



GCSE MARKING SCHEME

SUMMER 2017

**GCSE (NEW)
ENGLISH LITERATURE UNIT 2A
HIGHER TIER
3720UB0-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2017 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

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

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

UNIT 2A – HIGHER TIER

UNIT 2a: BAND CRITERIA

The following descriptions have been provided to indicate the way in which progression within the three criteria is likely to occur. Each successive description assumes demonstration of achievements in lower bands. You are asked to place work initially within a band and then to fine-tune using the marks within the band. It is recognised that work will not always fit neatly into one of the descriptions.

MARKS				
extract	essay	Critical response to texts (AO1) *Assessed in all questions	Language, structure and form (AO2) *Assessed in all extracts and Contemporary Prose essays	Social, cultural, and historical contexts (AO4) *Assessed in Literary Heritage Drama essays
0	0	Nothing written, or what is written is irrelevant to the text or not worthy of credit.		
1	1-4	Candidates: rely on a narrative approach with some misreadings; make a personal response to the text.	Candidates: may make generalised comments about stylistic effects.	Candidates: make simple comments on textual background.
<i>Errors in grammar, punctuation and spelling are likely to impede communication on occasions. Structure and organisation is limited and meaning is often unclear.</i>				
2-4	5-9	Candidates: display some understanding of main features; make generalised reference to relevant aspects of the text, echoing and paraphrasing; begin to select relevant detail.	Candidates: recognise and make simple comments on particular features of style and structure.	Candidates: show a limited awareness of social/cultural and historical contexts; begin to be aware how social/cultural and historical context is relevant to understanding the text(s).
<i>Grammar, punctuation and spelling has some errors. There is some attempt to structure and organise writing and meaning is clear in places.</i>				
5-7	10-14	Candidates: make more detailed reference to text; discuss thoroughly, and increasingly thoughtfully, characters and relationships; probe the sub-text with increasing confidence; select and evaluate relevant textual details; understand and demonstrate how writers use ideas, themes and settings to affect the reader; convey ideas clearly and appropriately.	Candidates: see how different aspects of style and structure combine to create effects; show increasingly clear appreciation of how meanings and ideas are conveyed through language, structure and form.	Candidates: set texts in contexts more securely; begin to see how texts have been influential; have a clear grasp of social/cultural and historical context; begin to be able to relate texts to own and others' experience.
<i>Grammar, punctuation and spelling is generally good but with occasional errors. Structure and organisation is secure and meaning is generally clear.</i>				
8-10	15-20	Candidates: make increasingly assured selection and incorporation of relevant detail; are able to speculate/offer tentative judgements; evaluate characters/relationships and attitudes/motives; at the highest level, consistently handle texts with confidence, have an overview and ability to move from the specific to the general; convey ideas persuasively and cogently with apt textual support.	Candidates: show appreciation of how writers use language to achieve specific effects; make assured exploration and evaluation of the ways meaning, ideas and feeling are conveyed through language, structure and form; at the highest level, make assured analysis of stylistic features.	Candidates: show a clear understanding of social/cultural and historical contexts; relate texts to own and others' experience; identify and comment on importance of social/cultural and historical contexts. Awareness of literary tradition shown; at the highest level, show a clear understanding of social/cultural and historical contexts; relate details of text to literary background and explain how texts have been/are influential at different times.
<i>Grammar, punctuation and spelling is largely accurate. Structure and organisation is accomplished and meaning is clear.</i>				

UNIT 2A HIGHER TIER MARKING SCHEME

SECTION A (Literary Heritage drama)

Othello

1 1

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

How does Shakespeare present the relationship between Othello and Iago here? [10]

This question covers assessment objectives A01 (50%) and A02 (50%).

- | | |
|-------------------|---|
| 0 marks | Nothing written, or nothing worthy of credit. |
| 1 mark | Simple general comment(s) on the extract. |
| 2-4 marks | Answers will be dependent on simple re-telling, mainly based on the extract with some discussion of the relationship, with, perhaps, some empathy for 3-4. |
| 5-7 marks | Answers will be more focused and detailed with apt discussion of the relationship between the two characters as it shown in the extract - thoughtful and thorough for 7. |
| 8-10 marks | Discussion of the relationship as it is shown here will be assured and evaluative, covering aspects such as the use of words such as 'honest' in the manipulation of Othello by Iago. Close focus on language/imagery will be evident in this band. |

1 2

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

This question covers assessment objectives A01 (33%) and A04 (67%).

- | | |
|--------------------|---|
| 0 marks | Nothing written, or nothing worthy of credit. |
| 1-4 marks | Answers will be brief and general based on simple narrative. |
| 5-9 marks | Answers will be dependent on fairly simple narrative with some discussion of Desdemona and her importance to the play. There is likely to be awareness of the play's context, and, perhaps, empathy, towards the top of this mark range. |
| 10-14 marks | Candidates will use a sound knowledge of the text to support their discussion of Desdemona and her importance to the play. For 13–14 discussion of her importance to the play will be thoughtful and thorough. There will be some appreciation of how the context of the play is relevant to her character (e.g. gender). |
| 15-20 marks | Answers will be confident and well supported by apt detail, with clear, coherent discussion of Desdemona and her importance to the play, as well as an increasing appreciation of how the context of the play is relevant to this. At the top, answers will be increasingly evaluative, and may be original. |

Please look for, and reward, valid alternatives.

'The play *Othello* is about trickery and jealousy.' How far do you agree with this statement? Remember to support your answer with reference to the play and comment on its social, cultural and historical context. [20]

This question covers assessment objectives A01 (33%) and A04 (67%).

Please remember that, in this question, as with all such open questions, comment is free, and be flexible in judging what is offered, using the marking guidelines.

- | | |
|--------------------|--|
| 0 marks | Nothing written, or nothing worthy of credit. |
| 1-4 marks | Answers will be underdeveloped and based on simple, patchy narrative. |
| 5-9 marks | Answers will be reliant on narrative with some discussion of trickery and jealousy in the play, awareness of the play's context, and, perhaps, empathy, towards the top of this mark range. |
| 10-14 marks | Answers will reveal a secure and selective knowledge of the play to support discussion of trickery and jealousy, in what will probably be narrative driven accounts. At the top of this mark range, discussion will be thorough and thoughtful. The issue of context may well be only implicitly addressed at this level. |
| 15-20 marks | Answers will be well referenced, discussing trickery and jealousy with some sensitivity, and, towards the top of this mark range, will be evaluative. A case might well be built to say that they are not at the centre of the play and this should also be valued if well supported. There will probably be an increasingly clear grasp of the play's context (male/female roles etc.). |

Please look for, and reward, valid alternatives.

Much Ado About Nothing

1 4

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

How does Shakespeare present the relationship between Beatrice and Benedick here?

[10]

This question covers assessment objectives A01 (50%) and A02 (50%).

- 0 marks** Nothing written, or nothing worthy of credit.
- 1 mark** Simple general comments – very brief, probably.
- 2-4 marks** Answers will be based on simple reorganisation/paraphrase, with some discussion of what is going on, and some awareness of Beatrice and Benedick's relationship as presented here, for 3-4.
- 5-7 marks** Answers will be more focused and supported by apt detail, and for 7 will be thorough and thoughtful.
- 8-10 marks** Answers will be closely read, assured and evaluative, with a clear focus on "how". There is likely to be discussion of the changing dynamics of the relationship between the two and how these are presented in the extract.

1 5

How does Shakespeare present the character of Benedick to an audience throughout the play? Remember to support your answer with reference to the play and comment on its social, cultural and historical context. [20]

This question covers assessment objectives A01 (33%) and A04 (67%).

- 0 marks** Nothing written, or nothing worthy of credit.
- 1-4 marks** Answers will be underdeveloped and based on simple, patchy narrative.
- 5-9 marks** Answers will be reliant on narrative with some discussion of Benedick, awareness of the play's context, and, perhaps, empathy, towards the top of this mark range.
- 10-14 marks** Answers will reveal a secure and selective knowledge of the play to support a discussion of Benedick as he is presented in the play, in what will be, probably, narrative driven accounts. At the top of this mark range, discussion will be thorough and thoughtful. The issue of presentation may well be only implicitly addressed at this level, as may discussion of the play's context.
- 15-20 marks** Answers will be well referenced, discussing Benedick's presentation in detail and, towards the top of this mark range, will be evaluative. The issue of how he is presented will probably be addressed with some success at the top of this mark range, too, and there will probably be an increasingly clear grasp of the play's context (patriarchal attitudes; male/female roles etc.)

Please look for, and reward, valid alternatives.

1 6

For which character in *Much Ado About Nothing* do you have the greatest sympathy? Show how Shakespeare creates sympathy for your chosen character. Remember to support your answer with reference to the play and comment on its social, cultural and historical context. [20]

This question covers assessment objectives A01 (33%) and A04 (67%).

Please remember that, in this question, as with all such open questions, comment is free, and be flexible in judging what is offered, using the marking guidelines. Also, candidates may choose to focus on their chosen character from the start, or may consider several before settling on one. Either approach is valid.

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

Please look for, and reward, valid alternatives.

An Inspector Calls

1 7

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

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

This question covers assessment objectives A01 (50%) and A02 (50%).

0 marks	Nothing written, or nothing worthy of credit.
1 mark	Simple, general comments – very brief, probably.
2-4 marks	Candidates will re-tell the extract, with, for 3/4, some discussion of its events and characters.
5-7 marks	At this level, candidates will select and highlight detail to support their comments. At the top of the band, discussion of selected detail will be thoughtful and thorough.
8-10 marks	Answers will be assured, sensitive, and increasingly evaluative with close focus on the detail of the extract, such as the exchanges between Sheila and Mrs Birling and their significance.

1 8

What do you think of Eric and the way he is presented to an audience? Remember to support your answer with reference to the play and comment on its social, cultural and historical context. [20]

This question covers assessment objectives A01 (33%) and A04 (67%).

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Answers will be underdeveloped and based on simple, general narrative.
5-9 marks	Answers will be dependent on simple narrative with an awareness and some discussion of Eric. There will be some awareness of relevant contextual factors, particularly at the top of this mark range.
10-14 marks	At this level, and particularly at the bottom of this band, answers will still be narrative driven, but with an increasingly secure and selective use of the text to support a discussion of Eric and how he is presented. At the top of this band, responses will be thoughtful and thorough, with an increasing understanding of contextual factors.
15-20 marks	In this band, answers will be assured in their use of selected detail, and will have a clear sense of overview and evaluation in their consideration of the presentation of Eric Birling. There is likely to be some sensitivity in the discussion of his relationship with Eva Smith, for instance, and confident discussion of his attitude at the end of the play. There will be a clear grasp of the impact of contextual factors. At the top, there may be originality, too.

Please look for, and reward, valid alternatives.

Who or what is most responsible for the death of Eva Smith? Remember to support your answer with reference to the play and comment on its social, cultural and historical context. [20]

This question covers assessment objectives A01 (33%) and A04 (67%).

As with all questions of this type, candidates may approach this in different ways, as opinion is free, so judge according to the marking guidelines.

- | | |
|--------------------|--|
| 0 marks | Nothing written, or nothing worthy of credit. |
| 1-4 marks | Answers will be underdeveloped and based on simple narrative. |
| 5-9 marks | Answers will be dependent on simple narrative with an awareness and some discussion of one or more relevant characters or factors, where there may well also be empathy evident. Reference to context will probably be implicit at this level. |
| 10-14 marks | At this level, and particularly at the bottom of this band, answers will still be narrative driven, but with an increasingly secure and selective use of the text. At the top of this band, responses will be thoughtful and thorough in their discussion of the chosen character or factor, and may well consider various alternatives as contributory factors. |
| 15-20 marks | In this band, answers will be assured in their use of selected detail, and will have a clear sense of overview and evaluation. One character or factor may be chosen as most responsible or a range may be considered but in either case there will be some confident arguments presented including reference to relevant context. |

Please look for, and reward, valid alternatives.

Hobson's Choice

2 0

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

How does Harold Brighouse present the relationship between Maggie and Hobson here? [10]

This question covers assessment objectives A01 (50%) and A02 (50%).

- | | |
|-------------------|---|
| 0 marks | Nothing written, or nothing worthy of credit. |
| 1 mark | Very simple, and brief, point(s). |
| 2-4 marks | Answers will be dependent on re-telling of what is happening in the extract with, perhaps, empathy and some discussion of the characters emerging at 3, and more evident for 4. |
| 5-7 marks | Discussion of the extract will be more focused, with relevant detail selected to support judgements. For 7 answers will contain sustained and thoughtful discussion of the relationship between the two as revealed in the extract. |
| 8-10 marks | Answers will be assured, evaluative and closely read. There is likely to be some sensitivity applied in discussing their relationship as it is presented in this extract. |

2 1

'Hobson's Choice is a play about characters who change.' How far do you agree with this statement? Remember to support your answer with reference to the play and comment on its social, cultural and historical context. [20]

This question covers assessment objectives A01 (33%) and A04 (67%).

As with all questions of this type, candidates may approach this in different ways, as opinion is free, so judge according to the marking guidelines.

- | | |
|--------------------|--|
| 0 marks | Nothing written, or nothing worthy of credit. |
| 1-4 marks | Very simple, general narrative and/ or comments. |
| 5-9 marks | Answers will be reliant on narrative with some discussion of one or more relevant characters with, perhaps, empathy (although still thin on specific detail,) for 8 and 9. Reference to the play's context will be largely, or completely, implicit at this level. |
| 10-14 marks | Discussion will be more focused and knowledge of the text more secure, and there should be a fairly focused discussion of relevant characters, although in the lower reaches of this band responses will probably still be largely dependent on detailed narrative. For 13–14 answers will be thorough and thoughtful, and supported by solid knowledge of the text, and with an increasing grasp of the play's context. |
| 15-20 marks | Answers will be sensitive, well referenced, and increasingly evaluative. At the higher range of marks, there will be a secure understanding of the context of the play (e.g. the class system, male/female relationships) and how some of the changes identified in the characters are related to this. |

Please look for, and reward, valid alternatives.

2 2

What do you think of Willie Mossop and the way he is presented to an audience throughout the play? Remember to support your answer with reference to the play and comment on its social, cultural and historical context.

[20]

This question covers assessment objectives A01 (33%) and A04 (67%).

- 0 marks** Nothing written, or nothing worthy of credit.
- 1-4 marks** Answers will be based on simple, patchy narrative, with simple judgements.
- 5-9 marks** Answers will tend to be general, probably dependent on simple narrative but with an emerging discussion of Willie Mossop and his presentation, perhaps shown through empathy and awareness of the context of the time, for 8 or 9.
- 10-14 marks** Answers will probably be narrative driven but with apt focus on key areas of the text. For 13–14 answers will be thoughtful and thorough in their discussion of Willie Mossop and his presentation, with some understanding of the play's historical context. Reference to "presentation" may well be implicit at times at this level.
- 15-20 marks** Answers will be evaluative, assured and perhaps, at the top, original, showing an understanding of the play's context, in the discussion of Willie Mossop. The issue of presentation will probably be addressed with some success at this level, with the likely inclusion of some sensitive discussion of the development of his relationships with others such as Maggie and Hobson.

Please look for, and reward, valid alternatives.

A Taste of Honey

2 3

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

How does Shelagh Delaney present the relationship between Helen and Jo here? [10]

This question covers assessment objectives A01 (50%) and A02 (50%).

- 0 marks** Nothing written, or nothing worthy of credit.
- 1 mark** Expression of very simple, and brief, point of view about Helen and Jo as they appear here.
- 2-4 marks** Answers will be dependent on re-telling of some of the events of the extract with, perhaps, empathy and some discussion emerging at 3, and more evident for 4.
- 5-7 marks** Discussion of Helen and Jo and their relationship will be more focused, with relevant detail from the extract to support judgements. For 7 answers will contain sustained and thoughtful discussion of the relationship, as presented in the extract.
- 8-10 marks** Answers will be assured, evaluative and closely read. Overview will be revealed through an understanding of Helen and Jo's relationship as it is shown here. There is likely to be some use made of this extract being at the start of the play and the fact that this is the first time their relationship is presented to an audience.

2 4

'A Taste of Honey is about troubled relationships'. To what extent do you agree with this description of the play? Remember to support your answer with reference to the play and comment on its social, cultural and historical context. [20]

This question covers assessment objectives A01 (33%) and A04 (67%).

As with all questions of this type, candidates may approach this in different ways, as opinion is free, so judge according to the marking guidelines.

- 0 marks** Nothing written, or nothing worthy of credit.
- 1-4 marks** Answers will be based on a simple, partial retelling of all, or parts of, the play, with scant reference, if any, to the question.
- 5-9 marks** Answers will tend to be general, probably dependent on fairly simple narrative, but with some discussion of relevant characters and their troubled relationships, with empathy, probably, for 8/9. An awareness of the play's context may be evident, although this is more likely to be implicit at this level.
- 10-14 marks** Candidates will use a sound knowledge of the text to support their judgements. For 13–14 answers will be thoughtful and thorough, with sensible and detailed discussion of relevant relationships, with some reference to the play's context (e.g. inner city life in the 50s; attitudes to single parenthood and gay issues).
- 15-20 marks** Answers will be astute and evaluative, with sensitivity to characters and relationships, and, at the top, some appreciation of the play's context. There may be a focus on one relationship in depth or a range of confident discussion of several that are relevant.

Please look for, and reward, valid alternatives.

2 5

What do you think of Jo and the way she is presented to an audience in *A Taste of Honey*? Remember to support your answer with reference to the play and comment on its social, cultural and historical context. [20]

This question covers assessment objectives A01 (33%) and A04 (67%).

- 0 marks** Nothing written, or nothing worthy of credit.
- 1-4 marks** Answers will be underdeveloped, and based on simple narrative.
- 5-9 marks** Answers will be dependent on fairly simple narrative with an awareness and some discussion of Jo as she is presented in the play, (perhaps with uneven coverage) at 8+. There will probably be some awareness of the play's context although this may be implicit.
- 10-14 marks** Candidates will use a sound knowledge of the text to support their discussion of Jo. For 13–14, discussion will be increasingly thorough and thoughtful, with an increasing understanding of the play's context.
- 15-20 marks** Answers will be carefully considered, assured and evaluative, with sensitive discussion of Jo and her presentation to an audience. At this level, the issue of presentation will be addressed with increasing confidence, and there will be a clear grasp of central issues about the play's context (e.g. attitudes to single parenthood, gay characters, poverty, male/female roles etc.)

Please look for, and reward, valid alternatives.

SECTION B (Contemporary prose)

Paddy Clarke, Ha Ha Ha

2 6

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

How does Roddy Doyle present Paddy's thoughts and feelings here? Refer closely to the extract in your answer. [10]

This question covers assessment objectives A01 (50%) and A02 (50%).

- | | |
|-------------------|--|
| 0 marks | Nothing written, or nothing worthy of credit. |
| 1 mark | Answers will be brief, with some simple comments on what is going on. |
| 2-4 marks | Answers will tend towards reorganisation, with some discussion and awareness for 3/4. Empathy will probably be evident at 4. |
| 5-7 marks | Answers will be more focused on Paddy's thoughts and feelings, with details selected and discussed. There will be increasing thoughtfulness for 7. |
| 8-10 marks | Answers will be assured and analytical, with some appreciation and evaluation of Paddy's thoughts and feelings here. There is likely to be some sensitivity and perhaps some appreciation of the humour created in this extract. |

2 7

'*Paddy Clarke Ha Ha Ha* makes you laugh much more often than it makes you cry.' To what extent do you agree with this statement about the novel? [20]

As with all questions of this type, candidates may approach this in different ways, as opinion is free, so judge according to the marking guidelines.

This question covers assessment objectives A01 (33%) and A02 (67%).

- | | |
|--------------------|--|
| 0 marks | Nothing written, or nothing worthy of credit. |
| 1-4 marks | Answers will be brief and patchy in knowledge. |
| 5-9 marks | Answers will be dependent on relatively simple narrative, with some discussion, empathy and awareness for 8 and 9. |
| 10-14 marks | Answers will still be narrative driven, but use of knowledge of the text will be more focused and selective. For 13–14 answers will be more sustained, with thorough discussion of some times that may make the reader laugh or cry as presented in the novel. The issue of presentation will probably be addressed only implicitly, however, at this level. |
| 15-20 marks | Answers will be cogent and astute, with assured use of relevant detail and assurance for 18-20. Answers will show some evaluation linked to the terms of the task, giving relevant examples from the novel and showing how they can make a reader laugh or cry. |

Please look for, and reward, valid alternatives.

How does Roddy Doyle present the relationship between Paddy and his parents in *Paddy Clarke Ha Ha Ha*? [20]

This question covers assessment objectives A01 (33%) and A02 (67%).

- 0 marks** Nothing written, or nothing worthy of credit.
- 1-4 marks** Answers will be limited and general.
- 5-9 marks** Answers will be narrative driven, with awareness and empathy for 8-9.
- 10-14 marks** Answers will still be narrative driven, but increasingly assured in use of selected detail to support a discussion of the relationship between Paddy and his parents, and, for 13/14, will be thoughtful and thorough in their discussion. The issue of presentation will probably be addressed only implicitly, however, at this level.
- 15-20 marks** Answers will be sensitive, astute and evaluative in their discussion of the relationship, with supporting evidence drawn from across the novel. At the top of the band there will be a confident analysis of how the relationship is presented.

Please look for, and reward, valid alternatives.

Heroes

29

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

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

This question covers assessment objectives A01 (50%) and A02 (50%).

0 marks	Nothing written, or nothing worthy of credit.
1 mark	Brief responses, and simple comments on what is happening.
2-4 marks	Answers will tend to be underdeveloped, with some awareness, and some discussion, for 3/4.
5-7 marks	Discussion will be more focused and supported by apt detail. For 7, discussion of the creation of mood and atmosphere will be thorough and thoughtful.
8-10 marks	Answers will be closely read, assured, evaluative and analytical. Features such as the poignancy of this final meeting between Francis and Nicole at the end of the book may well be addressed with confidence.

30

'The war changes everything for the characters in *Heroes*.' To what extent do you agree with this statement? [20]

This question covers assessment objectives A01 (33%) and A02 (67%).

As with all questions of this type, candidates may approach this in different ways, as opinion is free, so judge according to the marking guidelines.

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Simple brief answers, based on a general re-telling of some relevant parts of the story.
5-9 marks	Answers will be narrative driven, with some discussion/awareness/empathy for 8–9.
10-14 marks	Answers will still be narrative dependent, but with apt focus on key areas of the text to support the discussion of the effects of war on some of the characters. For 13–14, answers will be thorough and thoughtful, building a direct response to the task.
15-20 marks	At this level there will be a clear focus on the task and some sensitive, supported discussion of how war changes everything for various characters. There will also be an engaged and informed personal response to show to what extent the candidate agrees with the statement. This will be increasingly evaluative at the top of the band.

Please look for, and reward, valid alternatives.

How does Robert Cormier present the changing relationship between Francis and Larry La Salle in *Heroes*?

[20]

This question covers assessment objectives A01 (33%) and A02 (67%).

As with all such open questions, remember that comment is free, so judge according to the marking criteria.

- 0 marks** Nothing written, or nothing worthy of credit.
- 1-4 marks** Simple comments based on probably patchy narrative.
- 5-9 marks** Answers will be dependent on relatively simple narrative, with some discussion, empathy and awareness for 8-9.
- 10-14 marks** Answers will still be narrative dependent, but with apt focus on key areas of the text to support the discussion of Francis and Larry's relationship. For 13 – 14, answers will be thorough and thoughtful, with an emerging understanding of the issue of presentation.
- 15-20 marks** Answers will be sensitive, evaluative and increasingly assured, and, at 18–20, the “how” of the question will probably be addressed with increasing success. Points may include the effects of the use of the first person, the changing relationship between Francis and Larry (and the reasons for this), and so on.

Please look for, and reward, valid alternatives.

Never Let Me Go

3 2

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

How does Kazuo Ishiguro present mood and atmosphere here? Refer closely to the extract in your answer. [10]

This question covers assessment objectives A01 (50%) and A02 (50%).

- 0 marks** Nothing written, or nothing worthy of credit.
- 1 mark** Brief responses, and simple comments.
- 2-4 marks** Answers will probably operate on the level of simple paraphrase, with empathy/awareness for 4.
- 5-7 marks** Candidates will select and highlight detail in order to support their judgements. For 7, discussion of the extract will be thorough and thoughtful.
- 8-10 marks** Answers will be closely read, sensitive and increasingly analytical of Ishiguro's skill. There may be some discussion of the narrator's perspective and/or the build up to Tommy's outburst and how this is made effective in terms of mood and atmosphere.

3 3

'Friendship is very important in *Never Let Me Go*'. To what extent do you agree with this statement? [20]

This question covers assessment objectives A01 (33%) and A02 (67%).

- 0 marks** Nothing written, or nothing worthy of credit.
- 1-4 marks** Answers will be based on simple, general narrative.
- 5-9 marks** Answers will be based on narrative, with some discussion of characters and their friendships and, probably, empathy for 8-9.
- 10-14 marks** Answers will be more focused in their discussion of the importance of friendship in the novel, and will be supported by apt detail. For 13–14, answers will be thorough and thoughtful.
- 15-20 marks** Answers will use detailed knowledge from across the text with assurance, to reveal a sensitive understanding of the importance of friendship in the novel, and, at the top of this mark range, will be evaluative, expressing confidently to what extent the candidate agrees with the statement.

Please look for, and reward, valid alternatives.

3 4

How is the character of Ruth important to the novel as a whole? [20]

This question covers assessment objectives A01 (33%) and A02 (67%).

- 0 marks** Nothing written, or nothing worthy of credit.
- 1-4 marks** Answers will be simple and general.
- 5-9 marks** Answers will be narrative driven, with some discussion/awareness/empathy for 8 - 9.
- 10-14 marks** Answers will still be narrative dependent, but with apt focus on key areas of the text. For 13–14, answers will be thorough and thoughtful in their discussion of Ruth, and, for example, her relationships with others such as Tommy and Kathy.
- 15-20 marks** There will be a confident, detailed discussion of Ruth as she is presented across the novel and a clear evaluation of her importance to the novel as a whole, particularly at the top of the band.

Please look for, and reward, valid alternatives.

About A Boy

3 5

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

Look closely at how Marcus speaks and behaves here. What does it reveal about his character? [10]

This question covers assessment objectives A01 (50%) and A02 (50%).

- | | |
|-------------------|---|
| 0 marks | Nothing written, or nothing worthy of credit. |
| 1 mark | Brief responses, and very simple comments about Marcus. |
| 2-4 marks | Answers will tend to be underdeveloped, or dependent on paraphrase, with some awareness and empathy for 4. |
| 5-7 marks | Discussion will be more focused and supported by apt detail. For 7, discussion of the extract, and Marcus as he appears in it, will be thorough and thoughtful. |
| 8-10 marks | Answers will be closely read and sensitive in appreciating Marcus as he is presented in the extract. As well as some confident discussion of his exchanges with Will there may well be some astute comments on the way Marcus reflects at the end of the extract. |

3 6

How is the relationship between Marcus and his mother, Fiona, presented in *About A Boy*? [20]

This question covers assessment objectives A01 (33%) and A02 (67%).

- | | |
|--------------------|---|
| 0 marks | Nothing written, or nothing worthy of credit. |
| 1-4 marks | Patchy, simple narrative, perhaps with little focus on the question. |
| 5-9 marks | Answers will be dependent on narrative, with an emerging awareness of the relationship. |
| 10-14 marks | Answers will be more focused in their selection of apt detail to support a discussion of the relationship between Marcus and Fiona. For 13/14, responses will be well sustained, thoughtful and thorough in their discussion of the relationship as it is presented in the novel. |
| 15-20 marks | Answers will be assured, with sensitivity to the relationship between the two and how it develops during the course of the novel. Towards the top of the band responses will be increasingly evaluative. |

Please look for, and reward, valid alternatives.

3 7

How is Will presented in the novel?

[20]

This question covers assessment objectives A01 (33%) and A02 (67%).

- 0 marks** Nothing written, or nothing worthy of credit.
- 1-4 marks** Answers will be typified by simple, patchy narrative.
- 5-9 marks** Answers will be narrative dependent, with some discussion emerging of Will and empathy for 8-9.
- 10-14 marks** Answers will still be narrative driven, but use of the text will be more selective. For 13 – 14, answers will be more sustained and detailed in their discussion of Will, although the issue of presentation will probably be only addressed implicitly at this level.
- 15-20 marks** Answers will be confident and well considered, revealing a sensitive understanding of Will as he is presented in the novel. The issue of presentation will be addressed with increasing assurance at the top of this band, where evaluation will also be evident.

Please look for, and reward, valid alternatives.

Resistance

3 8

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

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

This question covers assessment objectives A01 (50%) and A02 (50%).

0 marks	Nothing written, or nothing worthy of credit.
1 mark	Brief responses, and simple comments on what is happening.
2-4 marks	Answers will tend to be underdeveloped, with some awareness and, perhaps, empathy for 4.
5-7 marks	Discussion will be more focused and supported by apt detail. For 7, discussion of the extract will be thorough and thoughtful.
8-10 marks	Answers will be closely read, assured, evaluative and analytical.

3 9

'The relationships that develop in *Resistance* are the most interesting part of the novel.' To what extent do you agree with this statement? [20]

This question covers assessment objectives A01 (33%) and A02 (67%).

As with all such open questions, remember that comment is free, so judge according to the marking criteria.

0 marks	Nothing written, or nothing worthy of credit.
1-4 marks	Simple comments based on probably patchy narrative.
5-9 marks	Answers will be dependent on relatively simple narrative, with some discussion, empathy and awareness for 8+.
10-14 marks	Answers may still be narrative driven, but use of knowledge of the text will be more focused and selective to support a discussion of some of the relationships presented in the text. For 12–14, answers will be more sustained, with thorough discussion.
15-20 marks	Answers will include a confident and detailed discussion from across the text that deals with the question directly to show how far the candidate agrees with the statement. At the top of the band answers will be increasingly evaluative.

Please look for, and reward, valid alternatives.

4 0

How is the character of Maggie important to the novel as a whole? [20]

This question covers assessment objectives A01 (33%) and A02 (67%).

- 0 marks** Nothing written, or nothing worthy of credit.
- 1-4 marks** Simple, brief answers, based on a general re-telling of some of what happens in the novel.
- 5-9 marks** Answers will be narrative driven, with some discussion/awareness/empathy and focus on Maggie for 8–9.
- 10-14 marks** Answers will still be narrative dependent, but with apt focus on key areas of the text to discuss Maggie and her importance with support from detail. For 13–14, answers will be thorough and thoughtful.
- 15-20 marks** Answers will be evaluative and assured, with a detailed appreciation of Maggie as she is presented and of how important she is to the novel as a whole.

Please look for, and reward, valid alternatives.