



GCSE MARKING SCHEME

SUMMER 2023

**ENGLISH LITERATURE UNIT 2A
FOUNDATION TIER
3720U20-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2023 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

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

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

GCSE ENGLISH LITERATURE UNIT 2A FOUNDATION TIER

SUMMER 2023 MARK SCHEME

GENERAL INFORMATION

Prior to online marking

The first priority is for you to become thoroughly familiar with the material on which the question paper is based. Examiners are asked to go carefully through the examination paper and mark scheme prior to the actual marking process and to consider all questions on the paper. You are also required to mark about ten of each item in training mode. In this mode, you will be able to practise using the on-screen comment bank. Needless to say, a thorough knowledge of the texts themselves is the prime requirement of examiners.

Further guidance on the training process is issued separately.

Online marking

WJEC will be using a method of marking examination scripts known as e-Marker® for this paper. In this system, candidates' scripts are scanned and then transmitted to examiners electronically via the internet. Examiners mark on-screen; marked responses and marks are then submitted electronically.

- Examiners do not mark complete scripts. Instead, scripts are divided into segments by question (item) and are transmitted to examiners in this form.
- In terms of technical requirements, examiners participating will need a personal computer running on Windows Version 8 or later and a broadband internet connection. You may use Apple Mac computers, but the WJEC IT Helpdesk cannot offer technical support. The computer must be located in the examiner's home rather than their place of work, for reasons of confidentiality.
- For further details, please see the user guide available on e-Marker® when you log on. Details of how to log on to the system and your username and password have been sent separately.

General Advice to Examiners

1. Familiarise yourself with the questions, and each part of the marking guidelines.
2. Be positive in your approach; look for details to reward in the candidate's response rather than faults to penalise.
3. Ticks and summative comments at the end of each response must show how you have judged the quality of an answer. **All comments must be based on the assessment criteria for the examination and taken from the comment bank.** Remember that your mark at the end of the response must tally with the skills that you have identified.
4. Tick points you reward, you are also required to include a summative comment at the end of the response and enter the mark. There must always be a comment at the end of each clip. This should not simply echo the mark but indicate the salient features of the candidate's performance. These comments will be based on the criteria established by the Principal Examiner for this paper and taken from the comment bank.
5. You must tick at the end of the response to show all of the response has been seen.

Marking Problems

6. If for any reason you have particular problems in marking a response (e.g. unlikely interpretation, handwriting) you should follow the instructions for reporting a problem.
7. Please be mindful of wrong tier responses. The numbering of questions on the Higher tier and Foundation tier questions is different. A response that has an incorrect question number may well be a wrong tier response. In these instances, you should follow the instructions given through the examiner training for checking and reporting the problem.

Marking positively

8. 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 recognised in your marking. You must evaluate what is offered by the candidate, using the criteria, but without looking for what might have been presented or for what you might have written in the candidate's place. Some questions are relatively open, so it is particularly important in such instances that you are receptive to a range of responses.

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

Assessment objective coverage and weightings in Unit 2a

Assessment objective	EWI literary heritage drama		Contemporary prose	
	Section A (extract)	Section A (essay)	Section B (extract)	Section B (essay)
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 the extract questions, you should give equal weighting to AO1 and AO2.

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

'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.

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				
extract	essay	Critical response to texts (AO1) *Assessed in all questions	Language, structure and form (AO2) * Assessed in Section A extract and Section B extract and essay	Social, cultural, and historical contexts (AO4) * Assessed in Section A essay
0	0	Nothing worthy of credit.		
1	1-4	Very brief with hardly any relevant detail.		
		<i>Responses will show limited quality of written communication.</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>Responses will show some appropriate quality of written communication.</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>Responses will show generally appropriate quality of written communication.</i>		
8-10	15-20	Candidates: make more detailed reference to text; discuss thoroughly, and increasingly thoughtfully, characters and relationships; probe the sub-text with increasing confidence; select and evaluate relevant textual details; understand and demonstrate how writers use ideas, themes and settings to affect the reader; convey ideas clearly and appropriately.	Candidates: see how different aspects of style and structure combine to create effects; show increasingly clear appreciation of how meanings and ideas are conveyed through language, structure and form.	Candidates: texts in contexts more securely; begin to see how texts have been influential; have a clear grasp of social/cultural and historical context; begin to be able to relate texts to own and others' experience.
		<i>Responses will show generally correct quality of written communication.</i>		

* Please see grid on the previous page for AO weightings.

Section A

An Inspector Calls

0 1 Read the extract on the opposite page. Then answer the following question:

What do you think of the way Sheila 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.
2-4 marks	Simple general comments about Sheila as she appears in the extract.
5-7 marks	More focus with some discussion/empathy emerging at 6, and more evident for 7. Still underdeveloped in terms of detailed support, however.
8-10 marks	Answers will show some close reading skills – words/phrases will be selected and highlighted. Some understanding of the way Sheila speaks and behaves will be evident. Thoughtful and thorough at the top of this level, perhaps showing the significance of the incident that Sheila is recounting and her attitudes.

0 2 What do you think about Mr Birling and the way he speaks and behaves at different points in the play? In your answer you should refer to events in the play and its social, cultural and historical context.

Think about:

- how Mr Birling speaks and behaves at the beginning of the play
- what you find out about Mr Birling and Eva Smith
- Mr Birling's relationships with his children, Eric and Sheila
- how Mr Birling speaks and behaves at the end of the play.

[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 underdeveloped and based on simple, patchy narrative.
10-14 marks	Answers will be dependent on fairly simple narrative but there will be emerging discussion of Mr Birling from 12 upwards, with some awareness of his relationships with other characters and his contribution to Eva's death, with, perhaps, some judgment of his character at 13-14.
15-20 marks	Answers will be considered, rooted in a sound knowledge of the text, and Mr Birling's actions will be addressed with some success. There should be an increasing awareness and understanding of the context of the early 20th century.

Please look for, and reward, valid alternatives.

0 3

'Eric and Gerald are both to blame for the death of Eva Smith.' Choose **one** of these characters and write about why you think he is most to blame for the death of Eva Smith. 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%).

As with all such relatively open questions, be flexible in accepting a range of points of view.

- | | |
|--------------------|---|
| 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 points, based on patchy narrative. |
| 10-14 marks | Answers will be more focused on the idea of most to blame, with some clear discussion of the chosen character for 13-14. Reference to context may still be implicit at this level. |
| 15-20 marks | Answers will be rooted in a sound knowledge of the play in support of the discussion of the chosen character. At the top of this mark range, answers will be thorough and thoughtful with some consideration of why this particular character is most to blame. There will be some awareness and discussion of contextual features. |

Please look for, and reward, valid alternatives.

Hobson's Choice

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

How do you think an audience would respond to this part of the play? 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 what is going on in the extract.
5-7 marks	More focus with some discussion of what is going on, and some understanding.
8-10 marks	Answers will be based on aptly selected detail, and, for 10, will be thoughtful and thorough – picking up on and discussing, for example, some of the conflict in the extract.

1 2 Write about the relationship in *Hobson's Choice* that you find the most interesting and give reasons for your choice. 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%).

As with all such relatively open questions, be flexible in accepting a range of points of view.

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 points, based on patchy narrative.
10-14 marks	Answers will be more focused, with some clear discussion of the chosen relationship for 13-14. Reference to context will probably be implicit at this level.
15-20 marks	Answers will be rooted in a sound knowledge of the play in support of the discussion of the chosen relationship. At the top of this mark range, answers will be thorough and thoughtful with some consideration of why this particular relationship is the most interesting. There will be some awareness and discussion of contextual features.

Please look for, and reward, valid alternatives.

1 3

Write about some of the times when you think the time in which the play is set is important in *Hobson's Choice*. [20]

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

As with all such relatively open questions, be flexible in accepting a range of points of view.

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 points, based on patchy narrative.
10-14 marks	Answers will be more focused on some relevant times when the time the play is set is important in the play, with some discussion and empathy perhaps for 13-14.
15-20 marks	Answers will be rooted in a sound knowledge of the play in support of the discussion of some times when the time the play is set is important. At the top of this mark range, answers will be thorough and thoughtful.

Please look for, and reward, valid alternatives.

A Taste of Honey

2 | 1 Read the extract on the opposite page. Then answer the following question:

How do you think an audience would respond to this part of the play? 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 what is going on in the extract.
5-7 marks	More focus with some discussion of what is going on, some understanding.
8-10 marks	Answers will be based on aptly selected detail, and for 10, will be thoughtful and thorough – picking up on and discussing, for example, some of the conflict and humour in the extract.

2 | 2 What do you think about Geof and the way he speaks and behaves at different points in *A Taste of Honey*? In your answer you should refer to events in the play and its social, cultural and historical context.

Think about:

- Geof's friendship with Jo
- Geof's relationships with other characters in the play
- anything else you think is important.

[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 underdeveloped and based on simple, patchy narrative.
10-14 marks	Answers will be dependent on fairly simple narrative but there will be emerging discussion of Geof from 12 upwards, with some awareness of his relationships with other characters and in particular his friendship with Jo at 13-14. Reference to context will probably be implicit at this level.
15-20 marks	Answers will be considered, rooted in a sound knowledge of the text, and Geof's actions and his friendship with Jo will be addressed with some success. There should be an increasing awareness and understanding of the context of the play.

Please look for, and reward, valid alternatives.

2 3 Write about some of the times when you think the time in which the play is set is important in *A Taste of Honey*. **[20]**

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

As with all such relatively open questions, be flexible in judging what is offered, and reward knowledge and understanding of the play.

- 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 points, based on patchy narrative.
- 10-14 marks** Answers will be more focused on some relevant times when the time the play is set is important in the play, with some discussion and empathy, perhaps, for 13-14.
- 15-20 marks** Answers will be rooted in a sound knowledge of the play in support of the discussion of some times when the time the play is set is important. At the top of this mark range answers will be thorough and thoughtful.

Please look for, and reward, valid alternatives.

Section B (Contemporary prose)

Paddy Clarke Ha Ha Ha

3 1 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 | Answers will be brief, with very simple comments on what is going on in the extract. |
| 5-7 marks | Emerging selection, and for 6-7, some discussion, awareness and empathy. |
| 8-10 marks | At this level, details from the extract will be selected and highlighted with increasing confidence. At the top of the mark range, there is likely to be a thoughtful understanding and discussion of the description of Paddy and Kevin's actions here. |

3 2 What do you think about Paddy's Da?

You may wish to write about:

- Paddy's Da's relationships with his children
- Paddy's Da's relationship with his wife
- 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 simple, general narrative. |
| 10-14 marks | Answers will be more focused with an emerging discussion of, and possibly empathy for, Paddy's Da for 13-14. Specific detail will be thin at this stage, however. |
| 15-20 marks | Judgements will be based on a sound knowledge of the text, with apt selection of detail to support discussion of Paddy's Da. Answers will be thoughtful and thorough for 18-20. |

Please look for, and reward, valid alternatives.

3 3

Write about some of the times in *Paddy Clarke Ha Ha Ha* when you think family is important. Give reasons for what you say. **[20]**

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

As with all such relatively open questions, be flexible in judging what is offered, and reward knowledge and understanding of the text.

- | | |
|--------------------|---|
| 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 reference to the text. Any discussion of relevant events will only be in very general and underdeveloped terms. |
| 10-14 marks | Answers will be more focused with some awareness and discussion of times when family is important with empathy, perhaps, for 13-14. |
| 15-20 marks | Answers will reveal a secure knowledge of the text, and sensible choices will be made to discuss times when family is important with engagement and, at the top of this mark range, thoughtfulness. |

Please look for, and reward, valid alternatives.

Heroes

4 1 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 and simple comments on what is happening in the extract. |
| 5-7 marks | More focus and selection, with some discussion and awareness of the appearance of the centre as described in this extract. |
| 8-10 marks | Clear and detailed discussion of the extract, with a range of selected detail from the text to support comments. At the top of the mark range, there is likely to be thoughtful discussion of the way that the centre is described here. |

4 2 Write about the way the relationship between Francis and Nicole changes.

You may wish to think about:

- when they first meet
- when Nicole is attacked by Larry La Salle
- when Francis and Nicole meet after the attack
- the last meeting between Francis and Nicole near the end of 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 | Answers will be based on simple, general narrative. |
| 10-14 marks | Answers will be more focused with an emerging discussion of the changing relationship between Francis and Nicole for 13-14. Specific detail will be thin at this level, however. |
| 15-20 marks | Judgements will be based on a sound knowledge of the text with apt selection of detail to support discussion of the relationship. Bullet points may well be followed successfully to track the changes in their relationship. Answers will be thoughtful and thorough for 18-20 with a clear understanding of how the relationship changes. |

Please look for, and reward, valid alternatives.

4 3

Write about **one** or **two** times when you think that people are not who they appear to be in *Heroes*. Give reasons for what you say. **[20]**

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

As with all such relatively open questions, be flexible in judging what is offered, and reward knowledge and understanding of the text.

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 reference to the text. Any discussion of relevant events people will only be in very general and underdeveloped.

10-14 marks Answers will be more focused with some awareness and discussion of times when people are not who they appear to be with empathy, perhaps, for 13-14.

15-20 marks Answers will reveal a secure knowledge of the text, and sensible choices will be made to discuss times when people are not who they appear to be with engagement and, at the top of this mark range, thoughtfulness.

Please look for, and reward, valid alternatives.

Never Let Me Go

5 1 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 and simple comments on what is going on in the extract.
5-7 marks	More focus and selection, with some discussion and perhaps empathy at 7.
8-10 marks	Clear and detailed discussion of selected parts of the extract. At the top of the band, responses will be thoughtful and thorough, recognising some of the tensions and sadness evident in this part of the novel.

5 2 Write about the relationship in *Never Let Me Go* that you find the most interesting. Give reasons for your choice. **[20]**

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

As with all such relatively open questions, be flexible in judging what is offered, and reward knowledge and understanding of the novel.

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 points based on patchy narrative.
10-14 marks	Answers will be more focused, with some clear discussion of the chosen relationship for 13-14. Specific detail will be thin at this level, however.
15-20 marks	Answers will be rooted in a sound knowledge of the novel in support of the discussion of the chosen relationship. At the top of this mark range, answers will be thorough and thoughtful with some consideration of why this particular relationship is the most interesting.

Please look for, and reward, valid alternatives.

5 3

Write about the time the characters spend at Hailsham, and say why you think that time was important to them. **[20]**

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

As with all such relatively open questions, be flexible in judging what is offered, and reward knowledge and understanding of the novel.

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 points based on patchy narrative.
10-14 marks	Answers will be more focused on the early part of the novel and the time spent at Hailsham, with some discussion and empathy, perhaps, for 13-14. Specific detail will be thin at this level, however.
15-20 marks	Answers will be rooted in a sound knowledge of the novel in support of the discussion of the time the characters spend at Hailsham and its importance to them. At the top of this mark range, answers will be thorough and thoughtful with some consideration of why this time was particularly important to them.

Please look for, and reward, valid alternatives.

About A Boy

6 1 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 and simple comments on what is going on in the extract. |
| 5-7 marks | More focus and selection with some discussion and perhaps empathy at 7. |
| 8-10 marks | Clear and detailed discussion of selected parts of the extract. At the top of the band, responses will be thoughtful and thorough, perhaps recognising some of the tension and humour evident in this part of the novel. |

6 2 For which character in *About a Boy* do you have the greatest sympathy? Write about your chosen character and give reasons for what you say. **[20]**

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

As with all such relatively open questions, be flexible in judging what is offered, and reward knowledge and understanding of the novel.

- | | |
|--------------------|---|
| 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 points, based on patchy narrative. |
| 10-14 marks | Answers will be more focused on the idea of sympathy with some discussion of, and empathy for, the chosen character, perhaps, for 13-14. Specific detail will be thin at this level, however. |
| 15-20 marks | Answers will be rooted in a sound knowledge of the novel in support of the discussion of sympathy and the chosen character. At the top of this mark range, answers will be thorough and thoughtful with some consideration of why this particular character deserves the greatest sympathy. |

Please look for, and reward, valid alternatives.

6 3

Write about **one** or **two** times in the novel when you think friendship is important in *About a Boy*. Give reasons for what you say. **[20]**

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

As with all such relatively open questions, be flexible in judging what is offered, and reward knowledge and understanding of the novel.

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 reference to the text. Any discussion of relevant events will only be in very general and underdeveloped terms.
10-14 marks	Answers will be more focused with some awareness and discussion of times when friendship is important, with empathy perhaps for 13-14.
15-20 marks	Answers will reveal a secure knowledge of the text, and sensible choices will be made to discuss times when friendship is important with engagement and, at the top of this mark range, thoughtfulness.

Please look for, and reward, valid alternatives.

Resistance

7 1 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 and simple comments on what is happening. |
| 5-7 marks | More focus and selection with some discussion of the missing men and the extract emerging for 6, and awareness and perhaps empathy for 7. |
| 8-10 marks | Clear and detailed discussion of the extract. There will be some understanding of the departure of the men and its significance as it is presented here. For 10, this will be thorough and thoughtful. |

7 2 'Albrecht is the most important male character in *Resistance*.' Do you agree?

You may wish to think about:

- when Albrecht first appears in the novel
 - Albrecht's relationship with Sarah
 - Albrecht at the end of the novel
 - anything else you think is 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 simple, general narrative. |
| 10-14 marks | Answers will be more focused with an emerging discussion of, and possibly empathy for, Albrecht for 13-14. Specific detail will be thin at this level, however. |
| 15-20 marks | Judgements will be based on a sound knowledge of the text, with apt selection of detail to support discussion of Albrecht and his importance. There is likely to be productive and sensible use made of the bullet points. Answers will be thoughtful and thorough for 18-20. |

Please look for, and reward, valid alternatives.

7 3 For which character in *Resistance* do you have the greatest sympathy? Write about your chosen character and give reasons for what you say. **[20]**

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

As with all such relatively open questions, be flexible in judging what is offered, and reward knowledge and understanding of the novel.

- 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 points, based on patchy narrative.
- 10-14 marks** Answers will be more focused on the idea of sympathy with some discussion of, and empathy for, the chosen character, perhaps, for 13-14. Specific detail will be thin at this level, however.
- 15-20 marks** Answers will be rooted in a sound knowledge of the novel in support of the discussion of sympathy and the chosen character. At the top of this mark range, answers will be thorough and thoughtful with some consideration of why this particular character deserves the greatest sympathy.

Please look for, and reward, valid alternatives.