



GCSE MARKING SCHEME

SUMMER 2023

**ENGLISH LITERATURE UNIT 2B
HIGHER TIER
3720UC0-1**

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 2B HIGHER TIER

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GENERAL INFORMATION

Prior to on-screen 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. Under 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.

Whilst the basic principles remain unchanged, this method entails some important changes to the way the system operates when examiners mark on paper:

- 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 Vista or Version 7/8/10 and a broadband internet connection. With an Apple Mac a Windows emulator is required.
- 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 comments should 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.** As you read the candidate's response, annotate using the on-screen comment bank as appropriate. Remember that your mark at the end of the response must tally with the skills which 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 question. 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 P.E. for this examination 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.

Marking positively

7. 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 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 2b

	Contemporary drama Section A		EWI literary heritage prose Section B	
Assessment objective	Section A (extract)	Section A (essay)	Section B (extract)	Section B (essay)
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 Section A (extract) and Section B (extract) 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 (essay) 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 Section B (essay) you should give approximately twice as much weight to AO4 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 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				
Extract	Essay	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 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>Responses will show some appropriate quality of written communication.</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>Responses will show generally appropriate quality of written communication.</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>Responses will show generally correct quality of written communication.</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>Responses will show correct quality of written communication throughout.</i>				

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

Section A (Contemporary Drama)

The History Boys

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

Look closely at how the Headmaster and Irwin speak and behave here. What does it reveal to an audience about their characters? [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, with some emerging discussion and awareness of what is going on in the extract at 3, and, perhaps empathy too, at 4. |
| 5-7 marks | Answers will be more focused with apt discussion of selected detail. At 7, answers will be thoughtful and thorough in their discussion of the Headmaster and Irwin as they appear in this extract. |
| 8-10 marks | Discussion of the extract will be sensitive, assured and evaluative, and, at the top, may well appreciate the significance of this exchange and perhaps some of the humour involved. |

1	2
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How is the character of Posner presented to an audience throughout *The History Boys*? Refer closely to the play in your answer. [20]

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

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

Please look for, and reward, valid alternatives.

1 3

Which relationship in *The History Boys* do you think is the most interesting?
Show how this relationship is presented in the play.

[20]

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

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

- | | |
|--------------------|---|
| 0 marks | Nothing worthy of credit. |
| 1-4 marks | Simple comments and general narrative. |
| 5-9 marks | Answers will be dependent on fairly simple narrative with an awareness of, and some discussion of, the chosen relationship with, probably, empathy at the top of this mark range. |
| 10-14 marks | Candidates will use a sound, detailed knowledge of the play to support their discussion of the chosen relationship and why it is interesting which will become increasingly thoughtful and thorough at the top of this band. |
| 15-20 marks | Discussion of the chosen relationship will be assured and evaluative, and the idea of why it is most interesting will be addressed with increasing assurance, through overview as well as through direct reference and with increasing sensitivity. |

Please look for, and reward, valid alternatives.

Blood Brothers

1 4

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

How does Willy Russell create mood and atmosphere for an audience here?
Refer closely to the extract in your answer.

[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 tend towards reorganisation, with some awareness/discussion/empathy for 3-4.
- 5-7 marks** Candidates will track through the extract selecting and highlighting relevant detail. For 7, discussion of the extract and its perceived mood and atmosphere will be thorough and detailed.
- 8-10 marks** Answers will be increasingly assured, evaluative and analytical, with sensitive appreciation of use of language, particularly at the top of the mark range. There is likely to be attention to the tensions in this extract and its implications for the characters involved.

1 5

How is the character of Mickey Johnstone important to the play as a whole? **[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.
- 5-9 marks** Answers will be dependent on fairly simple narrative with awareness, empathy and some discussion of Mickey emerging at 8-9.
- 10-14 marks** Candidates will reveal an increasingly sound and detailed knowledge of the play used to support their discussion of Mickey and how important he is to the play as a whole. For 13-14, responses will be thoughtful and thorough.
- 15-20 marks** Responses will be detailed, sensitive and evaluative in their discussion of Mickey, with increased success in addressing the issue of how important he is to the play as a whole at the top of the band.

Please look for, and reward, valid alternatives.

1	6
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For which character in *Blood Brothers* do you have the greatest sympathy? Show how Willy Russell creates sympathy for your chosen character. **[20]**

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

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

0 marks	Nothing worthy of credit.
1-4 marks	Simple, patchy narrative at a general level.
5-9 marks	Answers will be dependent on fairly simple narrative with an awareness of, and some discussion of, the chosen character with, probably, empathy at the top of this mark range.
10-14 marks	Candidates will use a sound knowledge of the text to support their discussion of the chosen character which will become increasingly thoughtful and thorough at the top of this band.
15-20 marks	Discussion of the chosen character will be assured and evaluative and the issue of Russell's presentation to create sympathy will be addressed with increasing assurance, through overview as well as through direct reference and with increasing sensitivity.

Please look for, and reward, valid alternatives.

A View from the Bridge

1 7

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

Look closely at how Eddie and Catherine speak and behave here. What does it reveal to an audience about their characters? **[10]**

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

- 0 marks** Nothing worthy of credit.
- 1 mark** Brief with very simple, general comments on what is happening in the extract.
- 2-4 marks** Answers will rely on simple retelling with some emerging discussion and awareness of what is going on in the extract at 3, and, perhaps, empathy too, at 4.
- 5-7 marks** Answers will be more focused with apt discussion of selected detail. At 7, answers will be thoughtful and thorough in their discussion of Eddie and Catherine as they appear in this extract.
- 8-10 marks** Discussion of the extract will be sensitive, assured and evaluative, and, at the top, may well appreciate the significance of this exchange and perhaps some of the tension involved and the implications for Eddie and Catherine's relationship in the play.

1 8

How is the character of Beatrice important to the play as a whole? **[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 sketchy knowledge of the text.
- 5-9 marks** Answers will be dependent on fairly simple narrative, with awareness, empathy and some discussion of Beatrice emerging at 8-9.
- 10-14 marks** Candidates will reveal an increasingly sound and detailed knowledge of the play used to support their discussion of Beatrice and how important she is to the play as a whole. For 13-14, responses will be thoughtful and thorough.
- 15-20 marks** Responses will be detailed, sensitive and evaluative in their discussion of Beatrice, with increased success in addressing the issue of how important she is to the play as a whole at the top of the band.

Please look for, and reward, valid alternatives.

1 9

'Not one of the characters, including Alfieri, had the power to stop the events of the play.' How far do you agree with this statement? [20]

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

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

- | | |
|--------------------|---|
| 0 marks | Nothing worthy of credit. |
| 1-4 marks | Simple comments and general narrative, with little real focus on the events of the play. |
| 5-9 marks | Answers will be based on narrative with some awareness of power over events in the play, perhaps in general terms. Empathy, perhaps, for 8-9. |
| 10-14 marks | Candidates will reveal an increasingly sound and detailed knowledge of the play used to support their discussion of the statement. For 13-14, responses will be thoughtful and thorough in their consideration of the task, beginning to address the idea of 'how far do you agree'. |
| 15-20 marks | Responses will be detailed, sensitive, and evaluative in their consideration of the statement. There will be an engaged personal response that addresses the terms of the question directly, perhaps suggesting with some success that other things such as love and honour are also responsible for characters' actions and the inevitability of some of the events of the play. |

Please look for, and reward, valid alternatives.

Be My Baby

2 0

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

How does Amanda Whittington create mood and atmosphere for an audience here? Refer closely to the extract in your answer. **[10]**

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

- 0 marks** Nothing worthy of credit.
- 1 mark** Simple, general comments on part of the extract.
- 2-4 marks** Answers will tend towards reorganisation, with some awareness/discussion/empathy for 3-4.
- 5-7 marks** Candidates will track through the extract selecting and highlighting relevant detail. For 7, discussion of the extract and its perceived mood and atmosphere will be thorough and detailed.
- 8-10 marks** Answers will be increasingly assured, evaluative and analytical, with sensitive appreciation of use of language, particularly at the top of the mark range. There is likely to be attention to the tensions in this extract and its implications for the characters involved.

2 1

How is the character of Mary important to the play as a whole? **[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, with little real focus on Mary.
- 5-9 marks** Answers will be dependent on fairly simple narrative with awareness, empathy and some discussion of Mary emerging at 8-9.
- 10-14 marks** Candidates will reveal an increasingly sound and detailed knowledge of the play used to support their discussion of Mary and how important she is to the play as a whole. For 13-14, responses will be thoughtful and thorough.
- 15-20 marks** Responses will be detailed, sensitive and evaluative in their discussion of Mary, with increased success in addressing the issue of how important she is to the play as a whole at the top of the band.

Please look for, and reward, valid alternatives.

2 2

'Music is what saves the girls in *Be My Baby*.' How far do you agree with this statement?

[20]

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

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

- 0 marks** Nothing worthy of credit.
- 1-4 marks** Simple comments and general narrative, with little real focus on the music in the play.
- 5-9 marks** Answers will be based on narrative with some awareness of music and its role in the play, perhaps in general terms. Empathy, perhaps, will be seen for 8-9.
- 10-14 marks** Candidates will reveal an increasingly sound and detailed knowledge of the play, used to support their discussion of whether music is what saves the girls in the play. For 13-14, responses will be thoughtful and thorough in their consideration of the statement.
- 15-20 marks** Responses will be detailed and sensitive in their consideration of whether music is what saves the girls in the play. There will be an engaged personal response that will be evaluative at the top of the mark range.

Please look for, and reward, valid alternatives.

My Mother Said I Never Should

2 3

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

How does Charlotte Keatley create mood and atmosphere for an audience here?
Refer closely to the extract in your answer. **[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 tend towards reorganisation, with some awareness/discussion/empathy for 3-4.
- 5-7 marks** Candidates will track through the extract selecting and highlighting relevant detail. For 7, discussion of the extract and its perceived mood and atmosphere will be thorough and detailed.
- 8-10 marks** Answers will be increasingly assured, evaluative and analytical with sensitive appreciation of use of language, particularly at the top of the mark range. There is likely to be attention to the poignancy of this extract from the end of the play.

2 4

How does Charlotte Keatley present the relationship between Doris and her daughter, Margaret? **[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 a general comments, perhaps relating to Doris and Margaret.
- 5-9 marks** Answers will be dependent on fairly simple narrative with awareness, empathy and some discussion of the relationship between Doris and Margaret emerging at 8-9.
- 10-14 marks** Candidates will reveal an increasingly sound and detailed knowledge of the play used to support their discussion of the relationship between Doris and Margaret and the way it is presented to an audience, although the issue of presentation may still be dealt with implicitly at this level. For 13-14, responses will be thoughtful and thorough.
- 15-20 marks** Responses will be detailed, sensitive and evaluative in their discussion of the relationship, with increased success in addressing the issue of its presentation towards the top of the band.

Please look for, and reward, valid alternatives.

2	5
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'The four women in *My Mother Said I Never Should* are all very different because of the various times in which they live.' How far do you agree with this statement?

[20]

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

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

- 0 marks** Nothing worthy of credit.
- 1-4 marks** Answers will be based on a general comments, perhaps relating to some of the four women in the play.
- 5-9 marks** Answers will be based on narrative with some awareness of the differences between the four women in the play, perhaps in general terms. Empathy, perhaps, will be seen for 8-9.
- 10-14 marks** Candidates will reveal an increasingly sound and detailed knowledge of the play, used to support their discussion of whether the four women in the play are all very different because of the times in which they live. For 13-14, responses will be thoughtful and thorough in their consideration of the statement.
- 15-20 marks** Responses will be detailed and sensitive in their consideration of the statement. There will be an engaged personal response that will be evaluative at the top of the mark range.

Please look for, and reward, valid alternatives.

Section B (Literary Heritage)

Silas Marner

2 | 6

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

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

This question covers assessment objectives 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 with some awareness/discussion/empathy for 3-4.
5-7 marks	Candidates will track through the extract selecting and highlighting relevant detail. For 7, discussion of the extract and its perceived mood and atmosphere will be thorough and detailed.
8-10 marks	Answers will be increasingly assured, evaluative and analytical with sensitive appreciation of Eliot's use of language, particularly at the top of the mark range.

2 | 7

For which character in *Silas Marner* do you have the greatest sympathy? Remember to support your answer with reference to the novel and comment on its social, cultural and historical context. [20]

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

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

0 marks	Nothing worthy of credit.
1-4 marks	Answers will be simple and general.
5-9 marks	Answers will be dependent on fairly simple narrative with an awareness of, and some discussion of, the chosen character with, probably, empathy at the top of this mark range. There may be awareness of some relevant context.
10-14 marks	Candidates will use a sound knowledge of the text to support their discussion of the chosen character which will become increasingly thoughtful and thorough at the top of this band. There will be evidence of some secure knowledge of some of the contexts of the book, for example war and religion.
15-20 marks	Discussion of the chosen character will be assured and evaluative showing confident, detailed knowledge of the book. Context will be addressed to support this discussion.

Please look for, and reward, valid alternatives.

2 8

'*Silas Marner* is set in the nineteenth century but its message is timeless.' How far do you agree with this statement?

[20]

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

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

- 0 marks** Nothing worthy of credit.
- 1-4 marks** Answers will be based on patchy, simple and general narrative.
- 5-9 marks** Answers will be based on simple narrative with some discussion of the message of the novel and its nineteenth century setting for 8-9. Attention to detail may be thin at this level.
- 10-14 marks** Answers will be more selective and focused, with apt use of detail to support a discussion of the message of the novel and whether it is timeless. At 13-14, discussion will be more thoughtfully developed. Awareness of relevant contextual issues (poverty, the class system, family life etc.) will be evident.
- 15-20 marks** Answers will be sensitive and increasingly evaluative in their discussion of the statement and will apply relevant points of context to this discussion. There will be an increasingly confident consideration of how far the candidate agrees with the statement, particularly towards the top of the mark range.

Please look for, and reward, valid alternatives.

Pride and Prejudice

2 **9**

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

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

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

- 0 marks** Nothing worthy of credit.
- 1 mark** Responses will be simple and general.
- 2-4 marks** Answers will tend towards reorganisation with some awareness/discussion/empathy for 3-4.
- 5-7 marks** Candidates will track through the extract selecting and highlighting relevant detail. For 7, discussion of the extract and its perceived mood and atmosphere will be thorough and detailed with a clear sense of what the speech and behaviour of Lady Catherine and the others contributes.
- 8-10 marks** Answers will be increasingly assured, evaluative and analytical with sensitive appreciation of Austen's use of language, particularly at the top of the mark range. There is also likely to be a sensitive understanding of how the mood and atmosphere are created through the use of the narrator and the speech and behaviour of Lady Catherine in particular. There may be some appreciation of the humour in this extract.

3 **0**

How is the character of Mrs Bennet important to the novel as a whole? Remember to support your answer with reference to the novel and comment on its social, cultural and historical context. **[20]**

This question covers assessment objectives 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, reference to the character of Mrs Bennet.
- 5-9 marks** Answers will be dependent on relatively simple and probably patchy narrative, with some awareness of the character of Mrs Bennet, although specific detail will still be thin in this band. There may be some awareness and discussion of context.
- 10-14 marks** Answers will contain apt detail from the novel, and have an increasingly clear focus on Mrs Bennet, her relationships with others and involvement in key events. Thoroughness and thoughtfulness will be evident at 13-14. There will be some grasp of the novel's context in this band (for example, social class, the importance of property, inheritance and marriage, and so on) and of Mrs Bennet's importance to the novel as a whole.
- 15-20 marks** Answers will be assured and evaluative in their consideration of the presentation of the character of Mrs Bennet and her importance to the novel as a whole, set firmly within the context of the novel, as suggested above.

Please look for, and reward, valid alternatives.

3	1
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'Love conquers all in *Pride and Prejudice*.' How far do you agree with this statement? Remember to support your answer with reference to the novel and comment on its social, cultural and historical context. [20]

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

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

- | | |
|--------------------|--|
| 0 marks | Nothing worthy of credit. |
| 1-4 marks | Simple comments and general narrative with little real focus on the statement. |
| 5-9 marks | Answers will be based on narrative with some awareness of how love is triumphant in the play, perhaps in general terms. Empathy, perhaps, will be seen for 8-9. |
| 10-14 marks | Candidates will reveal an increasingly sound and detailed knowledge of the novel, used to support their discussion of the statement. For 13-14, responses will be thoughtful and thorough in their consideration of whether love conquers all in the novel. There will be some grasp of the novel's context in this band to support discussion. |
| 15-20 marks | Responses will be detailed, sensitive and evaluative in their consideration of the statement and, at the very top, may also be original. Whether love does conquer all in the novel or whether there are other factors to be considered will be addressed with increasing success and confidence. This discussion will also be embedded in a consideration of the context of the novel, as above, and will address the issue of how far the candidate agrees with the statement clearly. |

Please look for, and reward, valid alternatives.

A Christmas Carol

3 2

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

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

[10]

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

- 0 marks** Nothing worthy of credit.
- 1 mark** Brief responses with very simple, general comments on what is happening in the extract.
- 2-4 marks** Answers will be dependent on re-telling with some discussion and awareness, for example, at 4.
- 5-7 marks** Candidates will track through the extract, selecting and highlighting relevant detail. For 7, candidates will discuss relevant detail thoughtfully and thoroughly with some clear understanding of the relevance of this description of the Christmas season.
- 8-10 marks** Answers will be increasingly closely read, evaluative, assured and, at the top of this band, analytical of Dickens' use of language, and have an overview of the significance and style of the extract. There will be a clear awareness of where this occurs in the novel and of the significance of this description.

3 3

How does Charles Dickens use the character of Scrooge to highlight some aspects of Victorian society?

[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 patchy, simple and general narrative.
- 5-9 marks** Answers will be dependent on relatively simple and probably patchy narrative, with some awareness of the character of Scrooge, although specific detail will still be thin in this band. There may be some awareness and discussion of aspects of Victorian society.
- 10-14 marks** Answers will contain apt detail from the novel and have an increasingly clear focus on Scrooge, his relationships with others and involvement in key events. Thoroughness and thoughtfulness will be evident at 13-14. There will be some grasp of how Scrooge highlights some aspects of Victorian Society in this band.
- 15-20 marks** Answers will be assured in their consideration of the presentation of the character of Scrooge and how he highlights aspects of Victorian society. Towards the top of the mark range, they will be increasingly evaluative.

Please look for, and reward, valid alternatives.

3	4
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'Family is shown to be the most important thing to the characters in *A Christmas Carol*.' How far do you agree with this statement? Remember to support your answer with reference to the novel and comment on its social, cultural and historical context. [20]

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

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

- | | |
|--------------------|---|
| 0 marks | Nothing worthy of credit. |
| 1-4 marks | Answers will be based on patchy, simple and general narrative. |
| 5-9 marks | Answers will be based on simple narrative and judgements with some discussion of family in the novel for 8-9. There may be some discussion of important issues in Victorian society, but this is likely to be divorced from any discussion of family in the novel at this level. |
| 10-14 marks | Answers will be more selective and focused with apt use of detail to support a discussion of how family is shown to be important to the characters in the novel. At 13-14, discussion will be more thoughtfully developed. Discussion of relevant context will be present at this level, although it may sometimes be implicit. |
| 15-20 marks | Answers will be sensitive and increasingly evaluative in their discussion of how family is important to the characters in the novel. There will be an increasingly confident consideration of whether this is the most important thing to them and how this is shown by Dickens. Relevant contexts will be addressed with confidence. |

Please look for, and reward, valid alternatives.

Lord of the Flies

3 **5**

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

How does Golding create mood and atmosphere here? Refer closely to the extract in your answer. **[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 be dependent on reorganisation with some discussion/awareness, and perhaps, empathy for 3-4.
5-7 marks	Candidates will track through the extract selecting and highlighting relevant detail. For 7, discussion of the extract and its perceived mood and atmosphere will be thorough and detailed.
8-10 marks	Answers will be increasingly assured, evaluative and analytical, with sensitive appreciation of Golding's use of language, particularly at the top of the mark range. There is also likely to be an understanding of the drama and horror evident at this point and how this is significant in contributing to the creation of mood and atmosphere.

3 **6**

How is the character of Jack important to the novel as a whole? Remember to support your answer with reference to the novel and comment on its social, cultural and historical context. **[20]**

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

0 marks	Nothing worthy of credit.
1-4 marks	Simple comments and general narrative with little real focus on Jack.
5-9 marks	Answers will be dependent on relatively simple and probably patchy narrative with some awareness of the character of Jack, although specific detail will still be thin in this band. There may be some awareness and discussion of context.
10-14 marks	Answers will reveal a sound knowledge of the novel and of the character of Jack with apt detail to support discussion and for 13-14 will be thorough and thoughtful. Contextual issues, such as social class and violence, will begin to be discussed.
15-20 marks	Answers will be confidently evaluative with a clear appreciation of Jack and how he is important to the novel as a whole. There will be application of relevant context to this discussion with increasing assurance towards the top of the mark range.

Please look for, and reward, valid alternatives.

3	7
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'*Lord of the Flies* is a dark story about the savagery of human nature.' How far do you agree with this statement? Remember to support your answer with reference to the novel and comment on its social, cultural and historical context. **[20]**

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

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

- | | |
|--------------------|--|
| 0 marks | Nothing worthy of credit. |
| 1-4 marks | Answers will be simple and with only general comments about savagery. |
| 5-9 marks | Answers will be based on narrative, with some awareness of the savagery of human nature in the novel perhaps in general terms. Empathy, perhaps, will be seen for 8-9. |
| 10-14 marks | Candidates will reveal an increasingly sound and detailed knowledge of the novel, used to support their discussion of the statement. For 13-14, responses will be thoughtful and thorough in their consideration of whether the novel is a dark story about the savagery of human nature. There will be some grasp of the novel's context in this band (for example, social power, conflict, and so on). |
| 15-20 marks | Responses will be detailed, sensitive and evaluative in their consideration of the statement, and, at the very top, may also be original. This discussion will also be embedded in a consideration of the context of the novel, as above, and will address the issue of how far the candidate agrees with the statement clearly. |

Please look for, and reward, valid alternatives.

Ash on a Young Man's Sleeve

3 8

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

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

This question covers assessment objectives 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 paraphrase to a certain extent, with awareness/empathy for 3-4. |
| 5-7 marks | Candidates will select and highlight relevant detail in order to support their judgements. For 7, discussion of the extract will be thorough and thoughtful. |
| 8-10 marks | Answers will be assured, analytical and, at the top of the band, show real appreciation of Abse's creation of mood and atmosphere, such as the poignancy in the closing scene of the novel here. |

3 9

Which relationship in *Ash On A Young Man's Sleeve* do you think is the most interesting? Show how this relationship is presented in the novel. Remember to support your answer with reference to the novel and comment on its social, cultural and historical context. **[20]**

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

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

- | | |
|--------------------|---|
| 0 marks | Nothing worthy of credit. |
| 1-4 marks | Answers will be simple and general. |
| 5-9 marks | Answers will be dependent on fairly simple narrative with an awareness of, and some discussion of, the chosen relationship with, probably, empathy at the top of this mark range. There will be some awareness of relevant contextual factors, particularly at the top of this mark range. |
| 10-14 marks | Candidates will use a sound knowledge of the text to support their discussion of the chosen relationship and why it is interesting which will become increasingly thoughtful and thorough at the top of this band, with an increasing understanding of contextual factors. |
| 15-20 marks | Discussion of the chosen relationship will be assured and evaluative, and the idea of why it is most interesting will be addressed with increasing assurance, through overview as well as through direct reference, and with increasing sensitivity. There will be a clear grasp of the impact of contextual factors. |

Please look for, and reward, valid alternatives.

4	0
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How are different kinds of love presented in *Ash On A Young Man's Sleeve*? Remember to support your answer with reference to the novel and comment on its social, cultural and historical context. **[20]**

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

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

- | | |
|--------------------|--|
| 0 marks | Nothing worthy of credit. |
| 1-4 marks | Answers will be simple and general. |
| 5-9 marks | Answers will be based on simple narrative and judgements with some discussion of different kinds of love in the novel for 8-9. Attention to context may mostly be implicit at this level. |
| 10-14 marks | Answers will be more selective and focused with apt use of detail to support a discussion of how different kinds of love are presented in the novel. At 13-14, discussion will be more thoughtfully developed. Awareness of relevant contextual issues will be evident. |
| 15-20 marks | Answers will be sensitive and increasingly evaluative in their discussion of how different kinds of love are presented in the novel and will apply relevant points of context to this discussion. There will be an increasingly confident consideration of how this is achieved by the writer. |

Please look for, and reward, valid alternatives.