



GCSE
ENGLISH LITERATURE
8702/2

Paper 2 Modern texts and poetry

Specimen 3

Mark scheme

Version 1.0

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

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

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

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; i.e. 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: <ul style="list-style-type: none">• maintain a critical style and develop an informed personal response• use textual references, including quotations, to support and illustrate interpretations.
AO2	Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
AO3	Show understanding of the relationships between texts and the contexts in which they were written.
AO4	Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

Assessment of AO4

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

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

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

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

Mark	AO	Typical features	How to arrive at a mark
Level 6 <i>Convincing, critical analysis and exploration</i> 26–30 marks	AO1	<ul style="list-style-type: none"> • Critical, exploratory, conceptualised response to task and whole text • Judicious use of precise references to support interpretation(s) 	<p>At the top of the level, a candidate’s response is likely to be a critical, exploratory, well-structured argument. It takes a conceptualised approach to the full task supported by a range of judicious references. There will be a fine-grained and insightful analysis of language and form and structure supported by judicious use of subject terminology. Convincing exploration of one or more ideas/perspectives/contextual factors/interpretations.</p> <p>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.</p>
	AO2	<ul style="list-style-type: none"> • Analysis of writer’s methods with subject terminology used judiciously • Exploration of effects of writer’s methods to create meanings 	
	AO3	<ul style="list-style-type: none"> • Exploration of ideas/perspectives/contextual factors shown by specific, detailed links between context/text/task 	
Level 5 <i>Thoughtful, developed consideration</i> 21–25 marks	AO1	<ul style="list-style-type: none"> • Thoughtful, developed response to task and whole text • Apt references integrated into interpretation(s) 	<p>At the top of the level, a candidate’s response is likely to be thoughtful, detailed and developed. It takes a considered approach to the full task with references integrated into interpretation; there will be a detailed examination of the effects of language and/or structure and/or form supported by apt use of subject terminology. Examination of ideas/perspectives/contextual factors, possibly including alternative interpretations/deeper meanings.</p> <p>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.</p>
	AO2	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • Thoughtful consideration of ideas/perspectives/contextual factors shown by examination of detailed links between context/text/task 	

<p>Level 4</p> <p><i>Clear understanding</i></p> <p>16–20 marks</p>	AO1	<ul style="list-style-type: none"> • Clear, explained response to task and whole text • Effective use of references to support explanation 	<p>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.</p> <p>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.</p>
	AO2	<ul style="list-style-type: none"> • Clear explanation of writer’s methods with appropriate use of relevant subject terminology • Understanding of effects of writer’s methods to create meanings 	
	AO3	<ul style="list-style-type: none"> • Clear understanding of ideas/perspectives/contextual factors shown by specific links between context/text/task 	
<p>Level 3</p> <p><i>Explained, structured comments</i></p> <p>11–15 marks</p>	AO1	<ul style="list-style-type: none"> • Some explained response to task and whole text • References used to support a range of relevant comments 	<p>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.</p> <p>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.</p>
	AO2	<ul style="list-style-type: none"> • Explained/relevant comments on writer’s methods with some relevant use of subject terminology • Identification of effects of writer’s methods to create meanings 	
	AO3	<ul style="list-style-type: none"> • Some understanding of implicit ideas/perspectives/contextual factors shown by links between context/text/task 	

<p>Level 2</p> <p><i>Supported, relevant comments</i></p> <p>6–10 marks</p>	AO1	<ul style="list-style-type: none"> Supported response to task and text Comments on references 	<p>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.</p> <p>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 choices and/or awareness of contexts.</p>
	AO2	<ul style="list-style-type: none"> Identification of writers’ methods Some reference to subject terminology 	
	AO3	<ul style="list-style-type: none"> Some awareness of implicit ideas/contextual factors 	
<p>Level 1</p> <p><i>Simple, explicit comments</i></p> <p>1–5 marks</p>	AO1	<ul style="list-style-type: none"> Simple comments relevant to task and text Reference to relevant details 	<p>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.</p> <p>At the bottom of the level, a candidate’s response will show some familiarity with the text.</p>
	AO2	<ul style="list-style-type: none"> Awareness of writer making choices Possible reference to subject terminology 	
	AO3	<ul style="list-style-type: none"> Simple comment on explicit ideas/contextual factors 	
0 marks	Nothing worthy of credit/nothing written		

JB Priestley: *An Inspector Calls*

Question 1

How does Priestley present Gerald's relationships with women in *An Inspector Calls*?

Write about:

- the way Gerald treats women in the play
- how Priestley presents Gerald's relationships with women.

[30 marks]
AO4 [4 marks]

Indicative content:

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

AO1

- what Gerald says and does to and about women
- his comments and reactions to the Inspector
- his guilt at his treatment of Eva Smith and Sheila
- his feelings after the Inspector has left

AO2

- presentation of his relationship with Sheila
- the revelation of his feelings for Eva
- presentation of his behaviour after the Inspector's departure
- presentation of his attitudes

AO3

- ideas about male-female relationships and expectations about them
- his sense of how other male characters relate to women
- how social class affects Gerald's relationship with women

Question 2

How does Priestley use Eva Smith to represent poverty in *An Inspector Calls*?

Write about:

- what Eva's life is like in the play
- how Priestley uses Eva to represent the lives of poor people.

[30 marks]
AO4 [4 marks]

Indicative content:

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

AO1

- Mr Birling's comments about his workers
- Mr Birling (and Gerald's) comments about Eva's activism
- comments about prostitutes
- the other characters' treatment of Edna
- the Inspector's final speech

AO2

- presentation of Mr Birling when he speaks about his workers, including stage directions
- presentation of Birling's comments about Eva
- presentation of Eva's decline into poverty and its effects
- presentation of what Edna says and does and how other characters treat her

AO3

- the use of the Inspector throughout to comment on the lives of the poor, especially Eva
- references to labour agitation/ unfair wages/ capitalism etc.
- the Inspector's final speech and what it says about the lives of the poor
- ideas about how the lives of the poor might be improved

Willy Russell: *Blood Brothers*

Question 3

How far does Russell present Mickey as a likeable character?

Write about:

- what Mickey says and does in the play
- how far Russell presents Mickey 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

- what Mickey says and does as he grows up throughout the play
- Mickey's conduct and record at school
- Mickey's relationships with Edward and Linda and how they change
- the influence of Sammy on Mickey and his descent into criminality
- his reliance on drugs

AO2

- presentation of Mickey as a brother and friend through what he says and does
- presentation of how his circumstances contribute to his behaviour
- presentation of the ways other people such as teachers, policemen etc. treat him
- how his essential decency is corrupted by the way his life turns out eg redundancy

AO3

- how Mickey's childhood shapes the man he becomes (importance of nurture)
- ideas about social class and its influence
- how society's systems seem to conspire against him
- ideas about snobbery (and inverted snobbery) and how they can be divisive.

Question 4

How does Russell suggest that what happens to Mickey and Edward throughout the play is unavoidable?

Write about:

- what happens to Mickey and Edward
- how Russell presents what happens to Mickey and Edward as unavoidable.

[30 marks]
AO4 [4 marks]

Indicative content:

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

AO1

- what happens to Mickey and Edward throughout the play
- how their lives are shown to diverge as they get older
- Mrs Lyons' invented story about separated twins meeting later in life
- the boys' relationship with Linda

AO2

- use of the Narrator's commentary throughout
- use of dialogue and action to present contrast and ideas about inevitability
- contrasting presentation of the two families' lives
- foreshadowing at various points

AO3

- ideas about social class and its effects
- ideas about education and its effects
- ideas about parental influence on children
- comments on affluence and poverty as drivers of people's destinies.

Alan Bennett: *The History Boys***Question 5**

How far does Bennett present Hector as a good teacher in *The History Boys*?

Write about:

- what Hector says and does and what others say about him as a teacher in the play
- how far Bennett presents Hector as a good teacher.

[30 marks]
AO4 [4 marks]

Indicative content:

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

AO1

- what Hector says and does in the play and what happens at the end of the play
- what others, pupils and staff, say about him
- his relationships with the pupils and staff and how he behaves towards them
- his comments on the role of education in young people's lives

AO2

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

AO3

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

Question 6

How does Bennett present the Headmaster's views about education in *The History Boys*?

Write about:

- what the Headmaster says about education and how he behaves in the play
- how Bennett presents the Headmaster and his views.

[30 marks]
AO4 [4 marks]

Indicative content:

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

AO1

- what the Headmaster says and does throughout the play
- his relationships with Hector, Irwin and Mrs Lintott and what he says to them about education
- what others, but Mrs Lintott in particular, say about him
- his views on the Oxbridge system and what it reveals about certain kinds of school

AO2

- use of the character to espouse a particular view of education
- use of other characters, particularly Hector, to offer a critique of this view
- use of dialogue to illustrate his attitudes
- use of particular scenes to suggest his attitudes

AO3

- the Headmaster's attitudes to school and education more generally
- how the Headmaster's attitudes fit into the play's wider debate about education and its usefulness and purposes
- the contemporary relevance of such attitudes.

Dennis Kelly: *DNA***Question 7**

How does Kelly present the ways **at least one** character tries to gain power over the group?

Write about:

- what your chosen character(s) say and do to gain power
- how Kelly presents your chosen character(s).

[30 marks]
AO4 [4 marks]

Indicative content:

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

AO1

- what different characters eg John Tate, Phil, Leah amongst others say and do to try to gain power in the play
- what happens in the play which relates to taking power over others
- characters either wielding power or having power wielded against them
- the characters attitudes and responses to Adam

AO2

- how Kelly presents the relationships between characters throughout the play
- use of stage directions to inform characters' behaviour
- Kelly's creation of idiolects to differentiate characters
- the way Kelly structures the play to suggest change

AO3

- ideas about human nature and the need to have power over others
- examples from the animal kingdom eg the bonobos
- ideas about the importance of humanity in relationships
- ideas about social boundaries
- ideas about individual teenagers and their social structures.

Question 8

How does Kelly present the reactions of the gang members to Adam's suffering in *DNA*?

Write about:

- what the gang members say about, and to, Adam
- how Kelly presents the gang member's reactions in the play.

[30 marks]
AO4 [4 marks]

Indicative content:

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

AO1

- what the characters say and do related to Adam in the early stages of the play
- what the characters say and do when Adam is discovered in Part Three
- the growing differences between the characters' attitudes
- what happens towards the end of the play

AO2

- presentation of the characters' differences through what they say
- presentation of the characters' differences through what they do
- Kelly's use of the characters as representative human types
- Kelly's use of different settings throughout the play related to Adam

AO3

- ideas about abuse and bullying
- ideas about willingness to submit to authority figures
- ideas about teenagers in society
- ideas about what constitutes acceptable behaviour and 'play'.

Simon Stephens: *The Curious Incident of the Dog in the Night-Time***Question 9**

How does Stephens present Christopher's reactions towards at least one character that he talks to in the play?

Write about:

- what Christopher says and does when he talks to your chosen character(s)
- how Stephens presents Christopher's reactions in these situations.

[30 marks]
AO4 [4 marks]

Indicative content:

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

AO1

- details of some of the encounters Christopher has throughout the play
- how he responds in these encounters
- details about what Christopher says and does in these situations
- details of what other characters say and do to him

AO2

- dramatic irony of gap between Christopher's view of these encounters and the audience's
- stage directions to highlight Christopher's reactions
- presentation of the different ways Christopher and the people he meets speak to each other
- comments about Christopher's condition affects his interactions with people

AO3

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

Question 10

'*The Curious Incident of the Dog in the Night-Time* is a detective story with Christopher as the detective'. How far do you agree with this view of the play?

Write about:

- some of the things Christopher says and does
- how far Stephens presents the play as a detective story.

[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 ways Christopher reacts to the initial death of the dog
- details of Christopher's subsequent attempts to find out what happened
- what Christopher and other characters say and do to try to discover what happened
- how Christopher's condition affects his attempts to solve the mystery

AO2

- the use of the sub-Holmesian title and its effects
- presentation of Christopher's various encounters throughout the play
- presentation of how others react to Christopher
- the way Stephens structures the play to suggest a process being worked through

AO3

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

Shelagh Delaney: *A Taste of Honey*

Question 11

How far do you agree that ‘Helen is not a good mother’?

Write about:

- what Helen says and does which might be seen as ‘not a good mother’
- how Delaney presents Helen throughout the play.

[30 marks]
AO4 [4 marks]

Indicative content:

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

AO1

- comments on what Helen says and does to Jo which suggest she is (or is not) an unsatisfactory mother
- details of her relationship with Jo
- details of her relationships with, and attitudes to, men
- details of her contradictory attitudes and advice and desire for freedom

AO2

- presentation of Helen as an ‘unsatisfactory’ mother by what she says and does
- Helen’s dialogue including her contradictory advice and views on life
- presentation of the Helen and Jo relationship throughout
- Delaney’s use of comedy and pathos to develop narrative, character and theme

AO3

- ideas about motherhood
- contemporary relevance to modern debates about good parenting
- ideas about working-class mothers in society
- ideas about women’s role in society and their lack of independence.

Question 12

How does Delaney present characters who show a lack of responsibility? Write about at least one character.

Write about:

- what your chosen character(s) say and do which can be seen as lacking responsibility throughout the play
- how Delaney presents character(s) as lacking responsibility.

[30 marks]
AO4 [4 marks]

Indicative content:

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

AO1

- examples of characters behaving irresponsibly
- what makes them behave in these ways
- how other characters and situations can affect the ways people behave
- details of the behaviour in which characters indulge

AO2

- how Delaney presents different characters behaviour throughout the play
- the use of dialogue to explore characters' attitudes and feelings
- Delaney's use of structure to highlight certain kinds of behaviour
- the play's shifts of mood and how they reflect characters' irresponsibility (or not)

AO3

- ideas about responsible and irresponsible behaviour
- ideas about societal expectations about women and their various roles
- ideas about irresponsibility as an understandable response to societal restrictions
- contemporary relevance to debates about appropriate/ responsible behaviour for women of all ages.

William Golding: *Lord of the Flies*

Question 13

How far does Golding present Jack as responsible for what happens to the boys on the island?

Write about:

- what Jack says and does
- how far Golding presents Jack as responsible for what happens.

[30 marks]
AO4 [4 marks]

Indicative content:

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

AO1

- Jack's introduction in the novel and what he says and does
- what Jack says and does thereafter which shows him as influencing how the boys behave
- his relationship with Ralph and later formation of his own 'tribe'
- the extent of his influence over the other boys and their actions

AO2

- Golding's physical description of Jack and the ways he behaves and speaks
- his status as head boy and how this affects his sense of his own authority
- presentation of how Jack speaks to the other boys in different ways
- presentation of Jack's deeper desires and instincts on the island

AO3

- ideas about social control and manipulation
- links to ideas about fascism and the oppression of the weak
- ideas about the deepest human desires eg Freudian 'id'/the attraction of evil
- ideas about individual responsibility and standing up to bullying.

Question 14

'In *Lord of the Flies* Golding presents a depressing view of human society.' How far do you agree with this view of the novel?

Write about:

- what Golding suggests about human society in the novel
- how Golding presents human society.

[30 marks]
AO4 [4 marks]

Indicative content:

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

AO1

- what happens in the novel which could be considered 'depressing'
- the ways the boys behave towards each other and the island
- how various characters behave differently while on the island
- the ways the boys' lives and behaviour deteriorate throughout the novel

AO2

- how Golding presents the boys as representing all human adult society
- Golding's presentation of key moments in the novel which may be seen as 'depressing' eg killing the sow/ death of Simon/ murder of Piggy/ pursuit of Ralph
- how Golding links the boys' physical and emotional attributes to their characters
- descriptions of the island and how it reflects the boys' decline

AO3

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

AQA Anthology: ‘Telling Tales’**Question 15**

How do writers present tension between people in ‘The Darkness Out There’ and in **one** other story from *Telling Tales*?

Write about:

- tense relationships in the **two** stories
- how the writers present tension between people.

[30 marks]
AO4 [4 marks]

Indicative content:

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

AO1

- details about the developing relationship between Sandra, Kerry and Mrs Rutter
- details about being a good neighbour
- details about the rumours about the area and what happened in the war
- the revelation and the children’s reaction
- relevant details from the second story

AO2

- use of dialogue and particularly dialect to suggest character and feelings
- detailed description of physical sensation to suggest tension
- use of narrative voice
- relevant treatment of tension in another story

AO3

- ideas about social difference
- ideas about age differences
- ideas about rumours/ folk tales etc.
- relevant contextual ideas about tension between people in another story.

Question 16

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

Write about:

- what changes the young people face in the **two** stories
- how the writers present young people dealing with change.

[30 marks]
AO4 [4 marks]

Indicative content:

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

AO1

- details about characters who change eg the grandfather and the mother
- ideas about 'symmetry'
- details about the mother's relationship with Ralph
- details about the grandfather's death and the boy's dreams about his father

AO2

- narrative technique: 10 year old boy but with an adult perspective
- presentation of the various characters
- the central metaphor about chemistry and its effects and ideas about water, literal and symbolic
- relevant details about characters and situations in 'Chemistry'/'A Family Supper'

AO3

- ideas about loyalty and betrayal
- ideas about family dynamics
- ghost story? Other genre?
- Ideas about malleability of childhood imagination.

George Orwell: *Animal Farm*

Question 17

How does Orwell present the importance of human on the farm?

Write about:

- the ways human characters affect what happens on the farm
- how Orwell presents the importance of the human 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 Jones's early mistreatment of the animals and the rebellion
- details about Pilkington and Frederick and Battle of the Cowshed
- details about Napoleon's dealings with Mr Whymper
- further dealings with Pilkington and Frederick and the game of cards at the end

AO2

- presentation of the humans as individuals but also as real-life equivalents
- treatment of the book's events in themselves and also with wider resonance
- the book as an allegory
- the book as satire

AO3

- ideas about Orwell's political views and how they inform the novella
- links between the events of the novella and the Russian Revolution
- book about Russian Revolution but also more general indictment of dictatorship.
- broader ideas about any kind of dictatorial rule and corruption of idealism

Question 18

How does Orwell present ideas about inequality in *Animal Farm*?

Write about:

- what happens in the novel that suggests inequality
- how Orwell presents ideas about inequality.

[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 inequality in the novella
- details about the treatment of the animals by Jones
- details of the pigs' growing exploitation of the other animals
- details of the perversion of the Seven Commandments by the pigs

AO2

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

AO3

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

Kazuo Ishiguro: *Never Let me Go***Question 19**

How does Ishiguro present Hailsham as a mysterious place in *Never Let Me Go*?

Write about:

- what happens at Hailsham that might be considered mysterious
- how Ishiguro presents Hailsham as mysterious.

[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 students' lives at Hailsham
- the fact that the students may not leave the grounds – a kind of 'bubble'
- the descriptions of the physical environment at Hailsham
- details about the guardians and the revelation about the students' future role

AO2

- Hailsham presented in reminiscence by older Kathy
- presentation of the students' lives through what they say and do throughout
- effects of the seemingly easy-going narrative style
- vague portentousness of the style

AO3

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

Question 20

How far does Ishiguro present Tommy as an isolated character in *Never Let Me Go*?

Write about:

- what happens in the novel that might suggest Tommy is an isolated character
- how far Ishiguro presents Tommy as an isolated 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

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

AO2

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

AO3

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

Meera Syal: *Anita and Me*

Question 21

How far does Syal present the character of Anita as someone to be admired in *Anita and Me*?

Write about:

- what Anita says and does in the novel
- how far Syal presents Anita as someone to be admired.

[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 Anita's bad behaviour and Meena's reaction to it
- details about Anita's unchildlike attitudes revealed by what she says and does
- Anita's cruelty towards her sister
- Anita's inability to see the impact of her racism on Meena
- the fortune teller's question as to whether Anita is really her friend

AO2

- use of Meena as a reliable narrator
- description of particular incidents relevant to Anita and Meena's relationship eg Anita revealing the 'facts of life' and later seeing Anita having sex
- tonal variety to suggest changing attitudes to relationship
- use of dialect to develop Anita's character

AO3

- ideas about cultural difference and racism linked to the pair's friendship
- ideas about the vicissitudes of teenage female friendship
- ideas about family values and the different values seen in Meena and Anita's family
- ideas about social class and economic inequality.

Question 22

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

Write about:

- friendships that are shown in the novel
- how Syal presents these friendships 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 about Anita as not a very good friend eg excluding people when it suits her
- details about Anita and Fat Sally and Sherrie
- details about Meena's friendship with Nanima and the impact of losing her
- details about Meena's friendship with Robert and the impact of losing him

AO2

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

AO3

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

Stephen Kelman: *Pigeon English***Question 23**

How does Kelman present the ways society treats young people in *Pigeon English*?

Write about:

- what happens to young people in the novel
- how Kelman presents the ways society treats young people.

[30 marks]
AO4 [4 marks]

Indicative content:

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

AO1

- details about the death at the start of the novel and its effect on Harrison
- details about his school experiences
- details of Harrison's relationships with adults throughout the novel
- details of how young people respond to the ways they are treated

AO2

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

AO3

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

Question 24

How does Kelman present Harrison's family life in *Pigeon English*?

Write about:

- what Harrison and his family say and do
- how Kelman presents Harrison's family life.

[30 marks]
AO4 [4 marks]

Indicative content:

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

AO1

- details about Harrison's absent father and his importance
- details about Harrison's mother and her importance
- details about Harrison's two very different sisters
- details about Harrison's Auntie Sonia

AO2

- Harrison's integrity and genuine emotions conveyed through the narrative voice
- contrast between the characters' speech to suggest difference
- realistic presentation of daily life through lots of concrete examples eg Samsung, Oreo
- realistic presentation of daily life through range of dialogue

AO3

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

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 <i>Convincing, critical analysis and exploration</i> 26–30 marks	AO1	<ul style="list-style-type: none"> • Critical, exploratory comparison • Judicious use of precise references to support interpretation(s) 	<p>At the top of the level, a candidate’s response is likely to be a critical, exploratory, well-structured comparison. It takes a conceptualised approach to the full task supported by a range of judicious references. There will be a fine-grained and insightful analysis of language and form and structure supported by judicious use of subject terminology. Convincing exploration of one or more ideas/perspectives/contextual factors/interpretations.</p> <p>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.</p>
	AO2	<ul style="list-style-type: none"> • Analysis of writer’s methods with subject terminology used judiciously • Exploration of effects of writer’s methods to create meanings 	
	AO3	<ul style="list-style-type: none"> • Exploration of ideas/perspectives/contextual factors shown by specific, detailed links between context/text/task 	
Level 5 <i>Thoughtful, developed consideration</i> 21–25 marks	AO1	<ul style="list-style-type: none"> • Thoughtful, developed comparison • Apt references integrated into interpretation(s) 	<p>At the top of the level, a candidate’s response is likely to be thoughtful, detailed and developed. It takes a considered approach to the comparison with references integrated into interpretation; there will be a detailed examination of the effects of language and/or structure and/or form supported by apt use of subject terminology. Examination of ideas/perspectives/contextual factors, possibly including alternative interpretations/deeper meanings.</p> <p>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.</p>
	AO2	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • Thoughtful consideration of ideas/perspectives/contextual factors shown by examination of detailed links between context/text/task 	

<p>Level 4</p> <p><i>Clear understanding</i></p> <p>16–20 marks</p>	AO1	<ul style="list-style-type: none"> • Clear comparison • Effective use of references to support explanation 	<p>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.</p> <p>At the bottom of the level, a candidate will Level 3 and be starting to demonstrate elements of clear comparison and/or clear explanation of writer's methods and/or clear understanding of contexts.</p>
	AO2	<ul style="list-style-type: none"> • Clear explanation of writer's methods with appropriate use of relevant subject terminology • Understanding of effects of writer's methods to create meanings 	
	AO3	<ul style="list-style-type: none"> • Clear understanding of ideas/perspectives/ contextual factors shown by specific links between context/text/task 	
<p>Level 3</p> <p><i>Explained, structured comments</i></p> <p>11–15 marks</p>	AO1	<ul style="list-style-type: none"> • Some explained comparison • References used to support a range of relevant comments 	<p>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.</p> <p>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.</p>
	AO2	<ul style="list-style-type: none"> • Explained/relevant comments on writer's methods with some relevant use of subject terminology • Identification of effects of writer's methods to create meanings 	
	AO3	<ul style="list-style-type: none"> • Some understanding of implicit ideas/ perspectives/contextual factors shown by links between context/text/task 	

<p>Level 2</p> <p><i>Supported, relevant comments</i></p> <p>6–10 marks</p>	AO1	<ul style="list-style-type: none"> Supported comparison Comments on references 	<p>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.</p> <p>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.</p>
	AO2	<ul style="list-style-type: none"> Identification of writer’s methods Some reference to subject terminology 	
	AO3	<ul style="list-style-type: none"> Some awareness of implicit ideas/contextual factors 	
<p>Level 1</p> <p><i>Simple, explicit comments</i></p> <p>1–5 marks</p>	AO1	<ul style="list-style-type: none"> Simple comments relevant to comparison Reference to relevant detail(s) 	<p>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.</p> <p>At the bottom of the level, a candidate’s response will show some familiarity with the text.</p>
	AO2	<ul style="list-style-type: none"> Awareness of writer making choices Possible reference to subject terminology 	
	AO3	<ul style="list-style-type: none"> Simple comment on explicit ideas/contextual factors 	
0 marks	Nothing worthy of credit/nothing written		

Love and Relationships

Question 25

Compare how poets present strong connections between people in ‘Letters from Yorkshire’ and in **one** other poem from ‘Love and Relationships’.

[30 marks]

Indicative content:

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

AO1

- Any valid comparison of the connection between older and younger generations, such as ‘Follower’, or ‘Eden Rock’
- Any valid comparison/treatment of connection from older generation’s point of view, such as ‘Walking Away’
- Any valid comparison/treatment of difference between view of child and view of parent towards the connection, e.g. sadness of the parent in ‘Walking Away’, or desire to strengthen the connection in ‘Before You Were Mine’
- Comparison of good and bad connections, such as the externally-imposed connection in ‘The Farmer’s Bride’ or the obsession in ‘Porphyria’s Lover’
- Possible comparison between strong connections in different kinds of relationship, such as romantic relationships in ‘Winter Swans’ or ‘The Farmer’s Bride’.

AO2

- Any valid treatment of use of perspective, such as that of younger generation in ‘Mother, any distance’ or ‘Eden Rock’
- Any valid comparisons of the use of imagery to present connection, such as the use of the tape measure to present connection/distance, or use of nature as metaphor for security in ‘Follower’
- Possible treatment of the use of person, such as first person in ‘Walking Away’, or second person in ‘Before You Were Mine’
- Comparison between presentation of different kinds of connection, such as romantic connection in ‘When We Two Parted’.

AO3

- Any valid comparisons between the ways ideas/feelings/attitudes about the effects of strong connections are explored/presented and what influences these ideas/feelings/attitudes
- Ideas about the influence of strong connections on identity, e.g. ideas about freedom, or safety, or constriction
- Any valid points about the effects of a strong connection to another person and what it means, such as sense of self, or belonging
- Any valid points about literary/generic conventions, such as use of nature.

Power and Conflict**Question 26**

Compare how poets present the effects of conflict on people in 'Poppies' and in **one** other poem from 'Power and conflict'.

[30 marks]

Indicative content:

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

AO1

- Any valid comparison of the effects of conflict from a distance of location / time to in the immediate, such as 'Remains' or 'Exposure'
- Any valid comparison of the effects of conflict on those not immediately involved, such as 'Kamikaze' or 'War Photographer'
- Possible comparisons between the effects of conflict on attitudes, such as 'The Émigré' or 'The Charge of the Light Brigade'
- Comparisons between different types of conflict, such as internal conflict in 'Tissue' or 'Checking Out Me History'.

AO2

- 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'
- Use of metaphor to present effects of conflict in 'Tissue' or 'War Photographer'
- 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, e.g. contrast between reflective distance and more immediate in 'Exposure' or 'Remains'.

AO3

- Any treatment of the use of individual experience to deal with wider/universal experience
- Ideas about the ways conflict affects power and autonomy
- Any valid treatment of different types of conflict, such as the effects of political conflict on individuals such as in 'Remains', or the effects of conflict on identity in 'Tissue' or 'The Émigré'
- Any valid points about the use of lyric poetry to explore universal ideas, or literary/generic conventions, or use of the natural world such as in 'Exposure' or 'Bayonet Charge'.

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

Mark	AO	Typical features	How to arrive at a mark
Level 6 <i>Convincing, critical analysis and exploration</i> 21–24 marks	AO1	<ul style="list-style-type: none"> • Critical, exploratory conceptualised response to task and text • Judicious use of precise references to support interpretation(s) 	<p>At the top of the level, a candidate’s response is likely to be a critical, exploratory, well-structured argument. It takes a conceptualised approach to the task supported by a range of judicious references. There will be a fine-grained and insightful analysis of language and form and structure supported by judicious use of subject terminology.</p> <p>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.</p>
	AO2	<ul style="list-style-type: none"> • Analysis of writer’s methods with subject terminology used judiciously • Exploration of effects of writer’s methods to create meanings 	
Level 5 <i>Thoughtful, developed consideration</i> 17–20 marks	AO1	<ul style="list-style-type: none"> • Thoughtful, developed response to task and text • Apt references integrated into interpretation(s) 	<p>At the top of the level, a candidate’s response is likely to include be thoughtful, detailed and developed. It takes a considered approach to the task with references integrated into interpretation; there will be a detailed examination of the effects of language and/or structure and/or form supported by apt use of subject terminology.</p> <p>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.</p>
	AO2	<ul style="list-style-type: none"> • 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 	

<p>Level 4</p> <p><i>Clear understanding</i></p> <p>13–16 marks</p>	AO1	<ul style="list-style-type: none"> • Clear, explained response to task and text • Effective use of references to support explanation 	<p>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.</p> <p>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.</p>
	AO2	<ul style="list-style-type: none"> • Clear explanation of writer’s methods with appropriate use of relevant subject terminology • Understanding of effects of writer’s methods to create meanings 	
<p>Level 3</p> <p><i>Explained, structured comments</i></p> <p>9–12 marks</p>	AO1	<ul style="list-style-type: none"> • Some explained response to task and text • References used to support a range of relevant comments 	<p>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.</p> <p>At the bottom of the level, a candidate will level 2 and be starting to explain and / or make relevant comments on writer’s methods.</p>
	AO2	<ul style="list-style-type: none"> • Explained/relevant comments on writer’s methods with some relevant use of subject terminology • Identification of effects of writer’s methods to create meanings 	

<p>Level 2</p> <p><i>Supported, relevant comments</i></p> <p>5–8 marks</p>	AO1	<ul style="list-style-type: none"> Supported response to task and text Comments on references 	<p>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.</p> <p>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.</p>
	AO2	<ul style="list-style-type: none"> Identification of writers’ methods Some reference to subject terminology 	
<p>Level 1</p> <p><i>Simple, explicit comments</i></p> <p>1–4 marks</p>	AO1	<ul style="list-style-type: none"> Simple comments relevant to task and text Reference to relevant details 	<p>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.</p> <p>At the bottom of the level, a candidate’s response will show some familiarity with the text.</p>
	AO2	<ul style="list-style-type: none"> Awareness of writer making choices Possible reference to subject terminology 	
0 marks	Nothing worthy of credit/nothing written		

Unseen poetry**Question 27.1**

In 'Children's Song' how does the poet present the ways children see their own secret world?

[24 marks]

Indicative content:

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

AO1

- Ideas about the private nature of childhood which is impenetrable to adults
- Ideas about children and their innocence and purity versus adults
- Ideas about 'smooth shell' symbolising children as well protected in a peaceful world which adults belong to, symbolising the hope that children have for the world and their aspirations to change it for the better
- Ideas about the mischievous tone 'too small to enter' and the notion that adults can't return to childhood

AO2

- Use and effects of voice/perspective, the adult adopting viewpoint of the slightly petulant children-collective 'we', direct address to audience
- Imagery drawn from the natural world
- Repeated patterns eg at starts of lines, alliterative qualities
- Use and effects of language to suggest the emulation of cosiness amongst children 'sleep', 'closed flower' and the mocking tone towards the end

Unseen poetry**Question 27.2**

In both 'Lullaby' and 'Children's Song' the speakers describe attitudes towards childhood.

What are the similarities and/or differences between the ways the poets present these attitudes?

[8 marks]

Mark	AO	Typical features of response
Level 4 7–8 marks	AO2	<ul style="list-style-type: none"> • Exploratory comparison of writers' use of language, structure and form with subject terminology used judiciously • Convincing comparison of effects of writers' methods to create meanings
Level 3 5–6 marks	AO2	<ul style="list-style-type: none"> • Thoughtful comparison of writers' use of language and/or structure and/or form with subject terminology used effectively to support consideration of methods • Comparative examination of effects of writers' methods to create meanings
Level 2 3–4 marks	AO2	<ul style="list-style-type: none"> • Relevant comparison of writers' use of language and/or structure and/or form with some relevant use of subject terminology • Some comparison of effects of writers' methods to create meanings
Level 1 1–2 marks	AO2	<ul style="list-style-type: none"> • Some links between writers' use of language or structure or form • Some links between effects of writers' methods to create meanings
0 marks	Nothing worthy of credit/nothing written	

Indicative content:

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

AO2

- Any valid comparisons between the use of voice/perspective to present ideas and feelings, the simplistic adoring voice of 'lullaby' compared to the slightly petulant yet poetic/reflective tone in 'Children's Song'.
- Any valid comparisons between form or structural features, 'Lullaby' as a three verse text written to be sung and the compact, single stanza of 'Children's Song'
- Any valid comparisons between the use of imagery in 'Children's Song' using the spatial metaphors relating to size and movement eg 'stooping to enter' and in 'Lullaby' the use of imagery drawn from nature and journeys
- Any valid comparisons between use of particular words/phrases to present feelings towards early childhood. Complexity of 'subterfuge' versus the straightforward diction of 'nut', 'bat' and 'sheep'