life in the black community, to highlight the social, cultural and historical context of the novel.
10-14 marks	Answers may still be dependent on narrative but with more apt selection of key areas, such as the visit with the children to her church in the black area of Maycomb, her treatment by Alexandra or the impact of the trial on her and her community. For 13-14, discussions will be more thorough and thoughtful, showing an appreciation of how Calpurnia represents the lives of black people in the southern states of the USA in the 1930s and the attitudes of some white people towards them.
15-20 marks	Answers will be evaluative and assured, showing a clear appreciation of Calpurnia's role in the novel and the attitudes towards black people prevalent at the time. There will be detailed analysis of how the writer portrays Calpurnia sympathetically as a bridge between the black and white communities, using apt references to key areas, such as her relationship with Atticus and the way she brings up the children, or her own community. There will be sound appreciation of the impact of contextual factors, such as the racist attitudes of other characters and the trial of Tom Robinson.

Please look for, and reward, valid alternatives.

- (c) **How does Harper Lee present the town of Maycomb in *To Kill a Mockingbird*? Remember to support your answer with reference to the novel and to comment on its social, cultural and historical context.** [20]

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

0 marks	Nothing worthy of credit.
1-4 marks	Simple awareness of life in 1930s Alabama. Limited focus on Maycomb and limited knowledge of the events of the novel.
5-9 marks	Answers will be dependent on simple, general narrative, with some discussion of life in Alabama in the 1930s for 8-9, such as the racial divide. There may be limited focus on characteristic features of Maycomb.
10-14 marks	Answers may still be narrative driven, but will show more selection of events and characters, such as the treatment of Boo Radley or the presentation of Atticus as a forward-thinking character. There will be some understanding of how the context of 1930s Alabama affects events and characters, for example in the trial of Tom Robinson or Alexandra's attempts to influence Scout's upbringing. For 13-14, answers will refer more thoroughly to characteristic features of Maycomb life, such as segregation and prejudice.
15-20 marks	Answers will be cogent and astute, with assured use of relevant detail. There will be a confident understanding of key features of Maycomb life and how different characters are affected by them, as in the fate of Tom Robinson or the presentation of the Ewell family. There will be a clear appreciation of the nature of Maycomb society and how Lee presents the impact it has on characters and events. There may be discussion of Maycomb across the whole novel and whether it has changed, or is likely to change as a result of the events depicted.

Please look for, and reward, valid alternatives.

4. *I Know Why The Caged Bird Sings.*

(a)	Read the extract on the opposite page. Then answer the following question: With close reference to the extract, show how Maya Angelou 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	Answers will be simple and general. There will be simple comments on the church service.
2-4 marks	Answers will be dependent on paraphrase to a certain extent, with some awareness of the humour and tension in the extract for 3-4.
5-7 marks	Candidates will select and highlight detail in order to support their judgements. There may be noting of the tension in the extract given through its placement in a church where quiet behaviour might be expected, for instance: 'smothered giggles', 'in a whisper', 'said out loud'. There will be some appreciation of how the mood and atmosphere build in this extract to reach a dramatic conclusion. For 6-7, discussion of the extract will be thorough and thoughtful.
8-10 marks	Answers will be assured, analytical, and show appreciation of Angelou's creation of mood and atmosphere through the use of language and structure. There may be noting of techniques such as the repetition of the phrase 'Preach it' in building the atmosphere towards a humorous climax where we are expecting something to happen. Use of language such as, 'no actually his teeth jumped' may be appreciated, showing how this increases the humour of the extract. Use of dramatic verbs such as 'wedged' and 'waving' may be noted and discussed. There may be some discussion of the first person style of the extract showing how seeing these events through the eyes of Maya allows the reader to enjoy other elements, such as the reactions of Bailey, as well as the events themselves. Some may refer to the previous incident with Sister Monroe, ending in a fight, which establishes the initial mood of tension here.

(b)	How does Maya Angelou present the town of Stamps in <i>I Know Why The Caged Bird Sings</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	Simple awareness of life in 1930s America. There will be a limited focus on Stamps and a limited knowledge of the events of the book.
5-9 marks	Answers will be dependent on simple, general narrative, with some discussion of life in the south of the USA in the 1930s for 8-9. Limited focus on specific characters and events in Stamps as well as some awareness of social, cultural and historical context.
10-14 marks	Answers may still be narrative driven, but will show more selection of events and characters from the relevant sections of the book. There will be some understanding of the social, cultural and historical context of 1930s life for black families and their effects on events and characters. Events selected may include the visit to the dentists, the taunting of Momma by the poor white trash, life at the store etc. For 13-14, answers will refer more thoroughly to Stamps and the lives of black people, linking them thoughtfully to the social, cultural and historical context of the book.
15-20 marks	Answers will be cogent and astute, with assured use of relevant detail. There will be a confident understanding of key features of life in Stamps and how different characters are affected by them, with reference to Momma's store or incidents witnessed by Maya or Bailey Junior. There will be a clear appreciation of the nature of the Stamps community, its social, cultural and historical context and the impact it has on characters and events. There may be discussion of the first person style of the book and how this enables us to view particular episodes such as the visit to the dentists or how Momma deals with the poor white trash girls and appreciate their impact and contribution to Maya's development.

Please look for, and reward, valid alternatives.

(c) Show how Maya Angelou presents her experiences of racism as she grew up in the 1930s and 1940s, and how she learned to cope with these experiences. [20]

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

0 marks	Nothing worthy of credit.
1-4 marks	Simple awareness of life in 1930s America and general comments about racism.
5-9 marks	Answers will be dependent on simple, general narrative, with some focus on Maya's experiences for 8-9, though these may be under developed. Events may be listed rather than discussed in detail or there may be unsupported discussion with some awareness of the social, cultural and historical context.
10-14 marks	Answers may still be narrative driven, but will show more selection of events and characters to show an understanding of Maya Angelou's experiences of racism and the social, cultural and historical context of the book. Incidents such as initial rejection by the bus company, the visit to the dentists and many others from across the text would make for relevant selection. For 13-14, answers will refer more thoroughly to specific incidents and there may be some thoughtful and detailed commentary on Maya's ways of coping with racism.
15-20 marks	Answers will be insightful and perceptive, possibly with some overview. There should be a clear appreciation of the impact of racism on Maya's life as a child in Stamps and later in California. There will be a sound appreciation of the social, cultural and historical context of the book, such as segregation and discrimination, showing how Maya's experience of racism reflects the lives of black people in 1930s America. There may be an appreciation of how Maya's role in these incidents changes during the book from observer (for example poor white trash) to participant (for example gaining employment) and how this suggests the development of her character against the social, cultural and historical context of the book.

Please look for, and reward, valid alternatives.

5. **Chanda's Secrets**

(a) **Read the extract on the opposite page. Then answer the following question:**
With close reference to the extract, show how Allan Stratton creates mood and atmosphere here. [10]

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

0 marks	Nothing worthy of credit.
1 mark	Answers will be brief, simple and general.
2-4 marks	Answers will be dependent on paraphrase or unselective references to some extent, perhaps with some general awareness of a sombre atmosphere in the cemetery and some empathy with Chanda's sadness for 3-4.
5-7 marks	Candidates will select and highlight detail in order to support their judgements. For example, the pitiful condition of the cemetery may be illustrated by reference to the 'winding dirt roads' which are 'filled with potholes', 'a fight breaks out over who's supposed to be in holes five and six' or the number of other burials being carried out at the same time. Chanda's fear that her sister's coffin 'may break' may be selected or her awareness of her family's poverty as shown by the lack of family memorials at the cemetery may be noted. For 6-7, discussion of the extract will be thorough with some thoughtful commentary on how Stratton creates atmosphere in the extract.
8-10 marks	Answers will be assured, analytical, and show real appreciation of Stratton's creation of mood and atmosphere. Candidates will respond critically to the writer's use of detail to evoke atmosphere, such as the speed with which the cemetery has filled up, ritualistic apology for doubting the existence of God or the inappropriateness of people's behaviour in the cemetery. The unemotional reference to the loss of several members of Chanda's family may be referred to. The quiet, understated tone of the extract, some of its language, may be addressed.

(b) **Show how Allan Stratton presents the importance of rumours and superstitions in the society described in *Chanda's Secrets*.** [20]

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

0 marks	Nothing worthy of credit.
1-4 marks	Simple awareness of some rumours and superstitions, perhaps identifying AIDS as the main source of rumours. Knowledge of the novel will be very general and reference to the social, cultural and historical context rudimentary.
5-9 marks	Answers will be mostly narrative, addressing some rumours and superstitions, such as Mama's mysterious illness or Esther's prostitution, but lacking in specific references or development. There may be some basic awareness of the effects of AIDS on African communities.
10-14 marks	Answers may still be narrative driven, but will show more selection of relevant events and characters. There will be some understanding of how rumours and superstitions affect events and characters, such as the reason for Mama's return to Tiro, the spirit doctor's visit or Esther's prostitution. For 13-14, answers will refer more thoroughly to the impact of rumours and superstitions on the lives of key characters, such as Mrs Tafa, Jonah or Esther, and demonstrate a sound grasp of elements of the social, cultural and historical context such as the prevalence of AIDS, and the fear of AIDS, in the wider African community.
15-20 marks	Answers will be evaluative and astute, with assured use of relevant detail. There will be a confident understanding of a range of rumours and superstitions, such as the use of traditional 'cures' for AIDS, the townspeople's neglect of Esther or the Tiro family's isolation of Chanda's mother. Candidates will explore the impact of rumours and superstitions in the urban and rural communities of Bonang and Tiro, perhaps with close reference to neighbours' reactions to Mama's return from Tiro. At the top of this band, there will be perceptive commentary on characters and events affected by rumours and superstitions in different ways, possibly including the sense of shame related to AIDS in the wider community.

Please look for, and reward, valid alternatives.

(c) Show how Allan Stratton presents Chanda's gradual realisation of the truth about AIDS in her family and in her community. [20]

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

0 marks	Nothing worthy of credit.
1-4 marks	There may be a simple awareness of AIDS in the novel, perhaps identifying one or two sufferers such as Esther or Chanda's mother. Knowledge of the novel and its social, cultural and historical context will be sketchy or very general.
5-9 marks	There will be fairly general, narrative responses with limited specific references to characters who suffer from AIDS and what happens to them, such as Esther's prostitution or Mrs Tafa's son. There may be a basic awareness of the effects of AIDS on the wider community, perhaps with some general reference to secrecy surrounding AIDS and the wider social, cultural and historical context.
10-14 marks	There will be more focused selection of relevant events and characters to show understanding of Chanda's gradual realisation about AIDS in both her family and the wider community. These may include the rape of Esther, the return of Mama to Tiro, Jonah's death or Mrs Tafa's revelation about her son's death. A good understanding of the wider community's fear and shame in response to AIDS will be shown. For 13-14, answers will refer more thoroughly to Chanda's gradual realisation of the truth about AIDS, such as her reaction to her mother and to Esther, and to the changes that take place within the community after her mother's return from Tiro.
15-20 marks	Answers will be evaluative and astute, with assured use of relevant detail about the impact of AIDS on Chanda's family and the wider communities in Bonang and Tiro. Candidates will explore the different ways in which Chanda realises the truth, such as her pursuit of Mama to Tiro, Esther's rape and the reactions of the wider community in Bonang at different points in the novel. Events such as the spirit doctor's visit and the community's fear and suspicion when Mama returns from Tiro may be selected to explore the social, cultural and historical context of the novel. For 18-20, candidates will provide a perceptive analysis of Stratton's use of characters and events to comment on the attitudes of the wider society towards AIDS and the wider social, cultural and historical context.

Please look for, and reward, valid alternatives.

SECTION B

6. *Woman Work / Overheard in County Sligo*

In the first of the following poems, *Woman Work*, a black woman speaks about her life in the southern states of the USA. In the second, *Overheard in County Sligo*, a woman speaks about her life in Ireland.

Write about both poems and their effect on you. Show how they are similar and how they are different. [20]

This question covers assessment objectives AO1 (25%), AO2 (25%) and AO3 (50%).

0 marks	Nothing worthy of credit.
1-4 marks	Mostly simple, general comments on the poems. The response will probably be brief, with simple, basic points of comparison about content, such as both poems describing the lives of women.
5-9 marks	There may be awareness of some of the ideas in the poems, such as the status of women or the nature of women's work, along with an emerging discussion of mood and atmosphere in general terms. These comments may include an awareness of the tiredness and drudgery of the woman in the first poem and the possible boredom of the woman in the second poem. There will be some discussion of comparison points, probably of the content, with some straightforward links made between the poems, such as the kind of work each woman does.
10-14 marks	There will be focused use of the details in the poems and thoughtful discussion of the way the women's lives are presented in the poems. Candidates may note the listing of tasks in the first poem, as well as some of the images from nature used and may offer focused comments on the atmosphere evoked, such as resignation or a wish for ease, or death. The thwarted ambition, or vanity, of the woman in the second poem may be addressed with reference to the 'Abbey stage' or 'still the crowd with a look.' Clear points of comparison may be made, such as the poets' attitudes to the women depicted.
15-20 marks	There will be an increasingly assured analysis of both poems and perceptive probing of subtext. The ambiguous use of natural imagery in the first poem may be explored, as well as the implied exploitation of the speaker. In the second poem, candidates may explore the poet's creation of a perhaps falsely idyllic rural home and the woman's paralysis despite the 'open gate' and 'freedom's there for the taking.' Stylistic features, such as listing and the images used in both poems, will be analysed and there will be a clear appreciation of how the poets use language to achieve specific effects. Confident links and comparisons will be made, with subtlety and range, and an awareness of ambiguity and possible interpretations, for 18-20.



GCSE ENGLISH LITERATURE

Specimen assessment materials

UNIT 2a (Literary heritage drama and contemporary prose)

HIGHER TIER

MARKING GUIDELINES

GENERAL

1. Expression

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

2. Annotation

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

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

3. Marking positively

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

4. 'Best fit' marking

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

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

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

5. Assessment objectives

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

6. Assessment objective coverage and weightings in Unit 2a

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

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

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

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

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

UNIT 2a: BAND CRITERIA

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

MARKS				
(i)	(ii) (iii)	Critical response to texts (AO1) *Assessed in all questions	Language, structure and form (AO2) *Assessed in Q1 (i) and Q2 (i),(ii) and (iii)	Social, cultural, and historical contexts (AO4) *Assessed in Q1 (ii) and (iii)
0	0	Nothing written, or what is written is irrelevant to the text or not worthy of credit.		
1	1-4	Candidates: rely on a narrative approach with some misreadings; make a personal response to the text.	Candidates: may make generalised comments about stylistic effects.	Candidates: make simple comments on textual background.
		<i>Errors in grammar, punctuation and spelling are likely to impede communication on occasions. Structure and organisation is limited and meaning is often unclear.</i>		
2-4	5-9	Candidates: display some understanding of main features; make generalised reference to relevant aspects of the text, echoing and paraphrasing; begin to select relevant detail.	Candidates: recognise and make simple comments on particular features of style and structure.	Candidates: show a limited awareness of social/cultural and historical contexts; begin to be aware how social/cultural and historical context is relevant to understanding the text(s).
		<i>Grammar, punctuation and spelling has some errors. There is some attempt to structure and organise writing and meaning is clear in places.</i>		
5-7	10-14	Candidates: make more detailed reference to text; discuss thoroughly, and increasingly thoughtfully, characters and relationships; probe the sub-text with increasing confidence; select and evaluate relevant textual details; understand and demonstrate how writers use ideas, themes and settings to affect the reader; convey ideas clearly and appropriately.	Candidates: see how different aspects of style and structure combine to create effects; show increasingly clear appreciation of how meanings and ideas are conveyed through language, structure and form.	Candidates: set texts in contexts more securely; begin to see how texts have been influential; have a clear grasp of social/cultural and historical context; begin to be able to relate texts to own and others' experience.
		<i>Grammar, punctuation and spelling is generally good but with occasional errors. Structure and organisation is secure and meaning is generally clear.</i>		
8-10	15-20	Candidates: make increasingly assured selection and incorporation of relevant detail; are able to speculate/offer tentative judgements; evaluate characters/relationships and attitudes/motives; at the highest level, consistently handle texts with confidence, have an overview and ability to move from the specific to the general; convey ideas persuasively and cogently with apt textual support.	Candidates: show appreciation of how writers use language to achieve specific effects; make assured exploration and evaluation of the ways meaning, ideas and feeling are conveyed through language, structure and form; at the highest level, make assured analysis of stylistic features.	Candidates: show a clear understanding of social/cultural and historical contexts; relate texts to own and others' experience; identify and comment on importance of social/cultural and historical contexts. Awareness of literary tradition shown; at the highest level, show a clear understanding of social/cultural and historical contexts; relate details of text to literary background and explain how texts have been/are influential at different times.
		<i>Grammar, punctuation and spelling is largely accurate. Structure and organisation is accomplished and meaning is clear.</i>		

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

UNIT 2a

QUESTION 1 (Literary heritage drama)

(a) *Othello*

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

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

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

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

Please look for, and reward, valid alternatives.

*** (iii) How does Shakespeare present the character Iago to an audience throughout the play? Remember to support your answer with reference to the text and to comment on its social, cultural and historical context. [20]**

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

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

Please look for, and reward, valid alternatives.

(b) Much Ado About Nothing

(i) Read the extract on the opposite page. Then answer the following question:
How does Shakespeare present the relationship between Claudio and Don Pedro here? [10]

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

0 marks	Nothing worthy of credit.
1 mark	Simple, general comments.
2-4 marks	Answers will be based on simple reorganisation/paraphrase of the extract, with empathy and some discussion for 3-4. There will be an awareness of how Claudio is asking Don Pedro for his support in winning Hero, and of Don Pedro's willingness to do so for him.
5-7 marks	Answers will be more focused and supported by apt detail, and for 7 will be thorough and thoughtful, discussing how Claudio has fallen for Hero and of how (and why) Don Pedro plans to help.
8-10 marks	Answers will be assured and analytical, showing an appreciation of how the older, worldly wise Don Pedro is prepared to help Claudio win Hero's hand. Candidates may evaluate Claudio as a lover, and the lengths Don Pedro is prepared to go to in order to help him, as well as his confidence in how his plan will work.

*** (ii) Show how Shakespeare presents the development of the relationship between Beatrice and Benedick. Remember to support your answer with reference to the play and to comment on its social, cultural and historical context.** [20]

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

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

Please look for, and reward, valid alternatives.

*** (iii) How does Shakespeare present the character of Don John to an audience throughout the play? Remember to support your answer with reference to the play and to comment on its social, cultural and historic context. [20]**

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

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

Please look for, and reward, valid alternatives.

(c) An Inspector Calls

(i) Read the extract on the opposite page. Then answer the following question:
How may the presentation of Gerald here affect an audience's feelings towards him?
[10]

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

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

* (ii) <i>An Inspector Calls</i> is set in 1912. How is the characters' speech and behaviour in the play influenced by the time in which it is set?
[20]

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

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

Please look for, and reward, valid alternatives.

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

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

Please look for, and reward, valid alternatives.

(d) Hobson's Choice

(i)	Read the extract on the opposite page. Then answer the following question:
	With close reference to the extract, show how it reveals the relationship between Maggie and Willie at this point in the play.
	[10]

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

0 marks	Nothing worthy of credit.
1 mark	Simple, straightforward discussion of characters (perhaps more on one than the other).
2-4 marks	Answers will be dependent on re-telling the events of the extract with empathy (for either, or both, Maggie and Willie, and some discussion of their dialogue for 3-4.
5-7 marks	Discussion of Maggie and Willie will be more focused with relevant detail from the extract to support judgements. For 6-7 answers will contain sustained and thoughtful discussion of Maggie and Willie as revealed in the extract, showing an understanding of how each character has their own agenda, and how Maggie, in particular, controls the exchange.
8-10 marks	Answers will be assured and analytical. Close reading will pick up on details such as the hesitations in the speech of both characters and how this may suggest a subtext to their dialogue. Stage directions will also be explored to good effect, as may the patterns in their speech (for example "wonder" and "marvel") which suggest their suitability and closeness despite their different situations, and how Maggie works round to her proposal of marriage.

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

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

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

Please look for, and reward, valid alternatives.

*** (iii) Show how Harold Brighouse uses Hobson to highlight aspects of the community presented in the play.**

[20]

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

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

Please look for, and reward, valid alternatives.

(e) **A Taste of Honey**

(i) **Read the extract on the opposite page. Then answer the following question:**
How does Shelagh Delaney create mood and atmosphere for an audience here?
[10]

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

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

* (ii) **To what extent do you find *A Taste of Honey* an appropriate title for the play? Remember to support your answer with reference to the play and to comment on its social, cultural and historical context.**
[20]

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

0 marks	Nothing worthy of credit.
1-4 marks	Answers will be based on a simple, partial retelling of all, or parts of, the play. Candidates may make very simple points about how events of the play, such as Jo's relationships with the boy and Geof, may be perceived as "honey", as they were short but sweet, owing partly to social and cultural attitudes of the time in which the play was set.
5-9 marks	Answers will tend to be general and probably dependent on simple narrative but with some awareness and emerging discussion for 8-9. Candidates may well reveal through empathic comments, how Jo's relationships, and, perhaps, those of others, whilst sweet, or "honey", could only be a "taste", owing to the cultural attitudes of society of the time, as well as owing to the natures of the characters.
10-14 marks	Candidates will use a sound knowledge of the text to support their views. For 13-14, answers will be thoughtful and thorough. Answers will reveal some understanding of how the mores of society in the 1950s may have had an influence on the brevity of the "taste of honey" experienced by different characters, particularly, probably, Jo, as a single teenage mother expecting a mixed race baby and living in an impoverished area.
15-20 marks	Answers will be astute and evaluative and, at the top of the band, may be original. Answers, particularly at the top of this band, may include an overview of how the historical setting of the play, of northern Britain in the 50s, together with the nature of the characters, may make it inevitable that the happiness experienced within the world of the play could only ever be fleeting. The social, cultural and historical context of the play will be clearly understood.

Please look for, and reward, valid alternatives.

*** (iii) Show how Shelagh Delaney uses the character of Geof to highlight aspects of the society in which he lives. [20]**

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

0 marks	Nothing worthy of credit.
1-4 marks	Answers will be based on simple narrative. Answers may include some simple reference to Geof's sexuality, and his relationships with Jo, and, maybe, Helen. The audience, at this level, may well be the candidate, him or herself.
5-9 marks	Answers will be dependent on fairly simple narrative with an awareness of, and empathy for, Geof and the way he interacts with Jo, Helen, and, maybe, Peter. At this level there will be an awareness of how the character's evident homosexuality would be regarded within the social, cultural and historical context of the play (for example the reference to his ex landlady, and the way the other characters talk to him).
10-14 marks	Candidates will use a sound knowledge of text to support their interpretation of Geof. For 13-14, interpretation of Geof's character will be rooted in a sound discussion of character and relationships, within the social, cultural and historical context of the play, supported by apt detail. Answers will probably include discussion of how an audience may respond to the way Geof speaks and behaves with Jo, Helen, and Peter, and how the way they treat him may be affected by his sexuality, as well as by his behaviour, which would run counter to many expectations of how a man, particularly in the 50s, would behave (cooking, cleaning, and preparing for the birth of Jo's baby, for example).
15-20 marks	Interpretation of Geof's character will be assured and evaluative, and, for 18-20, may be original, perhaps suggesting that the character may show how some attitudes to men and fatherhood were beginning to change in the mid 20th century. Answers may well incorporate a sensitive overview of how different audiences may respond differently to Geof, and show some appreciation of how his nurturing, home building qualities may be received by audiences. There may also be evaluative discussion as to why Geof feels he has to leave at the end of the play, as well as discrete reference to homophobic attitudes highlighted in the play, and how these may have been typical of the society in which the character lives.

Please look for, and reward, valid alternatives.

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

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

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

* (ii)	Show how Paddy's relationship with Sinbad is presented throughout the novel.	[20]
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This question covers assessment objectives AO1 (33%) and AO2 (67%).

0 marks	Nothing worthy of credit.
1-4 marks	Answers will be brief and patchy in knowledge of the relationship between Paddy and Sinbad. Basic comments on the siblings may touch on the setting of their childhood, in mid 20th century Dublin.
5-9 marks	Answers will be dependent on relatively simple narrative, with some discussion and awareness for 8-9. There will be an emerging awareness of how the boys may have been influenced by growing up in Ireland in the mid 20th century, through references to their games, or schooling, for example.
10-14 marks	Answers will still be narrative driven, but use of knowledge of the text will be more focused and selective. For 13-14 answers will be more sustained, with thorough discussion of the relationship between Paddy and Sinbad. The issue of presentation will probably be addressed only implicitly, however. Answers will probably include direct reference to key events in the novel, such as their experiences in school, their "playgrounds", and the relationship between their mother and father and how that affected them.
15-20 marks	Answers will be cogent and astute, with assured use of relevant detail and the 'how' part of the question addressed with assurance for 18-20. Probably included will be a sensitive overview of how their relationship was affected by events around them, both locally, and, to an extent, in the world. Reference may well be made to the changing landscape, literally and metaphorically, of life in Dublin, in the mid 20th century, and may also include an understanding of family life as shown in the novel.

Please look for, and reward, valid alternatives.

- * (iii) Paddy's world has been described as being "full of warmth and cruelty." Show how Roddy Doyle presents both the warmth and the cruelty in *Paddy Clarke Ha Ha Ha*. [20]

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

0 marks	Nothing worthy of credit.
1-4 marks	Answers will be limited and general. Basic comments on points such as Paddy's experiences at home and at school may well be included at this level.
5-9 marks	Answers will be narrative driven, with awareness and empathy for 8-9. At this level there will be some discussion of relevant parts of the novel, such as times when the family, or, indeed, parts of it, was close, or when the children played games, as times of "warmth", and, for times of "cruelty", parts such as the increasingly deteriorating relationship between the parents, arguments between the children, or problems in school.
10-14 marks	Answers will still be narrative driven, but increasingly assured in use of selected detail. Points selected will show an understanding of how different characters, but probably chiefly Paddy, react to key events in the novel, which are, in turn, reflected by its setting in mid 20th century Dublin. Discussion may include family life, school life, and friendships.
15-20 marks	Answers will be astute and evaluative, and, for 18-20, may be original. Answers may well sensitively incorporate, through overview, an appreciation of how key events in the novel are affected by changing attitudes to society in a time of overall change, of how the microcosm of Paddy's family reflects the macrocosm of society. The use of contrasting characters/families and situations may be explored, for example.

Please look for, and reward, valid alternatives.

(b) Heroes

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

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

0 marks	Nothing worthy of credit.
1 mark	Brief responses, with simple comments on what is happening.
2-4 marks	Answers will probably be dependent on simple paraphrase with some awareness of Francis and empathy for him for 3-4, with simple comments on the effect of the heat, and the empty street, for example.
5-7 marks	Discussion will be more focused and supported by apt detail, such as the description of the heat and its effects (for example “slow motion movie”). For 6-7, discussion of the extract will be thorough and thoughtful, covering details such as Francis as “bogeyman”, the sense of quiet tension in the street and so on.
8-10 marks	Answers will be assured and analytical. Points explored may include the sense of time slowing down the effect of the sluggish heat, the creation of the sense of emptiness, further highlighted by the brief dialogue between Francis and the small boy, and so on.

<p>* (ii) To what extent is <i>Heroes</i> an effective title for this novel, in your opinion?</p> <p style="text-align: right;">[20]</p>
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This question covers assessment objectives AO1 (33%) and AO2 (67%).

0 marks	Nothing worthy of credit.
1-4 marks	Simple brief answers, based on a general re-telling of parts of the story. Points may include brief reference to events in World War 2, for example, and the effect the war had on some of the characters, and their behaviour in the novel.
5-9 marks	Answers will be narrative driven, with some discussion/awareness for 8-9. There will probably be a clear awareness of how Francis’ and Larry LaSalle’s experiences in the war could be relevant to the title. At the top of the band, there may also be an awareness of different perceptions of heroism, perhaps at the level of empathy, for example how Larry is perceived as a hero, and how Nicole responds to him and to Francis.
10-14 marks	Answers will still be narrative dependent, but with apt focus on key areas of the text. For 13-14, answers will be thorough and thoughtful. Answers will make judgements relating to key events in the novel, such as how Larry LaSalle is perceived by the community, the rape, events in the war, Francis’ responses to events, and the ending of the novel.
15-20 marks	Answers will be evaluative, assured, and, perhaps, for 18-20, original. Answers may well include different and valid interpretations of the notion of hero, and how perceptions may differ according to one’s experiences, backing up points by specific discussion of salient parts of the novel, and the behaviour of the main characters at different times, such as Larry when he arrives in Frenchtown, on his return from war, and at the end of the novel.

Please look for, and reward, valid alternatives.

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

0 marks	Nothing worthy of credit.
1-4 marks	Simple comments based on patchy narrative. Points may include reference to Larry LaSalle's behaviour with the young people (particularly Nicole) and during the war.
5-9 marks	Answers will be dependent on relatively simple narrative, with some discussion and awareness for 8-9. There will be an increasing awareness of how Larry LaSalle is perceived differently at different points in the novel, and the reasons for these different perceptions such as his relationships with the young people of Frenchtown, for example.
10-14 marks	Answers will still be narrative driven, but use of knowledge of the text will be more focused and selective. For 13-14, answers will be more sustained, with thorough discussion of the character of LaSalle. The issue of presentation will probably be addressed only implicitly, however. The reasons for possible different perceptions of the character will probably be addressed with some confidence at this level, although responses may be engaged at a more personal level, too, with discussion of Larry LaSalle's relationships with the young members of the community, for example, being discussed. The way he behaves in his final meeting with Francis, and the reasons for this, will also be dealt with, increasingly thoughtfully.
15-20 marks	Answers will be cogent and astute, with assured use of relevant detail. Alternative interpretations of his character, depending on the standpoint of who is making the judgement, may well feature at this level, particularly at the top of the band. Answers will show an understanding, through overview, of the impact of war, or traumatic events, on individuals. His behaviour towards Nicole and Francis at different times in the novel will be evaluated.

Please look for, and reward, valid alternatives.

(c) **Never Let Me Go**

(i) **Read the extract on the opposite page. Then answer the following question:**
With close reference to the extract, show how Kazuo Ishiguro presents mood and atmosphere here. **[10]**

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

0 marks	Nothing worthy of credit.
1 mark	Brief responses, and simple comments.
2-4 marks	Answers will probably operate on the level of simple paraphrase, with some empathy for Kathy /awareness of the setting for 3-4.
5-7 marks	Candidates will select and highlight detail in order to support their judgements. For example, the bleak landscape and its effects may be discussed. For 6-7, answers will be detailed and thoughtful, considering, perhaps, how Kathy's feelings are highlighted by her surroundings.
8-10 marks	Answers will be assured and analytical, including evaluation of features such as the description of the bleak landscape, (almost like a no-man's-land) and its effects on Kathy, combined with her contained feelings as exemplified at the end of the extract.

* (ii) **Show how Kazuo Ishiguro's presentation of one character creates sympathy for him or her.** **[20]**

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

0 marks	Nothing worthy of credit.
1-4 marks	Answers will be based on simple, general narrative. Answers may include basic comments on the situations on either one character, or a selection of characters.
5-9 marks	Answers will be based on narrative, with some discussion of their chosen character for 8-9. Answers, perhaps rooted in empathy, will begin to discuss the situation of the chosen character, revealing an awareness of the reasons for the way they behave and interact with others.
10-14 marks	Answers will be more focused in their discussion and will be supported by apt detail. For 13-14, answers will be thorough and thoughtful. Answers will reveal a detailed knowledge of the way their chosen character speaks and behaves at different parts of the novel, and the possible reasons for this, such as their dawning realisation of what is happening, or is about to happen, to them, or their part in the events described in the novel.
15-20 marks	Answers will show detailed knowledge of the text used with assurance, and will be astute and evaluative. Answers will reveal a sensitive overview of how their chosen character reacts with other characters, and copes with the knowledge of the nature of the purpose of the young people, as organ donors. At the very top, the presentation of lives led in such a seemingly idyllic setting, and the contrast between this and the young people's destiny may be explored.

Please look for, and reward, valid alternatives.

*** (iii) How effective a title is *Never Let Me Go*, in your opinion?**

[20]

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

0 marks	Nothing worthy of credit.
1-4 marks	Answers will be simple and general. Simple comments may be made on how the song features in the plot, or on the relationships between the characters.
5-9 marks	Answers will be narrative driven, with some discussion and awareness for 8-9. There will be an emerging awareness of the significance of the lyrics of the song, and what it means to different characters.
10-14 marks	Answers will still be narrative dependent, but with apt focus on key areas of the text. For 13-14, answers will be thorough and thoughtful. There should be an understanding of the literal significance of the song, and its part in the plot, and an increasing understanding of how its lyrics may add to an appreciation of the subtext of the relationships between the characters.
15-20 marks	Answers will be evaluative, assured, and, perhaps, for 18-20, original. Answers will reveal an increasingly assured overview of the significance of the song to the plot, how its importance enhances the readers' understanding of the lives of the characters, and its symbolic significance to an understanding of the characters and their relationships.

Please look for, and reward, valid alternatives.

(d) **About a Boy**

(i)	Read the extract on the opposite page. Then answer the following question:	
	How does Nick Hornby present Marcus in this extract?	[10]

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

0 marks	Nothing worthy of credit.
1 mark	Brief responses, and simple comments on what is happening.
2-4 marks	Answers will be dependent on narrative, with some awareness of Marcus's feelings about school and empathy for him for 3-4.
5-7 marks	Discussion will be more focused and supported by apt detail, such as the use of the clock to highlight time passing slowly for Marcus. For 6-7, discussion of the extract will be thorough and thoughtful, considering, for example, Marcus's thought processes, his use of questions, and so on.
8-10 marks	Answers will be assured and analytical, exploring, for example, the way Hornby suggests Marcus's thought processes through a sort of internal monologue, whilst using the third person. The use of Marcus's digressions, such as the reference to Macauley Culkin, and surprising imagery (the boomerang shooting off to Hollywood, for example) may also be explored, to highlight Marcus as an anxious, but imaginative child.

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

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

Please look for, and reward, valid alternatives.

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

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

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

Please look for, and reward, valid alternatives.

(e) Resistance

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

0 marks	Nothing worthy of credit.
1 mark	Brief responses, and simple comments on what is happening.
2-4 marks	Answers will be dependent on narrative, with some awareness of Sarah's feelings and empathy for her, for example, her missing Tom, for 3-4.
5-7 marks	Discussion will be more focused and supported by apt detail. For 6-7, discussion of the extract will be thorough and thoughtful, for example, the use of negative language (such as the repetition of "no") and how it reflects Sarah's depression.
8-10 marks	Answers will be assured and analytical. Stylistic features such as the use of minor sentences ("Twenty-seven years old" etc.) creating lists to highlight her negative feelings, the references to death (carrion crows, dead ewes etc.), are likely to feature at this level of response.

* (ii)	How does Owen Sheers present Albrecht in the novel?	[20]
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This question covers assessment objectives AO1 (33%) and AO2 (67%).

0 marks	Nothing worthy of credit.
1-4 marks	Simple comments based on patchy narrative. Answers will show a basic understanding of Albrecht's role as a German soldier, involved in the invasion of Britain.
5-9 marks	Answers will be dependent on relatively simple narrative, with some discussion and awareness for 8-9. Answers will show an awareness of Albrecht's role as leader of his unit, and his developing relationship with the inhabitants of the valley, specifically Sarah.
10-14 marks	Answers will still be narrative driven, but use of knowledge of the text will be more focused and selective. For 13-14, answers will be more sustained, with thorough discussion of the character of Albrecht. The issue of presentation will probably be addressed only implicitly, however. Answers will reveal some understanding of Albrecht's attitudes to the events of the novel, his behaviour with his men and his developing relationship with the inhabitants of the valley, specifically Sarah.
15-20 marks	Answers will be cogent and astute, with assured use of relevant detail. Answers will show an increasing ability to evaluate Albrecht's changing behaviour, and his ambivalent attitudes to his role, as his relationship with Sarah becomes increasingly complex at different points in the novel, including its conclusion.

Please look for, and reward, valid alternatives.

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

[20]

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

0 marks	Nothing worthy of credit.
1-4 marks	Simple brief answers, based on a general re-telling of parts of the story. Answers will probably show a very basic understanding of the role of the Resistance in a war setting.
5-9 marks	Answers will be narrative driven, with some discussion and awareness for 8-9. Answers will reveal some understanding of the literal meaning of resistance in a wartime context, and may also begin to discuss other types of resistance evident in the novel, such as the way the women initially resist the Germans.
10-14 marks	Answers will still be narrative dependent, but with apt focus on key areas of the text. For 13-14, answers will be thorough and thoughtful. Answers will probably discuss different possible meanings of resistance within the context of the novel, such as its literal meaning in the context of war, the resistance of the men, the women, and, perhaps, of Sarah, in her developing relationship with Albrecht.
15-20 marks	Answers will be evaluative, assured, and, perhaps, for 18-20, original, exploring the symbolism of the title, for example. Answers may well explore and evaluate different types of resistance, political and personal, within the context of the novel, before coming to a well considered conclusion.

Please look for, and reward, valid alternatives.



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]**

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]**

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

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 *A View From The Bridge*. [20]**

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)	<p>Read the extract on the opposite page. Then answer the following question:</p> <p style="text-align: center;">What does Charlotte Keatley’s presentation of Jackie reveal about her feelings 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 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)	<p>How does Charlotte Keatley present the character of Margaret to an audience in the play?</p> <p style="text-align: right;">[20]</p>
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This question covers assessment objectives AO1 (33%) and AO2 (67%).

0 marks	Nothing worthy of credit.
1-4 marks	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 *My Mother Said I Never Should*? [20]**

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

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]**

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]**

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]

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)	Read the extract on the opposite page. Then answer the following question: With close reference to the extract, show how Charles Dickens 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 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)	Show how Charles Dickens presents the hardships of life in 19th century London in <i>A Christmas Carol</i>.	[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 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)	Read the extract on the opposite page. Then answer the following question: With close reference to the extract, show how William Golding 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, 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)	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.	[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 *Ash on a Young Man’s Sleeve*? Remember to support your answer with reference to the text and to comment on its social, cultural and historical context. [20]**
This question covers assessment objectives AO1 (33%) and AO4 (67%).

0 marks	Nothing worthy of credit.
1-4 marks	Answers will be 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.



GCSE ENGLISH LITERATURE

Specimen assessment materials

UNIT 1

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 including the poetry question. 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. Balanced responses

Candidates are expected to produce a balanced response to the unseen poetry comparison (Section B). Where responses are unbalanced, candidates will be self-penalising as they will not be able to access the higher bands of AO3. All examiners are provided with examples of balanced and unbalanced responses when marking is standardised, exemplifying how judgement is used.

5. '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.

6. 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
- AO3** Make comparisons and explain links between texts, evaluating writers' different ways of expressing meaning and achieving effects
- 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

7. Assessment objective coverage and weightings in Unit 1

Assessment objective	Section A (a)	Section A (b) and (c)	Section B
AO1	✓ (50%)	✓ (33%)	✓ (25%)
AO2	✓ (50%)		✓ (25%)
AO3			✓ (50%)
AO4		✓ (67%)	

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

In determining the appropriate mark band and fine-tuning to a specific mark for Section A parts (b) and (c) you should give twice as much weight to AO4 as to AO1.

In determining the appropriate mark band and fine-tuning to a specific mark for Section B you should give twice as much weight to AO3 as to AO1 and AO2.

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

UNIT 1: BAND CRITERIA

The following descriptions have been provided to indicate the way in which progression within the four 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.

(a)	(b) (c)	Critical response to texts (AO1) *Assessed in all questions	Language, structure and form (AO2) *Assessed in Section A (a) and Section B	Making comparisons (AO3) *Assessed in Section B	Social, cultural, and historical contexts (AO4) *Assessed in Section A (b and c)
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: begin to make simple points of comparison when required; give simple unfocused expression of preference.	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: make straightforward connections between texts; select some obvious features of similarity and difference; begin to make comments on some of the different ways writers express meaning.	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: compare and make some evaluation of subject, theme, character and may comment on how writers achieve different effects; begin to explore comparisons of theme and style and different ways writers express meaning; explain the relevance and impact of connections and comparisons between texts.	Candidates: set texts in contexts more securely; begin to see how texts have been influential; have a clear grasp of social/cultural and historical context; begin to relate texts to own and others' experience.
<i>Grammar, punctuation and spelling is largely accurate. Structure and organisation is accomplished and meaning is clear.</i>					

* Please see grid on the opposite page for AO weightings in Section A (a), (b) and (c) and Section B.

SECTION A

1. *Of Mice and Men*

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

What do you think of the way Curley speaks and behaves here? Give reasons for what you say, and remember to support your answer with words and phrases from the extract. [10]

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

0 marks	Nothing worthy of credit.
1 mark	Very brief, with hardly any relevant detail or focus on Curley.
2-4 marks	Brief responses, with simple and often general, unsupported comments about Curley, such as his aggressive behaviour and speech towards George and Lennie.
5-7 marks	More focus and selection of relevant detail, such as the change in Curley's body language, with some discussion of what he says and how for 6-7.
8-10 marks	Clear and detailed discussion of Curley, with apt reference to key areas such as his aggressive, boxer's stance as shown in 'his arms gradually bent at the elbows and his hands closed into fists', and the direct, intimidating way he speaks to George and Lennie, for example, 'What the hell are you gettin into it for?'

(b) Choose a character whom you think is a victim of the society in which he or she lives. Write about this character, explaining the reasons for your choice. [20]

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

0 marks	Nothing worthy of credit.
1-4 marks	Very brief, often simple narrative, lacking in relevance to the question.
5-9 marks	Brief, and possibly insecure knowledge of characters and events. Very simple awareness of American society in the 1930s, perhaps referring generally to migrant workers and their lives.
10-14 marks	Emerging discussion, with some knowledge of characters and events which show a basic awareness of the social, cultural and historical context of the novel, such as the effect of Candy's age and disability on his life and status on the ranch. Crooks or Curley's wife may be highlighted to show the negative attitudes of the society of the time towards black people and women.
15-20 marks	Sound knowledge of the text shown with some straightforward discussion of characters whose lives are badly affected by attitudes typical of America in the 1930s. For example, some reference may be made to Curley's wife's position as the only woman on the ranch and to some of the sexist attitudes shown by Curley and other men such as Candy towards her. Events such as her conversation with Lennie in the barn and her naïve dreams of Hollywood stardom may be used to support opinions and show understanding of the social, cultural and historical context.

Please look for, and reward, valid alternatives.

(c)	<p>Write about Crooks and the ways in which he is affected by the society in which he lives.</p> <p>Think about:</p> <ul style="list-style-type: none"> • his job on the ranch; • his relationships with other characters; • the way he speaks and behaves at different times in the novel. <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 answers with limited detail and little focus on Crooks.
5-9 marks	Answers will be general and narrative, with some simple grasp of Crooks' life and some basic awareness of his isolation and low status as a black man in 1930s America.
10-14 marks	Narrative responses with an emerging discussion of some key events, such as Crooks' conversation about segregation with Lennie in his room or the description of his living conditions. There will be some awareness of social, cultural and historical context, such as discrimination against black people and the acceptability of racist language at the time.
15-20 marks	Answers will show a secure knowledge of the text, with some apt selection of events and relationships to support judgements about Crooks and the ways in which he is affected by society in 1950s USA. The bullet points may be addressed to show how his life on the ranch is lonely and restricted because of his race. Some relationships and events, such as his conversation with Lennie or his treatment by Curley's wife, may be addressed to highlight the prejudice and ill-treatment suffered by black people at this time in America.

Please look for, and reward, valid alternatives.

2. *Anita and Me*

(a) Read the extract on the opposite page. Then answer the following question:
What does this extract show you about Meena's feelings? Remember to support your answer with words and phrases from the extract. [10]

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

0 marks	Nothing worthy of credit.
1 mark	Very brief, with hardly any relevant detail or focus on Meena.
2-4 marks	Brief responses, with simple comments about Meena's feelings, such as her shock at Sam Lowbridge's comments.
5-7 marks	More focus and empathy, with some discussion and awareness of Meena's feelings as shown in the extract for 6-7. Candidates may refer to Meena's anger at hearing others support Sam's comments or her anxiety to reach her father, as well as her 'panic' when she hears his racist remarks.
8-10 marks	Well focused discussion of Meena's feelings in the extract, supported by selected detail. Meena's shock may be illustrated by reference to her feeling as if 'I had been punched in the stomach' or her mind 'turning cartwheels' when she hears others defend Sam. Her desperation to reach her father may be addressed with reference to the 'wall of solid backs and legs' and the 'haven of papa's arms.'

(b) Write about Sam Lowbridge and what he shows us about the community in which he lives. [20]

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

0 marks	Nothing worthy of credit.
1-4 marks	Probably very brief answers, with very limited relevant detail or focus on Sam Lowbridge.
5-9 marks	Narrative and brief, with simple comments about Sam or Tollington, perhaps with a little general comment on racist attitudes in 1950s Britain.
10-14 marks	Narrative, but with a little more focus on Sam Lowbridge as a young, white man in 1950s Britain. There may be some comments about his attitude towards Meena and her family and perhaps some reference to events at the Fete.
15-20 marks	Answers will show a sound understanding of the text with some selection of events and relationships which show how Sam Lowbridge reflects some people's attitudes in 1950s Britain. His relationship with Meena may be addressed in some detail, particularly the impact of his racist comments at the Fete on Meena. His family background, including his single-parent mother and absent father, and his bad reputation in Tollington may be discussed, as well as his relationship with Anita showing understanding of the social, cultural and historical context of the book.

Please look for, and reward, valid alternatives.

(c)	<p>Write about how Meena is influenced by her Punjabi background as she grows up.</p> <p>Think about:</p> <ul style="list-style-type: none"> • her homelife; • the influence of her parents; • the influence of Nanima; • the influence of other people; • anything else you think important. 	[20]
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This question covers assessment objectives AO1 (33%) and AO4 (67%).

0 marks	Nothing worthy of credit.
1-4 marks	Brief, with hardly any relevant detail.
5-9 marks	Answers will be dependent on simple and general comments, showing only a basic awareness of Meena's Punjabi background.
10-14 marks	Answers may show some attempt to address the bullet points, such as some highlighting of Nanima's visit and the effect she had on Meena. Her parents' background in India may be addressed, particularly events during Partition which Meena learns about. For 13-14, there will be some reference to Meena's life in Tollington and her growing awareness of racist attitudes towards immigrant families in 1950s Britain as shown through the characters of Sam, Anita and others.
15-20 marks	Answers will be more detailed and considered, using the bullet points to select apt areas of the text. The values of her parents may be discussed, perhaps exemplified by their attitude to Meena's theft of sweets or their hospitality towards Anita. There will be an understanding of some of the ways in which Meena was influenced by her Punjabi background, especially by the visit of Nanima or the social events with her Indian Aunties and Uncles. Her growing awareness of racism amongst Tollington people may be discussed with particular reference to Sam, Anita and other characters and to events such as the Fete. Understanding of the social, cultural and historical context of the book will be clearly demonstrated.

Please look for, and reward, valid alternatives.

3. To Kill A Mockingbird

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

0 marks	Nothing worthy of credit.
1 mark	Very brief, with hardly any relevant detail.
2-4 marks	Brief responses, and simple, general comments on Tom Robinson. Basic awareness of prejudice against Tom Robinson as a black man.
5-7 marks	More focus and selection on what Tom Robinson says in his testimony, such as his description of Mayella's behaviour towards him and the effect it has in the courtroom. Some discussion of Tom Robinson for 6-7, perhaps with a little focus on his nervousness and anxiety in giving his testimony.
8-10 marks	Clear and detailed discussion of Tom Robinson as revealed in the extract. Candidates may focus on his fear and hesitation at different points in the extract, with apt selection of textual support such as 'Tom ran his hand nervously over his mouth' and 'The witness swallowed hard.' There may be some reference to his politeness and honesty in response to Atticus's questions.

(b)	Write about Calpurnia and what she shows us about the society in which she lives. Think about: <ul style="list-style-type: none"> • her place in the Finch household; • her place in the local community; • her relationships with other characters; • the way she speaks and behaves at different points in the novel. [20]
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This question covers assessment objectives AO1 (33%) and AO4 (67%).

0 marks	Nothing worthy of credit.
1-4 marks	Probably brief responses, with very little relevant detail.
5-9 marks	Answers will be simple and general, based on a limited understanding of the text, with perhaps some simple understanding of Calpurnia's role as Atticus' housekeeper and the respect he has for her. Limited understanding of her significance as a black woman in 1930s Alabama.
10-14 marks	Answers may use the bullet points to show some general awareness of Calpurnia's role in the Finch household, with perhaps some awareness of her significance as a black woman in 1930s America and the social, cultural and historical context of the novel. Some reference may be made to the segregation of black and white people in America at this time or to the impact of Tom Robinson's trial on both sides of the community.
15-20 marks	There will be some detail in the answers, such as reference to the unusual level of respect for Calpurnia shown by Atticus or Alexandra's prejudiced attitude towards her. The visit to the church in the black area of Maycomb may be selected for comment or there may be some discussion of how Calpurnia shows us Tom Robinson's family and the lives of the black community as a whole showing an understanding of the social, cultural and historical context of the novel.

Please look for, and reward, valid alternatives.

<p>(c) What impressions do you have of the society in Maycomb, the town where Scout, Jem and Atticus live?</p> <p>Think about:</p> <ul style="list-style-type: none"> • some of the people who live there; • some of the events that happen there; • the way Scout describes the town. 	[20]
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This question covers assessment objectives AO1 (33%) and AO4 (67%).

0 marks	Nothing worthy of credit.
1-4 marks	Probably very brief responses, with little relevant detail or awareness of the nature of 1930s America.
5-9 marks	Answers will be simple and knowledge of the text will not always be secure. There may be limited awareness of life in 1930s Alabama, perhaps with some general comments about inequality and prejudice towards black people.
10-14 marks	Still relatively simple narrative, with some discussion of events and characters, such as the trial of Tom Robinson, the Ewells and the Finch family for 13-14. There may be some emerging discussion of the prevailing attitudes of the time towards black people or other people who are different such as Boo Radley and an awareness of the social, cultural and historical context.
15-20 marks	Answers will reveal an increasingly sound knowledge of the text, with some apt selection and detailed discussion of events and characters in Maycomb. The more enlightened views of Atticus or Maudie Atkinson may be highlighted alongside the deeply-rooted prejudice of others such as Alexandra or Mrs Dubose, with events such as the trial of Tom Robinson discussed to show a solid understanding of the social, cultural and historical context of the novel.

Please look for, and reward, valid alternatives.

4. *I Know Why The Caged Bird Sings*

<p>(a) Read the extract on the opposite page. Then answer the following question: What impressions do you get of the church service here? Remember to support your answer with words and phrases from the extract. [10]</p>

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

0 marks	Nothing worthy of credit.
1 mark	Very brief, with hardly any relevant detail.
2-4 marks	Answers will be simple and general with some idea of the tension and perhaps humour of the extract.
5-7 marks	Emerging selection, and, for 6-7, some discussion and awareness of the tension and humour of the church service. Answers may rely on retelling the events of the extract without detailed development.
8-10 marks	Answers will be detailed, and discussion will be supported by aptly selected references. There will be a clear understanding of how the extract builds towards a dramatic and funny conclusion. The best answers in this band are likely to make good use of the brief final paragraph of the extract, perhaps selecting the ‘jumping’ of the teeth and the violence from Sister Monroe as comedic moments.

<p>(b) What have you found out about the town of Stamps and its community from your reading of <i>I Know Why The Caged Bird Sings</i>?</p> <p>Think about:</p> <ul style="list-style-type: none"> • the people who live there; • some key events that Maya Angelou writes about; • anything else you think important. <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	Brief, with limited relevant detail, showing some idea of Stamps.
5-9 marks	Answers will probably be brief and general or narrative. There may be some simple commentary on the town of Stamp and its general features, such as its poverty but a limited awareness of the characters and events linked to the place.
10-14 marks	Answers may show some focus and discussion of events or characters in Stamps, such as the character of Momma, events at the store, etc. for 13-14. There will be a clear awareness that Stamps is the setting for specified events and some awareness of the social, cultural and historical context of the book.
15-20 marks	Answers will be more focused on the town of Stamps and the discussion of events and characters will reveal a secure knowledge of the text and the place of the Stamps community in 1930s America. Discussion of events such as the ridicule towards Momma from the poor white trash and events at the store will show an understanding of the social, cultural and historical context of the novel.

Please look for, and reward, valid alternatives.

- (c) Write about some of Maya's experiences of racism in the 1930s and 1940s in *I Know Why The Caged Bird Sings* and explain how she coped with them. [20]

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

0 marks	Nothing worthy of credit.
1-4 marks	Brief responses with limited relevance.
5-9 marks	Answers will be narrative. There will be simple comments about Maya's general experiences of racism, with limited focus on particular events.
10-14 marks	Answers will be more focused on events involving racism, such as Momma's treatment by white people. For 13-14, there may be more specific incidents discussed (for example dentist, job interview) showing some awareness of the social, cultural and historical context of the book.
15-20 marks	Answers will reveal a secure knowledge of events and characters, with perhaps some highlighting of how Maya learned to cope with racism from Momma and other characters. There are many relevant incidents which may be selected ranging across the book (for example the visit to the dentist's, Maya's later search for employment). There will be some awareness shown of how racist attitudes affected the wider society of 1930s America to demonstrate an understanding of the social, cultural and historical context of the book.

Please look for, and reward, valid alternatives.

5. **Chanda's Secrets**

(a) **Read the extract on the opposite page. Then answer the following question:**

What are your thoughts and feelings as you read this extract? Write about words and phrases you find effective in creating these thoughts and feelings, and explain why you find them effective. [10]

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

0 marks	Nothing worthy of credit.
1 mark	Very brief, with hardly any relevant detail. Some general empathy for Chanda.
2-4 marks	Answers will be simple and general with limited grasp of detail.
5-7 marks	At this level expect emerging selection of detail, such as the poor condition of the cemetery. Candidates make some apt references such as Chanda's fear that her sister's coffin may break or the number of other funerals taking place. For 5-7, there will be more secure discussion and a range of references to Chanda's thoughts and feelings.
8-10 marks	Answers will be more detailed, and supported by apt references to the text. Discussion of Chanda's thoughts and feelings about the cemetery may include the pitiful bylaw sign or the fight breaking out. Reference to Chanda's doubts about God, the members of her family already dead and her longing for a more fitting memorial may be evident.

(b) **Rumours and superstitions are important in *Chanda's Secrets*. Write about some rumours and superstitions in the novel and explain the effect they have on events. In your answer you should refer to characters and events in the novel 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	Brief, with limited relevance to secret or rumours. Limited understanding of events.
5-9 marks	Answers will be narrative with some straightforward reference to rumours and superstitions, probably with some reference to AIDS. There may be simple comments about how rumours affect certain characters, such as Chanda's mother or Esther and a little awareness of how AIDS affects the community of Bonang as a whole.
10-14 marks	Responses may identify some rumours and suspicions, such as the cause of Mama's illness or how AIDS sufferers should be treated. There will be emerging awareness of some of the effects of rumours and superstitions on Chanda for 13-14, perhaps with some reference to Esther's prostitution, the cause of Jonah's death or her mother's disappearance to Tiro. There will be some emerging awareness of the impact of AIDS on the wider community, perhaps with some general reference to the way AIDS sufferers are treated.
15-20 marks	Answers will reveal an increasingly sound knowledge of the text, with some selection and discussion of specific rumours and superstitions, about Esther's parents, her prostitution, Mrs Tafa's son or family secrets in Chanda's family, for example. The effect of AIDS on the urban and rural communities may be discussed, with some reference to Mama's return from Tiro or the visit of the spirit doctor to show understanding of the social, cultural and historical context of the novel.

Please look for, and reward, valid alternatives.

- (c) Chanda only gradually comes to understand the truth about the AIDS epidemic and its effect on her family and community. Write about some of the ways in which she comes to this understanding. [20]

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

0 marks	Nothing worthy of credit.
1-4 marks	Brief, with limited relevance.
5-9 marks	Simple comments about the general effects of AIDS in the novel, perhaps within Chanda's family. Knowledge of the text is not always secure. Limited reference to the wider community in which the novel is set.
10-14 marks	Responses may begin to identify AIDS sufferers, such as Mama, Esther, Jonah or Mrs Tafa's son and make general, mostly narrative comments on how Chanda responds. For example, reference may be made to Chanda's reaction to Esther's prostitution or the revelation about Mrs Tafa's son. There may be some general reference to social and cultural factors, such as the shame and superstition related to AIDS in the wider community to show awareness of the social, cultural and historical context.
15-20 marks	Answers will reveal an increasingly sound knowledge of the text, with some selection of specific characters who begin to reveal the truth about AIDS to Chanda, such as her mother or Mrs Tafa. Events such as her mother's return to Tiro, Esther's prostitution or Jonah's death may be included, with apt references to the detail in the text. The effect of AIDS on the wider community will be addressed, perhaps with reference to the reaction of neighbours and townspeople to Esther, the visit of the spirit doctor or to Mama's return from Tiro to demonstrate understanding of the social, cultural and historical context of the novel.

Please look for, and reward, valid alternatives.

SECTION B

6. *Rejection/First Love*

Both poems are about relationships that have gone wrong. Write about both poems and their effect on you. Show how they are similar and how they are different. [20]

You may write about each poem separately and then compare them, or make comparisons where appropriate in your answer as a whole.

You may wish to include some or all of these points:

- *the content of the poems – what they are about;*
- *the ideas the poets may have wanted us to think about;*
- *the mood or atmosphere of the poems;*
- *how they are written – words and phrases you find interesting, the way they are organised and so on;*
- *your responses to the poems, including how they are similar and how they are different.*

This question covers assessment objectives AO1 (25%), AO2 (25%) and AO3 (50%)

0 marks	Nothing worthy of credit.
1-4 marks	There may be very little written specifically about the poems. Candidates may make simple comments on content, such as identifying the speakers as people who have suffered a loss in love.
5-9 marks	Probably brief, general responses on the poems with simple points of comparison made, such as the pain experienced by each speaker. There should be some comment on basic content, such as identification of the end of a love affair.
10-14 marks	There may be emerging discussion about the poems' content and awareness of mood, atmosphere and straightforward ideas, perhaps including the sense of loss, rejection or humiliation. There will be some similarities and differences addressed, perhaps the more marked sense of public humiliation in <i>Rejection</i> or desperation in <i>First Love</i> . Candidates may comment on the title of <i>First Love</i> , suggesting the uniquely acute pain implied and the pleading tone of this poem may be noted. Candidates may begin to select some of the images in <i>Rejection</i> , such as the colour orange or the 'last, curled sandwich.'
15-20 marks	There is likely to be more focused discussion of the detail in the poems with some clear points of comparison. The tone of each poem, as well as content, may be addressed, with perhaps some discussion of the sense of public shame experienced by the speaker in <i>Rejection</i> and the painful denial suggested in <i>First Love</i> . Candidates may compare how the speakers are portrayed in different ways: the images of a 'council worker's jacket', ashes or a 'layer of skin missing' may be addressed in <i>Rejection</i> and the concessions made in <i>First Love</i> such as 'I'll make amends', 'I made too much of what we had' or 'I'm willing to do anything you say'. For 18-20, candidates may show some appreciation of how ideas are conveyed through the poets' choice of language and imagery, for example, the use of sense images in the first poem or the direct address of the lover in the second. Points of comparison will begin to focus on the poets' use of language as well as content.



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. <i>Grammar, punctuation and spelling has some errors. There is some attempt to structure and organise writing and meaning is clear in places.</i>	Candidates: may make generalised comments about stylistic effects.	Candidates: make simple comments on textual background.
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. <i>Grammar, punctuation and spelling is generally good but with occasional errors. Structure and organisation is secure and meaning is generally clear.</i>	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).
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. <i>Grammar, punctuation and spelling is largely accurate. Structure and organisation is accomplished and meaning is clear.</i>	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.

* 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? 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]**

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]**

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]

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

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.

[10]

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

0 marks	Nothing worthy of credit.
1 mark	Very brief, with hardly any relevant detail.
2-4 marks	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) **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?**

[20]

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

0 marks	Nothing worthy of credit.
1-4 marks	Very brief, with hardly any relevant detail.
5-9 marks	Simple 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)	<p>Read the extract on the opposite page. Then answer the following question:</p> <p style="text-align: center;">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.</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 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)	<p>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.</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 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]

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) 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]**

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) Why do you think Robert Cormier decided to call his novel *Heroes*?**
Think about:

- **what happens in the novel;**
- **different views of heroes in the novel;**
- **anything else you think important.**

[20]

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

0 marks	Nothing worthy of credit.
1-4 marks	Very brief, with hardly any relevant detail.
5-9 marks	Simple 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]

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**

<p>(i) Read the extract on the opposite page. Then answer the following question:</p> <p style="text-align: center;">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, 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.

<p>* (ii) For whom do you have the most sympathy: Kathy, Tommy, or Ruth? Give reasons for your choice.</p> <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 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.

* (iii) What impressions do you get of Hailsham School?

Think about:

- what happens there;
- the children who live there;
- the teachers;
- how the school is described.

[20]

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

0 marks	Nothing worthy of credit.
1-4 marks	Very brief, with hardly any relevant detail.
5-9 marks	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)	<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, 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)	<p>What do you think of Fiona, Marcus's mother?</p> <p>Think about:</p> <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. <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	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><i>About A Boy</i> 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)	<p>Read the extract on the opposite page. Then answer the following question:</p> <p>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.</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, 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)	<p>What do you think of Albrecht?</p> <p>Think about:</p> <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. <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 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.

* (iii) Why do you think Owen Sheers decided to call his novel *Resistance*?

Think about:

- the situation described in the novel;
- people who show different types of resistance in the novel;
- anything else you think important.

[20]

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

0 marks	Nothing worthy of credit.
1-4 marks	Very brief, with hardly any relevant detail.
5-9 marks	Simple 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.



GCSE ENGLISH LITERATURE

Specimen assessment materials

UNIT 2b (Contemporary drama and literary heritage prose)

FOUNDATION TIER

MARKING GUIDELINES

GENERAL

1. Expression

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

2. Annotation

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

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

3. Marking positively

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

4. 'Best fit' marking

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

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

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

5. Assessment objectives

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

6. Assessment objective coverage and weightings in Unit 2b

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

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

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

In determining the appropriate mark band and fine-tuning to a specific mark for Question 2 parts (ii) and (iii) you should give approximately twice as much weight to AO4 as to AO1.

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

Unit 2b (Contemporary drama and literary heritage prose)

BAND CRITERIA

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

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

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

UNIT 2b

QUESTION 1 (Contemporary drama)

(a) *The History Boys*

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

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

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

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

Please look for, and reward, valid alternatives.

* (iii) What impression of education do you get from the play *The History Boys*?

Think about:

- the school the boys attend;
- the teachers;
- the boys' hopes and ambitions;
- anything else you think important.

[20]

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

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

Please look for, and reward, valid alternatives.

(b) Blood Brothers

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

What are your thoughts and feelings as you read this extract? Give reasons for what you say, and remember to support your answer with words and phrases from the extract. [10]

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

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

*** (ii) What do you think about the way Linda speaks and behaves at different parts of the play: when Linda is a child, a teenager and an adult, at the end?** [20]

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

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

Please look for, and reward, valid alternatives.

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

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

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

Please look for, and reward, valid alternatives.

(c) **A View From The Bridge**

(i) **Read the extract on the opposite page. Then answer the following question:**

What do you think of the way Catherine speaks and behaves here? Give reasons for what you say, and remember to support your answer with words and phrases from the extract. [10]

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

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

* (ii) **Some people think that Eddie Carbone had only himself to blame for what happens at the end of the play. Some people think that what happens is out of his control. What do you think?**

Think about:

- **his relationship with Beatrice;**
- **his relationship with Catherine;**
- **his relationships with Marco and Rodolfo;**
- **the way he speaks and behaves at different points in the play.** [20]

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

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

Please look for, and reward, valid alternatives.

- * (iii) There are many emotions in this play: love; hatred; jealousy; anger. Choose one or two of these emotions and write about two or three parts in the play where your chosen emotion or emotions are shown.

Think about:

- the characters involved;
- how the characters show your chosen emotion or emotions.

[20]

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

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

Please look for, and reward, valid alternatives.

(d) **Be My Baby**

(i) **Read the extract on the opposite page. Then answer the following question:**

How do you think an audience would respond to the way the characters speak and behave here? Give reasons for what you say, and remember to support your answer with words and phrases from the extract. [10]

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

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

* (ii) **What are your thoughts and feelings about Matron and the way she speaks and behaves at different points in the play?** [20]

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

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

Please look for, and reward, valid alternatives.

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

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

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

Please look for, and reward, valid alternatives.

(e) **My Mother Said I Never Should**

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

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

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

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

Please look for, and reward, valid alternatives.

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

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

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

Please look for, and reward, valid alternatives.

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

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

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

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

* (ii)	Write about Godfrey Cass and what he shows us about the society in which he lives.
	[20]

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

0 marks	Nothing worthy of credit.
1-4 marks	Very brief, with hardly any relevant detail.
5-9 marks	Answers will be narrative driven with simple points about Godfrey, such as his being the father of Eppie and his relationships with his family although knowledge of the novel may be a little uneven at this level, and references to the society in which he lives may well be implicit at this level.
10-14 marks	Answers will be more focused, with some discussion of Godfrey and awareness of his situation, such as his dysfunctional relationships with his father and brother, his secret marriage to Molly Farren, his rejection of Eppie, his marriage to Nancy Lammeter and his late confession, and how these were affected by the attitudes of the community and society in which he lives showing an awareness of the social, cultural and historical context.
15-20 marks	Answers will contain focused discussion of Godfrey, supported by apt detail from the novel relating to points such as his relationship with his family (the way he is blackmailed by Dunstan, for example), his secret marriage to Molly Farren, his rejection of Eppie at the New Year's Eve party, his marriage to Nancy Lammeter, his role within Raveloe as Lord of the Manor, and why the social, cultural and historical context made it particularly difficult for him to face up to his responsibilities.

Please look for, and reward, valid alternatives.

<p>* (iii) Write about the community of Lantern Yard and what it tells us about life at the time of the novel.</p> <p>Think about:</p> <ul style="list-style-type: none"> • what happened there; • Silas Marner’s relationship with people there; • Silas and Eppie’s return to Lantern Yard at the end of the novel; • The way Lantern Yard is described. 	[20]
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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 brief answers, based on a general retelling of parts of the story. There will probably be general references to the sort of society it was, being a narrow religious sect, and how Silas Marner had to leave (being framed for theft).
10-14 marks	Simple discussion, with clearer focus and some apt selection. Some points addressed may include an awareness of Silas Marner’s feelings of betrayal by the community at Lantern Yard, losing his fiancée to his best friend as well as being wrongly accused of theft, and how on his return with Eppie the church had been replaced by a factory. This may include an awareness of the power of a closed society, and of the emerging industrial revolution, showing some awareness of social, cultural and historical context.
15-20 marks	Thoughtful discussion rooted in the text. Points addressed may include some detail of Marner’s betrayal by William Dane and Sarah and how he perceives it differently on his return visit with Eppie, with some understanding of how he has changed. An understanding of the novel’s social, cultural and historical context will be shown through discussion of the closed-in nature of the church, and the significance of its replacement by a factory when Silas and Eppie return. The irony of its name (“Lantern Yard”) may be highlighted.

Please look for, and reward, valid alternatives.

(b) *Pride and Prejudice*

(i)	<p>Read the extract on the opposite page. Then answer the following question:</p> <p>What do you think of the way Mr Darcy speaks and behaves here? Give reasons for what you say, and remember to support your answer with words and phrases from the extract.</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	Responses will be simple and general, with comments on Mr Darcy's rudeness to Elizabeth as revealed in his exchange with Mr Bingley.
5-7 marks	Answers will be more selective, with some discussion and empathy (probably for Elizabeth) for 6-7. There will be some paraphrase of the extract at this level, with some focus on detail (for example "What a contrast between him and his friend", "She is tolerable; but not handsome enough to tempt <i>me</i> " and so on.)
8-10 marks	Discussion of the character will be clear and detailed. Points may highlight points such as the contrast between Mr Darcy and Mr Bingley, what Elizabeth overhears him say, for example "there is not another woman in the room, whom it would not be a punishment to me to stand up with", and the coldness of his tone when referring to Elizabeth.

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

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

Please look for, and reward, valid alternatives.

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

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

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

Please look for, and reward, valid alternatives.

(c) *A Christmas Carol*

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

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

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

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

Please look for, and reward, valid alternatives.

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

Please look for, and reward, valid alternatives.

(d) **Lord of the Flies**

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

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

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

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

Please look for, and reward, valid alternatives.

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

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

Please look for, and reward, valid alternatives.

(e) **Ash on a Young Man's Sleeve**

(i) **Read the extract on the opposite page. Then answer the following question:**

What impressions of Dannie's life do you get when you read this extract? Give reasons for what you say and remember to support your answer with words and phrases from the extract. [10]

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

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

* (ii) **Write about Dannie's mother, and her relationships with her sons as they grew up in Cardiff in the 1930s and 1940s.**

Think about:

- **how she speaks;**
- **how she behaves.**

[20]

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

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

Please look for, and reward, valid alternatives.

- * (iii) *Ash on a Young Man's Sleeve* has been described as “a funny, sad, story.” Choose one part of the story you find sad, and one you find funny. Write about each, explaining why they had that effect on you. In your answer you should refer to events in the text and its social, cultural and historical context. [20]

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

0 marks	Nothing worthy of credit.
1-4 marks	Very brief, with hardly any relevant detail.
5-9 marks	Answers will be simple and general. General reference will be made to parts of the novel (and these may be of any length) deemed as funny and sad by the candidate, with general reference to its social, cultural and historical context (such as the bombing of Cardiff, and the rugby match, depending on the parts chosen by the candidate).
10-14 marks	Answers will still be based on relatively simple narrative, but with some discussion and awareness for 13-14. There will be some reference to specific parts of the text, such as the boxing match (for funny) and Keith's death (for sad), with awareness and empathy developing through the band. Of course, there are plenty of other examples of funny and sad parts, please keep an open mind. There will be an awareness of the social, cultural and historical context of the parts written about.
15-20 marks	Answers will be detailed, revealing a sound knowledge of the text, and with clear focus on the question. Selected parts of the text will be discussed in some detail, and perhaps with some understanding of how world events, such as the bombing of Cardiff, if Keith's death were to be selected, have affected the lives of the characters. An understanding of the social, cultural and historical context will inform discussion of the selected parts.

Please look for, and reward, valid alternatives.

ASSESSMENT GRIDS**GCSE English Literature****Allocation of Raw Marks**

The allocation of raw marks across the assessment objectives and examination components is as follows.

		AO1	AO2	AO3	AO4	Total Mark	AW
Unit 1							
	Section A (a)	5	5			10	✓
	Section A (b) (c)	6.67			13.33	20	✓
	Section B	5	5	10		20	✓
	Total Marks	16.67	10	10	13.33	50	
Unit 2							
	Contemporary (i)	5	5			10	✓
	Contemporary (ii) (iii)	6.67	13.33			20	✓
	EWI LH (i)	5	5			10	✓
	EWI LH (ii) (iii)	6.67			13.33	20	✓
	Total Marks	23.33	23.33		13.33	60	
Unit 3							
	Section A	12	12			24	
	Section B	6	6	12		24	✓
	Total Marks	18	18	12		48	

Weighting of Assessment Objectives

The table below shows the weighting of each assessment objective for each unit and for the qualification as a whole.

		AO1	AO2	AO3	AO4	Total
Unit 1 Section A	a)	3.33%	3.33%			20%
	b) c)	4.44%			8.89%	
Unit 1 Section B		3.33%	3.33%	6.67%		13%
Unit 2 a b Contemporary	i)	3.33%	3.33%			20%
	ii) iii)	4.44%	8.89%			
Unit 2 a b Literary heritage	i)	3.33%	3.33%			20%
	ii) iii)	4.44%			8.89%	
Unit 3 Section A		6.67%	6.67%			27%
Unit 3 Section B		3.33%	3.33%	6.67%		
Total		37%	32%	13%	18%	100%