# GCSE
# ENGLISH LITERATURE
# 8702/2

PAPER 2 MODERN TEXTS AND POETRY

**Mark scheme**

June 2019

Version: 1.0 Final

*196G8702/2/MS*

Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

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**Statement of importance**

GCSE English Literature is the study of how writers communicate their ideas about the world, and how readers might respond to these ideas. It aims to develop a critical understanding of the ways in which literary texts are a reflection of, and exploration of, the human condition, the study of which develops empathic understanding of human nature. High-quality English literature is writing which displays recognisable literary qualities and, although shaped by particular contexts, transcends them and speaks about the universality of the human condition. GCSE English Literature aims to enable students to appreciate these qualities, developing and presenting informed, critical responses to the ideas in literary texts and the ways writers present these ideas. It aims to enable students to make links between a variety of written texts and between the text and the context within which it was shaped.

**Principles of mark scheme construction**

Each mark scheme is driven by the task and by the statement of importance about GCSE English Literature. It aims to do two things:

- to describe typical features of response in order to decide on a mark
- to identify typical features of proficiency in order to aid discrimination between levels of performance.

Each long form answer mark scheme is constructed using six levels. This is to reflect the ability level of the whole cohort. There are four or five marks within each level to allow for levels of proficiency and to allow for discrimination between levels of cognitive ability across the whole cohort.

Each mark scheme places assessment objectives AO1 and AO2 as the key skills. This is driven by the statement of importance of the subject, in that the study of great literary texts is the study of the interrelationship between the reader and the writer of the text and that the communication and reception of these ideas is an inherent feature of English literature. It is also driven by the acknowledgement that GCSE English Literature assesses cognitive levels of ability; the level of response to ideas will have parity with the level of response to the methods of communicating those ideas.

**How to apply the mark scheme**

The mark scheme is constructed using six levels of attainment that span the whole range of ability at GCSE. The descriptors of attainment reference the assessment objectives for that particular question. Examiners are required to use the mark scheme to consider the whole response and decide upon the most appropriate level. The mark scheme provides two descriptors: a description of typical features of a response in each level, and a description of the kinds of skills candidates in that level will be proficient in. This is in order to support examiners in making their judgement of the extent to which the qualities and skills being demonstrated merit a particular level of attainment. As each response being marked is a response to a particular task, examiners are assessing the extent to which the candidate has responded to the task, and also the level of skill that the candidate has demonstrated.

Each level has four or five marks available and four or five skills descriptors. Fair application of the mark scheme to all candidates is driven by the descriptors in the mark scheme, and therefore examiners are required to make a judgement about the extent to which a candidate achieves every descriptor in that particular level in order to warrant a mark at the top of that level. If a candidate achieves everything in a level, they should be awarded the mark at the top of that level.

Since answers will rarely match a descriptor in all respects, examiners must allow good performance in some aspects to compensate for shortcomings in other respects. Consequently, the level is determined by the 'best fit' rather than requiring every element of the descriptor to be matched. Examiners should aim to use the full range of levels and marks, taking into account the standard that can reasonably be expected of candidates after one or two years of study on the GCSE course and in the time available in the examination.

If a candidate does not address a particular defining feature of a task, examiners are required to make a judgement about the extent to which other skills can place the response in a particular level, and where the response should be placed.

**Step 1 Determine a level**

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptor for that level. The descriptor for the level indicates the different qualities that might be seen in the student's answer for that level. If it meets the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptor and the answer. With practice and familiarity you will find that for better answers you will be able to quickly skip through the lower levels of the mark scheme.

When assigning a level you should look at the overall quality of the answer and not look to pick holes in small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level; ie if the response is predominantly level 3 with a small amount of level 4 material it would be placed in level 3 but be awarded a mark near the top of the level because of the level 4 content.

**Step 2 Determine a mark**

Once you have assigned a level you need to decide on the mark. The descriptors on how to allocate marks can help with this. The exemplar materials used during standardisation will also help. There will be an answer in the standardising materials which will correspond with each level of the mark scheme. This answer will have been awarded a mark by the Lead Examiner. You can compare the student's answer with the example to determine if it is of the same standard, better or worse than the example.

You can then use this to allocate a mark for the answer based on the Lead Examiner's mark on the example.

You may well need to read back through the answer as you apply the mark scheme to clarify points and assure yourself that the level and the mark are appropriate.

Indicative content in the mark scheme is provided as a guide for examiners. It is not intended to be exhaustive and you must credit other valid points. Students do not have to cover all of the points mentioned in the indicative content to reach the highest level of the mark scheme.

An answer which contains nothing of relevance to the question must be awarded no marks.

**Rubric infringements**

GCSE English Literature is a skills-based subject and, as such, best-fit is the most appropriate means by which the candidature can be fairly and equitably rewarded for their achievements at the end of their course of study. However, a mark scheme also has the function of assessing the extent to which each response meets the requirements of the relevant elements of the particular specification.

Therefore, where a response is judged *not* to have addressed a defining feature of a particular task, such as:
Paper 1 Section A response to extract and whole text
Paper 1 Section B response to extract and whole text
Paper 2 Section B response to named poem and one other from the named cluster

then this would be classed as a rubric infringement and could, as referenced in the mark scheme, be 'capped' at the top of level 2. Cases of rubric infringement will always be referred to a senior associate who will review the response in order to make a judgement about the totality of the response and therefore the validity of cap application.

**Supporting documentation**

Standardising scripts would provide exemplification of attainment in order to guide examiners towards the process of discerning between levels of attainment and to aid judgement about the positioning of each response in terms of a final mark.

Exemplification documents, including indicative content, definitions of key descriptors in the mark scheme and exemplification of these descriptors, provide more detailed guidance to examiners on how to judge the relative qualities and skills being demonstrated by each candidate.

**Defining context (AO3)**

AO3 is the understanding of the relationship between the ideas in the text and the contexts of the text. The range of contexts and relationships that is most relevant as part of AO3 will depend on the text, the author and the task. In teaching and assessing AO3, teachers and students can consider context in a flexible way, depending on the text itself and whichever contexts are the most relevant for that particular text. These contexts may relate to the relationship between the text and the context in which it was written. However, the contexts may also relate to the context within which the text is set: location, social structures and features, cultural contexts, and periods in time. Context, where relevant, may also apply to literary contexts such as genres, and also the contexts in which texts are engaged with by different audiences, taking the reader outside the text in order to inform understanding of the meanings being conveyed. Acknowledgement of the universality of a literary text is an integral part of relating to it contextually.

Context is assessed throughout the paper. The strand in the mark scheme related to AO3 references 'ideas/perspectives/contextual factors'. However, if a question requires a student to think about the text in its context, this is also reflected inherently through the response to task.

**Assessment objectives (AOs)**

| | |
|---|---|
| **AO1** | Read, understand and respond to texts.<br><br>Students should be able to:<br><br>• maintain a critical style and develop an informed personal response<br><br>• use textual references, including quotations, to support and illustrate interpretations. |
| **AO2** | Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate. |
| **AO3** | Show understanding of the relationships between texts and the contexts in which they were written. |
| **AO4** | Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation. |

**Assessment of AO4**

AO4 will be assessed on **Section A** only. The performance descriptors are provided below.

| **Performance descriptor** | **Marks awarded** |
|---|---|
| **High performance:**<br>In the context of the level of demand of the question, learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning. | 4 marks |
| **Intermediate performance:**<br>In the context of the level of demand of the question, learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning. | 2–3 marks |
| **Threshold performance:**<br>In the context of the level of demand of the question, learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response. | 1 mark |

Where a candidate writes nothing or fails to meet threshold performance they should receive 0 marks.

**Section A: Modern texts Questions 1–24 (30 marks – AO1=12, AO2=12, AO3=6)**

| Mark | AO | Typical features | How to arrive at a mark |
|---|---|---|---|
| Level 6<br><br>*Convincing, critical analysis and exploration*<br><br>**26–30 marks** | AO1 | • Critical, exploratory, conceptualised response to task and whole text<br>• Judicious use of precise references to support interpretation(s) | **At the top of the level,** a candidate's response is likely to be a critical, exploratory, well-structured argument. It takes a conceptualised approach to the full task supported by a range of judicious references. There will be a fine-grained and insightful analysis of language and form and structure supported by judicious use of subject terminology. Convincing exploration of one or more ideas/perspectives/contextual factors/interpretations.<br><br>**At the bottom of the level**, a candidate will have Level 5 and be starting to demonstrate elements of exploratory thought and/or analysis of writer's methods and /or contexts. |
| | AO2 | • Analysis of writer's methods with subject terminology used judiciously<br>• Exploration of effects of writer's methods to create meanings | |
| | AO3 | • Exploration of ideas/perspectives/contextual factors shown by specific, detailed links between context/text/task | |
| Level 5<br><br>*Thoughtful, developed consideration*<br><br>**21–25 marks** | AO1 | • Thoughtful, developed response to task and whole text<br>• Apt references integrated into interpretation(s) | **At the top of the level,** a candidate's response is likely to be thoughtful, detailed and developed. It takes a considered approach to the full task with references integrated into interpretation; there will be a detailed examination of the effects of language and/or structure and/or form supported by apt use of subject terminology. Examination of ideas/perspectives/contextual factors, possibly including alternative interpretations/deeper meanings.<br><br>**At the bottom of the level,** a candidate will have Level 4 and be starting to demonstrate elements of thoughtful consideration and/or examination of writer's methods and/or contexts. |
| | AO2 | • Examination of writer's methods with subject terminology used effectively to support consideration of methods<br>• Examination of effects of writer's methods to create meanings | |
| | AO3 | • Thoughtful consideration of ideas/perspectives/contextual factors shown by examination of detailed links between context/text/task | |

<table>
<tr><td rowspan="3">Level 4<br><br>Clear understanding<br><br>16–20 marks</td><td>AO1</td><td>• Clear, explained response to task and whole text<br>• Effective use of references to support explanation</td><td rowspan="3">At the top of the level, a candidate's response is likely to be clear, sustained and consistent. It takes a focused response to the full task which demonstrates clear understanding. It uses a range of references effectively to illustrate and justify explanation; there will be clear explanation of the effects of a range of writer's methods supported by appropriate use of subject terminology. Clear understanding of ideas/perspectives/contextual factors.<br><br>At the bottom of the level, a candidate will have Level 3 and be starting to demonstrate elements of understanding and/or explanation of writer's methods and/or contexts.</td></tr>
<tr><td>AO2</td><td>• Clear explanation of writer's methods with appropriate use of relevant subject terminology<br>• Understanding of effects of writer's methods to create meanings</td></tr>
<tr><td>AO3</td><td>• Clear understanding of ideas/perspectives/ contextual factors shown by specific links between context/text/task</td></tr>
<tr><td rowspan="3">Level 3<br><br>Explained, structured comments<br><br>11–15 marks</td><td>AO1</td><td>• Some explained response to task and whole text<br>• References used to support a range of relevant comments</td><td rowspan="3">At the top of the level, a candidate's response is likely to be explanatory in parts. It focuses on the full task with a range of points exemplified by relevant references from the text; there will be identification of effects of a range of writer's methods supported by some relevant terminology. Explanation of some relevant contextual factors.<br><br>At the bottom of the level, a candidate will have Level 2 and be starting to explain and/or make relevant comments on writer's methods and/or contexts.</td></tr>
<tr><td>AO2</td><td>• Explained/relevant comments on writer's methods with some relevant use of subject terminology<br>• Identification of effects of writer's methods to create meanings</td></tr>
<tr><td>AO3</td><td>• Some understanding of implicit ideas/ perspectives/contextual factors shown by links between context/text/task</td></tr>
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<table>
<tr><td rowspan="3">Level 2<br><br>Supported, relevant comments<br><br>6–10 marks</td><td>AO1</td><td>• Supported response to task and text<br>• Comments on references</td><td rowspan="3">At the top of the level, a candidate's response is likely to be relevant and supported by some explanation. It will include some focus on the task with relevant comments and some supporting references from the text. There will be identification of deliberate choices made by writer with some reference to subject terminology. Awareness of some contextual factors.<br><br>At the bottom of the level, a candidate's response will have Level 1 and be starting to focus on the task and/or starting to show awareness of the writer making deliberate choices and/or awareness of contexts.</td></tr>
<tr><td>AO2</td><td>• Identification of writers' methods<br>• Some reference to subject terminology</td></tr>
<tr><td>AO3</td><td>• Some awareness of implicit ideas/contextual factors</td></tr>
<tr><td rowspan="3">Level 1<br><br>Simple, explicit comments<br><br>1–5 marks</td><td>AO1</td><td>• Simple comments relevant to task and text<br>• Reference to relevant details</td><td rowspan="3">At the top of the level, a candidate's response is likely to be narrative and/or descriptive in approach. It may include awareness of the task and provide appropriate reference to text; there will be simple identification of method with possible reference to subject terminology. Simple comments/responses to context, usually explicit.<br><br>At the bottom of the level, a candidate's response will show some familiarity with the text.</td></tr>
<tr><td>AO2</td><td>• Awareness of writer making choices<br>• Possible reference to subject terminology</td></tr>
<tr><td>AO3</td><td>• Simple comment on explicit ideas/contextual factors</td></tr>
<tr><td>0 marks</td><td colspan="3">Nothing worthy of credit/nothing written</td></tr>
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**Section A**

**JB Priestley: *An Inspector Calls***

**Question 1**

How does Priestley present selfishness and its effects in *An Inspector Calls*?

Write about:

- examples of selfish behaviour in the play
- how Priestley presents selfishness and its effects.

**[30 marks]**
**AO4 [4 marks]**

**Indicative content**

**Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:**

AO1

- details of what characters do and say that may be considered selfish
- what effects this behaviour has on others
- different kinds of selfishness, eg Mr Birling's attitude to his workers, Sheila in Millward's etc
- how characters react to the awareness of their selfishness

AO2

- presentation of characters behaving selfishly and the harm this does
- presentation of effects of selfishness on others, particularly through Eva
- characters' dialogue to reveal response to selfishness
- Inspector's role in exposing and commenting on selfishness and its effects

AO3

- ideas about bourgeois individualism
- ideas about socialism as an antidote
- characters as representative types, eg Mr Birling as the archetypal capitalist
- play as 'well-made' drama/impact of Greek tragedy to suggest need for social reform

**JB Priestley: *An Inspector Calls***

**Question 2**

How does Priestley present Sheila as a character who learns important lessons about herself and society?

Write about:

- some of the things Sheila learns in the play
- how Priestley presents Sheila as a character who learns important lessons about herself and society.

**[30 marks]**
**AO4 [4 marks]**

**Indicative content**

**Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:**

AO1

- how Sheila speaks and behaves at the start of the play
- how Sheila speaks and behaves later in the play
- the effects of Sheila's relationship with Eva, positive and/or negative
- the effects of her relationships with other characters

AO2

- presentation of Sheila in early scenes, eg her reaction to receiving the ring from Gerald
- presentation of Sheila later in the play, eg her reaction when the family discovers there is no Inspector Goole
- presentation of Sheila's changed attitudes to Eva and others like her
- presentation of Sheila's changed attitudes to other characters

AO3

- ideas about women's subservience and their generally secondary role in this period
- ideas about misuse of privilege
- ideas about bourgeois family life and its complacency
- ideas about capitalism and socialism and how Priestley uses Sheila to illustrate these

**Willy Russell: *Blood Brothers***

**Question 3**

How does Russell present the importance of money in *Blood Brothers*?

Write about:

- the importance of money to characters in the play
- how Russell presents the importance of money.

**[30 marks]**
**AO4 [4 marks]**

**Indicative content**

**Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:**

AO1

- details of material poverty of Mrs Johnstone and her family's lives and its effect on them
- details of relative affluence of the Lyons and its effects
- how Mickey and Edward's lives diverge because of the influence of money
- other characters' (eg Narrator's) comments on poverty/affluence

AO2

- contrast of two families' lives through dialogue and action
- Narrator's and others' comments on the families
- characters' speech patterns as revealing of social class
- use of foreshadowing, eg the Narrator's words at the start of the play

AO3

- comments on affluence and poverty as drivers of people's destinies
- ideas about social class and its connection to money
- ideas about influence of parents on children
- ideas about extent of what money can buy

**Willy Russell: *Blood Brothers***

**Question 4**

How far does Russell present Mrs Lyons as a lonely and unhappy character in *Blood Brothers*?

Write about:

- what Mrs Lyons says and does
- how far Russell presents Mrs Lyons as lonely and unhappy.

**[30 marks]**
**AO4 [4 marks]**

**Indicative content**

**Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:**

AO1

- what Mrs Lyons says and does throughout the play, eg her conversations with her husband
- Mrs Lyons' relationships with her husband and Edward
- Mrs Lyons' treatment of Mrs Johnstone
- how other characters respond to Mrs Lyons

AO2

- presentation of Mrs Lyons as both manipulative and dominated by her husband
- presentation of Mrs Lyons' fragility near the end
- presentation of her relationships with others
- Mrs Lyons' speeches outlining her feelings, eg her conversations with Mrs Johnstone

AO3

- ideas about women's role in society
- ideas about social class and its importance
- ideas about successful parenting
- ideas about Liverpool/Britain in the 80s and economic inequality/social isolation

**Alan Bennett: *The History Boys***

**Question 5**

How far does Bennett present Irwin as an unlikeable character in *The History Boys*?

Write about:

- what Irwin says and does
- how far Bennett presents Irwin as an unlikeable character.

**[30 marks]**
**AO4 [4 marks]**

**Indicative content**

**Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:**

AO1

- what Irwin says and does at the school and details of his later career
- what others, pupils and staff, say about him
- his relationships with the pupils and staff and how he behaves towards them
- his comments on the role of exams and education in young people's lives

AO2

- use of Irwin's dialogue to create his character
- his range of reference and typical mode of expression
- how Irwin is presented as a teacher compared to other teachers in the play
- how the classroom scenes reveal Irwin's working methods and their impact on the boys

AO3

- Irwin's teaching methods and their effects on individuals
- other ways of teaching and their effects for contrast
- ideas about the purposes of school and higher education
- ideas about how society values education

**Alan Bennett: *The History Boys***

**Question 6**

How does Bennett present the importance of history in *The History Boys*?

Write about:

- what kinds of history appear in the play and why they are important
- how Bennett presents the importance of history in the play.

**[30 marks]**
**AO4 [4 marks]**

**Indicative content**

**Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:**

AO1

- what is said about history as a school subject in the play
- what other views of history are presented, ie as process, random agglomeration of events etc
- how Hector and Irwin look at history in the ways they teach
- how history in its various guises affects people's lives

AO2

- use of the adult characters to espouse particular views of history
- use of the boys to critique this view
- use of serio-comic dialogue to illustrate attitudes
- use of particular scenes to suggest attitudes

AO3

- how history is shown to be something which can be manipulated for particular purposes
- debates about school curricula
- ideas about different kinds of history
- the meaning of the play's title

**Dennis Kelly: *DNA***

**Question 7**

How does Kelly use the play's settings to explore ideas about people and society?

Write about:

- the play's settings and what happens in them
- how Kelly uses the play's settings to explore ideas about people and society.

**[30 marks]**
**AO4 [4 marks]**

**Indicative content**

**Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:**

AO1

- how characters behave
- what the characters do and say in the various settings
- how the settings relate to the events of the story
- what we are told about the settings

AO2

- how Kelly presents the characters in the different settings: Street, Field and Wood
- how Kelly uses the different settings to suggest their importance
- Kelly's use of different characters' responses to the settings
- the way Kelly structures the play to suggest the settings' importance

AO3

- ideas about what human beings are capable of alone and as part of a gang
- ideas about the importance of environment
- ideas about social boundaries
- ideas about individual teenagers and their social structures

**Dennis Kelly: *DNA***

**Question 8**

How does Kelly present different styles of leadership in *DNA*?

Write about:

- examples of leadership in the play
- how Kelly presents different styles of leadership.

**[30 marks]**
**AO4 [4 marks]**

**Indicative content**

**Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:**

AO1

- what Phil and John Tate say and do as leaders in the play
- what happens in the play which shows them taking power over others
- what other leaders, or would-be leaders such as Cathy and Richard, say and do
- the characters' attitudes and responses to the different leaders

AO2

- how Kelly presents the relationships between the leaders and the other characters
- use of stage directions to reinforce characters' behaviour
- Kelly's use of Phil's silences, actions and minimal utterances, John Tate's threatening language etc
- the way Kelly structures the play to suggest changes in leadership

AO3

- ideas about human nature and the need to have power over others
- ideas about the importance of humanity in relationships
- ideas about social boundaries
- ideas about individual teenagers and their social structures

**Simon Stephens: *The Curious Incident of the Dog in the Night-Time***

**Question 9**

How does Stephens present Christopher's relationship with his parents in *The Curious Incident of the Dog in the Night-Time*?

Write about:

- what happens in the play between Christopher and his parents
- how Stephens presents Christopher's relationship with his parents.

**[30 marks]**
**AO4 [4 marks]**

**Indicative content**

**Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:**

AO1

- details of conversations between Christopher and his parents
- details of Christopher's thoughts and comments about his parents to others
- details about what has happened before the play opens
- what other characters say about Christopher's mother and father

AO2

- revelation of 'hidden' information, eg letters
- dramatic irony of gap between Christopher's view of his parents and the audience's
- stage directions to highlight Christopher's reactions
- presentation of the different ways Christopher and his parents speak to each other

AO3

- what Christopher's reactions to his parents reveal about how he deals with his condition
- ideas about his parents' understanding (or lack of same) of his condition
- ideas about the need for society to be more aware and/or understanding
- what we learn about Christopher's condition by the ways he reacts in these encounters with his parents

**Simon Stephens: *The Curious Incident of the Dog in the Night-Time***

**Question 10**

How does Stephens explore the importance of secrets and truth in *The Curious Incident of the Dog in the Night-Time*?

Write about:

- examples of secrets and truth in the play
- how Stephens presents the importance of secrets and truth.

**[30 marks]**
**AO4 [4 marks]**

**Indicative content**

**Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:**

AO1

- details of the importance of characters keeping secrets in the play
- details of Christopher's subsequent attempts to find out the truth
- what Christopher and other characters say and do to try to discover the truth
- how Christopher's condition affects his attempts to understand secrets and truth

AO2

- irony in audience's perceptions of characters' words and actions being different from Christopher's
- presentation of the impact of Christopher's various encounters with secrets/truth throughout the play
- presentation of how others react to secrets and truth
- the way Stephens structures the play to suggest secrets which need to be revealed

AO3

- generic ideas about writing about characters not being honest and how they are used and/or subverted
- ideas about how Christopher's condition affects how he goes about finding the truth out for himself
- ideas about societal expectations of people with Christopher's condition
- ideas about how people's treatment of people like Christopher sometimes does not help them

**Shelagh Delaney: *A Taste of Honey***

**Question 11**

How far does Delaney present Helen as a victim in *A Taste of Honey*?

Write about:

- what happens to Helen in the play
- how far Delaney presents Helen as a victim.

**[30 marks]**
**AO4 [4 marks]**

**Indicative content**

**Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:**

AO1

- comments on what Helen says and does which show her as a victim
- details of her relationships with, and treatment by, men
- examples of Helen being treated badly
- details of her contradictory attitudes and advice and desire for freedom

AO2

- presentation of Helen as a victim by what she says and does
- Helen's dialogue including her contradictory advice and views on life
- presentation of Helen's relationships with men throughout
- Delaney's use of comedy and pathos to develop narrative, character and theme

AO3

- ideas about societal expectations of women
- contemporary relevance to modern debates about rights of women
- ideas about working-class single mothers in society and how they are regarded
- ideas about women's role in society and their lack of independence

**Shelagh Delaney: *A Taste of Honey***

**Question 12**

*A Taste of Honey* has been described as a play about the importance of taking care of each other.

How far do you agree with this view of the play?

Write about:

- what characters say and do in the play
- how far Delaney presents the importance of taking care of each other.

**[30 marks]**
**AO4 [4 marks]**

**Indicative content**

**Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:**

AO1

- examples of characters who do, or do not, take care of each other
- what makes them behave in these ways
- how other characters and situations can affect the ways people behave to one another
- details of the caring, or uncaring, behaviour in which characters indulge

AO2

- how Delaney presents different characters' behaviour throughout the play
- the use of dialogue to explore characters' attitudes and feelings
- Delaney's use of structure to highlight certain kinds of behaviour
- the play's shifts of mood and how they reflect characters' care for others

AO3

- ideas about importance of socially responsible and caring behaviour
- ideas about societal expectations about women and men and their various roles
- ideas about care/lack of care as an understandable response to societal conditions
- contemporary relevance to debates about appropriate/responsible behaviour for different characters

**William Golding: *Lord of the Flies***

**Question 13**

How far does Golding present Piggy as a character with useful and important ideas in *Lord of the Flies*?

Write about:

- what Piggy says and does that can be seen as useful and important
- how far Golding presents Piggy as a character with useful and important ideas.

**[30 marks]**
**AO4 [4 marks]**

**Indicative content**

**Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:**

AO1

- Piggy's early introduction in the novel and what he says and does
- what Piggy says and does thereafter which shows him as important to the boys' survival
- his relationship with Ralph and the Littluns, as against his treatment by Jack
- the extent of his influence over the other boys and their actions

AO2

- Golding's physical description of Piggy and the ways he behaves and speaks
- his status as a working-class character and how this affects his lack of authority
- presentation of how Piggy speaks to the other boys in different ways
- presentation of Piggy's abilities and limitations

AO3

- ideas about importance of rationality and science
- links to ideas about fascism and the oppression of the weak
- ideas about social class and its effects
- ideas about individual responsibility and bullying

**William Golding: *Lord of the Flies***

**Question 14**

In Chapter 8 of *Lord of the Flies* Ralph asks, 'What makes things break up like they do?'

How does Golding suggest present the reasons why society on the island breaks up?

Write about:

- what happens on the island
- how Golding presents the reasons why society on the island breaks up.

**[30 marks]**
**AO4 [4 marks]**

**Indicative content**

**Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:**

AO1

- what happens in the novel which shows things 'breaking up'
- the ways the boys' behaviour to each other changes throughout the novel
- how the boys destroy parts of the island
- the ways the boys' lives and behaviour deteriorate throughout the novel

AO2

- how Golding presents the boys as representing all human adult society
- Golding's presentation of key moments in the novel which show things 'breaking up', eg death of Simon/ murder of Piggy/setting fire to the forest
- how Golding links the boys' physical and emotional decline to the island's
- descriptions of the island and how it reflects the boys' decline

AO3

- links between boys and their adult 'equivalents'
- philosophical ideas about loss of Eden/ fascism/ Freudian psychology etc
- ideas about Golding's own war experience and its influence
- contemporary relevance to debates about teenage behaviour

**AQA Anthology: *Telling Tales***

**Question 15**

How do writers present characters learning about themselves and others in 'My Polish Teacher's Tie' and in **one** other story from *Telling Tales*?

Write about:

- examples of things characters learn in the stories
- how the writers present characters learning about themselves and others.

**[30 marks]**
**AO4 [4 marks]**

**Indicative content**

**Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:**

AO1

- Carla's lack of self-confidence in the story
- by contrast her attitudes to the teachers, particularly Valerie Kenward and the Head
- what happens when Stefan arrives
- relevant details about characters and situations in 'Darkness Out There'/ 'Chemistry'/ Invisible Mass of the Back Row'/others

AO2

- first-person narration to convey Carla's thoughts and feelings
- gradual revealing of her background and upbringing and their effect on her
- presentation of her decision not to reveal she is not a teacher
- dialogue of Valerie and the Head to reveal character
- presentation of her meeting with Stefan

AO3

- ideas about social stratification in English society and schools
- ideas about female identity and empowerment
- ideas about the effects of upbringing and culture
- ideas about English insularity and mild xenophobia

**AQA Anthology: *Telling Tales***

**Question 16**

How do writers present difficult family relationships in 'A Family Supper' and in **one** other story from *Telling Tales*?

Write about:

- the difficult family relationships in the stories
- how the writers present these difficult family relationships.

**[30 marks]**
**AO4 [4 marks]**

**Indicative content**

**Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:**

AO1

- details of the family's conversations and how past events may have affected them
- details of the differences between the father and children
- details of the fact that the father and children now live apart
- relevant details about characters and situations in 'Chemistry'/'Odour of Chrysanthemums'/others

AO2

- shift to much more dialogue from exposition and dialogue
- impact of Japanese setting linked to tradition
- impact of ghostly presence on characters
- revelation of manner of mother's death

AO3

- ideas about Japanese codes of honour
- ideas about appropriate family relationships
- ideas about loyalty and sacrifice
- ideas about the importance of tradition

**George Orwell: *Animal Farm***

**Question 17**

How does Orwell use Moses and Benjamin to explore attitudes to revolution in *Animal Farm*?

Write about:

- what Moses and Benjamin say and do
- how Orwell uses Moses and Benjamin to explore attitudes to revolution.

**[30 marks]**
**AO4 [4 marks]**

**Indicative content**

**Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:**

AO1

- Moses' role as Jones's pet and a spy in the revolution
- Moses spreading the rumour about Sugar Candy Mountain
- Benjamin as the oldest character and the most stubborn
- examples of Benjamin's intelligence and cynicism with regard to the revolution
- other characters' attitudes to Moses and Benjamin

AO2

- Moses as a character who frustrates the pigs' attempts to spread Animalism
- effect of his name connecting him to Judaeo-Christian religion
- details about Benjamin's consistency in the novella
- details of Benjamin's cynical comments

AO3

- Moses as representative of the spiritual side of human existence
- Moses as representative of Russian Orthodox Church
- Benjamin as representing the human/Russian tendency to apathy
- Benjamin's similarity to Orwell and his views about politics and governments

**George Orwell: *Animal Farm***

**Question 18**

How does Orwell present the failure of the rebellion in *Animal Farm*?

Write about:

- the ways the rebellion fails
- how Orwell presents the failure of the rebellion.

**[30 marks]**
**AO4 [4 marks]**

**Indicative content**

**Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:**

AO1

- examples of the failings of the rebellion in the novella after its promising beginning
- details about the treatment of the animals by the pigs and the lack of protest
- details of the pigs' growing exploitation of the other animals
- details of the perversion of the Seven Commandments by the pigs

AO2

- descriptions of the animals' mistreatment and the pigs' growing privileges throughout
- presentation of the animals as individuals but also with wider resonance
- the book as allegory
- the book as satire

AO3

- ideas about Orwell's political views and how they inform the novella
- links between the events of the novella and the Russian Revolution
- book about Russian Revolution but also more general indictment of inequality.
- broader ideas about the corruption of idealism and the exploitation of the weak

**Kazuo Ishiguro: *Never Let Me Go***

**Question 19**

How does Ishiguro present the friendship between Kathy and Ruth in *Never Let Me Go*?

Write about:

- the friendship between Kathy and Ruth
- how Ishiguro presents the friendship between Kathy and Ruth.

**[30 marks]**
**AO4 [4 marks]**

**Indicative content**

**Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:**

AO1

- the contrast of Ruth and Kathy's personalities in the early stages
- the way the two characters try to work out what is happening at Hailsham
- the changes in their friendship over time
- what happens as they begin their donations and later towards the end of the novel

AO2

- Ishiguro's use of Kathy as narrator who is looking back and her attitudes to Ruth
- Ishiguro's use of structure to suggest change (or lack of it)
- the novel's curious generic position
- patterns of symbolism, eg the eponymous song, the open-plan office, the boat

AO3

- ideas about friendship, loyalty and betrayal
- ideas about cloning
- ideas about the dignity of human life
- ideas about the time and the importance of memory as it affects the friendship, and more generally

**Kazuo Ishiguro: *Never Let Me Go***

**Question 20**

'Tommy is presented as the character who suffers the most in *Never Let Me Go.*'

How far do you agree with this view?

Write about:

- what Tommy says and does, and what happens to him
- how Ishiguro presents Tommy in the novel.

**[30 marks]**
**AO4 [4 marks]**

**Indicative content**

**Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:**

AO1

- details of how Tommy is often the object of other characters' jokes/teasing
- details of Tommy's tantrums
- details about Ruth's treatment of him as an outsider despite their relationship
- details about the apparent change in Tommy after he has become a donor

AO2

- impact of the narrator's voice in its descriptions of Tommy's words and actions
- the way the structure of the novel shifts our ideas about Tommy throughout
- the vagueness about Tommy's life and its purposes for much of the novel
- the presentation of Tommy's shifting relationships with the girls

AO3

- treatment of the text in terms of genre – science fiction, mystery, teenage
- ideas about cloning and worrying scientific advances
- ideas about friendship and loyalty
- ideas about sexual identity

**Meera Syal: *Anita and Me***

**Question 21**

How does Syal present the importance of female friendship in *Anita and Me*?

Write about:

- one or more female friendship(s) in the novel
- how Syal presents the importance of female friendship.

**[30 marks]**
**AO4 [4 marks]**

**Indicative content**

**Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:**

AO1

- details about Meena and Anita's friendship, eg Meena's sense of conscious transgression
- details about Anita and Fat Sally and Sherrie
- details about Meena's friendship with Nanima and the impact of losing her
- details about Meena's relationship with her Mama

AO2

- use of Meena's reliable narration and her gradually maturing voice
- structural elements such as growing realisation of Anita's unkindness
- presentation of difficulties in various relationships
- presentation of what characters say and do which affects Meena's changing view of them as friends

AO3

- ideas about cultural and age differences linked to friendship
- ideas about the vicissitudes of teenage friendships
- ideas about family and cultural values
- ideas about social class and its effect on friendship

**Meera Syal: *Anita and Me***

**Question 22**

How does Syal present Meena's struggle for independence in *Anita and Me*?

Write about:

- some of the ways that Meena tries to be independent
- how Syal presents Meena's struggle for independence.

**[30 marks]**
**AO4 [4 marks]**

**Indicative content**

**Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:**

AO1

- details about Meena's lying and breaking her leg as response to parents' attempts to keep her safe
- details of her friendship with Anita as reaction against this
- details of how Meena begins to change after her stay in hospital
- her parents' differing attitudes to Meena as she grows up

AO2

- use of Meena as a reliable narrator who is honest about her faults
- description of the community and responses to racist language and attitudes
- tonal variety to suggest ups and downs of Meena's existence
- Meena's adoption of the local accent to 'fit in'

AO3

- ideas about family life and its pressures in different communities
- ideas about the vicissitudes of being a teenager
- ideas about Punjabi and working-class communities in the 1970s
- ideas about social class and economic inequality

**Stephen Kelman: *Pigeon English***

**Question 23**

How does Kelman present Harrison as a kind of detective who investigates a boy's murder?

Write about:

- what Harrison says and does
- how Kelman presents Harrison as a kind of detective.

**[30 marks]**
**AO4 [4 marks]**

**Indicative content**

**Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:**

AO1

- details about Harrison's desire to solve the murder with his friend
- their aping of what they see as conventional police methods
- details about their conversations with others
- the many threats Harrison faces

AO2

- self-conscious presentation as a great detective
- use of multi-cultural slang to create atmosphere and develop character
- irony of Harrison's naïvely optimistic narrative voice contrasted with his circumstances
- the magical realist use of the pigeon as a commentary

AO3

- ideas about the figure of the detective solving society's problems
- ideas about teenage friendships in this society including the influence of gangs
- ideas about family and cultural values
- ideas about social class and its effect on friendship.

**Stephen Kelman: *Pigeon English***

**Question 24**

How does Kelman present the challenges facing young people who live on the estate?

Write about:

- the challenges young people face
- how Kelman presents the challenges facing young people.

**[30 marks]**
**AO4 [4 marks]**

**Indicative content**

**Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:**

AO1

- the murder of the boy outside the chicken shop
- Harrison's daily struggles with the gangs and at school
- Harrison's attempts to understand girls
- ideas about gang members having to act tougher than they actually are

AO2

- use of multi-cultural slang to create atmosphere and develop character
- irony of Harrison's naïvely optimistic voice contrasted with his circumstances
- presentation of the other characters' words and actions
- the magical realist use of the pigeon as a commentary

AO3

- ideas about the stabilising influence of family through his mother and younger sister
- ideas about gang culture
- ideas about absent father figures and their cultural importance
- ideas about teenage culture in conflict with family and wider societal values

**Section B: Questions 25–26 (30 marks – AO1=12, AO2=12, AO3=6)**

| Mark | AO | Typical features of response | How to arrive at a mark |
|---|---|---|---|
| Level 6<br><br>*Convincing, critical analysis and exploration*<br><br>**26–30 marks** | AO1 | • Critical, exploratory comparison<br>• Judicious use of precise references to support interpretation(s) | **At the top of the level,** a candidate's response is likely to be a critical, exploratory, well-structured comparison. It takes a conceptualised approach to the full task supported by a range of judicious references. There will be a fine-grained and insightful analysis of language and form and structure supported by judicious use of subject terminology. Convincing exploration of one or more ideas/perspectives/contextual factors/interpretations.<br><br>**At the bottom of the level**, a candidate will have Level 5 and be starting to demonstrate elements of exploratory comparison and/or analysis of writer's methods and /or contexts. |
| | AO2 | • Analysis of writer's methods with subject terminology used judiciously<br>• Exploration of effects of writer's methods to create meanings | |
| | AO3 | • Exploration of ideas/perspectives/contextual factors shown by specific, detailed links between context/text/task | |
| Level 5<br><br>*Thoughtful, developed consideration*<br><br>**21–25 marks** | AO1 | • Thoughtful, developed comparison<br>• Apt references integrated into interpretation(s) | **At the top of the level,** a candidate's response is likely to be thoughtful, detailed and developed. It takes a considered approach to the comparison with references integrated into interpretation; there will be a detailed examination of the effects of language and/or structure and/or form supported by apt use of subject terminology. Examination of ideas/perspectives/contextual factors, possibly including alternative interpretations/deeper meanings.<br><br>**At the bottom of the level,** a candidate will have Level 4 and be starting to demonstrate elements of thoughtful comparison and/or examination of writer's methods and/or thoughtful consideration of contexts. |
| | AO2 | • Examination of writer's methods with subject terminology used effectively to support consideration of methods<br>• Examination of effects of writer's methods to create meanings | |
| | AO3 | • Thoughtful consideration of ideas/perspectives/contextual factors shown by examination of detailed links between context/text/task | |

<table>
<tr><td rowspan="3">Level 4<br><br>Clear understanding<br><br>16–20 marks</td><td>AO1</td><td>• Clear comparison<br>• Effective use of references to support explanation</td><td rowspan="3">At the top of the level, a candidate's response is likely to be clear, sustained and consistent. It is a focused comparison which demonstrates clear understanding. It uses a range of references effectively to illustrate and justify explanation; there will be clear explanation of the effects of a range of writer's methods supported by appropriate use of subject terminology. Clear understanding of ideas/perspectives/contextual factors.<br><br>At the bottom of the level, a candidate will Level 3 and be starting to demonstrate elements of clear comparison and/or clear explanation of writer's methods and/or clear understanding of contexts.</td></tr>
<tr><td>AO2</td><td>• Clear explanation of writer's methods with appropriate use of relevant subject terminology<br>• Understanding of effects of writer's methods to create meanings</td></tr>
<tr><td>AO3</td><td>• Clear understanding of ideas/perspectives/ contextual factors shown by specific links between context/text/task</td></tr>
<tr><td rowspan="3">Level 3<br><br>Explained, structured comments<br><br>11–15 marks</td><td>AO1</td><td>• Some explained comparison<br>• References used to support a range of relevant comments</td><td rowspan="3">At the top of the level, a candidate's response is likely to be explanatory in parts. It includes a structured focus on comparison with a range of points exemplified by relevant references from the text; there will be identification of effects of a range of writer's methods supported by some relevant terminology. Explanation of some relevant contextual factors.<br><br>At the bottom of the level, a candidate will have Level 2 and be starting to make some structured comparison and/or make relevant comments on writer's methods and/or contexts.</td></tr>
<tr><td>AO2</td><td>• Explained/relevant comments on writer's methods with some relevant use of subject terminology<br>• Identification of effects of writer's methods to create meanings</td></tr>
<tr><td>AO3</td><td>• Some understanding of implicit ideas/ perspectives/contextual factors shown by links between context/text/task</td></tr>
</table>

<table>
<tr><td rowspan="3">Level 2<br><br>Supported, relevant comments<br><br>6–10 marks</td><td>AO1</td><td>• Supported comparison<br>• Comments on references</td><td rowspan="3">At the top of the level, a candidate's response is likely to be relevant and supported by some explanation. It will include some focus on comparison with relevant comments and some supporting references from the text. There will be identification of deliberate choices made by writer with some reference to subject terminology. Awareness of some contextual factors.<br><br>At the bottom of the level, a candidate's response will have Level 1 and be starting to focus on comparison and/or starting to show awareness of the writer making deliberate choices and/or awareness of contexts.</td></tr>
<tr><td>AO2</td><td>• Identification of writer's methods<br>• Some reference to subject terminology</td></tr>
<tr><td>AO3</td><td>• Some awareness of implicit ideas/contextual factors</td></tr>
<tr><td rowspan="3">Level 1<br><br>Simple, explicit comments<br><br>1–5 marks</td><td>AO1</td><td>• Simple comments relevant to comparison<br>• Reference to relevant detail(s)</td><td rowspan="3">At the top of the level, a candidate's response is likely to be narrative and/or descriptive in approach. It may include awareness of similarity or difference and provide appropriate reference to text; there will be simple identification of method with possible reference to subject terminology. Simple comments/responses to context, usually explicit.<br><br>At the bottom of the level, a candidate's response will show some familiarity with the text.</td></tr>
<tr><td>AO2</td><td>• Awareness of writer making choices<br>• Possible reference to subject terminology</td></tr>
<tr><td>AO3</td><td>• Simple comment on explicit ideas/contextual factors</td></tr>
<tr><td>0 marks</td><td colspan="3">Nothing worthy of credit/nothing written</td></tr>
</table>

**Section B**

**Love and relationships**

**Question 25**

Compare how poets present romantic feelings in 'Winter Swans' and in **one** other poem from 'Love and relationships'.

**[30 marks]**

**Indicative content**

**Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:**

AO1

- any valid treatment of/comparison of romantic feelings, either positive or negative, such as compared with 'The Farmer's Bride', or 'Singh Song!, or 'Porphyria's Lover'
- any comparison of ideas about hope/lasting nature of romantic relationships, such as with 'Sonnet 29'
- possible comparison of the hope in 'Winter Swans' with the less hopeful 'When We Two Parted' or 'Love's Philosophy'
- any valid treatment of changes in romantic feelings, such as the change in feelings in 'The Farmer's Bride'

AO2

- any valid comparison of the use of imagery to present romantic feelings, such as the use of hands, or swans, or the natural world
- possible treatment of the use of person/direct address, such as with 'The Farmer's Bride' or 'Porphyria's Lover'
- any comparative treatment of the use of places, such as with 'Singh Song!'
- use/effects of any particular elements of language: 'gulping'/'weights'/'porcelain' etc
- any valid treatment of beginnings and endings, such as the contrast between the start and end of 'Winter Swans' with 'Love's Philosophy' or 'The Farmer's Bride'

AO3

- any ideas about the strength of enduring / lasting romantic relationships
- ideas about connections/commonality
- ideas about the power of love
- any treatment of the use of the natural world to explore ideas about romantic feelings

**Power and conflict**

**Question 26**

Compare how poets present the ways that people are affected by war in 'War Photographer' and in **one** other poem from 'Power and conflict'.

**[30 marks]**

**Indicative content**

**Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:**

AO1

- any valid comparison of poems dealing with people indirectly affected by war, such as in 'Poppies' or 'The Emigrée'
- any comparison between 'War Photographer' and those with a different perspective, such as 'Bayonet Charge' or 'Exposure' or 'Remains'
- possible comparison of the effects of war on attitudes, such as 'The Charge of the Light Brigade' or 'Kamikaze'
- possible treatment of different interpretations of the word 'war' such as war between populace and state in 'London' or between humans and nature in 'Storm on the Island'

AO2

- presentation of perspective, such as contrast between 'hands', 'eyes', 'aeroplane'
- any valid comparisons of the use and effects of language features to present ideas and/or to create tone, such as alliteration, imagery, use of colour, and how they are used similarly/differently in 'Remains', or 'Exposure', or 'Poppies'
- any valid comparisons of the use of metaphor to explore attitudes towards the effects of war, such as description of the natural world in 'Kamikaze' or 'Bayonet Charge'
- any comparison of use of person to create sense of immediacy/distance in terms of the perspective on the experience

AO3

- ideas about how war affects and/or changes attitudes towards others
- ideas about the individual and the state, possibly linked to morality/duty
- any ideas about patriotism and duty
- any ideas about the impact/influence of experiences on the individual/collective conscience
- any valid exploration of ideas about bearing witness

**Section C: Unseen poetry – (24 marks – AO1=12, AO2=12)**

| Mark | AO | Typical features | How to arrive at a mark |
|---|---|---|---|
| Level 6<br><br>*Convincing, critical analysis and exploration*<br><br>**21–24 marks** | AO1 | • Critical, exploratory conceptualised response to task and text<br>• Judicious use of precise references to support interpretation(s) | **At the top of the level,** a candidate's response is likely to be a critical, exploratory, well-structured argument. It takes a conceptualised approach to the task supported by a range of judicious references. There will be a fine-grained and insightful analysis of language and form and structure supported by judicious use of subject terminology.<br><br>**At the bottom of the level**, a candidate will have level 5 and be starting to demonstrate elements of exploratory thought and / or analysis of writers' methods. |
| | AO2 | • Analysis of writer's methods with subject terminology used judiciously<br>• Exploration of effects of writer's methods to create meanings | |
| Level 5<br><br>*Thoughtful, developed consideration*<br><br>**17–20 marks** | AO1 | • Thoughtful, developed response to task and text<br>• Apt references integrated into interpretation(s) | **At the top of the level,** a candidate's response is likely to include be thoughtful, detailed and developed. It takes a considered approach to the task with references integrated into interpretation; there will be a detailed examination of the effects of language and/or structure and/or form supported by apt use of subject terminology.<br><br>**At the bottom of the level,** a candidate will have level 4 and be starting to demonstrate elements of thoughtful consideration and / or examination of writers' methods. |
| | AO2 | • Examination of writer's methods with subject terminology used effectively to support consideration of methods<br>• Examination of effects of writer's methods to create meanings | |

| | | | |
|---|---|---|---|
| Level 4<br><br>*Clear understanding*<br><br>**13–16 marks** | AO1 | • Clear, explained response to task and text<br>• Effective use of references to support explanation | **At the top of the level,** a candidate's response is likely to be clear, sustained and consistent. It takes a focused response to the task which demonstrates clear understanding. It uses a range of references effectively to illustrate and justify explanation; there will be clear explanation of the effects of a range of writer's methods supported by appropriate use of subject terminology.<br><br>**At the bottom of the level,** a candidate will have level 3 and be starting to demonstrate elements of understanding and / or explanation of writer's methods. |
| | AO2 | • Clear explanation of writer's methods with appropriate use of relevant subject terminology<br>• Understanding of effects of writer's method to create meanings | |
| Level 3<br><br>*Explained, structured comments*<br><br>**9–12 marks** | AO1 | • Some explained response to task and text<br>• References used to support a range of relevant comments | **At the top of the level,** a candidate's response is likely to be explanatory in parts. It focuses on the task with a range of points exemplified by relevant references from the text; there will be identification of effects of a range of writer's methods supported by relevant use of subject terminology.<br><br>**At the bottom of the level,** a candidate will level 2 and be starting to explain and / or make relevant comments on writer's methods. |
| | AO2 | • Explained/relevant comments on writer's methods with some relevant use of subject terminology<br>• Identification of effects of writer's methods to create meanings | |

<table>
<tr><td rowspan="2">Level 2<br><br>Supported, relevant comments<br><br>5–8 marks</td><td>AO1</td><td>• Supported response to task and text<br>• Comments on references</td><td rowspan="2">At the top of the level, a candidate's response is likely to be relevant and supported by some explanation. It will include some focus on the task with relevant comments and some supporting references from text. There will be identification of deliberate choices made by the writer with some reference to subject terminology.<br><br>At the bottom of the level, a candidate will have level 1 and be starting to focus on the task and /or show awareness of the writer making deliberate choices.</td></tr>
<tr><td>AO2</td><td>• Identification of writers' methods<br>• Some reference to subject terminology</td></tr>
<tr><td rowspan="2">Level 1<br><br>Simple, explicit comments<br><br>1–4 marks</td><td>AO1</td><td>• Simple comments relevant to task and text<br>• Reference to relevant details</td><td rowspan="2">At the top of the level, a candidate's response is likely to be narrative and/or descriptive in approach. It may include awareness of the task and provide appropriate reference to text; there will be simple identification of method with possible reference to subject terminology.<br><br>At the bottom of the level, a candidate's response will show some familiarity with the text.</td></tr>
<tr><td>AO2</td><td>• Awareness of writer making choices<br>• Possible reference to subject terminology</td></tr>
<tr><td>0 marks</td><td colspan="3">Nothing worthy of credit/nothing written</td></tr>
</table>

**Section C: Unseen poetry**

**Question 27.1**

In 'The Richest Poor Man in the Valley', how does the poet present ideas about living a happy and contented life?

**[24 marks]**

**Indicative content**

**Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:**

AO1

- ideas of solitary living
- ideas about working in companionship with animals; the value of working together
- ideas about the lack of value of monetary possessions
- ideas about the value of friendship

AO2

- use of first name almost as an afterthought, bringing a sense of familiarity
- use of imagery of nature to suggest ideas about contentment
- use of 'diamonds' as the last word to reinforce the true value of life

**Section C: Unseen poetry**

**Question 27.2**

In both 'Nobody' and 'The Richest Poor Man in the Valley' the poets describe ideas about how to live your life.

What are the similarities and/or differences between the methods the poets use to present these ideas?

**[8 marks]**

| Mark | AO | Typical features of response |
|---|---|---|
| **Level 4 7–8 marks** | AO2 | • Exploratory comparison of writers' use of language, structure and form with subject terminology used judiciously<br>• Convincing comparison of effects of writers' methods to create meanings |
| **Level 3 5–6 marks** | AO2 | • Thoughtful comparison of writers' use of language and/or structure and/or form with subject terminology used effectively to support consideration of methods<br>• Comparative examination of effects of writers' methods to create meanings |
| **Level 2 3–4 marks** | AO2 | • Relevant comparison of writers' use of language and/or structure and/or form with some relevant use of subject terminology<br>• Some comparison of effects of writers' methods to create meanings |
| **Level 1 1–2 marks** | AO2 | • Some links between writers' use of language or structure or form<br>• Some links between effects of writers' methods to create meanings |
| **0 marks** | Nothing worthy of credit/nothing written | |

**Indicative content**

**Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:**

AO2

- use of nature as metaphor for living to the full
- comparison of perspective between third and second person
- comparison between direct, instructional tone of 'Nobody' compared to more descriptive, reflective tone of 'The Richest Poor Man in the Valley'
- direct address used to highlight instruction compared with more reflective tone of first
- use of nature in both poems