GCSE
ENGLISH LITERATURE
8702/2R

Paper 2 Modern texts and poetry

Mark scheme

June 2024

Version: 1.0 Final

2 4 6 G 8 7 0 2 / 2 R / M S

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.

No student should be disadvantaged on the basis of their gender identity and/or how they refer to the gender identity of others in their exam responses.

A consistent use of 'they/them' as a singular and pronouns beyond 'she/her' or 'he/him' will be credited in exam responses in line with existing mark scheme criteria.

Further copies of this mark scheme are available from aqa.org.uk

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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 01–24 (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

How does Priestley use the character of Mrs Birling to explore ideas about social class?

Write about:

- what Mrs Birling says and does
- how Priestley presents Mrs Birling.

[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 Mrs Birling's attitudes and behaviour before and after the Inspector's visit
- revelations about Mrs Birling's treatment of Eva and her response to them
- Mrs Birling's behaviour when the Inspector has left
- Mrs Birling's responses to what other characters say and do

AO2

- the presentation of Mrs Birling through her words and manner of speech
- the developing contrast of Mrs Birling with other characters such as Sheila and Eric
- the dramatic revelation of Mrs Birling's direct involvement in Eva's life
- the stage directions regarding Mrs Birling

AO3

- ideas about selfishness and snobbery
- ideas about differences in social class
- the Inspector's ideas about how society could be differently organised
- ideas about the impact of stereotypes of female behaviour.

JB Priestley: *An Inspector Calls*

Question 02

How does Priestley use the Inspector to suggest the need for social change in *An Inspector Calls*?

Write about:

- what the Inspector says and does
- how Priestley presents the Inspector.

[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 attitudes of the Birling family and Gerald to Eva
- details of Mrs Birling, Sheila, Gerald and Eric and their behaviour towards Eva
- details of the Inspector's questioning of the family and Gerald
- details of the revelations about Eva brought to light by the Inspector

AO2

- the presentation of the Inspector and his forensic questioning
- the contrast between the Inspector's directness and the characters' evasiveness
- the structural contrast before and after arrival of the Inspector
- the stage directions regarding the Inspector

AO3

- ideas about boss-worker relationships in a capitalist society
- ideas about social class and its impacts on ordinary lives
- the Inspector's ideas about how society could be differently organised
- ideas about the importance of caring for one another.

Willy Russell: *Blood Brothers*

Question 03

How does Russell present Mickey's relationships with his mother and with Linda in *Blood Brothers*?

Write about:

- Mickey's relationships with his mother and with Linda
- how Russell presents Mickey's relationships with his mother and with Linda.

[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 Mickey's relationship with his mother in the play
- details of Mickey's relationship with Linda in the play
- details about his mother and Linda's feelings and behaviour towards Mickey
- comments on the changes in Mickey and his relationships with the two women

AO2

- the presentation of Mickey and the two women throughout the play
- the way Mickey speaks – use of dialect and humour
- the ways other characters react to Mickey
- the structure of the play to suggest lack of progress in Mickey and his relationships
- the dramatic ending

AO3

- how Mickey's background contributes to the way his relationships develop
- ideas about gender relationships
- ideas about social class
- ideas about education and those of low socio-economic status in the 70s/80s.

Willy Russell: *Blood Brothers*

Question 04

How does Russell present the effects of poverty in *Blood Brothers*?

Write about:

- the effects of poverty that are shown in the play
- how Russell presents the effects of poverty.

[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 Johnstone family's struggles with money
- comments on what other characters (eg the milkman) say and feel about the Johnstones
- details of other characters' experiences of poverty/wealth
- comments on how poverty affects people's lives in the play

AO2

- the presentation of the Narrator as commentator on the action throughout
- the use of telling detail to reveal the Johnstones' poverty (and the Lyons' wealth)
- the ways other characters react to the Johnstones' lack of material possessions/money
- the structure of the play to suggest the inescapability of poverty for most people

AO3

- ideas about how material deprivation leads to other kinds of poverty
- ideas about social class and the way different classes are treated by authority figures
- ideas about education and those of low socio-economic status in the 70s/80s
- ideas about the interaction of poverty and crime.

Alan Bennett: *The History Boys*

Question 05

How far does Bennett present Hector as a likeable character in *The History Boys*?

Write about:

- what Hector says and does
- how far Bennett presents Hector as a likeable 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

- examples of what Hector says and does
- examples of the boys' reactions to him throughout the play
- examples of Hector's attitudes and behaviour towards his pupils
- comments on what Hector says about the school and the system in which he works

AO2

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

AO3

- ideas about the education system shown in the play
- ideas about good and bad teachers
- ideas about 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

'Hector represents education for its own sake: Irwin represents education as a way of getting on in life.'

How far do you agree with this view of *The History Boys*?

Write about:

- what Hector and Irwin say about education
- how Bennett presents Hector's and Irwin's views 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

- examples of what Hector and Irwin say and do
- examples of ideas about the purposes of education as discussed in the play
- Hector's and Irwin's attitudes and behaviour towards their pupils
- examples of what Hector and Irwin say about the school and the system in which they work

AO2

- the use of Hector and Irwin's dialogue to reveal their attitudes
- the use of other characters to comment on the different ideas expressed
- the portrayal of Hector's and Irwin's relationships with the boys to reveal their attitudes
- the structure of the play used to suggest what will happen to Hector and Irwin

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.

Dennis Kelly: *DNA*

Question 07

How does Kelly explore the dangers of peer pressure in *DNA*?

Write about:

- some of the dangers of peer pressure in the play
- how Kelly presents the dangers of peer pressure.

[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 John Tate says and does in the early part of the play
- details of how Phil behaves to and with the other characters, particularly Leah
- comments on the characters' different responses to the situation with Adam
- details of how the other characters respond to Phil's plan to avoid blame

AO2

- the presentation of John Tate's behaviour
- the presentation of Phil's relationship with Leah and the rest of the group
- the way Kelly structures the play to show shifts in dominance and control
- the presentation of Leah as a foil for Phil

AO3

- ideas about 'groupthink'
- 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 ideas about power and control in *DNA*?

Write about:

- examples of power and control in the play
- how Kelly presents ideas about power and control.

[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 John Tate says and does in the early part of the play
- comments on how Phil behaves to and with the other characters, particularly Leah
- details of Phil's attitude to the situation with Adam
- comments on how the other characters respond to this

AO2

- the presentation of John Tate's behaviour
- the presentation of Phil's relationship with the other characters, particularly Leah
- the way Kelly structures the play to show Phil's later dominance
- the presentation of Cathy in the latter part of the play

AO3

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

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

Question 09

How does Stephens present Christopher's reactions to shocks and surprises in *The Curious Incident of the Dog in the Night-Time*?

Write about:

- shocks and surprises that Christopher faces
- how Stephens presents Christopher's reactions to shocks and surprises.

[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 Christopher says and does
- details of Christopher's encounters with surprising incidents and strangers
- comments on Christopher's attempts to resolve problems on his own
- comments on how these responses are affected by his condition

AO2

- the dramatic irony of the gap between Christopher's perceptions and the audience's
- stage directions to highlight Christopher's reactions to shocks and surprises
- the presentation of Christopher's interactions with other characters
- the presentation of Christopher's developing confidence in dealing with the world

AO3

- ideas about Christopher's difficulty in dealing with a chaotic world
- ideas about not fitting in or not understanding people's expectations
- ideas about societal expectations of teenagers
- ideas about Christopher's condition and how it affects his development.

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

Question 10

How far does Stephens present Judy as a good mother in *The Curious Incident of the Dog in the Night-Time*?

Write about:

- how Judy behaves as a mother
- how far Stephens presents Judy as a good mother.

[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 Judy's actions and behaviour and possible reasons for these
- details of and comments on Judy and Christopher's relationship
- comments on the initial and later explanations of her absence
- examples of Judy's attempts to be a good mother in the face of Christopher's condition
- comments on how Judy reacts to and deals with Christopher's arrival at her house

AO2

- the use of dramatic irony to highlight Christopher's condition and how Judy reacts to this
- the presentation of the revelations in Judy's letters to Christopher
- the presentation of Judy's attempts to get Christopher to eat, prepare for the exam, etc
- the presentation of Judy and Roger's relationship in the light of Christopher's arrival

AO3

- ideas about parental difficulty in coping with Christopher's condition
- ideas about the ideal of the 'good mother'
- ideas about society's expectations of 'normal' behaviour and how the characters variously respond to this
- ideas about how Christopher's behaviour challenges conventional ideas about child-rearing.

Shelagh Delaney: *A Taste of Honey*

Question 11

'Delaney presents relationships between men and women as difficult.'

How far do you agree with this view of *A Taste of Honey*?

Write about:

- relationships between men and women in the play
- how far Delaney presents these relationships as difficult.

[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 Peter and Helen's relationship
- comments on Jo's relationship with Peter
- comments on Jo's relationships with the Boy and Geof
- examples of these relationships as difficult

AO2

- presentation of different types of male and female characters
- presentation of the effects of Peter's behaviour on Jo and Helen
- presentation of the Boy and Geof's behaviour to Jo
- use of characters' idiolects and the effect of this
- Delaney's use of comedy and pathos to develop narrative, character and theme

AO3

- ideas about male and female attitudes then and now
- contemporary relevance to modern debates about patriarchy
- ideas about social class
- ideas about women's role in society as reflected through male attitudes and vice versa.

Shelagh Delaney: *A Taste of Honey*

Question 12

Delaney said about Helen, 'She is just a woman who enjoys life and goes about it in her own way'.

How far do you agree with this view of Helen?

Write about:

- what Helen says and does
- how Delaney presents Helen.

[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 what Helen says and does in the play
- comments on Helen's behaviour and attitudes
- comments on Helen's relationship with Peter
- examples of Helen's behaviour and attitudes towards Jo

AO2

- presentation of Helen as a woman of a certain age in this society
- presentation of the effects of Peter's behaviour on Helen
- use of Helen's idiolect and the effect of this
- Delaney's use of comedy and pathos to develop narrative, character and theme

AO3

- ideas about 'acceptable' female roles and attitudes then and now
- contemporary relevance to modern debates about feminism
- ideas about social class
- ideas about women's role in society.

William Golding: *Lord of the Flies*

Question 13

How does Golding present ideas about leadership in *Lord of the Flies*?

Write about:

- examples of leadership in the novel
- how Golding presents ideas about 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

- examples of what Ralph says and does as leader
- examples of what Jack says and does as leader
- examples of what Piggy and Simon say and do in the context of leadership
- comments on the various leaders in the novel

AO2

- the presentation of the boys who act as leaders in some way
- the presentation of the different aspects of the boys' characters
- the presentation of how Piggy, for example, speaks, compared to others
- the symbolism of what the boys might represent in terms of human nature

AO3

- ideas about different kinds of leadership in society
- ideas about World War Two and its after-effects
- ideas about the human desire for leadership
- ideas about looking after the weakest in society.

William Golding: *Lord of the Flies*

Question 14

How does Golding use the Littluns to explore ideas about trust and fear in *Lord of the Flies*?

Write about:

- what the Littluns say and do
- how Golding presents the Littluns.

[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 what the Littluns say and do
- details about the Littluns' fears
- comments on how and why the Littluns go from cheerful and excited to fearful
- examples of the Littluns relationships with the other boys, particularly Piggy

AO2

- the presentation of the Littluns throughout
- the presentation of the changes the Littluns undergo
- the symbolism of the Littluns as representatives of the weak and exploited
- the presentation of the vulnerability of the Littluns and their loss of innocence

AO3

- ideas about the exploitation of human weakness
- ideas about kindness and support for the weak
- ideas about different kinds of leadership
- ideas about the corruption of childhood innocence.

AQA Anthology: *Telling Tales*

Question 15

How do writers present characters dealing with change in 'Chemistry' and in **one** other story from *Telling Tales*?

Write about:

- what the characters dealing with change say and do in the **two** stories
- how the writers present characters dealing with change.

[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 boy's relationship with his grandfather
- details about the mother's relationship with Ralph
- comments on the above
- the ending of the story
- relevant details from the second story, eg Hortense in 'Invisible Mass of the Back Row'/Elizabeth in 'Odour of Chrysanthemums'

AO2

- the use of adult narrative voice addressing earlier events
- the use of structure to build tension
- the use of the symbolism of the cord, chemistry, water
- relevant treatment of dealing with change in another story

AO3

- ideas about grief
- ideas about inter-generational relationships
- ideas about family tensions after a death
- relevant contextual ideas about dealing with grief in another story.

AQA Anthology: *Telling Tales*

Question 16

How do writers present ideas about identity in 'My Polish Teacher's Tie' and in **one** other story from *Telling Tales*?

Write about:

- the ideas about identity in the **two** stories
- how the writers present ideas about identity.

[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 Carla's sense of exclusion
- details about her feelings as an immigrant
- details about her relationships with teachers and other staff
- her revelation at the ending of the story
- comments on Stefan
- relevant details from the second story, eg Hortense in 'Invisible Mass of the Back Row'/the Grandfather in 'Chemistry'

AO2

- use of italics to suggest Carla and Stefan's voices
- use of structure to build tension
- use of physical description to suggest character
- relevant treatment of ideas about identity in another story

AO3

- ideas about individual self-realisation
- ideas about social isolation
- ideas about snobbery
- relevant contextual ideas about identity in another story.

George Orwell: *Animal Farm*

Question 17

How does Orwell use Squealer to explore ideas about power and control in *Animal Farm*?

Write about:

- what Squealer says and does
- how Orwell uses Squealer to explore ideas about power and control.

[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 Squealer says and does
- details about Squealer's 'manipulation of language'
- comments on Squealer's loyalty to Napoleon
- details of Squealer changing the Commandments
- Squealer's lack of a conscience

AO2

- the presentation of Squealer as propagandist for Napoleon
- the presentation of how power shifts to Napoleon
- Squealer and Napoleon as allegorical figures
- the book as satire

AO3

- links between the events of the novella and the Russian Revolution
- ideas about Orwell's political views and how they inform the novella
- ideas about propaganda
- broader ideas about any kind of dictatorial rule and lack of individual freedom.

George Orwell: *Animal Farm*

Question 18

How does Orwell use the ending of *Animal Farm* to explore ideas about revolution?

Write about:

- what happens in the ending of *Animal Farm*
- how Orwell uses the ending of *Animal Farm* to explore ideas about 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

- details of what happens towards the end of the novella
- details about the pigs' behaviour
- comments on the meetings between pigs and humans
- comments on the other animals' reactions to the revolution

AO2

- the presentation of the ways Animal Farm changes throughout
- the presentation of Napoleon and the humans
- the characters as allegorical figures
- the book as satire of revolutions

AO3

- links between the events of the novella and the Russian Revolution
- ideas about the betrayal of idealism
- ideas about Orwell's political views and how they inform the novella
- broader ideas about any kind of dictatorial rule.

Kazuo Ishiguro: *Never Let Me Go*

Question 19

How does Ishiguro present Ruth and Tommy's romantic relationship in *Never Let Me Go*?

Write about:

- what Ruth and Tommy say and do
- how Ishiguro presents Ruth and Tommy's romantic relationship.

[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 Ruth and Tommy say and do
- details of their relationship with Kathy
- comments on the relationship between Ruth and Tommy
- what effects life at Hailsham has on the young people

AO2

- the presentation of the dialogue between Ruth and Tommy
- the presentation of the students' lives through what they say and do throughout
- the effects of the seemingly easy-going narrative style and structure
- generic expectations of romantic relationships in teenage and dystopian fiction

AO3

- ideas about personal freedom and its limitations
- treatment of the text in terms of genre – science fiction, mystery, teenage
- ideas about cloning and worrying scientific advances
- ideas about friendship and loyalty.

Kazuo Ishiguro: *Never Let Me Go*

Question 20

'*Never Let Me Go* is a novel about characters trying their best to be happy in terrible circumstances.'

How far do you agree with this view?

Write about:

- what characters in the novel say and do
- how Ishiguro presents the characters.

[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 daily life at Hailsham is like
- details of the relationships between the students
- details about the guardians and the revelation about the students' future role
- what effects life at Hailsham and beyond has on the young people

AO2

- details of the dialogue between the students, and the staff
- the presentation of the students' lives through what they say and do throughout
- effects of the seemingly easy-going narrative style and structure
- details about Hailsham as a place
- the generic expectations set up by the novel's form(s)

AO3

- ideas about individual freedom and happiness
- treatment of the text in terms of genre – science fiction, mystery, teenage
- ideas about cloning and worrying scientific advances
- ideas about friendship and loyalty.

Meera Syal: *Anita and Me*

Question 21

How does Syal present the changes in Meena's relationship with Anita in *Anita and Me*?

Write about:

- the relationship between Meena and Anita and how it changes
- how Syal presents these 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

- details about what Meena and Anita say and do
- details of Meena's changing relationship with Anita
- comments on Meena's initial admiration for Anita and later disillusionment
- comments on Meena's responses to some of the things Anita says and does

AO2

- the use of Meena as a reliable narrator
- the presentation of Anita as very different from Meena
- tonal variety to suggest different attitudes
- the use of dialect

AO3

- ideas about teenage friendship
- ideas about the attitudes of families from different social and cultural backgrounds
- ideas about independence and rebellion
- ideas about family values.

Meera Syal: *Anita and Me*

Question 22

How does Syal present ideas about racism in *Anita and Me*?

Write about:

- what characters say and do
- how Syal presents ideas about racism 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 racist speech and behaviour in the novel
- details of Meena's responses to incidences of racist speech and/or behaviour
- comments on the difference between Sam Lowbridge's attitudes to Meena and other British Asian characters
- comments on Uncle Alan's and Mr Topsy's ideas and behaviour

AO2

- the use of Meena as a reliable narrator
- the presentation of shocking incidents such as the assault on the bank manager
- the use of dialect
- the presentation of the way some White people make scapegoats of ethnic minority groups

AO3

- ideas about racism as a reaction to social exclusion and poverty
- ideas about the need for solidarity between communities with low socio-economic status
- ideas about the legacy of empire
- ideas about family values and common bonds across social and racial groups.

Stephen Kelman: *Pigeon English*

Question 23

How does Kelman present Harrison as a likeable character in *Pigeon English*?

Write about:

- what Harrison says and does
- how Kelman presents Harrison as likeable.

[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 what Harrison says and does
- details about Harrison's school experiences and his reaction to the murder
- details of Harrison's relationships with other teenagers
- comments on how Harrison responds to his experiences in the novel

AO2

- the use of multi-cultural slang to develop character
- the irony of Harrison's naïve optimism contrasted with his circumstances
- the presentation of the other young characters' words and actions
- the magical realist usage of the pigeon as a commentary

AO3

- Harrison's perspective as a young male immigrant
- ideas about friendship
- ideas about class and racial divides
- ideas about childhood innocence.

Stephen Kelman: *Pigeon English*

Question 24

How does Kelman present Harrison's relationship with one or more of the female characters in *Pigeon English*?

Write about:

- Harrison's relationship with one or more of the female characters
- how Kelman presents Harrison's relationship with one or more of the female characters.

[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 what Harrison says about the female characters
- details of Harrison's attitudes to: Lydia, or Miquita, or Chanelle, or Poppy
- details of Harrison's relationships with his female family members
- comments about how Harrison responds to these different female characters

AO2

- the use of multi-cultural slang to develop character
- the irony of Harrison's naïve optimism contrasted with his circumstances
- the presentation of the other young characters' words and actions
- the presentation of Harrison's innate attitudes towards women and the attitudes he sees around him

AO3

- Harrison's perspective as a young male immigrant
- ideas about family loyalty and friendship with females
- ideas about attitudes to women of all ages
- ideas about the cynicism and violence of inner-city life.

Section B: Poetry – 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 have 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 powerful feelings about love in 'Neutral Tones' 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

- valid treatment of negative types of powerful feelings, eg in 'Winter Swans' or 'Love's Philosophy'
- comparison of negative effects of powerful feelings, eg 'Porphyria's Lover' or 'The Farmer's Bride'
- possible comparison between bleak and more positive views of love in 'Winter Swans' or 'Singh Song!' or 'Sonnet 29 – I think of thee!'
- any valid treatment of different types of powerful feelings, eg joy in 'Sonnet 29 – I think of thee!' or hope for the future in 'Winter Swans'
- comparison of how powerful feelings affect people and relationships, such as 'Singh Song!' or 'Porphyria's Lover' or 'The Farmer's Bride'

AO2

- any valid comparison of use of natural imagery to present ideas/feelings, such as nature in 'Winter Swans' or 'The Farmer's Bride'
- any treatment of perspective to present ideas, such as direct address in 'Neutral Tones' compared with 'Winter Swans' or 'Love's Philosophy', or first person in 'Singh Song!' or 'The Farmer's Bride'
- use of language to present character and feelings, eg dialect in 'Singh Song!' or exclamatory language in 'Sonnet 29 – I think of thee!'
- possible views of imagery of life/death to present powerful feelings, eg. 'Winter Swans' or 'Sonnet 29 – I think of thee!', or 'The Farmer's Bride'

AO3

- any valid comparisons between the ways ideas/feelings/attitudes about the effects of strong connections are presented and what influences these ideas/feelings/attitudes
- possible treatment of ideas about control, or repression, or freedom
- any valid treatment of different types of strong feelings and their effects on relationships and/or on the self
- possible exploration of ideas about the influence of different types of powerful feelings on relationships
- ideas about how feelings for others affect self/identity/character.

Power and conflict

Question 26

Compare how poets present the ways people are affected by conflict in 'Kamikaze' 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 comparison of the impact of conflict on the individual, eg 'Remains' or 'War Photographer'
- possible comparison with the immediate impact of conflict, eg 'Exposure' or 'Bayonet Charge'
- any valid comparison of the effects of conflict on attitudes/sense of identity, eg 'Tissue' or 'The Emigrée'
- any valid comparison of the effects of conflict on those not immediately involved, such as 'Poppies' or 'War Photographer'
- comparisons between different types of conflict, such as internal conflict, or war, or sense of identity

AO2

- use of imagery to present different types of effects of conflict, eg metaphor use in 'Poppies', or use of nature imagery in 'Storm on the Island'
- comparison of use of person to create a sense of immediacy/distance, eg first person in 'Remains', third person in 'The Charge of the Light Brigade'
- comparison of presentation of different types of conflict, such as internal conflict, emotional conflict, or war
- any valid comparative treatment of language to create different tones, eg contrast between reflective distance and more immediate in 'Exposure' or 'Remains'

AO3

- possible treatment of different types of conflict, eg moral/internal conflict
- ideas about the impact/effects of conflict on groups of people/societies
- any valid ideas about the effects of conflict on individuals/individual experience
- ideas about how conflict impacts upon attitudes/self/sense of identity
- valid exploration of the causes of conflict.

Section C: Unseen poetry – Question 27 (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 'The washing never gets done', how does the poet present ideas about daily life and connecting with the natural world?

[24 marks]

Indicative content

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

AO1

- any ideas about the focus on task completion of daily life
- possible treatment of negative views of a task focus, such as the frustration of daily life
- possible contrast of ideas about the constancy of the natural world
- valid treatment of the mundanity of human tasks in comparison with the natural world
- ideas about the beauty of nature

AO2

- valid treatment of the use/effect of repeated structures such as repetition of 'never'
- possible comments related to effects of particular punctuation choices, such as use of full stop after fourth line, or use of ellipsis
- use/effect of last line
- valid treatment of effects of particular images, such as extended image of house maintenance, or simile of a ball to present ideas about daily life
- possible contrast between use of elements of daily life as tasks and use of images to present ideas of the continuance of the natural world.

Question 27.2

In both 'A Day in Autumn' and 'The washing never gets done', the poets present ideas about daily life and connecting with the natural world.

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	• 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

- valid connection between the use of household tasks in both poems
- relevant connections/comparisons between the presentation of nature as potential source of comfort/beauty
- possible examination of particular word choices to present ideas about beauty of nature ('gold' 'bright' 'song' 'meadow')
- comparisons between use of birds in both poems as images of the natural world.