

GCSE

ENGLISH LITERATURE

Paper 2 Modern texts and poetry

Mark scheme

Specimen 2

Version: v1.0

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.

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

If a candidate does not address a defining feature of the task outside AO1 and AO2 – context or comparison, for example – this would be classed as a rubric infringement and the examiner would be required to make a judgement about the extent to which other skills can place the response in a particular level.

Where comparison is assessed, the mark scheme reflects the task. If a question requires a candidate to think about the inter-relationship between texts, this is reflected inherently through the response to task.

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	<p>Read, understand and respond to texts.</p> <p>Students should be able to:</p> <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	<p>Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.</p>
AO3	<p>Show understanding of the relationships between texts and the contexts in which they were written.</p>
AO4	<p>Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.</p>

Assessment of AO4

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

Performance descriptor	Marks awarded
<p>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.</p>	4 marks
<p>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.</p>	2–3 marks
<p>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.</p>	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 on reader 	
	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 on reader 	
	AO3	<ul style="list-style-type: none"> • Thoughtful consideration of ideas/perspectives/contextual factors shown by examination of detailed links between context/text/task 	

Level 4 <i>Clear understanding</i> 16–20 marks	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 on reader 	
	AO3	<ul style="list-style-type: none"> • Clear understanding of ideas/perspectives/ contextual factors shown by specific links between context/text/task 	
Level 3 <i>Explained, structured comments</i> 11–15 marks	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 on reader 	
	AO3	<ul style="list-style-type: none"> • Some understanding of implicit ideas/perspectives/contextual factors shown by links between context/text/task 	

Level 2 <i>Supported, relevant comments</i> 6–10 marks	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 effects 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 	
Level 1 <i>Simple, explicit comments</i> 1–5 marks	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 deliberate 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 some of the differences between the older and younger generations in *An Inspector Calls*?

Write about:

- how the different generations respond to events and to each other
- how Priestley presents the different generations 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

- Sheila, Eric and Gerald's reactions to the Inspector's information
- Mr and Mrs Birling's reactions to the Inspector's information
- The contrast between Eric and Sheila and the Birlings, at the end of the play
- The contrast between Gerald and the other young characters at the end of the play

AO2

- The presentation of Eric and Sheila at the start of the play, possibly including their selfishness and irresponsibility
- The presentation of the Birlings at the start of the play, possibly including arrogance and self-possession
- The ways Priestley uses the characters to explore ideas about responsibility and social change
- Any treatment of particular lines/statements made by characters and what this highlights about their attitudes, such as Birling's misplaced arrogance

AO3

- The use of Sheila and Eric to explore ideas about social change
- The use of the Birlings to criticise attitudes towards social responsibility
- Ideas about how the respective generations are used to explore different societal attitudes
- Any treatment of how the attitudes of the younger generation are used to explore hope for the future

Question 2

What do you think is the importance of the ending of *An Inspector Calls*?

Write about:

- how the ending of the play presents some important ideas
- how Priestley presents these ideas by the ways he writes.

[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 at the end of the play
- The reactions of the characters to the Inspector's revelations
- The reactions of the characters to the telephone call
- The ideas that are presented at the end of the play

AO2

- Use of the telephone call to create dramatic impact
- Any comments related to the use of particular characters to present Priestley's ideas
- Any comments on the presentation of particular characters to highlight particular ideas
- Treatment of the dramatic effect of the use of 'Eva Smith'

AO3

- Any treatment of ideas about responsibility
- Ideas about guilt/blame
- Comments on the ways the different generations react to the revelations at the end of the play, possibly including the way the telephone call is used as punishment for self-satisfaction, or vindication of guilt
- Any comments on ideas about class consciousness

Willy Russell: *Blood Brothers***Question 3**

How does Russell present some of the differences between social classes in *Blood Brothers*?

Write about:

- how Russell presents some of these differences
- how Russell explores differences between social classes 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

- Comments on what some of the differences are
- Possible contrast between the homes and lifestyle of the Lyons' and the Johnsons' lives
- Comments on attitudes towards education
- Any treatment of ideas about aspiration or social mobility

AO2

- Use of dialogue and action to present differences between social classes
- Dramatic effect of contrast between the presentation of different classes
- References to ways in which the different classes are presented on stage
- Contrast between language, in particular between the two mothers

AO3

- Any treatment of the differences between the characters based on social class
- Attitudes/influences of background/social factors on successful futures
- Any comments related to Russell's concerns about the influence of social class on society
- Any comments related to privilege/money on choices and mobility

Question 4

How does Russell present attitudes towards education in *Blood Brothers*?

Write about:

- what some of the attitudes towards education are
- how Russell presents some of these attitudes by the ways he writes.

[30 marks]
AO4 [4 marks]

Indicative content

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

AO1

- Mickey and Edward's attitudes
- Other characters' attitudes, for instance the mothers
- Any comments on the ideas about education in the play
- Treatment of what education offers, and what the potential barriers might be

AO2

- The use of dialogue to present attitudes to education
- The use of particular characters as representation of different attitudes to education
- The presentation of different characters' attitudes, such as the differences between the ways Mrs Lyons and Mrs Johnson are presented
- The dramatic effect of contrast between different characters on stage

AO3

- Any treatment of the barriers to education
- Any treatment of ideas about what education offers in terms of social mobility
- Attitudes towards education as presented in the play
- Comments on the reasons for different characters' attitudes towards education

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

How does Bennett present attitudes to education in *The History Boys*?

Write about:

- what some of the different attitudes to education are
- how Bennett presents these attitudes 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

- Comments on what teachers say about education
- Any treatment of the comments students make about education
- Any focus on particular characters' attitudes, for example the headmaster or Rudge
- Any references/ideas about Bennett's attitudes towards education

AO2

- Use of different teachers to provide mouthpieces for different attitudes towards education
- Use of different students to explore ideas about education
- Focus on particular characters' purpose in the play, for instance Rudge
- Use of dialogue, action and character

AO3

- Different characters' attitudes towards education and where those attitudes come from
- Ideas about education and what it can provide/lead to, e.g. in life, in society
- The influence on education on futures
- Comments related to ideas about education and its respective value in society

Question 6

'Irwin is the best teacher in *The History Boys*.' Explore how far you agree with this statement.

Write about:

- how Bennett presents Irwin and others' attitudes towards him
- how Bennett uses the character of Irwin to explore some of his ideas about the purpose of school.

[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 Irwin's character and behaviour
- The contrast between Irwin and other teachers
- Any treatment of what Irwin is like as a teacher
- Any focus on the purpose of school/exams and the extent to which Irwin supports this view

AO2

- The presentation of Irwin through his own dialogue
- The presentation of Irwin in contrast to the presentation of Hector or other teachers
- The presentation of the relationship between Irwin and some of the boys
- The use of Irwin to present ideas and attitudes about school life and education

AO3

- The use of Irwin as a character to present ideas about the value and purpose of school/exams
- Recognition of the role Irwin represents and how he is used to explore ideas about school/exams
- Ideas related to Irwin's function as representing contrasting values to those of some of the other teachers
- Comments on Irwin's youth and how this is used to provide a contrast with other characters in terms of established/outmoded attitudes

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

‘Brian is the real victim of *DNA*.’ Explore how far you agree with this statement.

Write about:

- how Kelly presents the character of Brian
- how Kelly uses the character of Brian to explore some of his ideas.

[30 marks]
AO4 [4 marks]

Indicative content

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

AO1

- Comments on Brian’s behaviour and actions in the play
- How other characters respond to Brian
- Any focus on significant moments, such as Adam’s return
- Brian’s response to events and what that demonstrates about him and other characters

AO2

- The presentation of Brian through his own actions and words on stage
- The presentation of Brian through reported action, such as references to ‘medication’
- The use of particular moments to highlight aspects of Brian’s character
- The contrast between Brian and other characters, such as Cathy

AO3

- Ideas about human nature shown through the presentation of Brian
- Brian’s use as mouthpiece for ideas about guilt and responsibility
- Ideas about morality and the effects of bad actions on human nature
- Ideas about good/evil and how Brian is used to explore these in the play

Question 8

Who do you think is the kindest character in *DNA*?

Write about:

- how Kelly presents your chosen character
- how Kelly uses your chosen character to explore some of his ideas.

[30 marks]
AO4 [4 marks]

Indicative content

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

AO1

- The behaviour of particular characters with focus on one or more, possibly Leah, John Tate or even Phil
- Exploration/treatment of what is meant by kindness
- Possible reference to ideas about leadership and how kindness comes from showing strong leadership
- Ideas about morality/empathy, possibly referring to the bonobos speech

AO2

- The use of particular characters to explore ideas about kindness, possibly looking at the contrast between Cathy and Leah, or John Tate and Phil
- The use of particular moments in the play to highlight ideas about kindness, such as Adam's return, or Phil's speech to Brian
- Kelly's use of characters as microcosm of society
- The consequences of lack of kindness on events and action both on and off-stage

AO3

- Ideas about the characters representing aspects of human nature and what influences it
- Ideas about kindness in terms of social construct
- Ideas about responsibility towards others and how kindness forms part of this
- Exploration of the bonobos/chimpanzees idea in terms of human nature

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

Question 9

How does Stephens present Christopher as a typical teenager in *The Curious Incident of the Dog in the Night-Time*?

Write about:

- the ways Christopher behaves as a typical teenager
- how Stephens presents Christopher 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

- Comments on Christopher's relationship with his parents
- Comments on Christopher's relationships with other adults
- Any details related to Christopher as a teenager
- Ideas about what constitutes a typical teenager and the extent to which Christopher can be described in these terms

AO2

- The use of dramatic irony to highlight Christopher as atypical or not
- How Stephens presents Christopher through his dialogue
- How Stephens uses events and actions on stage to present Christopher
- The use of narrator to present Christopher's character and relationships with others

AO3

- Any treatment of the idea of 'teenager' and what that might mean
- Christopher's condition and the difficulties it causes
- Examples of the conflict between Christopher and others and the extent to which this is part of 'normal' teenage life or not
- Comments related to the ways other adults respond to Christopher and the expectations they have of him as a teenager

Question 10

How does Stephens present characters dealing with loneliness in *The Curious Incident in the Dog in the Night-Time*?

Write about:

- how some of the characters deal with loneliness
- how Stephens presents these characters dealing with loneliness.

[30 marks]
AO4 [4 marks]

Indicative content

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

AO1

- The ways in which Christopher deals with loneliness
- The ways in which Christopher's father deals with loneliness
- Ideas about Christopher's lack of recognition of his own and his father's loneliness
- Possible exploration of loneliness as a reason for the break-up of Christopher's parents' marriage

AO2

- Any contrast between the way direct dialogue and action is used to present loneliness
- Use of reported action and speech to present the reality of loneliness to the audience
- Contrast between what characters say and how they behave
- Possible treatment of ways in which events are played out on stage and what this adds to the audiences' understanding of how characters feel

AO3

- What we learn about Christopher's condition from the ways he deals with his own situation
- How Christopher's condition is shown through his inability to recognise loneliness in other characters
- Ideas about the nature of Christopher's condition and how society deals with it
- Ideas about societal expectations on behaviour and how these are brought into relief from observing Christopher's attempts, and his parents' attempts, to deal with his condition

Shelagh Delaney: *A Taste of Honey*

Question 11

In Scene 1 of *A Taste of Honey*, Jo says: ‘Always before when I’ve tried to fix up a window box nothing’s ever grown in it.’

How does Delaney explore attitudes towards the future in *A Taste of Honey*?

Write about:

- some of the attitudes towards the future in the play
- how Delaney presents these attitudes by the ways she writes.

[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 some of the different characters feel about the future, for example Helen and Jo
- Some of the differences between different attitudes towards the future
- How attitudes towards the future are influenced by circumstances or experiences
- Positive and negative attitudes towards the future, possibly linked to experiences or generational divides

AO2

- Use of dialogue to present attitudes
- Use of characters to highlight different attitudes
- Use and effects of particular moments in the play to highlight different attitudes
- Contrast between on-stage and reported action and effects of either / both on audience

AO3

- Treatment of presentation of particular characters’ attitudes towards the future and the possible reasons for this
- How attitudes towards the future are influenced by experience and circumstances
- Possible reasons for different characters’ attitudes of hope/cynicism
- Possible evaluation of the influence of experiences and life on attitudes to the future

Question 12

How does Delaney present some of the differences between Geof and other members of society in *A Taste of Honey*?

Write about:

- how Delaney presents Geof as different to other members of society
- how Delaney uses the character of Geof to explore ideas about difference in *A Taste of Honey*.

[30 marks]
AO4 [4 marks]

Indicative content

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

AO1

- Treatment of what the audience learns about Geof through the play
- What Geof says and does and what this shows about him as a character
- How other characters respond to Geof and what this highlights about him and them
- Response to Geof as a character/how Geof is treated and regarded

AO2

- The use of dialogue to present Geof
- The presentation of the relationship between Geof and other characters
- The use and effect of particular events/moments in the play to demonstrate Geof as different

AO3

- Geof's difference to other characters and what that represents in terms of societal attitudes
- How other characters' responses to Geof are used to explore attitudes towards difference/prejudice
- Treatment of Geof's behaviour and how this highlights ideas about societal views
- Exploration of the purpose of Geof to the ideas in the play as a whole

William Golding: *Lord of the Flies***Question 13**

How does Golding use the setting of the island to explore some of his ideas in *Lord of the Flies*?

Write about:

- how Golding presents the island
- how Golding uses the island to explore ideas about society and 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

- Ideas about the setting of the island, such as its restrictions and what it offers
- The purpose of the island in terms of setting
- Ideas about lack of control/fear/opportunity
- The need for self-sufficiency and what this causes in terms of events and actions

AO2

- Any comments related to description of the island
- The symbolism of the island in terms of lack of societal order
- The effect of the location on human behaviour
- How Golding uses the island as metaphor

AO3

- The use of the island as representation of lack of social order
- The effects of the island on the behaviour of the children
- Ideas about the fear created by the island
- Any treatment of the effect on human behaviour caused by the island

Question 14

At the start of *Lord of the Flies*, Piggy asks Ralph: ‘Aren’t there any grown-ups at all?’

How does Golding present ideas about being a ‘grown-up’ in *Lord of the Flies*?

Write about:

- what some of the ideas about being a ‘grown-up’ are
- how Golding presents these ideas by the ways he writes.

[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 being ‘grown-up’ presented by the children, such as attempt to create societal order
- The use of meetings and the conch
- Ideas about responsibility and order as reflections of being grown up
- Ideas about leadership, possibly dealing with the characters of Jack and Ralph, or the ‘little-uns’ or Simon and Piggy

AO2

- The use of particular characters as representation of ideas about being grown up
- The use of particular moments in the plot, such as meetings, or the fire, or the search for the beast
- The ways in which Golding describes particular characters, or particular moments
- Any comments related to the ways in which different characters attempt to show grown up characteristics, such as the use of children rather than adults overall in the novel and possible reasons for this

AO3

- The use of children as opposed to adults and how Golding uses this to explore ideas about adult responsibility and control
- Any treatment of the overall themes of humanity in the novel
- Possible references to Golding’s wider concerns and how these are explored in the novel
- Ideas about how societal controls influence behaviour and the effect of the removal of these on human behaviour

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

How do writers present family relationships in ‘Chemistry’ and in one other story from *Telling Tales*?

Write about:

- some of the family relationships that are presented in the two stories
- how writers present these relationships by the ways they write.

[30 marks]
AO4 [4 marks]

Indicative content

Examiners are reminded that while a comparatively structured response is permitted, comparative skills are not being assessed and should not be rewarded.

Students are required to write about two stories from *Telling Tales*. In reference to questions 15 and 16 therefore where ‘whole text’ is referred to in the mark scheme it means two full stories.

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

AO1

- Treatment of the character of the grandfather, the mother, the grandson or Ralph
- Treatment of the relationships, such as that between the grandfather and the mother, or the grandson and the grandfather
- Ideas about the tensions between the relationships and possible causes for this, such as the arrival of Ralph or the ownership of the house, or the respective bereavements
- Relevant treatment of family relationships in, for example, ‘Korea’, or ‘A Family Supper’, or any other suitable story

AO2

- Use of first person perspective to present the family relationships
- The use/effect of images, such as the ‘launch’
- Use of houses/homes as image
- How tension is increased through the story
- Use of flashbacks/reported family history to aid reader understanding of family dynamic
- Relevant treatment of presentation of family relationships in, for example, ‘Korea’, or ‘A Family Supper’, or any other suitable story

AO3

- Comments related to ideas about parenthood
- Attitudes towards parents/children
- Ideas about the tensions created by the formation of new family groups
- Ideas about family history and places and how these help family ties
- Any relevant treatment of contextual factors in, for example, ‘Korea’, or ‘A Family Supper’, or any other suitable story

Question 16

How do writers present characters dealing with being an outsider in ‘My Polish Teacher’s Tie’ and in one other story from *Telling Tales*?

Write about:

- some of the ideas about being an outsider that are presented in the two stories
- how writers present these ideas by the ways they write.

[30 marks]
AO4 [4 marks]

Indicative content

Examiners are reminded that while a comparatively structured response is permitted, comparative skills are not being assessed and should not be rewarded.

Students are required to write about two stories from *Telling Tales*. In reference to questions 15 and 16 therefore where ‘whole text’ is referred to in the mark scheme it means two full stories.

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

AO1

- What Carla’s working life is like at school
- How Steve is perceived by the staff at the school
- Carla’s attitude towards herself and her heritage and how her relationship with Steve changes this
- Any relevant comparisons to ideas about outsiders in, for example, ‘The Invisible Mass of the Back Row’, or ‘Chemistry’, or any other suitable story

AO2

- Use of imagery, such as imagery of the bird, or the references to clothing as part of identity, and what it represents
- Lively’s use of first person perspective to present character and point of view
- How Lively uses songs and poetry to present ideas about outsiders and belonging
- Presentation of being an outsider in, for example, ‘The invisible Mass of the Back Row’, or ‘Chemistry’, or any other suitable story

AO3

- Any treatment of ideas about cultural identity
- Any treatment of ideas about belonging/being an outsider in other ways, such as social/familial
- Any treatment of attitude towards difference/perceived difference
- Societal/cultural influences on how outsiders are perceived in, for example, ‘The Invisible Mass of the Back Row’, or ‘Chemistry’, or any other suitable story.

George Orwell: *Animal Farm***Question 17**

In *Animal Farm*, Boxer says 'I must work harder'. How does Orwell explore attitudes towards work in *Animal Farm*?

Write about:

- how Orwell presents some of the attitudes towards work
- how Orwell uses these attitudes to explore ideas about 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

- Exploration of different characters' attitudes to work
- Ideas about what these attitudes show about different characters
- Differences between genuine attitudes and those used by the pigs
- How attitudes to work are used/manipulated by different characters

AO2

- How Orwell presents the attitudes of certain characters, such as Boxer, and what happens to him
- How Orwell presents the pigs and the humans in the novel
- The ways in which Orwell presents rhetoric and how this is used to control
- The use and effect of the commandments and other significant moments to present ideas about the use of work as political/social control

AO3

- Exploration of ideas about work and what it represents
- Any ideas about the value of honest work and what happens when this is used in a corrupt way
- Any treatment of Orwell's concerns about political systems
- Exploration of the links between work and integrity, or power and corruption

Question 18

Who do you think is the most powerful character in *Animal Farm*?

Write about:

- what your chosen character says and does and how they are powerful
- how Orwell presents your chosen 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

- Exploration of chosen character in terms of power
- Possible exploration of power in different ways, such as power within the society of the novel or power as a character
- Ideas about how the chosen character interacts and behaves
- Possible reference to how the chosen character changes or demonstrates particular qualities linked to themes and ideas in the novel as a whole

AO2

- How Orwell presents the chosen character
- How the chosen character is presented in terms of other characters
- Use of the chosen character to develop plot, or link to specific themes/ideas/concerns in the novel
- Use of particular incidents and moments to highlight aspects of the chosen character

AO3

- What the chosen character represents in terms of the society of the novel as a whole
- Exploration of power in terms of society, or in terms of effect on reader
- Possible ideas about the nature of power
- Ideas about the novel as allegory

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

Never Let Me Go has been described as ‘a story about lies and deceit’. To what extent do you agree with this view?

Write about:

- how Ishiguro presents lies and deceptions
- how Ishiguro uses lies and deceptions to explore some of his ideas about 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

- Treatment of the lies the children are told at Hailsham
- Exploration of how the children discover the lies and the effect this has on them
- How different characters respond to the truth
- Focus on particular events and moments, such as the meeting with the former teachers

AO2

- The presentation of particular characters’ reactions to the truth
- The use and effect of Kathy as narrator
- The presentation of different characters used to explore different attitudes
- The use of clues to allow the plot to develop, or provide moments of dramatic irony for the reader

AO3

- Ideas about morality of the situation
- Any treatment of the text in terms of its genre and how the lies and deceit link to this
- Ideas about humanity and nature of the soul as explored in the novel
- The use of lies and deceptions to explore aspects of human nature

Question 20

How does Ishiguro use the character of Kathy to explore ideas about kindness in *Never Let Me Go*?

Write about:

- how Ishiguro presents Kathy
- how Ishiguro uses Kathy to explore some of his ideas.

[30 marks]
AO4 [4 marks]

Indicative content

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

AO1

- The ways in which Kathy behaves and acts
- What Kathy says about her life and experiences
- Kathy's relationships with Tommy and Ruth and what this shows about her character
- The decisions Kathy makes and explorations of possible reasons for this

AO2

- The use of Kathy as narrator
- How Ishiguro presents Kathy as a kind character through her actions, thoughts and behaviour
- The use of Kathy as a character to explore ideas about kindness
- The use of Kathy's friendships, possibly contrasted with the attitudes and behaviours of other characters, to explore ideas about human nature

AO3

- Any treatment of what Kathy represents in terms of human nature
- The use of Kathy's decisions, particularly her choice of job, and what this shows about her nature
- Exploration of ideas about loyalty and friendship
- Any ideas about ideas about morality raised by the novel

Meera Syal: *Anita and Me***Question 21**

How does Syal present cultural differences in *Anita and Me*?

Write about:

- what some of the cultural differences are
- how Syal presents some of these differences.

[30 marks]
AO4 [4 marks]

Indicative content

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

AO1

- Any treatment of the different kinds of cultures in the novel
- Ideas about how different characters deal with cultural difference, such as clash of cultures in the village, or prejudicial behaviour
- How Meena deals with her family's culture and that of the village
- The different types of cultural difference that are explored in the novel, such as race, or social, or generational differences

AO2

- The use of different characters to represent cultural difference
- The use of the relationship between Meena and Anita, or Meena and her grandmother
- Use and effect of particular moments, such as Meena at the party, or the argument at the village fair
- Use and effect of significant conversations, such as Meena with her grandmother

AO3

- Any ideas related to cultural difference and the causes of this
- Ideas about prejudice explored in the novel
- Ideas about attitudes towards cultural difference linked to different generations
- Ideas about heritage/roots/belonging

Question 22

Is Meena a 'good' daughter?

Write about:

- how Syal presents Meena as a daughter
- how Syal uses Meena to explore ideas about being a daughter.

[30 marks]
AO4 [4 marks]

Indicative content

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

AO1

- Meena's relationship with her mother and her father
- How Meena changes as she matures
- Meena's relationship with other significant characters and how this affects her relationship with her parents
- Meena's attitudes towards her mother and her father and the possible reasons for this

AO2

- How the use of first person is used to present Meena
- The use and effect of particular moments, such as the arrival of Meena's brother, or her conversations with her grandmother
- The presentation of Meena's relationship with her parents through dialogue and action
- The change in tone of the narration and how this is used to highlight the change in Meena as she develops as a character

AO3

- Comments on Meena as 'good daughter' and what this might mean in terms of love/duty etc
- Ideas about expectation of role, possibly linked to societal expectation
- Ideas about the contrast between Meena's relationship with her own mother and that of her mother with her grandmother
- Any treatment of what affects/influences Meena's growing understanding of how to be a 'good daughter'

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

In *Pigeon English*, Harrison says: ‘The buildings are all mighty around here. My tower is as high as the lighthouse at Jamestown’.

How does Kelman present Harrison’s attitude towards where he lives?

Write about:

- what Harrison says about where he lives
- how Kelman presents Harrison’s attitude towards where he lives.

[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 Harrison says about the tower block, the flat itself, and the area in which the tower block is located
- The ways in which Harrison lives in his world, possibly compared to his reflections on his past home
- Harrison’s reactions to events in his new home, such as the fire or the shooting
- Harrison’s comments on day to day life in this world

AO2

- The use and effect of first person narrative perspective
- The presentation of Harrison as optimistic character, in particular related to his descriptions of where he lives
- The contrast between how Harrison perceives his world and how the reader might perceive it
- The use and effect of contrast, such as between Harrison and the pigeon, or London and Ghana

AO3

- Comments on Harrison’s innocence and optimism in terms of his surroundings
- Any comments/treatment of the use of Harrison to present contemporary society
- Ideas about the natural world/inner city living and the effect this has on society
- Ideas about childhood/innocence/hope and how this is affected by society

Question 24

How does Kelman present the effects of conflict on people in *Pigeon English*?

Write about:

- some of the effects of conflict that are presented in the novel
- how Kelman presents these effects by the ways he writes.

[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 related to conflict between Harrison and other teenagers, such as Jordan
- Comments on Harrison's relationship with his sister
- Exploration of different types of conflict, such as clash of cultures, or conflict between rival teenagers, or broader societal conflicts
- Possible treatment of Harrison's lack of awareness of some conflicts

AO2

- The use of the conflict incident at the start of the novel to highlight the social tensions present in the novel
- The use of hints of danger throughout the novel
- Presentation of conflict between Harrison and his mother as he attempts to integrate
- Use of narrative perspective to provide elements of dramatic irony

AO3

- Any ideas related to the different types of conflict, such as cultural or created by this society in the novel
- Ideas about teenage contemporary culture and the conflicts resulting from this
- Any ideas related to how Harrison's innocence highlights these conflicts
- Ideas about the conflict between Ghana and inner-city London

Section B Poetry

Questions 25–26 (30 marks – AO1=12, AO2=12, AO3=6)

Mark	AO	Typical features of response	How to arrive at a mark
Level 6 <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 on reader 	
	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 on reader 	
	AO3	<ul style="list-style-type: none"> • Thoughtful consideration of ideas/perspectives/contextual factors shown by examination of detailed links between context/text/task 	

Level 4 <i>Clear understanding</i> 16–20 marks	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 on reader 	
	AO3	<ul style="list-style-type: none"> • Clear understanding of ideas/perspectives/ contextual factors shown by specific links between context/text/task 	
Level 3 <i>Explained, structured comments</i> 11–15 marks	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 on reader 	
	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 effects 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 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 deliberate 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 romantic love in ‘Sonnet 29’ by Elizabeth Barrett Browning and in **one** other poem from ‘Love and relationships’.

Indicative content

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

AO1

- Any valid treatment of ideas about romantic love/the effects of romantic love
- Any valid comparisons dealing with romantic love
- Possible comparisons between positive effects of romantic love, such as ‘Singh Song!’ or ‘Winter Swans’
- Possible comparisons between negative effects of romantic love, such as ‘When We Two Parted’, or ‘The Farmer’s Bride’, or ‘Neutral Tones’, or ‘Porphyria’s Lover’

AO2

- Use of extended imagery to explore ideas, possibly dealing with effect of natural growth imagery, compared with natural imagery in ‘The Farmer’s Bride’ or ‘Winter Swans’
- Use of structure, possibly looking at effect of punctuation on meaning, or effect of last line
- Use of speaker to explore ideas in any valid comparative poem about romantic love

AO3

- Any valid points related to use of sonnet/lyric poetry to explore universal ideas
- Any valid treatment of use of nature as image in poetry
- Any valid comparisons between the ways romantic love is presented and explored and what influences these relationships
- Any valid points about the power of romantic love and how this is presented to the reader
- Any valid points about literary/generic conventions

Power and conflict**Question 26**

Compare the ways poets present the power of the natural world in 'Storm on the Island' and in one other poem from 'Power and Conflict'.

Indicative content

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

AO1

- Any valid treatment of the ideas about the power of nature in the poem
- Any valid comparisons dealing with the power of the natural world, such as 'extract from The Prelude', or 'Exposure'
- Possible comparisons between human and natural power, such as 'Bayonet Charge' or 'London' or 'Exposure'
- Possible comparisons between the effects of the world on human life, such as 'London' or 'Bayonet Charge'
- Ideas about human arrogance/ignorance in 'Ozymandias' or 'London' or 'Bayonet Charge'

AO2

- Possible reference to storm as metaphor for ideas about conflict
- Presentation of storm in terms of conflict imagery
- Comparison between presentation of the natural world in 'extract from The Prelude' or 'Exposure'
- Any valid comparisons related to presentation of natural world as a powerful force, such as 'Exposure' or 'extract from The Prelude'

AO3

- Any valid points dealing with ideas about the sublime
- Any valid points about the relationship between humans and nature
- Comparisons dealing with Romantic ideas about power in 'extract from The Prelude'
- Comparisons dealing with humans' relationship with the natural world in 'Ozymandias' or 'London'

Section C: Unseen poetry**Question 27.1**

In 'How to Leave the World that Worships *Should*,' how does the poet present ideas about the way we live and work in the modern world?

[24 marks]**(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 on reader 	
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 on reader 	

Level 4 <i>Clear understanding</i> 13–16 marks	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 on reader 	
Level 3 <i>Explained, structured comments</i> 9–12 marks	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 on reader 	

Level 2 <i>Supported, relevant comments</i> 5–8 marks	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 effects 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 choices.</p>
	AO2	<ul style="list-style-type: none"> Identification of writers’ methods Some reference to subject terminology 	
Level 1 <i>Simple, explicit comments</i> 1–4 marks	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 deliberate choices Possible reference to subject terminology 	
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:

AO1

- Ideas of impermanence: 'butter curl', 'dusty', 'sleep', 'castles', birdtracks in the sand'
- Ideas about triviality and pointlessness: 'junkmail', 'sheep', 'burst and flash'
- Attitudes towards the importance of living
- Ideas about the relationship between the concerns of the human world and the power and 'immensity' of nature

AO2

- Use and effects of simile and metaphor
- Use and effects of sonnet structure and lyric form
- Use and effects of repeated commands and direct address
- Use and effects of language to suggest the power of the simple life: 'hush', 'softly', 'sleep', 'sky', 'immense and wordless', 'simply', 'Breathe'.
- Comparisons between waves on a beach and human endeavour

Question 27.2

In both 'The Rich Eat Three Full Meals' and 'How to Leave the World that Worships *Should*' the speakers describe attitudes towards the world around us. 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 on reader
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 on reader
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 on reader
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 on reader
0 marks	Nothing worthy of credit/nothing written	

Indicative content

Examiners must only credit points which are comparative.

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

AO2

- Any valid comparisons between the use of imagery such as imagery of the natural world, such as use of art compared with use of sky
- Any valid comparisons between use of particular words/phrases to present attitudes towards natural world
- Any valid comparisons between the use of tense, such as difference between effect of use of present tense in both and effect of inclusion of future tense in 'How To'
- Any valid comparisons between the use of person to present ideas and feelings, such as first person in 'The Rich' compared to the use of second person in 'How To'
- Any valid comparisons between form or structural features.

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