GCSE
ENGLISH LITERATURE
8702/2

Paper 2 Modern texts and poetry

Mark scheme

June 2020

Version: 1.0 Final

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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 Examiner.

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. Students should be able to: • maintain a critical style and develop an informed personal response • 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: 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: 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: 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 *Convincing, critical analysis and exploration* **26–30 marks**	AO1	• Critical, exploratory, conceptualised response to task and whole text. • 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 methods supported by judicious use of subject terminology. Convincing exploration of one or more ideas/perspectives/contextual factors/interpretations. **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. • 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 *Thoughtful, developed consideration* **21–25 marks**	AO1	• Thoughtful, developed response to task and whole text. • 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 methods supported by apt use of subject terminology. Examination of ideas/perspectives/contextual factors, possibly including alternative interpretations/deeper meanings. **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. • 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

Clear understanding

16–20 marks</td><td>AO1</td><td>• Clear, explained response to task and whole text.
• 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.

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.
• 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

Explained, structured comments

11–15 marks</td><td>AO1</td><td>• Some explained response to task and whole text.
• 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.

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.
• 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

Supported, relevant comments

6–10 marks</td><td>AO1</td><td>• Supported response to task and text.
• 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.

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.
• 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

Simple, explicit comments

1–5 marks</td><td>AO1</td><td>• Simple comments relevant to task and text.
• 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.

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.
• 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 01

Mr Birling says, '…a man has to mind his own business and look after himself and his own'.

How far does Priestley present Mr Birling as a man who cares only for himself and his family?

Write about:

- what Mr Birling says and does
- how far Priestley presents Mr Birling as a man who cares only for himself and his family.

[30 marks]
AO4 [4 marks]

Indicative content

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

AO1

- Mr Birling's comments at the start of the play about Sheila's wedding and society
- Mr Birling's reactions to the Inspector's questioning about Eva Smith
- revelations about Mr Birling's treatment of his workforce
- Mr Birling's behaviour when the Inspector has left

AO2

- presentation of Mr Birling through his pompous manner of speech
- developing contrast of Mr Birling with other characters
- structural contrast before and after arrival of the Inspector
- stage directions regarding Mr Birling

AO3

- ideas about boss-worker relationships in a capitalist society
- ideas about social class
- the Inspector's ideas about how society could be differently organised
- ideas about the importance of family.

JB Priestley: *An Inspector Calls*

Question 02

How far does Priestley present male characters as irresponsible in the play?

Write about:

- one or more of the male character(s)
- how far Priestley presents one or more of the male character(s) as irresponsible.

[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 Mr Birling is shown to have treated Eva Smith and how he speaks to the Inspector
- how Gerald treated her and how he behaves after the Inspector leaves
- how Eric treated her and how he reacts to the Inspector
- what the Inspector says and does

AO2

- presentation of the male characters' relationships with Eva Smith
- presentation of Gerald's relationship with Sheila
- contrast of their attitudes to Eva and the Inspector as the play progresses
- presentation of male characters' changing attitudes throughout the play

AO3

- ideas about patriarchal society and male expectations of women and society generally
- ideas about social class
- ideas about asymmetrical male-female relationships
- ideas about male power as expressed through the Inspector.

Willy Russell: *Blood Brothers*

Question 03

How does Russell use the character of Mickey to show the importance of education in *Blood Brothers*?

Write about:

- Mickey's experience of education
- how Russell uses Mickey to show the importance of education.

[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 Mickey's character develops throughout the play
- Mickey's experiences of education in the play
- Mickey's character at the end of the play
- how Mickey and Edward's experiences of education are different

AO2

- presentation of Mickey throughout the play
- the way Mickey speaks – use of dialect and humour
- Edward's education as a contrast to Mickey's
- structure of the play to suggest lack of progress in Mickey

AO3

- how Mickey's background contributes to the way his life develops
- ideas about social class
- ideas about education and the working classes in the 70s/80s
- different kinds of education and education system.

Willy Russell: *Blood Brothers*

Question 04

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

Write about:

- examples of friendship in the play
- how Russell presents the importance of 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

- the friendship between Mickey and Edward
- the friendship between Mickey, Edward and Linda
- other examples of friendship in the play
- how friendships are shown to change over time

AO2

- presentation of the friendships in the play
- irony of 'blood brothers'
- presentation of outside influences on the friendships
- play's structure used to highlight changes in friendships

AO3

- influence of social class on friendships
- ideas about appropriate behaviour amongst classes and sexes
- social background to the characters' lives
- influence of parents on friendships.

Alan Bennett: *The History Boys*

Question 05

How far does Bennett present Hector as a character who is unsatisfied in his job as a teacher?

Write about:

- what Hector says and does in the play
- how far Bennett presents Hector as unsatisfied in his job as a teacher.

[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 Hector says and does that suggest satisfaction/dissatisfaction
- Hector's attitudes towards the purposes of education
- Hector's attitudes towards his pupils
- what Hector says about the school and the system in which he works

AO2

- use of Hector's dialogue to reveal his attitudes
- his range of reference and his modes of expression
- portrayal of his relationships with the boys to reveal his attitudes
- structure of the play to suggest what will happen to Hector

AO3

- the education system shown in the play and its implications for teachers and pupils
- different methods of teaching and their impact
- ideas about society's attitudes to teachers
- ideas about the purposes of education.

Alan Bennett: *The History Boys*

Question 06

How does Bennett present attitudes towards the teaching of history in *The History Boys*?

Write about:

- some of the attitudes towards the teaching of history in the play
- how Bennett presents attitudes towards the teaching of history.

[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 Hector's attitudes to history teaching
- details about Irwin's attitudes to history teaching
- Hector and Irwin's comments about what education and history are for
- other characters', including the boys', comments about history teaching

AO2

- the contrast of Hector and Irwin and their methods
- the use of the Headmaster and Mrs Lintott to comment on Hector and Irwin
- the importance of the ending of the play
- the different boys and their responses to Irwin and Hector

AO3

- ideas about the importance of education
- ideas about the importance of learning about history
- ideas about different ways of teaching
- the contemporary relevance of the above ideas.

Dennis Kelly: *DNA*

Question 07

How far does Kelly present Phil as a disturbing character in *DNA*?

Write about:

- what Phil says and does
- how far Kelly presents Phil as a disturbing 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 Phil says and does in the play
- how Phil behaves to and with the other characters, particularly Leah
- Phil's attitude to the situation with Adam
- what the other characters say and do to Phil

AO2

- presentation of Phil's behaviour
- presentation of Phil's relationship with Leah
- the way Kelly structures the play to show Phil's dominance
- presentation of Leah as a foil for Phil

AO3

- ideas about gang leadership
- ideas about psychological control and coercion
- ideas about the manipulation of groups
- ideas about the willingness to obey orders.

Dennis Kelly: *DNA*

Question 08

How does Kelly present the negative effects of being in a gang?

Write about:

- what one or more of the character(s) say and do
- how Kelly presents the negative effects of being in a gang.

[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 characters acting as a gang in the play with negative effects
- ways the gang's behaviour changes as the play progresses
- negative effects of the characters' behaviour as a gang
- impact shown on the characters of acting as part of a gang

AO2

- Kelly's use of dialogue to show characters' responses to situations
- presentation of dangers resulting from gang behaviour
- structure of the play to show how situation worsens
- characters shown to respond differently to acting as a gang

AO3

- ideas about human nature and the need for security
- ideas about human willingness to follow orders
- ideas about peer pressure and its negative impact
- ideas about teenagers as somehow different from adults.

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

Question 09

'Ed is trying to be a good father in difficult circumstances.'

How far do you agree with this view of Christopher's father?

Write about:

- what Christopher's father says and does
- how Stephens presents Christopher's father.

[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 Ed and Christopher's relationship
- Ed's desire to protect Christopher
- Ed's sadness and anger about the end of his marriage
- Ed's difficulties in understanding Christopher

AO2

- Ed's dialogue with its lack of continuity and occasionally violent language
- stage directions suggesting Ed's frustration and anger
- Ed's very 'ordinary', demotic way of speaking to Christopher
- play's structure to suggest Ed and Christopher's journey to understanding

AO3

- problematic child-parent relationships
- the impact of Christopher's condition on Ed
- ideas about fatherhood and different kinds of parenting
- the impact of divorce on parents and children.

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

Question 10

How does Stephens present Christopher dealing with change?

Write about:

- some of the changes that Christopher faces
- how Stephens presents Christopher dealing with change.

[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 some of the different circumstances Christopher experiences
- details of Christopher's difficulties with social interactions
- details of Christopher's trip to London
- Christopher's reactions to new experiences

AO2

- structure of the play to suggest Christopher's literal and metaphorical journey
- Christopher's dialogue to suggest his reactions to life
- stage directions to highlight drama/comedy/sadness of Christopher's interactions
- presentation of other characters as foils to Christopher

AO3

- Christopher's condition as the background to many of his difficulties with new experiences, particularly his lack of empathy
- other people's attitudes to Christopher's condition
- society's lack of understanding of Christopher's condition
- the play's representation of an unusual way of seeing the world.

Shelagh Delaney: *A Taste of Honey*

Question 11

How does Delaney use the character of Geof to explore ideas about friendship?

Write about:

- what Geof says and does in the play
- how Delaney uses Geof to explore ideas about 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 of what Geof says and does with Jo
- details of other characters' attitudes to Geof and his reactions to them
- details about the impact of Geof's friendship on Jo
- details of Geof's own life and his difficulties as a gay man

AO2

- presentation of Geof as an almost maternal figure for Jo
- Geof's common sense and responsibility presented as important for Jo
- Delaney's use of comedy and pathos to develop ideas about the importance of friendship
- the play's shifts of mood as a structural method for suggesting life's ups and downs

AO3

- ideas about pregnancy, respectability and appropriate behaviour
- ideas about homosexuality and attitudes towards it
- ideas about non-sexualised friendship
- ideas about male attitudes to women.

Shelagh Delaney: *A Taste of Honey*

Question 12

How does Delaney present the attitudes of female characters towards men in *A Taste of Honey*?

Write about:

- some of the attitudes of female characters towards men in the play
- how Delaney presents the attitudes of female characters towards men.

[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 Jo and Helen say and do in the play
- Jo and Helen's interactions with Peter, Geof and the Boy
- how these interactions affect/reflect women's attitudes to men
- the differences in women's attitudes to men

AO2

- presentation of Jo and Helen as women in this society
- presentation of the way women are treated by men
- Delaney's use of comedy and pathos to develop her ideas
- the play's structure to suggest the difficulties of women's role in society

AO3

- ideas about women's role in society
- contemporary relevance to debates about patriarchy/women's rights etc
- ideas about social class
- different ideas of acceptable female behaviour.

William Golding: *Lord of the Flies*

Question 13

How far does Golding present Jack as a character who changes in *Lord of the Flies*?

Write about:

- what Jack says and does
- how far Golding presents Jack as a character who changes.

[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 Jack says and does when he first appears in the novel
- what he says and does as the novel progresses
- details of his relationships with the other boys
- details about Jack's changing appearance throughout the novel

AO2

- presentation of Jack's appearance and the ways it changes
- Jack's manner when speaking to the boys
- the way Jack may be seen to represent aspects of human nature
- contrasts between Jack and other characters

AO3

- ideas about leadership and dominance
- ideas about fascism/cruelty/victimising the weak/scapegoating
- ideas about the importance of societal norms and agreed ways of behaving
- ideas about the attraction of evil.

William Golding: *Lord of the Flies*

Question 14

How far does Golding present the island as a dangerous place?

Write about:

- what happens to the boys on the island
- how far Golding presents the island as a dangerous place.

[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 the island itself and the different locations on it
- details of what happens where on the island
- the various ways the boys respond to the island
- the dangerous effects the island and its places are seen to have on the boys

AO2

- use of simile, metaphor and symbolism to imply danger
- structure of the novel to suggest descent into hell from paradise
- link of characters to locations to support ideas
- presentation of the boys' attitudes to the island

AO3

- ideas about original sin/Garden of Eden/mankind's innate wickedness
- ideas about possible redemption/goodness
- ideas about scientific progress
- ideas about the influence of natural beauty.

AQA Anthology: *Telling Tales*

Question 15

How do writers present misunderstandings between parents and children in 'Korea' and in **one** other story from *Telling Tales*?

Write about:

- misunderstandings between parents and children in the **two** stories
- how the writers present these misunderstandings.

[30 marks]
AO4 [4 marks]

Indicative content

Examiners are reminded that while a comparatively structured response is permitted, comparative skills are not being assessed and should not be rewarded. Students are required to write about two stories from Telling Tales. In reference to questions 15 and 16 therefore where 'whole text' is referred to in the mark scheme it means two full stories.

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

AO1

- details about the father's recollections about the execution
- details about the son overhearing the father's conversation with his friend
- the son's thoughts after hearing this
- the ending of the story
- relevant details from the second story eg 'Chemistry', 'A Family Supper'

AO2

- use of retrospective narration of the son
- symbolism of buttons/furze pods
- imagery of innocence versus experience
- relevant treatment of misunderstanding in another story

AO3

- influence of history on the present
- ideas about children coming to understand parents
- ideas about warfare/colonialism
- relevant contextual ideas about misunderstandings.

AQA Anthology: *Telling Tales*

Question 16

How do writers present the difficulties of growing up in 'Chemistry' and in **one** other story from *Telling Tales*?

Write about:

- the difficulties of growing up in the **two** stories
- how the writers present the difficulties of growing up.

[30 marks]
AO4 [4 marks]

Indicative content

Examiners are reminded that while a comparatively structured response is permitted, comparative skills are not being assessed and should not be rewarded. Students are required to write about two stories from Telling Tales. In reference to questions 15 and 16 therefore where 'whole text' is referred to in the mark scheme it means two full stories.

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

AO1

- details about the sinking of the boat
- details about the child's relationship with his grandfather
- details about the relationship between the child, his mother and Ralph
- the effect the grandfather's death has on the boy
- relevant details from the second story eg 'The Darkness Out There', 'Invisible Mass of the Back Row'

AO2

- use of child's narrative viewpoint
- use of different generic conventions
- use of metaphor eg chemistry, water, invisible cord
- structure to suggest comparison between present and past

AO3

- ideas about grief for dead father
- ideas about new family relationships
- ideas about male bullying
- relevant contextual ideas about difficulties of growing up.

George Orwell: *Animal Farm*

Question 17

How far does Orwell present Napoleon as a character who is only interested in power?

Write about:

- what Napoleon says and does
- how far Orwell presents Napoleon as only interested in power.

[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 Napoleon's words and actions throughout the novella
- details about how the pigs come to be the dominant group on the farm
- details of Napoleon's ruthlessness
- details of Napoleon's methods

AO2

- presentation of Napoleon as ambitious, ruthless and manipulative
- presentation of the novella's key events
- Napoleon as allegorical figure
- the novella as satire

AO3

- ideas about Orwell's intentions for the novella
- links between the events of the novella and the Russian Revolution
- ideas about realpolitik
- broader ideas about the corruption of idealism.

George Orwell: *Animal Farm*

Question 18

How does Orwell present relationships between the humans and the animals in *Animal Farm*?

Write about:

- the relationships between the humans and the animals
- how Orwell presents the relationships between the humans and the animals.

[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 Mr Jones and his treatment of the animals at the start of the novella
- details about Mr Frederick, Mr Pilkington and their contrasting personalities and farms
- details about Mr Whymper and his entry into the animals' lives
- the ending of the novella and the card game

AO2

- presentation of the humans throughout
- structure of the novella suggests gradual growth of relationship with the humans
- the humans as allegorical figures
- the novella as satire

AO3

- the essential wickedness of absolutist political systems
- links between the events of the novella and the Russian Revolution
- Orwell's political ideas and how they inform the novella
- broader ideas about the corruption of idealism.

Kazuo Ishiguro: *Never Let Me Go*

Question 19

How far does Ishiguro present Ruth as an unlikeable character in *Never Let Me Go*?

Write about:

- what Ruth says and does
- how far Ishiguro presents Ruth as unlikeable.

[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 we are told about Ruth's time at Hailsham and elsewhere
- her relationships with Kathy and Tommy
- her relationships with others
- the decisions she makes about her life

AO2

- Ruth presented by Kathy who is a somewhat partial narrator
- Ruth's attitudes revealed by her dialogue
- events not presented in chronological order
- episodic structure of the novel reflecting her life experience

AO3

- ideas about wanting to 'fit in' at an institution – social conformity
- ideas about changes in long-standing relationships
- ideas about friendship and loyalty
- expectations set up by genre – teenage/mystery/science fiction.

Kazuo Ishiguro: *Never Let Me Go*

Question 20

How far does Ishiguro present hopes and dreams as important to characters in *Never Let Me Go*?

Write about:

- hopes and dreams that characters have
- how far Ishiguro presents these hopes and dreams as important.

[30 marks]
AO4 [4 marks]

Indicative content

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

AO1

- discussions about 'dream futures'
- details of Kathy and Tommy's dream of being together
- details of Ruth's dream of working in an office
- dreams as manifestations of rebellion

AO2

- Kathy's rather naïve, flat narrative voice
- deliberate vagueness about the future
- the baffled sense that Kathy really doesn't fully understand her own behaviour at times
- details about the guardians and their impact

AO3

- hopes and dreams as symbols of a desire for escape
- ideas about cloning and worrying scientific advances
- ideas about the manipulation of young people
- alienation and identity among the clones.

Meera Syal: *Anita and Me*

Question 21

How far does Syal present Anita as an unlikeable character in *Anita and Me*?

Write about:

- what Anita says and does
- how far Syal presents Anita as unlikeable.

[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 Anita says and does, particularly with Meena, and her precocious maturity
- details of Anita's background and the effect this has had on her
- details of Anita's racism, as evinced in her conversation with Sam
- details of Anita manipulating Meena

AO2

- Anita's dialogue with its vulgarity and obscenities
- Meena's reliable, mature narration to contextualise Anita's behaviour
- use of dialect for comic/dramatic purposes
- presentation of Anita's family and community life

AO3

- ideas about social context, and Anita's precocious confidence
- ideas about different kinds of family values
- ideas about social class linked to cultural and racial difference
- ideas about social class and economic inequality.

Meera Syal: *Anita and Me*

Question 22

How does Syal present Meena learning from a range of cultures in *Anita and Me*?

Write about:

- the cultures that Meena experiences
- how Syal presents Meena learning.

[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 the religious tolerance of Meena's father
- details of Meena's desire to integrate and the range of her experiences
- Meena's growing awareness of some of the positive aspects of living in England, despite its difficulties
- Meena's loyalty to, and love of, her own background

AO2

- Meena's reliable, mature narration which explains her thought-processes
- presentation of particular incidents which illustrate Meena's development
- use of dialect to develop characters
- range of characters and incidents to highlight aspects of both cultures

AO3

- ideas about cultural difference and racism
- ideas about family values and a shared stoicism in both cultures
- ideas about social class and its effects on an individual growing up
- ideas about tolerance and its beneficial effects for society.

Stephen Kelman: *Pigeon English*

Question 23

How does Kelman present Harrison as a character who is innocent about the realities of inner-city life?

Write about:

- what Harrison says and does
- how Kelman presents Harrison as a character who is innocent about the realities of inner-city life.

[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 everyday experiences of life in the inner city
- details about his family and friendship groups
- details about Harrison's reactions to what happens around him
- details about Harrison's experience as an immigrant

AO2

- Harrison's naivety as conveyed by the childish narrative voice
- events presented as Harrison experiences them
- use of multi-cultural slang to develop character
- realistic descriptions of Harrison's environment

AO3

- ideas about the experience of being an immigrant in the British inner city
- ideas about the importance of family
- ideas about gang culture and violence amongst teenagers in the inner city
- ideas about conflicting pressures of teenage friendship and family life.

Stephen Kelman: *Pigeon English*

Question 24

'Despite its ending, *Pigeon English* is a book about hope.'

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

Write about:

- ideas about hope in the novel
- how far Kelman presents the novel as a book about hope.

[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 Harrison's optimism and joy at being alive
- details of Harrison's positive reaction to even slightly dubious characters
- the sense of London as a place which promises much
- details of Harrison's instinctive generosity contrasted with his fate

AO2

- child-like innocence of Harrison's voice
- the mixing of the tragic and the absurd in some of the details, just like a child's view
- influence of the choric pigeon (!) on our view of Harrison
- the shock of the ending

AO3

- ideas about the pressures on young people in this environment
- ideas about male and female gender roles
- ideas about gang culture
- ideas about optimism, innocence and generosity.

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 *Convincing, critical analysis and exploration* **26–30 marks**	AO1	• Critical, exploratory comparison. • 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 methods supported by judicious use of subject terminology. Convincing exploration of one or more ideas/perspectives/contextual factors/interpretations. **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. • 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 *Thoughtful, developed consideration* **21–25 marks**	AO1	• Thoughtful, developed comparison. • 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 methods supported by apt use of subject terminology. Examination of ideas/perspectives/contextual factors, possibly including alternative interpretations/deeper meanings. **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. • 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

Clear understanding

16–20 marks</td><td>AO1</td><td>• Clear comparison.
• 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.

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.
• 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

Explained, structured comments

11–15 marks</td><td>AO1</td><td>• Some explained comparison.
• 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.

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.
• 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

Supported, relevant comments

6–10 marks</td><td>AO1</td><td>• Supported comparison.
• 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.

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.
• 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

Simple, explicit comments

1–5 marks</td><td>AO1</td><td>• Simple comments relevant to comparison.
• 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.

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.
• 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: Poetry

Love and relationships

Question 25

Compare how poets present family relationships in 'Walking Away' 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 comparison of feelings about being a parent or child, eg feeling protected/protective in 'Mother, Any Distance' or 'Climbing My Grandfather' or how the relationship affects attitude towards self in 'Follower'
- positive views of the relationship between family members, eg 'Eden Rock'
- possible comparative treatment of the perhaps more negative impact of the family love between different generations, eg 'Follower', or 'Mother, Any Distance'
- any treatment of how family love affects self/identity/others

AO2

- possible comparison of perspective/point of view, eg parental view in 'Walking Away' compared with view of child in 'Mother, Any Distance', or 'Before You Were Mine', or 'Follower'
- use of memory to present ideas, eg 'Eden Rock' or 'Before You Were Mine' or 'Follower'
- use of particular moments/memories to present wider ideas, such as 'Mother, Any Distance' or 'Follower'
- any treatment of the use of imagery to present ideas, such as imagery of the natural world in 'Climbing My Grandfather' or 'Follower', or imagery of flight/freedom in 'Mother, Any Distance'

AO3

- ideas about the strength of parental/filial love
- possible treatment of ideas about protection/vulnerability
- any valid comparison of ideas about growing up and becoming independent and how this affects relationships
- ideas about the passage of time/memories and how they impact relationships and identity.

Power and conflict

Question 26

Compare how poets present the ways people are affected by difficult experiences in 'Remains' 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 the effects of the first-hand experience of difficult experiences on the individual, such as 'Bayonet Charge' or 'Exposure' or 'War Photographer'
- any valid comparison of the effects of difficult experiences on others, such as 'Poppies' or 'Kamikaze'
- possible comparisons between the difficult experiences of war and other types of difficult experience, such as the experience of education in 'Checking Out Me History' or a change in circumstances in 'The Emigrée'
- comparisons between the ways difficult experiences affect groups/societies such as in 'London' or 'Storm on the Island'

AO2

- comparison of use of person to create a sense of immediacy/distance, eg first person in 'Bayonet Charge', third person in 'The Charge of the Light Brigade'
- use of metaphor to present effects of war in 'Tissue' or 'Poppies'
- use of brutal, vivid imagery such as 'War Photographer' or 'Exposure'
- comparison of tone such as the reflective quality of 'Poppies' or the use of irony in 'Checking Out Me History'

AO3

- ideas about the different kinds of impact of difficult experiences on individuals
- ideas about how difficult experiences might change views of self/others/the world
- ideas about impact of war/conflict on self/others
- any treatment of the effects of experiencing violence
- possible treatment of the theme of change triggered by an experience.

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

Mark	AO	Typical features	How to arrive at a mark
Level 6 *Convincing, critical analysis and exploration* **21–24 marks**	AO1	• Critical, exploratory conceptualised response to task and text. • 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 methods supported by judicious use of subject terminology. **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. • Exploration of effects of writer's methods to create meanings.	
Level 5 *Thoughtful, developed consideration* **17–20 marks**	AO1	• Thoughtful, developed response to task and text. • 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 methods supported by apt use of subject terminology. **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. • Examination of effects of writer's methods to create meanings.	

<table>
<tr><td rowspan="2">Level 4

Clear understanding

13–16 marks</td><td>AO1</td><td>• Clear, explained response to task and text.
• Effective use of references to support explanation.</td><td rowspan="2">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.

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.</td></tr>
<tr><td>AO2</td><td>• Clear explanation of writer’s methods with appropriate use of relevant subject terminology.
• Understanding of effects of writer’s method to create meanings.</td></tr>
<tr><td rowspan="2">Level 3

Explained, structured comments

9–12 marks</td><td>AO1</td><td>• Some explained response to task and text.
• References used to support a range of relevant comments.</td><td rowspan="2">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.

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.</td></tr>
<tr><td>AO2</td><td>• Explained/relevant comments on writer’s methods with some relevant use of subject terminology.
• Identification of effects of writer’s methods to create meanings.</td></tr>
</table>

<table>
<tr><td rowspan="2">Level 2

Supported, relevant comments

5–8 marks</td><td>AO1</td><td>• Supported response to task and text.
• 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.

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.
• Some reference to subject terminology.</td></tr>
<tr><td rowspan="2">Level 1

Simple, explicit comments

1–4 marks</td><td>AO1</td><td>• Simple comments relevant to task and text.
• 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.

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.
• 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 'I Am Offering this Poem', how does the poet present the speaker's feelings about love?

[24 marks]

Indicative content

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

AO1

- any ideas about/treatment of the value of love
- ideas about what love can offer in terms of physical comfort and nurture
- ideas about what love can offer in terms of safety and protection from the outside world
- ideas about love as a necessity for life
- any ideas about taking care of the things that are important in life

AO2

- use of direct address, perhaps to create a sense of immediacy/intimacy
- use of structural features to reinforce messages, eg repetition, positioning of repeated phrasing
- possible treatment of the shift from 'inside' to 'outside' in terms of representing universal ideas
- use and effect of imperatives in terms of creating simple, straightforward tone and how this links to message of the poem
- possible treatment of simplistic language and/or structure to reinforce simplicity of the message
- imagery of nature and the natural world to represent the value of love.

Question 27.2

In both 'The sun has burst the sky' and 'I Am Offering this Poem' the speakers describe their feelings about love.

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

[8 marks]

Mark	AO	Typical features of response
Level 4 7–8 marks	AO2	• Critical, insightful comparison of poems. • Analytical comparison of the effects of writers' methods to create meanings.
Level 3 5–6 marks	AO2	• Thoughtful comparison of poems. • Clear comparison of the effects of writers' methods to create meanings.
Level 2 3–4 marks	AO2	• Clear comparison of poems. • Comments on the similarities/differences between the effects of methods used to create meanings.
Level 1 1–2 marks	AO2	• Simple comment on one or both poems and/or simple connection between poems. • Identification of method(s).
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 direct address in both poems to emphasise the strength of the respective relationships
- use of repetition of phrasing to emphasise the importance of the message
- use of imagery of the natural world to present ideas about the importance/value of love
- possible contrast between the ways love affects the natural world in this poem and how love is as elemental need for life in 'I Am Offering This Poem'
- possible contrast between tentative nature and tone of 'I Am Offering This Poem' and more jubilant, emphatic tone of 'The sun has burst the sky'.