



GCSE ENGLISH LITERATURE

Paper 2 Modern texts and poetry

Mark scheme

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

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	Read, understand and respond to texts. Students should be able to: • maintain a critical style and develop an informed personal response • use textual references, including quotations, to support and illustrate interpretations.
AO2	Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
AO3	Show understanding of the relationships between texts and the contexts in which they were written.
AO4	Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

Assessment of AO4

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

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

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

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

Mark	AO	Typical features	How to arrive at a mark
Level 6 <i>Convincing, critical analysis and exploration</i> 26–30 marks	AO1	• Critical, exploratory, conceptualised response to task and whole text • Judicious use of precise references to support interpretation(s)	At the top of the level, a candidate’s response is likely to be a critical, exploratory, well-structured argument. It takes a conceptualised approach to the full task supported by a range of judicious references. There will be a fine-grained and insightful analysis of language and form and structure supported by judicious use of subject terminology. Convincing exploration of one or more ideas/perspectives/contextual factors/interpretations. At the bottom of the level, a candidate will have Level 5 and be starting to demonstrate elements of exploratory thought and/or analysis of writer’s methods and /or contexts.
	AO2	• Analysis of writer’s methods with subject terminology used judiciously • Exploration of effects of writer’s methods on reader	
	AO3	• 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	• Thoughtful, developed response to task and whole text • Apt references integrated into interpretation(s)	At the top of the level, a candidate’s response is likely to be thoughtful, detailed and developed. It takes a considered approach to the full task with references integrated into interpretation; there will be a detailed examination of the effects of 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. At the bottom of the level, a candidate will have Level 4 and be starting to demonstrate elements of thoughtful consideration and/or examination of writer’s methods and/or contexts.
	AO2	• Examination of writer’s methods with subject terminology used effectively to support consideration of methods • Examination of effects of writer’s methods on reader	
	AO3	• 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	• Clear, explained response to task and whole text • Effective use of references to support explanation	At the top of the level, a candidate’s response is likely to be clear, sustained and consistent. It takes a focused response to the full task which demonstrates clear understanding. It uses a range of references effectively to illustrate and justify explanation; there will be clear explanation of the effects of a range of writer’s methods supported by appropriate use of subject terminology. Clear understanding of ideas/perspectives/contextual factors. At the bottom of the level, a candidate will have Level 3 and be starting to demonstrate elements of understanding and/or explanation of writer’s methods and/or contexts.
	AO2	• Clear explanation of writer’s methods with appropriate use of relevant subject terminology • Understanding of effects of writer’s methods on reader	
	AO3	• 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	• Some explained response to task and whole text • References used to support a range of relevant comments	At the top of the level, a candidate’s response is likely to be explanatory in parts. It focuses on the full task with a range of points exemplified by relevant references from the text; there will be identification of effects of a range of writer’s methods supported by some relevant terminology. Explanation of some relevant contextual factors. At the bottom of the level, a candidate will have Level 2 and be starting to explain and/or make relevant comments on writer’s methods and/or contexts.
	AO2	• Explained/relevant comments on writer’s methods with some relevant use of subject terminology • Identification of effects of writer’s methods on reader	
	AO3	• 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	- Supported response to task and text - Comments on references	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. 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.
	AO2	- Identification of writers’ methods - Some reference to subject terminology	
	AO3	Some awareness of implicit ideas/contextual factors	
Level 1 <i>Simple, explicit comments</i> 1–5 marks	AO1	- Simple comments relevant to task and text - Reference to relevant details	At the top of the level , a candidate’s response is likely to be narrative and/or descriptive in approach. It may include awareness of the task and provide appropriate reference to text; there will be simple identification of method with possible reference to subject terminology. Simple comments/responses to context, usually explicit. At the bottom of the level , a candidate’s response will show some familiarity with the text.
	AO2	- Awareness of writer making deliberate choices - Possible reference to subject terminology	
	AO3	Simple comment on explicit ideas/contextual factors	
0 marks	Nothing worthy of credit/nothing written		

JB Priestley: *An Inspector Calls*

Question 1

How and why does Sheila change in *An Inspector Calls*?

Write about:

- how Sheila responds to her family and to the Inspector
- how Priestley presents Sheila 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

- Sheila's initial attitude towards Eva
- Sheila's attitude towards her family
- How Sheila's attitude changes as the play develops
- Sheila's attitude towards the Inspector, at the start and as the play develops

AO2

- Comments on effects of particular stage directions related to Sheila
- Comments on responses of other characters towards Sheila
- Length of Sheila's speeches, in particular in final scene
- The fluency of Sheila's speeches in contrast with those of other characters

AO3

- Sheila's ideas about social responsibility
- How Priestley uses the character of Sheila to voice attitudes of younger generation
- What Sheila demonstrates about attitudes towards social responsibility
- Treatment of what effects Sheila's change and how this demonstrates hope for the future

Question 2

How does Priestley explore responsibility in *An Inspector Calls*?

Write about:

- the ideas about responsibility in *An Inspector Calls*
- 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

- Response to the characters with possible treatment of who is more aware of idea of social responsibility
- Reactions to idea of the Inspector in terms of how he affects the characters as well as how he offers an opportunity to learn/change
- Different characters' attitudes towards responsibility: Mrs Birling's hypocrisy, Mr Birling's treatment of his workers
- Differences between older and younger generations' response to Inspector and Eva Smith

AO2

- The use of the Inspector as dramatic device to enable characters to learn about responsibility
- Any comments related to the presentation of character: Mr Birling's attitude towards others, contrast between Mr Birling and Eric/Mrs Birling and Sheila
- Presentation of anger/bluster/defensiveness
- Use and effects of pauses, hesitancy, dashes to suggest discomfort

AO3

- Treatment of idea of responsibility as social issue
- Comments dealing with wider ideas of class consciousness
- Contrast between family's light-hearted relief and final shock of telephone call – used as punishment for self-satisfaction
- Ideas about Eva Smith as metaphor

Willy Russell: *Blood Brothers*

Question 3

How does Russell use the characters of Mrs Johnstone and Mrs Lyons in *Blood Brothers* to explore ideas about class?

Write about:

- how Russell presents Mrs Johnstone and Mrs Lyons
- how Russell uses these characters to explore ideas about class.

[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 the behaviour / attitude of both women
- Comments related to the characters of both women and what we learn about them
- Mrs Johnstone's reaction to particular events such as the house move or the 'curse' and what this suggests about her, and what it suggests about Mrs Lyons
- Responses related to the level of sympathy for either / both women and their circumstances

AO2

- Presentation of the differences between both women: dialogue used to show how they both feel about themselves and their circumstances
- Dialogue between the women at Mrs Lyons' house
- Contrast between language between the two women and what this represents about their level of education / lifestyle etc

AO3

- The use of both women to explore ideas about class and social mobility
- Ideas about snobbery / privilege (or lack of)
- The difference between how both women are treated by the police and how this highlights social attitudes towards privilege
- Ideas about the effects of society on family and relationships

Question 4

How does Willy Russell present childhood and growing up in *Blood Brothers*?

Write about:

- the ways particular characters change as they grow up
- how Russell presents childhood and growing up 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 as young children
- Mickey and Edward as young adults
- Differences between the relative experience of both boys
- The effects of family and friendship

AO2

- The use of dialogue and action to highlight contrast between the boys' experiences
- Dramatic effect of contrast between the presentation of the two boys' backgrounds
- Use and effect of dramatic devices to present childhood: use of games, pacts etc
- Presentation of passage of time on stage

AO3

- Comments related to the difference in experience between the boys
- Attitudes / influences of background and social factors towards successful futures
- Ideas about the contrasting experience of the boys linked to social concerns
- Comments on Russell's concerns about Thatcherite principles of the 1980s

Alan Bennett: *The History Boys*

Question 5

How does Bennett use the character of Posner to explore ideas about belonging?

Write about:

- how Bennett presents the character of Posner
- how Bennett uses Posner to explore ideas about belonging.

[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 Posner's character and behaviour, both at school and subsequently
- Posner's behaviour as journalist and how this is echoed earlier in his school life
- Posner's feelings about himself and others
- How the boys and the teachers behave towards Posner

AO2

- Posner's use of language to describe himself
- Use of short, abrupt dialogue, repeated use of questions etc, to highlight lack of confidence
- Posner's role on stage and how Bennett presents him as watcher
- Comments related to the use of structure to present Posner's character, e.g. at the start as an adult, and later as a child

AO3

- Posner's need to be accepted into the group and what this suggests about ideas about acceptance and fitting into a group
- Posner's outsider status and how this is presented and explored
- Ideas related to Posner's attitude towards class, sexuality and nationality
- Recognition of role Posner represents and how he is used to explore ideas about belonging

Question 6

How does Bennett present some of the different attitudes to school in *The History Boys*?

Write about:

- what different characters' attitudes are to school
- how Bennett presents attitudes to school 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 what the teachers say about school
- Possible contrast between Irwin / Hector's teaching style and boys' reactions to these differences
- Contrast between headmaster and other teachers' attitudes towards exam success
- Difference between Hector's attitude to learning and that of others

AO2

- Use of different adults to provide mouthpiece for different attitudes towards school
- Use of different students to provide same, in particular contrast between Rudge and Dakin
- The use of dialogue, action and characters to show presentation of school life on stage
- Use of particular scenes / episodes to demonstrate attitudes towards school

AO3

- Different characters' attitudes towards school / education / learning and where those attitudes come from
- Ideas about school life and what it can provide / lead to e.g. in life, in society
- The influence of education on life as well as on attainment
- Comments related to ideas about formal education against other modes of education and respective value in society

Dennis Kelly: *DNA*

Question 7

In *DNA*, Phil says: 'I'm in charge. Everyone is happier.' How does Kelly present Phil as a leader?

Write about:

- how Kelly presents the character of Phil
- how Kelly uses the character of Phil to explore ideas about leadership.

[30 marks]
AO4 [4 marks]

Indicative content

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

AO1

- How Phil demonstrates particular qualities of leadership
- How other characters respond to Phil, in particular Leah, John Tate, Cathy and Richard
- Phil's control of the situation at crisis moments in the play
- Phil's motivation for certain decisions
- Phil's gradual removal from the group and possible reasons for this

AO2

- Contrast between Leah and Phil
- Use of dramatic devices such as food
- Stage directions such as 'places can of coke on the floor'
- Contrast between Phil's silence / instructions / orders
- Phil's use of language to suggest forensic, logical thought

AO3

- Ideas about human nature and the need for leadership
- How certain characters are representative of particular aspects of society
- Ideas about good / evil and how these are represented through Phil and others' reactions to him
- Ideas about morality and social conscience and how these are explored through Phil and others' reactions to him

Question 8

How does Kelly explore the effects of peer pressure in DNA?

Write about:

- how some of the characters respond to peer pressure
- how Kelly presents the effects of peer pressure.

[30 marks]
AO4 [4 marks]

Indicative content

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

AO1

- The behaviour of some of the characters who are dominant, such as Phil, John Tate and Cathy
- The behaviour of some of the characters who are dominated, such as Adam, Brian and Lou
- How Leah and Richard respond to peer pressure

AO2

- Phil's use of long speeches to dominate and control
- Cathy's use of threats and violent language
- The consequences of peer pressure to the events in the play
- Kelly's use of characters as microcosm for society

AO3

- Groups as representation of society
- characters operating as choral function, outside the events of the play
- social attitudes towards power and leadership
- humanity's need for belonging / acceptance
- The social construct of 'group' and how the behaviour of members of the group changes.

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

Question 9

How does Stephens present Christopher's father as a parent?

Write about:

- what Christopher's father says and does and the difficulties he has to deal with
- how Stephens presents Christopher's father.

[30 marks]
AO4 [4 marks]

Indicative content

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

AO1

- Sympathy for Christopher's father
- Responses to Christopher's father's actions and behaviour, and possible reasons
- Any details related to Christopher's father's behaviour towards Christopher, such as his anger regarding the dog, or his reaction to Christopher finding his mother's letters
- How Christopher's father deals with Christopher running away

AO2

- The use of dramatic irony to highlight Christopher's condition and how this might be presented on stage
- How Stephens presents Christopher's father's words and actions
- Use of stage directions to emphasise the lack of empathy Christopher feels for his father
- Visual presentation of Christopher's father on stage

AO3

- Comments related to Christopher's father's struggle to deal with Christopher's condition and the difficulties it causes
- Examples of the conflict between Christopher and his father caused by Christopher's condition
- Examples of society's expectation of 'normal' behaviour
- Contrast between Christopher's behaviour in the outside world and that of other characters, and how this highlights his condition

Question 10

How does Stephens present the ways Christopher deals with loss?

Write about:

- how Christopher deals with loss
- how Stephens presents Christopher's attitudes and feelings.

[30 marks]
AO4 [4 marks]

Indicative content

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

AO1

- Some of the different losses Christopher deals with e.g. the dog, his mother, his diary
- The ways he responds to those losses
- Response to Christopher's words, actions and behaviour
- How Christopher's reactions are affected by his condition

AO2

- Contrast between hearing Christopher's viewpoint and observing for ourselves and what can be learned from this
- Contrast between what Christopher says in his diary and what he says directly
- Interplay between Siobhan and Christopher on stage
- Use of stage directions to highlight Christopher's reactions to events
- Any comments related to the presentation of Christopher's reactions, or to the contrast between Siobhan's narrative and reality of events as played out in front of the audience

AO3

- What we learn about Christopher's condition from the way he deals with loss
- Ideas about being an outsider to society
- Ideas about social behaviour / mores and how these are brought into relief through observing Christopher and how people respond to him
- Examination of the nature of 'social disability' and how it highlights expectations placed on people in society

Shelagh Delaney: *A Taste of Honey*

Question 11

How does Delaney present the character of Helen as a mother in *A Taste of Honey*?

Write about:

- how Delaney presents the character of Helen
- how Delaney uses the character of Helen to explore ideas about motherhood.

[30 marks]
AO4 [4 marks]

Indicative content

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

AO1

- Helen's relationship with Jo and how this is shown through dialogue and action
- Helen's behaviour and what this demonstrates about her attitude towards being a mother
- Helen's relationship with Peter, attitude towards Geoff, reactions to the news of Jo's pregnancy and the father of her baby
- Response to Helen as a mother, possibly involving treatment of reactions to Helen as a woman as well as a mother

AO2

- The use of dialogue to present the relationship between Helen and Jo
- The differences between on-stage and off-stage action to report Helen's behaviour
- The use of scenes between Jo and the boyfriend to report / provide perspective on Helen's behaviour and relationship with Jo

AO3

- The kind of mother Helen portrays and what this suggests about the role of 'motherhood'
- Treatment of Helen's moral behaviour and how this might differ from traditional societal views of motherhood
- Possible reasons for Helen's behaviour and attitudes
- Possible evaluation of the attitudes towards motherhood explored through this presentation of Helen

Question 12

How does Delaney present prejudice in *A Taste of Honey*?

Write about:

- the ideas about prejudice in *A Taste of Honey*
- how Delaney presents these ideas 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

- Examples of the different types of prejudice: racism, sexual orientation, class prejudice
- Treatment of / acknowledgment of the different kinds of prejudice in the play
- Different characters' prejudice about / towards each other, e.g. Jo towards Helen's relationship with a younger man, Geoff's treatment by others, racist views towards Jo's relationship

AO2

- Use of dialogue to present prejudice
- Use of scene structure to present ideas / alternate points of view
- Contrast between on-stage and reported action and effects of either / both on audience
- Use and effects of particular stage directions / actions to suggest meaning

AO3

- Different kinds of prejudice examined in the play: racism, sexism, class prejudice
- Treatment of presentation of particular characters and the extent to which the audience is invited to censure / observe aspects of prejudice
- Ideas about prejudice relevant to a contemporary audience and how these might be altered by a more modern production

William Golding: *Lord of the Flies*

Question 13

Do you think Piggy is an important character in *Lord of the Flies*?

Write about:

- how Golding presents the character of Piggy
- how Golding uses Piggy to present ideas about people and 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

- Examples of Piggy's behaviour and relationships with others
- What Piggy says and does
- How other characters behave towards Piggy
- Piggy's attitude towards life on the island

AO2

- The symbolism of Piggy's glasses
- How Golding describes significant events involving Piggy
- The language used to describe Piggy
- How Golding creates sympathy for Piggy and the characters who try to help him

AO3

- Piggy as representation of outsider in society
- Piggy's role as victim of prejudice
- Others' reaction to Piggy's perceived weakness and how this is used to explore ideas about human nature
- Piggy's speech as representative of 'inconvenient truth'

Question 14

What do you think is the importance of the 'beast' in *Lord of the Flies*?

Write about:

- how different characters respond to the 'beast'
- how Golding uses the 'beast' to explore ideas about society and people in *Lord of the Flies*.

[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 little 'uns' fear of the beast
- The use of the beast to control and dominate
- Jack's need to hunt and dominate the beast
- Other characters' more rational responses to the beast

AO2

- The ways in which the beast is described
- The beast as a metaphor of external threat
- The beast as exemplification of primitive fear
- Ways Golding describes different characters' responses to the beast

AO3

- The beast as symbol of the ways authorities instil fear using threat
- Ideas about the way society breaks down without external control
- How different characters' response to the beast demonstrates different aspects of human behaviour
- The beast as representation of the fear in humanity

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

How do writers present characters losing their innocence in 'The Darkness Out There' and in one other story from *Telling Tales*?

Write about:

- some of the ideas about loss of innocence that are presented in the two stories
- how the 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 Sandra / Kerry say and do at the start and how this changes
- Sandra's and Kerry's reactions to Mrs Rutter
- The contrast between how Sandra and Kerry change / don't change
- How Sandra loses her innocence and how first impressions can be wrong
- Responses to people losing their innocence in, for example, 'A Family Supper' or 'Chemistry' or 'The Invisible Mass of the Back Row' or any other suitable story.

AO2

- Description of Sandra's initial journey to Packer's End, her language used to describe herself
- What Packer's End is used to represent to Sandra over time
- Language used to describe Kerry and Mrs Rutter from Sandra's point of view
- How Lively uses the surprise revelation to demonstrate Sandra's naivety
- Presentation of people losing their innocence in, for example, 'A Family Supper' or 'Chemistry' or 'The Invisible Mass of the Back Row' or any other suitable story.

AO3

- Ideas about youth and naivety compared to attitudes towards the elderly
- How society judges on appearances and surface features
- Any comments related to ideas about Germans as 'enemy' – changing attitudes across time
- Exploration of motivation for cruelty in certain circumstances
- Societal / cultural influences on people in, for example, 'A Family Supper' or 'Chemistry' or 'The Invisible Mass of the Back Row' or any other suitable story.

Question 16

How do writers present conflict in 'A Family Supper' and in one other story from *Telling Tales*?

Write about:

- some of the ideas about conflict that are presented in the two stories
- how the 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
- Treatment of the character of the father, the son and the daughter
 - The lack of communication between father and son
 - The conflict, or perceived conflict, between how the father, the son, the daughter and the absent mother view 'good' parenting
 - Response(s) to the character of the father and of the son and the conflict / perceived conflict between them
 - Relevant treatment of conflict in , for example, 'The Darkness Out There' or 'Korea' or 'My Polish Teacher's Tie' or any other suitable story
- AO2
- Use of dialogue to present the relationship between father and son
 - Use of hints / references to mother
 - Treatment of the meal / fish as metaphor for conflict / opportunity to resolve conflict
 - Ways in which tension is increased throughout the story
 - Relevant treatment of presentation of conflict in, for example, 'The Darkness Out There' or 'Korea' or 'My Polish Teacher's Tie' or any other suitable story
- AO3
- Comments related to the ways parenthood is viewed by father and son
 - Exploration of different attitudes / expectations of parent and child and how these are altered by generational divide
 - Ideas about cultural attitudes towards expressions of affection
 - Ideas about filial duty and how these are explored – the conflict between the generations caused by different expectations of each other
 - Relevant treatment of contextual factors in, for example, 'The Darkness Out There' or 'Korea' or 'My Polish Teacher's Tie' or any other suitable story

George Orwell: *Animal Farm*

Question 17

How does Orwell use the character of Napoleon to explore ideas about power and control in *Animal Farm*?

Write about:

- how Orwell presents the character of Napoleon
- how Orwell uses the character of Napoleon to present ideas about power and control 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

- Exploration of Napoleon's behaviour
- What other characters think of Napoleon
- How Napoleon manipulates and controls other characters
- How Napoleon changes

AO2

- How Orwell portrays Napoleon
- How Orwell portrays other animals' reactions to Napoleon
- The ways in which Napoleon uses specific methods of control and how this is presented
- The contrast between the ways Napoleon and other pigs behave towards the other animals

AO3

- Napoleon as symbol of tyranny
- Exploration of the ways in which power and control can be gained and maintained
- *Animal Farm* as a warning about totalitarianism
- The use of propaganda to control

Question 18

‘All animals are equal, but some are more equal than others’. How far is this idea important in *Animal Farm*?

Write about:

- what you think Orwell is saying about equality and inequality
- how Orwell presents these ideas through the events of 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

- What the commandments are
- Why the commandments exist and what they represent
- Which characters have more power and status than others and why
- How the commandments are used / manipulated for personal gain

AO2

- The ending of the novel and how the one commandment left is linked to the pigs inside the house
- The change in the commandments as a structural feature to highlight the decay of corrupt power
- How Orwell presents characters with, and without, power / equality such as the hens and Boxer

AO3

- Examination of / reference to novel as allegory
- How the ideals of a political system are eroded over time by those with more power
- How political ideas / events influenced the production of the novel
- The idea of novel as allegory – ‘fairy story’

Kazuo Ishiguro: *Never Let Me Go*

Question 19

How does Ishiguro present fear about the future in *Never Let Me Go*?

Write about:

- how Ishiguro uses different characters to present fear about the future
- how Ishiguro 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

- The children's lack of understanding / acceptance of received wisdom at Hailsham
- Kathy and Ruth's reactions to finding their 'originals'
- The difference between characters' responses to learning the truth
- The difference between characters' levels of acceptance about their future

AO2

- Use of clues / hints about the future in order to allow reality to unfold
- Use of woods as metaphor for fear of the future
- The use of dialogue, in particular between teachers and students, to provide hints and clues
- The use and effect of Kathy as unreliable narrator

AO3

- Treatment of the text in terms of its genre, possibly referencing exploration as to the extent to which it is 'science fiction'
- Ideas about morality and society
- Ideas about what makes us human
- The questions that the novel raises about contemporary attitudes to science and cloning
- The contrast between Kathy, Ruth and/or Tommy's reaction to their reality and how this poses questions about the morality of their situation

Question 20

How does Ishiguro present the importance of friendship for the characters in *Never Let Me Go*?

Write about:

- how Ishiguro presents some of the friendships
- how Ishiguro uses some of the friendships to explore 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

- Treatment of the friendship between Kathy, Ruth and Tommy
- Kathy's sense of betrayal
- Kathy's love for both Tommy and Ruth
- What happens to the friendships by the end of the novel

AO2

- Use and effect of Kathy as unreliable narrator and how this affects the reader's perception of the friendships
- The presentation of the friendships as children and as adults
- The use of friendship in the novel to explore effects of an extraordinary situation on ordinary human relationships

AO3

- Treatment of the idea of friendship, what it offers and what it means in terms of a societal relationship
- Any exploration of ideas about loyalty and betrayal
- Ideas about what constitutes friendship and how this is affected by external circumstances
- The questions that the novel raises about contemporary attitudes to science and cloning

Meera Syal: *Anita and Me*

Question 21

How does Syal present the ways Meena's attitude towards Anita changes during the course of the novel?

Write about:

- how Syal presents Meena's changing attitude towards Anita
- how Meena's attitude towards Anita is influenced by the world she lives in.

[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 Meena's feelings towards Anita are
- How Meena feels about Anita at the start and how / why this attitude changes as the novel develops
- What affects Meena's attitude towards Anita

AO2

- The use and effect of narrative perspective to present Meena as a reliable, truthful narrator
- The use of particular events to highlight Meena's changing attitude
- The use of first person reflection to enable the reader to understand Meena's changing attitude
- The increasingly reflective tone and how this demonstrates Meena's growing maturity

AO3

- Comments on / treatment of the novel as a rite of passage
- Treatment of contextual factors which influence Meena's attitude: rebellion against her race which attracts her to Anita, desire for social identity
- Societal factors such as class, racism (casual or otherwise), ideas about femininity
- Meena's growing realisation of class / racial prejudice in society

Question 22

How does Syal present family relationships in *Anita and Me*?

Write about:

- how Syal presents some of the relationships
- how Syal uses these relationships to explore ideas about family.

[30 marks]
AO4 [4 marks]

Indicative content

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

AO1

- Treatment of some of the family relationships, possibly including Meena's relationship with her parents, her parents' relationship with each other, the influence of Nanima
- Meena's wider extended family
- Anita's relationship with her mother
- The influence and effect of Sunil's arrival on Meena's relationships with her family

AO2

- The use of first person narration to present Meena's feelings about family
- Structural elements such as Meena's increasing appreciation of her family and the ways in which this is shown
- The use and effect of comedy such as the incident at the family party
- The use and effect of language as a barrier and as a means of connection

AO3

- Ideas related to family as a construct, including love, responsibility, guilt, acceptance, understanding
- Meena's parents' feelings about family and belonging linked to their Punjabi roots
- What Nanima represents in terms of roots / heritage and identity
- Possible contrast between values of Meena's family and those of others in her local area

Stephen Kelman: *Pigeon English*

Question 23

In *Pigeon English*, Harrison says, ‘Somebody dies on the news every day. It’s nearly always a child.’ How does Kelman present Harrison’s daily life?

Write about:

- what we learn about Harrison’s daily life
- how Kelman presents Harrison’s daily life 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

- Treatment of Harrison’s relationship with / feelings for his mother and sister
- Harrison’s feelings towards his absent family
- Harrison at school, with his friends and with Poppy
- Harrison’s lack of awareness of the dangers of his daily life, including members of the gang, reports in the press and his aunt’s situation

AO2

- The use and effect of narrative perspective
- The presentation of Harrison as optimistic character, including repeated phraseology
- The contrast between Harrison’s internal linguistic style and that of those around him, including the use of violent language
- The use of the pigeon to present a third person perspective on Harrison in his world

AO3

- Comments related to Harrison’s lack of familiarity with this new society, enabling the reader to look at aspects of modern life from a different perspective
- Ideas about integration and nationality
- Authorial ideas about the class / race divide in parts of modern Britain
- Ideas about childhood innocence and the extent to which modern society is causing its erosion

Question 24

How does Kelman present ideas about being a teenager in the modern world in *Pigeon English*?

Write about:

- how Kelman presents being a teenager
- how Kelman uses some of the teenagers to explore ideas about the modern world.

[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 comments related to objects of desire of a typical or atypical teenager, such as his trainers, his attitude towards modern music / TV / mobile phones etc
- Harrison's relationship with Poppy
- Treatment of school life
- Incidents related to 'teenager behaviour' such as his mother's attitude towards Harrison's relationship with Jordan / the gang etc

AO2

- Use of language to highlight Harrison's lack of familiarity with teenage culture
- Contrast between Harrison's use of language and that of other teenagers, such as his sister's friends / members of the gang / Jordan
- Use of narrative perspective to provide commentary on aspects of teenage life from Harrison's point of view – Harrison as metaphor for the erosion of childhood innocence
- Use of unreliable narrator to highlight Harrison's atypical ideas about being a teenager

AO3

- Comments related to the negative view of teenage culture and what this suggests about modern life for teenagers
- Any ideas related to the contrast between the violence of modern life and Harrison's innocence
- Ideas about the erosion of childhood innocence in the modern world
- Any treatment of the contrast between teenage life in Britain and in Ghana

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	• Critical, exploratory comparison • Judicious use of precise references to support interpretation(s)	At the top of the level , a candidate’s response is likely to be a critical, exploratory, well-structured comparison. It takes a conceptualised approach to the full task supported by a range of judicious references. There will be a fine-grained and insightful analysis of language and form and structure supported by judicious use of subject terminology. Convincing exploration of one or more ideas/perspectives/contextual factors/interpretations. At the bottom of the level , a candidate will have Level 5 and be starting to demonstrate elements of exploratory comparison and/or analysis of writer’s methods and /or contexts.
	AO2	• Analysis of writer’s methods with subject terminology used judiciously • Exploration of effects of writer’s methods on reader	
	AO3	• 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	• Thoughtful, developed comparison • Apt references integrated into interpretation(s)	At the top of the level , a candidate’s response is likely to be thoughtful, detailed and developed. It takes a considered approach to the comparison with references integrated into interpretation; there will be a detailed examination of the effects of 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. At the bottom of the level , a candidate will have Level 4 and be starting to demonstrate elements of thoughtful comparison and/or examination of writer’s methods and/or thoughtful consideration of contexts.
	AO2	• Examination of writer’s methods with subject terminology used effectively to support consideration of methods • Examination of effects of writer’s methods on reader	
	AO3	• 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	• Clear comparison • Effective use of references to support explanation	At the top of the level, a candidate’s response is likely to be clear, sustained and consistent. It is a focused comparison which demonstrates clear understanding. It uses a range of references effectively to illustrate and justify explanation; there will be clear explanation of the effects of a range of writer’s methods supported by appropriate use of subject terminology. Clear understanding of ideas/perspectives/contextual factors. At the bottom of the level, a candidate will Level 3 and be starting to demonstrate elements of clear comparison and/or clear explanation of writer’s methods and/or clear understanding of contexts.
	AO2	• Clear explanation of writer’s methods with appropriate use of relevant subject terminology • Understanding of effects of writer’s methods on reader	
	AO3	• 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	• Some explained comparison • References used to support a range of relevant comments	At the top of the level, a candidate’s response is likely to be explanatory in parts. It includes a structured focus on comparison with a range of points exemplified by relevant references from the text; there will be identification of effects of a range of writer’s methods supported by some relevant terminology. Explanation of some relevant contextual factors. At the bottom of the level, a candidate will have Level 2 and be starting to make some structured comparison and/or make relevant comments on writer’s methods and/or contexts.
	AO2	• Explained/relevant comments on writer’s methods with some relevant use of subject terminology • Identification of effects of writer’s methods on reader	
	AO3	• 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	• Supported comparison • Comments on references	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. 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.
	AO2	• Identification of writer’s methods • Some reference to subject terminology	
	AO3	• Some awareness of implicit ideas/contextual factors	
Level 1 <i>Simple, explicit comments</i> 1–5 marks	AO1	• Simple comments relevant to comparison • Reference to relevant detail(s)	At the top of the level, a candidate’s response is likely to be narrative and/or descriptive in approach. It may include awareness of similarity or difference and provide appropriate reference to text; there will be simple identification of method with possible reference to subject terminology. Simple comments/responses to context, usually explicit. At the bottom of the level, a candidate’s response will show some familiarity with the text.
	AO2	• Awareness of writer making deliberate choices • Possible reference to subject terminology	
	AO3	• Simple comment on explicit ideas/contextual factors	
0 marks	Nothing worthy of credit/nothing written		

Love and relationships

Question 25

Compare how poets present attitudes towards a parent in 'Follower' 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 the feelings of the child towards the parent, possibly dealing with the way this changes over time
- Comparison of the passage of time and its impact on attitudes in 'Mother, Any Distance' or 'Before You Were Mine'
- Any valid comparisons between speaker in 'Follower' and speaker in: 'Mother, Any Distance', 'Before You Were Mine', 'Letters From Yorkshire' or 'Eden Rock'
- Possible contrast between view of child and view of parent in 'Walking Away'

AO2

- Comparison of use of imagery of nature to present parent in 'Letters From Yorkshire'
- Use of metaphor in 'Climbing My Grandfather' or 'Mother, Any Distance'
- Comparison between perspective of child / parent in 'Walking Away'
- Use of language to suggest strength / vulnerability of parent / child

AO3

- Any valid treatment of use of nature as image in poetry
- Heaney's relationship with the land and its prominence in his poetry
- Any valid comparisons between the ways relationships between parents and children are explored / presented and what influences these relationships
- Ideas about the passage of time and how this is presented: 'horse plough' etc
- Any valid points about literary / generic conventions

Power and conflict

Question 26

Compare the ways poets present ideas about power in ‘Ozymandias’ 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 ideas about rulership / presentation of the despot
- Any valid comparisons dealing with despotism, such as ‘My Last Duchess’
- Possible comparisons between effects of individual / state power such as ‘Charge of the Light Brigade’ or ‘Exposure’ or ‘Bayonet Charge’
- Possible comparisons between human and natural power, such as ‘Extract from The Prelude’ or ‘Storm on the Island’

AO2

- Use of sonnet to explore ideas, possibly dealing with structural elements, such as use / effect of volta, rhyming couplet, line lengthening to stress particular ideas
- Comparison between use of particular figure to explore wider ideas about power: ‘My Last Duchess’
- Comparison between effects of power over time on the Earth in ‘Storm on the Island’
- Use of speaker to explore ideas in ‘Checking Out Me History’ or ‘Tissue’

AO3

- Any valid points related to Romantic ideas about rulership
- Any valid points about the use of sonnet / lyric poetry to explore universal ideas
- Any valid comparisons between ideas about effects of power in ‘Exposure’ or ‘Bayonet Charge’ or ‘Poppies’
- Comparisons dealing with Romantic ideas about power in ‘London’ or ‘Extract from The Prelude’
- Any valid points about literary / generic conventions

Section C: Unseen poetry

Question 27.1

In ‘To a Daughter Leaving Home’, how does the poet present the speaker’s feelings about her daughter?

[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	• Critical, exploratory conceptualised response to task and text • Judicious use of precise references to support interpretation(s)	At the top of the level , a candidate’s response is likely to be a critical, exploratory, well-structured argument. It takes a conceptualised approach to the task supported by a range of judicious references. There will be a fine-grained and insightful analysis of language and form and structure supported by judicious use of subject terminology. At the bottom of the level , a candidate will have level 5 and be starting to demonstrate elements of exploratory thought and / or analysis of writers’ methods.
	AO2	• Analysis of writer’s methods with subject terminology used judiciously • Exploration of effects of writer’s methods on reader	
Level 5 <i>Thoughtful, developed consideration</i> 17–20 marks	AO1	• Thoughtful, developed response to task and text • Apt references integrated into interpretation(s)	At the top of the level , a candidate’s response is likely to include be thoughtful, detailed and developed. It takes a considered approach to the task with references integrated into interpretation; there will be a detailed examination of the effects of language and/or structure and/or form supported by apt use of subject terminology. At the bottom of the level , a candidate will have level 4 and be starting to demonstrate elements of thoughtful consideration and / or examination of writers’ methods.
	AO2	• Examination of writer’s methods with subject terminology used effectively to support consideration of methods • Examination of effects of writer’s methods on reader	

Level 4 <i>Clear understanding</i> 13–16 marks	AO1	• Clear, explained response to task and text • Effective use of references to support explanation	At the top of the level, a candidate’s response is likely to be clear, sustained and consistent. It takes a focused response to the task which demonstrates clear understanding. It uses a range of references effectively to illustrate and justify explanation; there will be clear explanation of the effects of a range of writer’s methods supported by appropriate use of subject terminology. At the bottom of the level, a candidate will have level 3 and be starting to demonstrate elements of understanding and / or explanation of writer’s methods.
	AO2	• 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	• Some explained response to task and text • References used to support a range of relevant comments	At the top of the level, a candidate’s response is likely to be explanatory in parts. It focuses on the task with a range of points exemplified by relevant references from the text; there will be identification of effects of a range of writer’s methods supported by relevant use of subject terminology. At the bottom of the level, a candidate will level 2 and be starting to explain and / or make relevant comments on writer’s methods.
	AO2	• 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	- Supported response to task and text - Comments on references	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. 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.
	AO2	- Identification of writers’ methods - Some reference to subject terminology	
Level 1 <i>Simple, explicit comments</i> 1–4 marks	AO1	- Simple comments relevant to task and text - Reference to relevant details	At the top of the level , a candidate’s response is likely to be narrative and/or descriptive in approach. It may include awareness of the task and provide appropriate reference to text; there will be simple identification of method with possible reference to subject terminology. At the bottom of the level , a candidate’s response will show some familiarity with the text.
	AO2	- 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

- Feelings of love / admiration/pride for her daughter
- Feelings of fear for her daughter
- Feelings of loss about her daughter growing up
- Feelings of surprise / resentment / sadness about her daughter's waning reliance on her mother and growing independence

AO2

- Use / effects of imagery to present speaker / daughter
- Use and effects of vulnerable imagery: 'wobbled', 'smaller', 'breakable'
- Use of assonance in 'rounded', 'wobbled'
- Contrast of 'screaming' and 'laughter'
- Use of structure to create sense of journey / distance
- Use of present participles to create sense of life force
- Effects of last line

Question 27.2

In both 'Poem for My Sister' and 'To a Daughter Leaving Home' the speakers describe feelings about watching someone they love grow up. What are the similarities and/or differences between the ways the poets present those feelings?

[8 marks]

Mark	AO	Typical features of response
Level 4 7–8 marks	AO2	• 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	• 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	• 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	• 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 images of play
- Any valid comparisons between the use of language to present speaker
- Any valid comparisons between language used to present confidence of child: 'strut', 'pumping' etc.
- Valid comparisons between use of language to present innocence / vulnerability of child: 'spindle-thin', 'wobbled', etc.
- Any valid comparisons between form or structural features.

