

For teaching from 2015
For award from 2017

GCSE (9-1) ENGLISH
LITERATURE

SPECIMEN ASSESSMENT
MATERIALS

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GCSE ENGLISH LITERATURE

COMPONENT 1

Shakespeare and Poetry

SPECIMEN PAPER

2 hours



SECTION A

<i>Question</i>		<i>Pages</i>
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SECTION B

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ADDITIONAL MATERIALS

12 page answer book.

The use of a dictionary is not permitted in this examination.

INSTRUCTIONS TO CANDIDATES

Answer two questions: **one** from Section A (questions 1-6) **and** Section B (question 7).

Write your answers in the separate answer book provided.

INFORMATION FOR CANDIDATES

Each section carries 40 marks.

You are advised to spend your time as follows: Section A- about one hour
Section B- about one hour

The number of marks is given in brackets at the end of each question or part-question.

5 marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures in Section A, question (b).

No certificate will be awarded to a candidate detected in any unfair practice during the examination.

SECTION A (Shakespeare)

Answer on **one** text only.

1. Romeo and Juliet

Answer **both** part (a) **and** part (b).

You are advised to spend about 20 minutes on part (a), and about 40 minutes on part (b).

(a) Read the extract on the opposite page.

Look at how Juliet and her father speak and behave here. What does it reveal to an audience about their relationship at this point in the play? Refer closely to details from the extract to support your answer. [15]

*(b) 'Even though Mercutio dies at the beginning of Act 3, he is very important to the play as a whole.' Show how Mercutio could be described as important to the play as a whole. [25]

**5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.*

- CAPULET: Soft, take me with you, take me with you, wife.
How will she none? Doth she not give us thanks?
Is she not proud? Doth she not count her blest,
Unworthy as she is, that we have wrought
So worthy a gentleman to be her bride?
- JULIET: Not proud you have, but thankful that you have.
Proud can I never be of what I hate,
But thankful even for hate that is meant love.
- CAPULET: How, how! How, how, chop-logic! What is this?
“Proud”, and “I thank you”, and “I thank you not”,
And yet, “Not proud”, mistress minion you?
Thank me no thankings, nor proud me no prouds,
But fettle your fine joints ‘gainst Thursday next,
To go with Paris to Saint Peter’s Church,
Or I will drag thee on a hurdle thither.
Out, you green-sickness carrion! out, you baggage!
You tallow-face.
- LADY CAPULET: (*To her husband*) Fie, fie! What, are you mad?
- JULIET: Good father, I beseech you on my knees,
Hear me with patience but to speak a word.
- CAPULET: Hang thee, young baggage! disobedient wretch!
I tell thee what: get thee to church o’ Thursday,
Or never after look me in the face.
Speak not, reply not, do not answer me.
My fingers itch. Wife, we scarce thought us blest
That God had lent us but this only child,
But now I see this one is one too much,
And that we have a curse in having her.
Out on her, hilding!

2. Macbeth

Answer **both** part (a) **and** part (b).

You are advised to spend about 20 minutes on part (a), and about 40 minutes on part (b).

(a) Read the extract on the opposite page.

What does this extract show an audience about Lady Macbeth's state of mind at this point in the play? Refer closely to details from the extract to support your answer.

[15]

*(b) Write about Banquo and the way he is presented in *Macbeth*.

[25]

**5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.*

Macbeth's castle

Enter LADY MACBETH, reading a letter

LADY MACBETH (reading) *'They met me in the day of success; and I have learned by the perfect'st report, they have more in them than mortal knowledge. When I burned in desire to question them further, they made themselves air, into which they vanished. Whiles I stood rapt in the wonder of it, came missives from the King, who all-hailed me "Thane of Cawdor", by which title, before these weird sisters saluted me, and referred me to the coming on of time with "Hail King that shalt be!" This have I thought good to deliver thee, my dearest partner of greatness, that thou mightst not lose the dues of rejoicing by being ignorant of what greatness is promised thee. Lay it to thy heart, and farewell.'*

Glamis thou art, and Cawdor, and shalt be
 What thou art promised; yet do I fear thy nature,
 It is too full o' th' milk of human kindness
 To catch the nearest way. Thou wouldst be great,
 Art not without ambition, but without
 The illness should attend it. What thou wouldst highly,
 That wouldst thou holily; wouldst not play false,
 And yet wouldst wrongly win. Thou'dst have, great Glamis,
 That which cries 'Thus thou must do, if thou have it';
 And that which rather thou dost fear to do
 Than wishes should be undone. Hie thee hither,
 That I may pour my spirits in thine ear,
 And chastise with the valour of my tongue
 All that impedes thee from the golden round,
 Which fate and metaphysical aid doth seem
 To have thee crowned withal.

3. **Othello**

Answer **both** part (a) **and** part (b).

You are advised to spend about 20 minutes on part (a), and about 40 minutes on part (b).

(a) Read the extract on the opposite page.

Look at how the characters speak and behave here. How do you think an audience might respond to this part of the play? Refer closely to details from the extract to support your answer. [15]

*(b) Write about times in the play when the audience may feel sympathy for Othello. Give reasons for what you say. [25]

**5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.*

- EMILIA: Alas, Iago, my lord hath so be-whored her,
Thrown such despite and heavy terms upon her
As true hearts cannot bear.
- DESDEMONA: Am I that name, Iago?
- IAGO: What name, fair lady?
- DESDEMONA: Such as she said my lord did say I was.
- EMILIA: He called her whore. A beggar in his drink
Could not have laid such terms upon his callet!
- IAGO: Why did he so?
- DESDEMONA: I do not know. I am sure I am none such.
- IAGO: Do not weep, do not weep. Alas the day!
- EMILIA: Hath she forsook so many noble matches,
Her father and her country, and her friends,
To be called whore? Would it not make one weep?
- DESDEMONA: It is my wretched fortune.
- IAGO: Beshrew him for't!
How comes this trick upon him?
- DESDEMONA: Nay, heaven doth know.
- EMILIA: I will be hanged if some eternal villain,
Some busy and insinuating rogue,
Some cogging, cozening slave, to get some office,
Have not devised this slander. – I'll be hanged else!
- IAGO: Fie, there is no such man! It is impossible.

4. ***Much Ado About Nothing***

Answer **both** part (a) **and** part (b).

You are advised to spend about 20 minutes on part (a), and about 40 minutes on part (b).

(a) Read the extract on the opposite page.

How does Shakespeare create mood and atmosphere for an audience here? Refer closely to details from the extract to support your answer. [15]

*(b) How does Shakespeare present relationships between men and women in *Much Ado About Nothing*? [25]

**5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.*

- DON PEDRO: Good morrow, Benedick. Why, what's the matter,
That you have such a February face,
So full of frost, of storm and cloudiness?
- CLAUDIO: I think he thinks upon the savage bull.
Tush, fear not, man, we'll tip thy horns with gold,
And all Europa shall rejoice at thee,
As once Europa did at lusty Jove,
When he would play the noble beast in love.
- BENEDICK: Bull Jove, sir, had an amiable low –
And some such strange bull leaped your father's cow,
And got a calf in that same noble feat
Much like to you, for you have just his bleat.
- CLAUDIO: For this I owe you. Here comes other reckonings.
*Enter ANTONIO, with HERO, BEATRICE, MARGARET and
URSULA, wearing masks.*
Which is the lady I must seize upon?
- ANTONIO: This same is she, and I do give you her.
- CLAUDIO: Why, then she's mine. Sweet, let me see your face.
- ANTONIO: No, that you shall not, till you take her hand
Before this Friar, and swear to marry her.
- CLAUDIO: Give me your hand: before this holy Friar,
I am your husband, if you like of me.
- HERO: *(Unmasking)* And when I lived, I was your other wife;
And when you loved, you were my other husband.
- CLAUDIO: Another Hero!
- HERO: Nothing certainer.
One Hero died defiled, but I do live;
And surely as I live I am a maid.
- DON PEDRO: The former Hero! Hero that is dead!

5. **Henry V**

Answer **both** part (a) **and** part (b).

You are advised to spend about 20 minutes on part (a), and about 40 minutes on part (b).

(a) Read the extract on the opposite page.

Look at how the characters speak and behave here. How do you think an audience might respond to this part of the play? Refer closely to details from the extract to support your answer. [15]

*(b) Write about how King Henry inspires and leads his men at different points in the play. [25]

**5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.*

- FLUELLEN: I peseech you heartily, scurvy, lousy knave, at my desires and my requests, and my petitions, to eat, look you, this leek; because, look you, you do not love it, nor your affections and your appetites and your digestions does not agree with it, I would desire you to eat it.
- PISTOL: Not for Cadwallader and all his goats.
- FLUELLEN: There is one goat for you. (*Strikes him*) Will you be so good, scald knave, as eat it?
- PISTOL: Base Trojan, thou shalt die.
- FLUELLEN: You say very true, scald knave, when God's will is. I will desire you to live in the mean time, and eat your victuals. Come, there is sauce for it. (*Strikes him*) You called me yesterday mountain-squire; but I will make you to-day a squire of low degree. I pray for you, fall to: if you can mock a leek, you can eat a leek.
- GOWER: Enough, captain: you have astonished him.
- FLUELLEN: I say, I will make him eat some part of my leek, or I will peat his pate four days. Bite, I pray you: it is good for your green wound and your bloody coxcomb.
- PISTOL: Must I bite?
- FLUELLEN: Yes, certainly, and out of doubt and out of question too, and ambiguities.
- PISTOL: By this leek, I will most horribly revenge:

(*FLUELLEN strikes him*) I eat and eat, I swear –
- FLUELLEN: Eat, I pray you. Will you have some more sauce to your leek? There is not enough leek to swear by.

(*Cudgels him*)
- PISTOL: Quiet thy cudgel; thou dost see I eat.

6. The Merchant of Venice

Answer **both** part (a) **and** part (b).

You are advised to spend about 20 minutes on part (a), and about 40 minutes on part (b).

(a) Read the extract on the opposite page.

Look at how the characters speak and behave here. How do you think an audience might respond to this part of the play? Refer closely to details from the extract to support your answer. [15]

*(b) Write about how Shakespeare presents the relationship between Shylock and Antonio at different points in the play. [25]

**5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.*

- GRATIANO: [To Nerissa] By yonder moon I swear you do me wrong;
In faith, I gave it to the judge's clerk;
Would he were gelt that had it, for my part,
Since you do take it, love, so much at heart.
- PORTIA: A quarrel, ho, already! what's the matter?
- GRATIANO: About a hoop of gold, a paltry ring
That she did give me, whose posy was
For all the world like cutler's poetry
Upon a knife, 'Love me, and leave me not'.
- NERISSA: What talk you of the posy, or the value?
You swore to me, when I did give it you,
That you would wear it till your hour of death,
And that it should lie with you in your grave:
Though not for me, yet for your vehement oaths,
You should have been respective and have kept it.
Gave it a judge's clerk! no, God's my judge,
The clerk will ne'er wear hair on's face that had it.
- GRATIANO: He will, and if he live to be a man.
- NERISSA: Ay, if a woman live to be a man.
- GRATIANO: Now, by this hand, I gave it to a youth,
A kind of boy, a little scrubbed boy,
No higher than thyself, the judge's clerk.
A prating boy that begg'd it as a fee:
I could not for my heart deny it him.
- PORTIA: You were to blame – I must be plain with you –
To part so slightly with your wife's first gift;
A thing stuck on with oaths upon your finger,
And so riveted with faith unto your flesh.
I gave my love a ring and made him swear
Never to part with it: and here he stands;
I dare be sworn for him he would not leave it,
Nor pluck it from his finger, for the wealth
That the world masters. Now, in faith, Gratiano,
You give your wife too unkind a cause of grief:
And 'twere to me, I should be mad at it.
- BASSANIO: [Aside] Why, I were best to cut my left hand off,
And swear I lost the ring defending it.

SECTION B (Poetry)

7. Answer **both** part (a) **and** part (b)
 You are advised to spend about 20 minutes on part (a) and about 40 minutes on part (b).

(a) Read the poem below, *To Autumn*, by John Keats.

In this poem Keats explores ideas about nature. Write about the ways in which Keats presents nature in this poem. [15]

(b) Choose **one** other poem from the anthology in which the poet also writes about nature.

Compare the presentation of nature in your chosen poem to the presentation of nature in *To Autumn*. [25]

In your answer to part (b) you should compare:

- the content and structure of the poems – what they are about and how they are organised;
- how the writers create effects, using appropriate terminology where relevant;
- the contexts of the poems, and how these may have influenced the ideas in them.

To Autumn by John Keats

Season of mists and mellow fruitfulness!
 Close bosom-friend of the maturing sun;
 Conspiring with him how to load and bless
 With fruit the vines that round the thatch-eves run;
 To bend with apples the moss'd cottage-trees,
 And fill all fruit with ripeness to the core;
 To swell the gourd, and plump the hazel shells
 With a sweet kernel; to set budding more,
 And still more, later flowers for the bees,
 Until they think warm days will never cease,
 For Summer has o'er-brimm'd their clammy cells.

Who hath not seen thee oft amid thy store?
 Sometimes whoever seeks abroad may find
 Thee sitting careless on a granary floor,
 Thy hair soft-lifted by the winnowing wind;
 Or on a half-reap'd furrow sound asleep,
 Drows'd with the fume of poppies, while thy hook
 Spares the next swath and all its twined flowers;
 And sometimes like a gleaner thou dost keep
 Steady thy laden head across a brook;
 Or by a cyder-press, with patient look,
 Thou watchest the last oozings hours by hours.

Where are the songs of Spring? Ay, where are they?
 Think not of them, thou hast thy music too,—
 While barred clouds bloom the soft-dying day,
 And touch the stubble plains with rosy hue;
 Then in a wailful choir the small gnats mourn
 Among the river shallows, borne aloft
 Or sinking as the light wind lives or dies;
 And full-grown lambs loud bleat from hilly bourn;
 Hedge-crickets sing; and now with treble soft
 The red-breast whistles from a garden-croft;
 And gathering swallows twitter in the skies.



GCSE ENGLISH LITERATURE

COMPONENT 2

Post-1914 Prose/Drama, 19th Century Prose
and Unseen Poetry

SPECIMEN PAPER

2 hours and 30 minutes



SECTION A		
<i>Question</i>		<i>Pages</i>
1.	<i>Lord of the Flies</i>	20
2.	<i>Anita and Me</i>	21
3.	<i>Never Let Me Go</i>	22
4.	<i>The Woman in Black</i>	23
5.	<i>Oranges are not the Only Fruit</i>	24
6.	<i>The Curious Incident of the Dog in the Night Time</i>	25
7.	<i>A Taste of Honey</i>	26
8.	<i>An Inspector Calls</i>	27
9.	<i>The History Boys</i>	28
10.	<i>Blood Brothers</i>	29
SECTION B		
11.	<i>A Christmas Carol</i>	30
12.	<i>Silas Marner</i>	31
13.	<i>Pride and Prejudice</i>	32
14.	<i>War of the Worlds</i>	33
15.	<i>Jane Eyre</i>	34
16.	<i>The Strange Case of Dr Jekyll and Mr Hyde</i>	35
SECTION C		
17.	Unseen Poetry	36 - 37

ADDITIONAL MATERIALS

12 page answer book.

The use of a dictionary is not permitted in this examination.

INSTRUCTIONS TO CANDIDATES

Answer **one** question in Section A (questions 1-10), **one** question in Section B (questions 11-16) **and** Section C (question 17).

Write your answers in the separate answer book provided.

INFORMATION FOR CANDIDATES

Each section carries 40 marks.

You are advised to spend your time as follows: Section A- about 45 minutes
Section B- about 45 minutes
Section C- about one hour

The number of marks is given in brackets at the end of each question or part-question.

5 marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures in Section A.

No certificate will be awarded to a candidate detected in any unfair practice during the examination.

SECTION A (Post 1914 Prose/Drama)

Answer on **one** text only.

1. *Lord of the Flies*

You are advised to spend about 45 minutes on this question.

You should use the extract below and your knowledge of the whole novel to answer this question.

Write about the character of Jack and how he is presented throughout the novel.

In your response you should:

- refer to the extract and the novel as a whole;
- show your understanding of characters and events in the novel. [40]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

They were in the beginnings of the thick forest, plonking with weary feet on a track, when they heard the noises – squeakings – and the hard strike of hoofs on a path. As they pushed forward the squeaking increased till it became a frenzy. They found a piglet caught in a curtain of creepers, throwing itself at the elastic traces in all the madness of extreme terror. Its voice was thin, needle-sharp and insistent. The three boys rushed forward and Jack drew his knife again with a flourish. He raised his arm in the air. There came a pause, a hiatus, the pig continued to scream and the creepers to jerk, and the blade continued to flash at the end of a bony arm. The pause was only long enough for them to understand what an enormity the downward stroke would be. Then the piglet tore loose from the creepers and scurried into the undergrowth. They were left looking at each other and the place of terror. Jack's face was white under the freckles. He noticed that he still held the knife aloft and brought his arm down replacing the blade in the sheath. Then they all three laughed ashamedly and began to climb back to the track.

'I was choosing a place,' said Jack. 'I was just waiting for a moment to decide where to stab him.'

'You should stick a pig,' said Ralph fiercely. 'They always talk about sticking a pig.'

'You cut a pig's throat to let the blood out,' said Jack, 'otherwise you can't eat the meat'.

'Why didn't you – ?'

They knew very well why he hadn't: because of the enormity of the knife descending and cutting into living flesh; because of the unbearable blood.

'I was going to,' said Jack. He was ahead of them and they could not see his face. 'I was choosing a place. Next time –!'

He snatched his knife out of the sheath and slammed it into a tree trunk. Next time there would be no mercy. He looked round fiercely, daring them to contradict. Then they broke out into the sunlight and for a while they were busy finding and devouring food as they moved down the scar towards the platform and the meeting.

2. *Anita and Me*

You are advised to spend about 45 minutes on this question.

You should use the extract below and your knowledge of the whole novel to answer this question.

Write about the relationship between Anita and Meena and how it is presented at different points in the novel.

In your response you should:

- refer to the extract and the novel as a whole;
- show your understanding of characters and events in the novel.

[40]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

A shadow fell over my T-bar sandals and I looked up to see Anita Rutter staring at me through squinted eyes ringed in bright blue eyeshadow. She broke off a twig from our privet hedge and thrust it under my nose, pointing at a part of the branch where the leaves were not their usual straight darts but were rolled up in on themselves, neat and packaged as school dinner sandwiches. 'See them leaves?' She carefully unrolled one of them: it came away slowly like sticky tape, to reveal a sprinkling of tiny black eggs. 'Butterflies' eggs, them is. They roll up the leaf to hide them, see.'

She stripped all the leaves off the twig in one movement and smelled her fingers, before flicking the naked branch at my ankles. It stung but I did not pull my legs back. I knew this was a test.

'What you got?'

I held out my crumpled bag of stolen sweets. She peered inside disdainfully, then snatched the bag off me and began walking away as she ate. I watched her go, confused. I could still hear my parents talking inside, their voices now calmer, conciliatory. Anita stopped momentarily, shouting over her shoulder, 'Yow coming then?'

It was the first day of the long summer holidays and I had six whole weeks which I could waste or taste. So I got up and followed her without a word.

I was happy to follow her a respectable few paces behind, knowing that I was privileged to be in her company. Anita was the undisputed 'cock' of our yard, maybe that should have been hen, but her foghorn voice, foul mouth and proficiency at lassoing victims with her frayed skipping rope indicated she was carrying enough testosterone around to earn the title. She ruled over all the kids in the yard with a mixture of pre-pubescent feminine wiles, pouting, sulking, clumsy cack-handed flirting and unsettling mood swings which would often end in minor violence. She had the face of a pissed-off cherub, huge green eyes, blonde hair, a curling mouth with slightly too many teeth and a brown birthmark under one eye which when she was angry, which was often, seemed to throb and glow like a lump of Superman's kryptonite.

3. Never Let Me Go

You are advised to spend about 45 minutes on this question.

You should use the extract below and your knowledge of the whole novel to answer this question.

Write about friendship and the way it is presented in *Never Let Me Go*.

In your response you should:

- refer to the extract and the novel as a whole;
- show your understanding of characters and events in the novel.

[40]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

He was lying on the bed, and went on staring at the ceiling for a while before saying: 'Funny, because I was thinking about the same thing the other day. What you've got to remember about Ruth, when it came to things like that, she was always different to us. You and me, right from the start, even when we were little, we were always trying to find things out. Remember, Kath, all those secret talks we used to have? But Ruth wasn't like that. She always wanted to believe in things. That was Ruth. So yeah, in a way, I think it's best the way it happened.' Then he added: 'Of course, what we found out, Miss Emily, all of that, it doesn't change anything about Ruth. She wanted the best for us at the end. She really wanted the best for us.'

I didn't want to get into a big discussion about Ruth at that stage, so I just agreed with him. But now I've had more time to think about it, I'm not so sure how I feel. A part of me keeps wishing we'd somehow been able to share everything we discovered with Ruth. Okay, maybe it would have made her feel bad; made her see whatever damage she'd once done to us couldn't be repaired as easily as she'd hoped. And maybe, if I'm honest, that's a small part of my wishing she knew it all before she completed. But in the end, I think it's something else, something much more than my feeling vengeful and mean-spirited. Because as Tommy said, she wanted the best for us at the end, and though she said that day in the car I'd never forgive her, she was wrong about that. I've got no anger left for her now. When I say I wish she'd found out the whole score, it's more because I feel sad at the idea of her finishing up different from me and Tommy. The way it is, it's like there's a line with us on one side and Ruth on the other, and when all's said and done, I feel sad about that, and I think she would too if she could see it.

4. *The Woman in Black*

You are advised to spend about 45 minutes on this question.

You should use the extract below and your knowledge of the whole novel to answer this question.

Write about the significance and role of the woman in black and how she is presented in the novel.

In your response you should:

- refer to the extract and the novel as a whole;
- show your understanding of characters and events in the novel.

[40]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

I saw that Mr. Jerome waited for me politely in the lane, and I went quickly out after him.

'Tell me, that other woman ...' I said as I reached his side, 'I hope she can find her own way home ... she looked so dreadfully unwell. Who was she?'

He frowned.

'The young woman with the wasted face,' I urged, 'at the back of the church and then in the graveyard a few yards away from us.'

Mr. Jerome stopped dead. He was staring at me.

'A young woman?'

'Yes, yes, with the skin stretched over her bones, I could scarcely bear to look at her ... she was tall, she wore a bonnet type of hat ... I suppose to try and conceal as much as she could of her face, poor thing.

For a few seconds, in that quiet, empty lane, in the sunshine, there was such a silence as must have fallen again now inside the church, a silence so deep that I heard the pulsation of the blood in the channels of my own ears. Mr. Jerome looked frozen, pale, his throat moving as if he were unable to utter.

'Is there anything the matter?' I asked him quickly. 'You look unwell.'

At last he managed to shake his head - I almost would say, that he shook himself, as though making an extreme effort to pull himself together after suffering a momentous shock, though the colour did not return to his face and the corners of his lips seemed tinged with blue.

At last he said in a low voice, 'I did not see a young woman.'

5. Oranges are not the Only Fruit

You are advised to spend about 45 minutes on this question.

You should use the extract below and your knowledge of the whole novel to answer this question.

Write about the relationship between Jeanette and her mother and how it is presented at different points in the novel.

In your response you should:

- refer to the extract and the novel as a whole;
- show your understanding of characters and events in the novel.

[40]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

'Why do you want me to go?' I asked her the night before.
'Because if you don't go, I'll have to go to prison.' She picked up the knife. 'How many slices do you want?'
'Two,' I said. 'What's going in them?'
'Potted beef, and be thankful.'
'But if you go to prison you'll get out again. St Paul was always going to prison.'
'I know that' (she cut the bread firmly, so that only the tiniest squirt of potted beef oozed out) . . . 'but the neighbours don't. Eat this and be quiet.'
She pushed the plate in front of me. It looked horrible.
'Why can't we have chips?'
'Because I haven't time to make you chips. There's my feet to soak, your vest to iron, and I haven't touched all those requests for prayer. Besides, there's no potatoes.'
I went into the living room, looking for something to do. In the kitchen I heard my mother switch on the radio.
'And now,' said a voice, 'a programme about the family life of snails.'
My mother shrieked.
'Did you hear that?' she demanded and poked her head round the kitchen door.
'The family life of snails, it's an Abomination, it's like saying we come from monkeys.'
I thought about it. Mr and Mrs Snail at home on a wet Wednesday night; Mr Snail dozing quietly, Mrs Snail reading a book about difficult children. *'I'm so worried doctor. He's so quiet, won't come out of his shell.'*
'No mum,' I replied, 'it's not like that at all.'
But she wasn't listening.

6. *The Curious Incident of the Dog in the Night Time*

You are advised to spend about 45 minutes on this question.

You should use the extract below and your knowledge of the whole play to answer this question.

Write about the relationship between Christopher and his father and how it is presented at different points in the play.

In your response you should:

- refer to the extract and the play as a whole;
- show your understanding of characters and events in the play.

[40]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

Christopher *turns to* Ed.

CHRISTOPHER: I'm sorry.

ED: It's OK.

CHRISTOPHER: I didn't kill Wellington.

ED: I know.

Christopher you have to stay out of trouble, OK?

CHRISTOPHER: I didn't know I was going to get into trouble. I like Wellington and I went to say hello to him, but I didn't know that someone had killed him.

ED: Just try and keep your nose out of other people's business.

CHRISTOPHER: I am going to find out who killed Wellington.

ED: Were you listening to what I was saying, Christopher?

CHRISTOPHER: Yes I was listening to what you were saying but when someone gets murdered you have to find out who did it so that they can be punished.

ED: It's a bloody dog Christopher, a bloody dog.

CHRISTOPHER: I think dogs are important too. I think some dogs are cleverer than some people. Steve, for example, who comes to school on Thursdays needs help eating his food and he probably couldn't even fetch a stick.

ED: Leave it.

CHRISTOPHER: I wonder if the police will find out who killed him and punish the person.

ED: I said leave it for God's sake.

CHRISTOPHER: Are you sad about Wellington?

ED: Yes Christopher you could say that. You could very well say that.

7. **A Taste of Honey**

You are advised to spend about 45 minutes on this question.

You should use the extract below and your knowledge of the whole play to answer this question.

Write about the character of Helen and the way she is presented at different points in the play.

In your response you should:

- refer to the extract and the play as a whole;
- show your understanding of characters and events in the play.

[40]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

JO: Where did this magazine come from?
HELEN: Woman downstairs give it me.
JO: I didn't think you'd buy it.
HELEN: Why buy when it's cheaper to borrow?
JO: What day was I born on?
HELEN: I don't know.
JO: You should remember such an important event.
HELEN: I've always done my best to forget that.
JO: How old was I when your husband threw you out?
HELEN: Change the subject. When I think of her father and my husband it makes me wonder why I ever bothered, it does really.
JO: He was rich, wasn't he ...
HELEN: He was a rat!
JO: He was your husband. Why did you marry him?
HELEN: At the time I had nothing better to do. Then he divorced me; that was your fault.
JO: I agree with him. If I was a man and my wife had a baby that wasn't mine I'd sling her out.
HELEN: Would you? It's a funny thing but I don't think I would. Still, why worry?
JO (*reading from magazine*): It says here that Sheik Ahmed – an Arabian mystic – will, free of all charge, draw up for you a complete analysis of your character and destiny.
HELEN: Let's have a look.
JO: There's his photograph.
HELEN: Oh! He looks like a dirty little spiv. Listen Jo, don't bother your head about Arabian mystics. There's two w's in your future. Work, or want, and no Arabian Knight can tell you different. We're all at the steering wheel of our own destiny. Careering along like drunken drivers. I'm going to get married. [The news is received in silence.] I said, I'm going to get married.

8. *An Inspector Calls*

You are advised to spend about 45 minutes on this question.

You should use the extract below and your knowledge of the whole play to answer this question.

Write about the character of Gerald and the way he is presented in *An Inspector Calls*.

In your response you should:

- refer to the extract and the play as a whole;
- show your understanding of characters and events in the play.

[40]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

BIRLING: *(excitedly)* You know something. What is it?
 GERALD: *(slowly)* The man wasn't a police officer.
 BIRLING: *(astounded)* What?
 MRS BIRLING: Are you certain?
 GERALD: I'm almost certain. That's what I came back to tell you.
 BIRLING: *(excitedly)* Good lad! You asked about him, eh?
 GERALD: Yes. I met a police sergeant I know down the road. I asked him about this Inspector Goole and described the chap carefully to him. He swore there wasn't any Inspector Goole or anybody like him on the force here.

BIRLING: You didn't tell him—
 GERALD: *(cutting in)* No, no. I passed it off by saying I'd been having an argument with somebody. But the point is – this sergeant was dead certain they hadn't any inspector at all like the chap who came here.

BIRLING: *(excitedly)* By Jingo! A fake!
 MRS BIRLING: *(triumphantly)* Didn't I tell you? Didn't I say I couldn't imagine a real police inspector talking like that to us?

GERALD: Well, you were right. There isn't any such inspector. We've been had.

BIRLING *(beginning to move)* I'm going to make certain of this.
 MRS BIRLING: What are you going to do?
 BIRLING: Ring up the Chief Constable – Colonel Roberts.
 MRS BIRLING: Careful what you say, dear.
 BIRLING: *(now at telephone)* Of course. *(At telephone.)* Brumley eight seven five two. *(To others as he waits.)* I was going to do this anyhow. I've had my suspicions all along. *(At telephone.)* Colonel Roberts, please. Mr Arthur Birling here . . . Oh, Roberts – Birling here. Sorry to ring you up so late, but can you tell me if an Inspector Goole has joined your staff lately . . . Goole. G-O-O-L-E . . . a new man . . . tall, clean-shaven. *(Here he describes the appearance of the actor playing the INSPECTOR.)*
 I see . . . yes . . . well, that settles it. . . . No, just a little argument we were having here. . . Good night. *(He puts down the telephone and looks at the others.)*
 There's no Inspector Goole on the police. That man definitely wasn't a police inspector at all. As Gerald says – we've been had.

9. *The History Boys*

You are advised to spend about 45 minutes on this question.

You should use the extract below and your knowledge of the whole play to answer this question.

Write about the relationship between Irwin and the boys and how it is presented at different points in the play.

In your response you should:

- refer to the extract and the play as a whole;
- show your understanding of characters and events in the play. [40]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

IRWIN: Does he have a programme? Or is it just at random?

BOYS: Ask him, sir. We don't know, sir.

AKTHAR: It's just the knowledge, sir.

TIMMS: The pursuit of it for its own sake, sir.

POSNER: Not useful, sir. Not like your lessons.

AKTHAR: Breaking bread with the dead, sir. That's what we do.

IRWIN: What it used to be called is 'wider reading'.

LOCKWOOD: Oh no, sir. It can be narrower reading. Mr Hector says if we know one book off by heart, it doesn't matter if it's really crap. The Prayer Book, sir. *The Mikado*, the *Pigeon Fancier's Gazette* ... so long as it's words, sir. Words and worlds.

CROWTHER: And the heart.

LOCKWOOD: Oh yes, sir. The heart. 'The heart has its reasons that reason knoweth not,' sir.

CROWTHER: Pascal, sir.

LOCKWOOD: It's higher than your stuff, sir. Nobler.

POSNER: Only not useful, sir. Mr Hector's not as focused.

TIMMS: No, not focused at all, sir. Blurred, sir, more.

AKTHAR: You're much more focused, sir.

CROWTHER: And we know what we're doing with you, sir. Half the time with him we don't know what we're doing at all. (*Mimes being mystified.*)

TIMMS: We're poor little sheep that have lost our way, sir. Where are we?

AKTHAR: You're very young, sir. This isn't your gap year, is it, sir?

IRWIN: I wish it was.

10. **Blood Brothers**

You are advised to spend about 45 minutes on this question.

You should use the extract below and your knowledge of the whole play to answer this question.

Write about the relationship between Edward and Mickey and how it is presented at different points in the play.

In your response you should:

- refer to the extract and the play as a whole;
- show your understanding of characters and events in the play.

[40]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

EDWARD: Mickey, what's wrong?
 MICKEY: You. You're a dick head!
 EDWARD *is slightly unsure but laughs anyway.*
 There are no parties arranged. There is no booze or music.
 Christmas? I'm sick to the teeth of Christmas an' it isn't even here yet.
 See, there's very little to celebrate, Eddie. Since you left I've been
 walking around all day, every day, lookin' for a job.
 EDWARD: What about the job you had?
 MICKEY: It disappeared. *(Pause.)* Y'know somethin', I bleedin' hated that job,
 standin' there all day never doing nothin' but put cardboard boxes
 together. I used to get... used to get terrified that I'd have to do it for
 the rest of me life. But, but after three months of nothin', the same
 answer everywhere, nothin', nothin' down for y', I'd crawl back to that
 job for half the pay and double the hours. Just... just makin' boxes it
 was. But now, it seems like it was paradise.
Pause.
 EDWARD: Why...why is a job so important? If I couldn't get a job I'd just say, sod
 it and draw the dole, live like a bohemian, tilt my hat to the world and
 say 'screw you'. So you're not working. Why is it so important?
 MICKEY: *(looking at him):* You don't understand anythin' do y'? I don't wear a
 hat that I could tilt at the world.
 EDWARD: Look...come on...I've got money, plenty of it. I'm back, let's forget
 about bloody jobs, let's go and get Linda and celebrate. Look, look,
 money, lots of it, have some...
(He tries to thrust some notes into MICKEY's hands.)
 MICKEY: No. I don't want your money, stuff it.
*He throws the notes to the ground. EDWARD picks them up and
 stands looking at MICKEY.*
 Eddie, just do me a favour an' piss off, will y'?
Pause.
 EDWARD: I thought, I thought we always stuck together. I thought we were...
 were blood brothers.
 MICKEY: That was kids' stuff, Eddie. Didn't anyone tell y'?

SECTION B (19th Century Prose)

Answer on **one** text only.

11. *A Christmas Carol*

You are advised to spend about 45 minutes on this question.

You should use the extract below and your knowledge of the whole novel to answer this question.

Write about Scrooge and the way he changes throughout the novel.

In your response you should:

- refer to the extract and the novel as a whole;
- show your understanding of characters and events in the novel;
- refer to the contexts of the novel.

[40]

Oh! but he was a tight-fisted hand at the grindstone, Scrooge! A squeezing, wrenching, grasping, scraping, clutching, covetous old sinner! Hard and sharp as flint, from which no steel had ever struck out generous fire; secret, and self-contained, and solitary as an oyster. The cold within him froze his old features, nipped his pointed nose, shrivelled his cheek, stiffened his gait; made his eyes red, his thin lips blue; and spoke out shrewdly in his grating voice. A frosty rime was on his head, and on his eyebrows, and his wiry chin. He carried his own low temperature always about with him; he iced his office in the dog-days; and didn't thaw it one degree at Christmas.

External heat and cold had little influence on Scrooge. No warmth could warm, nor wintry weather chill him. No wind that blew was bitterer than he, no falling snow was more intent upon its purpose, no pelting rain less open to entreaty. Foul weather didn't know where to have him. The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect. They often 'came down' handsomely, and Scrooge never did.

Nobody ever stopped him in the street to say, with gladsome looks, 'My dear Scrooge, how are you? When will you come to see me?' No beggars implored him to bestow a trifle, no children asked him what it was o'clock, no man or woman ever once in all his life inquired the way to such and such a place, of Scrooge. Even the blindmen's dogs appeared to know him; and when they saw him coming on, would tug their owners into doorways and up courts; and then would wag their tails as though they said, 'no eye at all is better than an evil eye, dark master!'

But what did Scrooge care? It was the very thing he liked. To edge his way along the crowded paths of life, warning all human sympathy to keep its distance, was what the knowing ones call 'nuts' to Scrooge.

12. **Silas Marner**

You are advised to spend about 45 minutes on this question.

You should use the extract below and your knowledge of the whole novel to answer this question.

Write about turning points in Silas Marner's life as presented in the novel.

In your response you should:

- refer to the extract and the novel as a whole;
- show your understanding of characters and events in the novel;
- refer to the contexts of the novel.

[40]

When Marner's sensibility returned, he continued the action which had been arrested, and closed his door, unaware of the chasm in his consciousness, unaware of any intermediate change, except that the light had grown dim, and that he was chilled and faint. He thought he had been too long standing at the door and looking out. Turning towards the hearth, where the two logs had fallen apart, and sent forth only a red uncertain glimmer, he seated himself on his fireside chair, and was stooping to push his logs together, when to his blurred vision it seemed as if there were gold on the floor in front of the hearth. Gold! – his own gold – brought back to him as mysteriously as it had been taken away! He felt his heart begin to beat violently, and for a few moments he was unable to stretch out his hand and grasp the restored treasure. The heap of gold seemed to glow and get larger beneath his agitated gaze. He leaned forward at last, and stretched forth his hand; but instead of the hard coin with the familiar resisting outline, his fingers encountered soft warm curls. In utter amazement Silas fell on his knees and bent his head low to examine the marvel: it was a sleeping child – a round, fair thing, with soft yellow rings all over its head. Could this be his little sister come back to him in a dream – his little sister whom he had carried about in his arms for a year before she died, when he was a small boy without shoes or stockings? That was the first thought that darted across Silas's blank wonderment. Was it a dream? He rose to his feet again, pushed his logs together, and, throwing on some dried leaves and sticks, raised a flame; but the flame did not disperse the vision; it only lit up more distinctly the little round form of the child, and its shabby clothing. It was very much like his little sister. Silas sank into his chair powerless, under the double presence of an inexplicable surprise and a hurrying influx of memories. How and when had the child come in without his knowledge? He had never been beyond the door. But along with that question, and almost thrusting it away, there was a vision of the old home and the old streets leading to Lantern Yard – and within that vision another, of the thoughts which had been present with him in those far-off scenes. The thoughts were strange to him now, like old friendships impossible to revive; and yet he had a dreamy feeling that his child was somehow a message come to him from that far-off life: it stirred fibres that had never been moved in Raveloe – old quiverings of tenderness – old impressions of awe at the presentiment of some Power presiding over his life; for his imagination had not yet extricated itself from the sense of mystery in the child's sudden presence, and had formed no conjectures of ordinary natural means by which the event could have been brought about.

13. ***Pride and Prejudice***

You are advised to spend about 45 minutes on this question.

You should use the extract below and your knowledge of the whole novel to answer this question.

Write about attitudes to marriage in *Pride and Prejudice* and how they are presented in the novel.

In your response you should:

- refer to the extract and the novel as a whole;
- show your understanding of characters and events in the novel;
- refer to the contexts of the novel.

[40]

It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife.

However little known the feelings or views of such a man may be on his first entering a neighbourhood, this truth is so well fixed in the minds of the surrounding families, that he is considered as the rightful property of some one or other of their daughters.

“My dear Mr Bennet,” said his lady to him one day, “have you heard that Netherfield Park is let at last?”

Mr Bennet replied that he had not.

“But it is”, returned she; “for Mrs. Long has just been here, and she told me all about it.”

Mr Bennet made no answer.

“Do not you want to know who has taken it?” cried his wife impatiently.

“You want to tell me, and I have no objection to hearing it.”

This was invitation enough.

“Why, my dear, you must know, Mrs. Long says that Netherfield is taken by a young man of large fortune from the north of England; that he came down on Monday in a chaise and four to see the place, and was so much delighted with it that he agreed with Mr Morris immediately; that he is to take possession before Michaelmas, and some of his servants are to be in the house by the end of next week.”

“What is his name?”

“Bingley.”

“Is he married or single?”

“Oh! single, my dear, to be sure! A single man of large fortune; four or five thousand a year. What a fine thing for our girls!”

“How so? how can it affect them?”

“My dear Mr Bennet,” replied his wife, “how can you be so tiresome! You must know that I am thinking of his marrying one of them.”

“Is that his design in settling here?”

“Design! nonsense, how can you talk so! But it is very likely that he *may* fall in love with one of them, and therefore you must visit him as soon as he comes.”

14. War of the Worlds

You are advised to spend about 45 minutes on this question.

You should use the extract below and your knowledge of the whole novel to answer this question.

Write about how fear of the unknown is presented at different points in the novel.

In your response you should:

- refer to the extract and the novel as a whole;
- show your understanding of characters and events in the novel;
- refer to the contexts of the novel.

[40]

A sudden chill came over me. There was a loud shriek from a woman behind. I half turned, keeping my eyes fixed upon the cylinder still, from which other tentacles were now projecting, and began pushing my way back from the edge of the pit. I saw astonishment giving place to horror on the faces of the people about me. I heard inarticulate exclamations on all sides. There was a general movement backwards. I saw the shopman struggling still on the edge of the pit. I found myself alone, and saw the people on the other side of the pit running off, Stent among them. I looked again at the cylinder, and ungovernable terror gripped me. I stood petrified and staring.

A big greyish rounded bulk, the size, perhaps, of a bear, was rising slowly and painfully out of the cylinder. As it bulged up and caught the light, it glistened like wet leather.

Two large dark-coloured eyes were regarding me steadfastly. The mass that framed them, the head of the thing, was rounded, and had, one might say, a face. There was a mouth under the eyes, the lipless brim of which quivered and panted, and dropped saliva. The whole creature heaved and pulsated convulsively. A lank tentacular appendage gripped the edge of the cylinder, another swayed in the air.

Those who have never seen a living Martian can scarcely imagine the strange horror of its appearance. The peculiar V-shaped mouth with its pointed upper lip, the absence of brow ridges, the absence of a chin beneath the wedge-like lower lip, the incessant quivering of this mouth, the Gorgon groups of tentacles, the tumultuous breathing of the lungs in a strange atmosphere, the evident heaviness and painfulness of movement due to the greater gravitational energy of the earth – above all, the extraordinary intensity of the immense eyes – were at once vital, intense, inhuman, crippled and monstrous. There was something fungoid in the oily brown skin, something in the clumsy deliberation of the tedious movements unspeakably nasty. Even at this first encounter, this first glimpse, I was overcome with disgust and dread.

15. *Jane Eyre*

You are advised to spend about 45 minutes on this question.

You should use the extract below and your knowledge of the whole novel to answer this question.

Write about the relationship between Jane Eyre and Mr Rochester and how it is presented at different points in the novel.

In your response you should:

- refer to the extract and the novel as a whole;
- show your understanding of characters and events in the novel;
- refer to the contexts of the novel.

[40]

I was in my own room as usual – just myself, without obvious change: nothing had smitten me, or scathed me, or maimed me. And yet where was the Jane Eyre of yesterday? – where was her life? – where were her prospects?

Jane Eyre, who had been an ardent, expectant woman – almost a bride – was a cold, solitary girl again: her life was pale; her prospects were desolate. A Christmas frost had come at midsummer; a white December storm had whirled over June; ice glazed the ripe apples, drifts crushed the blowing roses; on hayfield and cornfield lay a frozen shroud: lanes which last night blushed full of flowers, to-day were pathless with untrodden snow; and the woods, which twelve hours since waved leafy and fragrant as groves between the tropics, now spread, waste, wild, and white as pine-forests in wintry Norway. My hopes were all dead – struck with a subtle doom, such as, in one night, fell on all the first born in the land of Egypt. I looked on my cherished wishes, yesterday so blooming and glowing; they lay stark, chill, livid corpses that could never revive. I looked at my love: that feeling which was my master's – which he had created; it shivered in my heart, like a suffering child in a cold cradle: sickness and anguish had seized it; it could not seek Mr Rochester's arms – it could not derive warmth from his breast. Oh, never more could it turn to him; for faith was blighted – confidence destroyed! Mr Rochester was not to me what he had been; for he was not what I had thought him. I would not ascribe vice to him; I would not say he had betrayed me; but the attribute of stainless truth was gone from his idea, and from his presence I must go: *that* I perceived well. When – how – whither, I could not yet discern; but himself, I doubted not, would hurry me from Thornfield. Real affection, it seemed, he could not have for me; it had been only fitful passion: that was balked; he would want me no more. I should fear even to cross his path now: my view must be hateful to him. Oh, how blind had been my eyes! How weak my conduct!

16. **The Strange Case of Dr Jekyll and Mr Hyde**

You are advised to spend about 45 minutes on this question.

You should use the extract below and your knowledge of the whole novel to answer this question.

Write about how tension is created at different points in the novel.

In your response you should:

- refer to the extract and the novel as a whole;
- show your understanding of characters and events in the novel;
- refer to the contexts of the novel.

[40]

Mr. Utterson was sitting by his fireside one evening after dinner, when he was surprised to receive a visit from Poole.

'Bless me, Poole, what brings you here?' he cried; and then taking a second look at him, 'What ails you?' he added, 'is the doctor ill?'

'Mr. Utterson,' said the man, 'there is something wrong.'

'Take a seat, and here is a glass of wine for you,' said the lawyer.

'Now, take your time, and tell me plainly what you want.'

'You know the doctor's ways, sir,' replied Poole, 'and how he shuts himself up. Well, he's shut up again in the cabinet; and I don't like it, sir – I wish I may die if I like it. Mr. Utterson, sir, I'm afraid.'

'Now, my good man', said the lawyer, 'be explicit. What are you afraid of?'

'I've been afraid for about a week,' returned Poole, doggedly disregarding the question, 'and I can bear it no more.'

The man's appearance amply bore out his words; his manner was altered for the worse; and except for the moment when he had first announced his terror, he had not once looked the lawyer in the face. Even now, he sat with the glass of wine untasted on his knee, and his eyes directed to a corner of the floor. 'I can bear it no more,' he repeated.

'Come,' said the lawyer, 'I see you have some good reason, Poole; I see there is something seriously amiss. Try to tell me what it is.'

'I think there's been foul play,' said Poole, hoarsely.

'Foul play!' cried the lawyer, a good deal frightened and rather inclined to be irritated in consequence. 'What foul play? What does the man mean?'

'I daren't say, sir,' was the answer; 'but will you come along with me and see for yourself?'

SECTION C (Unseen Poetry)

17. Answer **both** part (a) **and** part (b)

You are advised to spend about 20 minutes on part (a) and about 40 minutes on part (b).

Read the two poems, *A Gull* by Edwin Morgan and *Considering the Snail* by Thom Gunn. In both of these poems the poets write about the effect animals have on people.

(a) Write about the poem *A Gull* by Edwin Morgan, and its effect on you. [15]

You may wish to consider:

- *what the poem is about and how it is organised;*
- *the ideas the poet may have wanted us to think about;*
- *the poet's choice of words, phrases and images and the effects they create;*
- *how you respond to the poem.*

A Gull

A seagull stood on my window ledge today,
said nothing, but had a good look inside.
That was a cold inspection I can tell you!
North winds, icebergs, flash of salt
crashed through the glass without a sound.
He shifted from leg to leg, swivelled his head.
There was not a fish in the house – only me.
Did he smell my flesh, that white one? Did he think
I would soon open the window and scatter bread?
Calculation in those eyes is quick.
'I tell you, my chick, there is food *everywhere*.'
He eyed my furniture, my plants, an apple.
Perhaps he was a mutation, a supergull.
Perhaps he was, instead, a visitation
which only used that tight firm forward body
to bring the waste and dread of open waters,
foundered voyages, matchless predators,
into a dry room. I knew nothing.
I moved; I moved an arm. When the thing saw
the shadow of that, it suddenly flapped,
scattered claws along the sill, and was off,
silent still. Who would be next for those eyes,
I wondered, and were they ready, and in order?

Edwin Morgan

- b) Now compare *Considering the Snail* by Thom Gunn and *A Gull* by Edwin Morgan. [25]

You should compare:

- what the poems are about and how they are organised;
- the ideas the poets may have wanted us to think about;
- the poets' choice of words, phrases and images and the effects they create;
- how you respond to the poems.

Considering the Snail

The snail pushes through a green
night, for the grass is heavy
with water and meets over
the bright path he makes, where rain
has darkened the earth's dark. He
moves in a wood of desire,
pale antlers barely stirring
as he hunts. I cannot tell
what power is at work, drenched there
with purpose, knowing nothing.
What is a snail's fury? All
I think is that if later
I parted the blades above
the tunnel and saw the thin
trail of broken white across
litter, I would never have
imagined the slow passion
to that deliberate progress.

Thom Gunn

COMPONENT 1
GCSE ENGLISH LITERATURE
MARKING GUIDELINES
GENERAL INFORMATION

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria. Examiners should use both the generic assessment grid and the indicative content marking guidance when assessing a candidate's response.

Band Descriptors

When awarding a mark, examiners should select the band that most closely describes the quality of work being marked.

- Where the candidate's work convincingly meets the descriptors, the highest mark should be awarded.
- Where the candidate's work adequately meets the descriptors, the most appropriate mark in the middle range should be awarded.
- Where the candidate's work just meets the descriptors, the lowest mark should be awarded.

Examiners should use the full range of marks available to them and award full marks for work that convincingly meets the descriptors in that band.

Indicative Content

The mark scheme instructs examiners to reward valid alternatives where indicative content is suggested for an answer. Indicative content outlines some areas of the text candidates may explore in their responses. This is not a checklist for expected content or a 'model answer'. Where a candidate provides a response that contains aspects or approaches not included in the indicative content, examiners should use their professional judgement as English literature specialists to determine the validity of the response/interpretation in light of the text and the question asked. All questions provide opportunities for candidates to make informed, independent responses, and such opportunities need to be upheld in the marking. Valid alternatives should be rewarded where deemed appropriate, in line with the skills set out in the banded levels of response in the generic assessment grids.

In Section B question 7(b) the focus of the question is comparison. Therefore examiners must only credit points which are comparative.

Balanced Responses

Candidates are expected to produce a balanced response to the poetry comparison (Section B). Where responses are unbalanced, candidates will be self-penalising as they will not be able to access the higher bands of AO1, AO2 and AO3 which require a sustained focus on the task. All examiners will be provided with examples of balanced and unbalanced responses when marking is standardised, exemplifying how judgement is used.

Assessment Objectives

- AO1** Read, understand and respond to texts to:
- AO1:1a** maintain a critical style.
AO1:1b develop an informed personal response.
AO1:2 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 objective coverage in Component 1

Assessment objective	Section A (a)	Section A (b)	Section B
AO1:1a	✓	✓	✓
AO1:1b	✓	✓	✓
AO1:2	✓	✓	✓
AO2	✓	✓	✓
AO3			✓
AO4		✓	

SECTION A (SHAKESPEARE)

GENERIC ASSESSMENT OBJECTIVES GRIDS

Questions 1-5 (a) (extract)

The following descriptions have been provided to indicate the way in which progression within the criteria is likely to occur. Each successive description assumes demonstration of achievements in lower bands.

AO1 and AO2 are equally weighted in this question.

Total 15 marks

Band	AO1:1a+b, AO1:2	AO2
5 13-15 marks	Candidates: sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; use a sensitive and evaluative approach to the task and analyse the text critically; show a perceptive understanding of the text, engaging fully, perhaps with some originality in their personal response; their responses include pertinent, direct references from across the text, including quotations.	Candidates: analyse and appreciate writers' use of language, form and structure; make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; use precise subject terminology in an appropriate context.
4 10-12 marks	Candidates: sustain focus on the task, convey ideas with coherence and use an appropriate register; use a thoughtful approach to the task; show a secure understanding of key aspects of the text, with considerable engagement; support and justify their responses by well-chosen direct reference to the text, including quotations.	Candidates: discuss and increasingly analyse writers' use of language, form and structure; make thoughtful reference to the meanings and effects of stylistic features used by the writer; use apt subject terminology.
3 7-9 marks	Candidates: focus on the task, convey ideas with general coherence and use a mostly appropriate register; use a straightforward approach to the task; show an understanding of key aspects of the text, with engagement; support and justify their responses by appropriate direct reference to the text, including quotations.	Candidates: comment on and begin to analyse writers' use of language, form and structure; make some reference to meanings and effects; use relevant subject terminology.
2 4-6 marks	Candidates: have some focus on the task, convey ideas with some coherence and sometimes use an appropriate register; use a limited approach to the task; show some understanding of key aspects of the text, with some engagement; support and justify their responses by some direct reference to the text, including some quotations.	Candidates: recognise and make simple comments on writers' use of language, form and structure; may make limited reference to meanings and effects; may use some relevant subject terminology.
1 1-3 marks	Candidates: have limited focus on the task, convey ideas with occasional coherence and may sometimes use an appropriate register; use a simple approach to the task; show a basic understanding of some key aspects of the text, with a little engagement; may support and justify their responses by some general reference to the text, perhaps including some quotations.	Candidates: may make generalised comments on writers' use of language, form and structure; may make basic reference to meanings and effects; may use some subject terminology but not always accurately.
0 marks	Nothing worthy of credit.	Nothing worthy of credit.

Questions 1-5 (b) (essay)

The following descriptions have been provided to indicate the way in which progression within the criteria is likely to occur. Each successive description assumes demonstration of achievements in lower bands.

AO1 and AO2 are equally weighted in this question.

This assessment also includes 5 marks for accuracy in spelling, punctuation and the use of vocabulary and sentence structures (AO4). There is a separate assessment grid for AO4.

Total marks 20+5

Band	AO1:1a+b, AO1:2	AO2
5 17-20 marks	Candidates: sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; use a sensitive and evaluative approach to the task and analyse the text critically; show a perceptive understanding of the text, engaging fully, perhaps with some originality in their personal response; their responses include pertinent, direct references from across the text, including quotations.	Candidates: analyse and appreciate writers' use of language, form and structure; make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; use precise subject terminology in an appropriate context.
4 13-16 marks	Candidates: sustain focus on the task, convey ideas with considerable coherence and use an appropriate register; use a thoughtful approach to the task; show a secure understanding of key aspects of the text, with considerable engagement; support and justify their responses by well-chosen direct reference to the text, including quotations	Candidates: discuss and increasingly analyse writers' use of language, form and structure; make thoughtful reference to the meanings and effects of stylistic features used by the writer; use apt subject terminology.
3 9-12 marks	Candidates: focus on the task, convey ideas with general coherence and use a mostly appropriate register; use a straightforward approach to the task; show an understanding of key aspects of the text, with engagement; support and justify their responses by appropriate direct reference to the text, including quotations.	Candidates: comment on and begin to analyse writers' use of language, form and structure; make some reference to meanings and effects; use relevant subject terminology.
2 5-8 marks	Candidates: have some focus on the task, convey ideas with some coherence and sometimes use an appropriate register; use a limited approach to the task; show some understanding of key aspects of the text, with some engagement; support and justify their responses by some direct reference to the text, including some quotations.	Candidates: recognise and make simple comments on writers' use of language, form and structure; may make limited reference to meanings and effects; may use some relevant subject terminology.
1 1-4 marks	Candidates: have limited focus on the task, convey ideas with occasional coherence and may sometimes use an appropriate register; use a simple approach to the task; show a basic understanding of some key aspects of the text, with a little engagement; may support and justify their responses by some general reference to the text, perhaps including some quotations.	Candidates: may make generalised comments on writers' use of language, form and structure; may make basic reference to meanings and effects; may use some subject terminology but not always accurately.
0 marks	Nothing worthy of credit.	Nothing worthy of credit.

SECTION A (SHAKESPEARE)

INDICATIVE CONTENT

1. *Romeo and Juliet*

(a) Read the extract on the opposite page.

Look at how Juliet and her father speak and behave here. What does it reveal to an audience about their relationship at this point in the play? Refer closely to details from the extract to support your answer. [15]

This question assesses AO1 and AO2.

Indicative content

Responses may include:

AO1

- An overview of how Juliet and her father speak and behave
- Juliet's feelings and despair, distress and grief
- Capulet's bewilderment, then increasing anger and impatience
- How their relationship is at its lowest point here

AO2

- Shakespeare's use of language to reveal the relationship
- Comments on the way Capulet's language changes to abusive name calling and threats
- The dramatic effect of Juliet begging on her knees
- The use of structure, e.g. the way Capulet's speech dominates the extract and how the use of broken lines suggests their feelings
- The use of exclamatory statements

This is not a checklist. Please reward valid alternatives.

- *(b) 'Even though Mercutio dies at the beginning of Act 3, he is very important to the play as a whole.' Show how Mercutio could be described as important to the play as a whole. [20 + 5]

*5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

This question assesses AO1, AO2 and AO4 (5 additional marks).

Indicative content

Responses may include:

AO1

- His attitude to love
- His friendship with and loyalty to Romeo
- His wit, imagination and humour, e.g. as show in the Queen Mab speech and in the scene with the Nurse
- His anger towards Tybalt and their subsequent fight
- How his death sets up the rest of the events of the play
- The significance of his dying words

AO2

- Comments on Shakespeare's use of language in the presentation of the character of Mercutio
- The use of imagery in his Queen Mab speech, showing his wit and imagination
- His bawdy teasing of Romeo and the Nurse and how this adds humour to the play
- How his attitudes to love are in contrast with those of Romeo
- How structure is revealed e.g. how his death and dying words change the atmosphere of the play and lead on to its tragic outcome

This is not a checklist. Please reward valid alternatives.

AO4

Level	Performance Descriptors
High Performance 4-5 marks	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.
Intermediate Performance 2-3 marks	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.
Threshold Performance 1 mark	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.
0 marks	Candidates do not reach the threshold performance outlined in the performance descriptor above.

2. **Macbeth**

(a) Read the extract on the opposite page.

What does this extract show an audience about Lady Macbeth's state of mind at this point in the play? Refer closely to details from the extract to support your answer. [15]

This question assesses AO1 and AO2.

Indicative content

Responses may include:

AO1

- An overview of Lady Macbeth's increasing ambition for her husband
- Her response to Macbeth's letter
- Her excitement, ambition and drive
- Her assessment of her husband's character
- The part she will have to play if Macbeth is to be King

AO2

- Comments on Shakespeare's use of language in the extract, e.g. the extended use of metaphor
- The use of the second person in her response to Macbeth's letter
- The ways in which she avoids using the word "king"
- How her speech patterns are broken, suggesting how her ideas are developing
- How the structure shows her increasingly excited state of mind

This is not a checklist. Please reward valid alternatives.

*(b) Write about Banquo and the way he is presented in *Macbeth*. [20+5]

*5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

This question assesses AO1, AO2 and AO4 (5 additional marks).

Indicative content

Responses may include:

AO1

- Comments on Banquo's character and behaviour, e.g. his loyalty to the King
- His meeting with the weird sisters and his reaction to them
- His conversations with Macbeth
- His relationship with Fleance
- His murder
- The appearance of his ghost at the banquet

AO2

- Comments on Shakespeare's use of language in the presentation of Banquo
- Comments on his reactions to the weird sisters and their predictions
- Comments on the use of positive imagery in Banquo's speeches when with Duncan
- His growing suspicions of Macbeth shown through his repeated questions
- The impact of the appearance of his ghost at the banquet

This is not a checklist, please reward valid alternatives.

AO4

Level	Performance Descriptors
High Performance 4-5 marks	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.
Intermediate Performance 2-3 marks	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.
Threshold Performance 1 mark	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.
0 marks	Candidates do not reach the threshold performance outlined in the performance descriptor above.

3. **Othello**

(a) Read the extract on the opposite page.

Look at how the characters speak and behave here. How do you think an audience might respond to this part of the play? Refer closely to details from the extract to support your answer. [15]

This question assesses AO1 and AO2.

Indicative content

Responses may include:

AO1

- An audience's anger at Iago's presence and duplicity to Desdemona
- An audience's frustration with Emilia's blindness to Iago's character
- An appreciation of Emilia's genuine concern for Desdemona
- An audience's sympathy with Desdemona

AO2

- Comments on Shakespeare's use of language in the extract
- Comments on Iago's insincere, solicitous addresses to Desdemona shown through his questions
- Iago's lack of response to Emilia
- Comments on Emilia's anger towards Othello shown through her vehement expressions
- An awareness of structure such as the dramatic irony of Emilia unwittingly condemning her husband

This is not a checklist, please reward valid alternatives.

- *(b) Write about times in the play when the audience may feel sympathy for Othello.
Give reasons for what you say. [20+5]

**5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.*

This question assesses AO1, AO2 and AO4 (5 additional marks).

Indicative content

Responses may include:

AO1

- An overview of the character of Othello and how an audience may feel sympathy for him
- Comments on his passion and love for Desdemona
- An appreciation of his initial greatness
- How he is manipulated by Iago
- Comments on his vulnerability and how this leads to his increasing jealousy and insecurities
- Comments on his misjudgements of characters and his catastrophic final actions

AO2

- Comments on Shakespeare's use of language in the presentation of Othello
- His measured, poetic language at the beginning of the play and how this deteriorates under Iago's influence
- His use of animal imagery in later parts of the play
- His noble diction prior to his suicide
- The dramatic irony of the audience observing his systematic manipulation by Iago
- His tragic fall

This is not a checklist. Please reward valid alternatives.

AO4

Level	Performance Descriptors
High Performance 4-5 marks	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.
Intermediate Performance 2-3 marks	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.
Threshold Performance 1 mark	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.
0 marks	Candidates do not reach the threshold performance outlined in the performance descriptor above.

4. Much Ado About Nothing

(a) Read the extract on the opposite page.

How does Shakespeare create mood and atmosphere for an audience here? Refer closely to details from the extract to support your answer.

[15]

This question assesses AO1 and AO2.

Indicative content

Responses may include:

AO1

- An overview of the changing mood and atmosphere created by the situation
- The friction between Claudio and Benedick at the beginning of the extract
- The dramatic impact of the masked women
- The effect of Hero's unmasking
- The swift decision to marry

AO2

- Comments on Shakespeare's use of language in the extract
- Comments on the awkward atmosphere at the beginning of the extract
- Comments on the extended imagery of the bull
- The way the characters speak and behave differently before and after Hero's unmasking
- Stage directions, e.g. the dramatic effect of the entry of the masked women

This is not a checklist. Please reward valid alternatives.

- *(b) How does Shakespeare present relationships between men and women in *Much Ado About Nothing*? [20+5]

*5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

This question assesses AO1, AO2 and AO4 (5 additional marks).

Indicative content

Responses may include:

AO1

- An overview of relationships between men and women in the play
- The different attitudes to courtship and marriage in the play
- Claudio and Hero's conventional view of marriage compared to Beatrice and Benedick's view
- Beatrice and Benedick's comfortable familiarity
- The different stages of Hero and Claudio's courtship and eventual marriage
- Margaret and Borachio's relationship and/or attitudes to relationship, such as those of Don John

AO2

- Comments on Shakespeare's use of language in the presentation of the relationships between men and women
- The contrast between the speech and behaviour of Beatrice and Benedick and Hero and Claudio
- Comments on Hero's relative reticence towards Claudio
- The dramatic effects of the parallel scenes of the shaming and unmasking, and Hero's apparent death
- Comments on the contrasting relationships presented in the play

This is not a checklist. Please reward valid alternatives.

AO4

Level	Performance Descriptors
High Performance 4-5 marks	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.
Intermediate Performance 2-3 marks	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.
Threshold Performance 1 mark	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.
0 marks	Candidates do not reach the threshold performance outlined in the performance descriptor above.

5. **Henry V**

(a) Read the extract on the opposite page.

Look at how the characters speak and behave here. How do you think an audience might respond to this part of the play? Refer closely to details from the extract to support your answer. [15]

This question assesses AO1 and AO2.

Indicative content

Responses may include:

AO1

- An overview of the impact Fluellen's speech and behaviour would have on an audience
- The audience's response to the humour in the extract
- How the humour gives relief from the tension of the build up to the battle
- How Fluellen's cruelty towards Pistol creates sympathy
- Pistol's response to Fluellen

AO2

- Comments on Shakespeare's use of language in the extract
- Comments on the stereotyped presentation of Fluellen's Welsh accent, and his rapid responses to Gower and Pistol and the effect this has on an audience
- The effect of the quick fire speech of the characters, dominated by Fluellen
- Comments on the light relief in this part of the play through the comic imagery

This is not a checklist. Please reward valid alternatives.

- *(b) Write about how King Henry inspires and leads his men at different points in the play. [20+5]

*5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

This question assesses AO1, AO2 and AO4 (5 additional marks).

Indicative content.

Responses may include:

AO1

- An overview of Henry V as leader and inspirer of men
- The range of skills and techniques he employs in order to inspire his soldiers
- Comments on his leadership qualities
- His speeches in Act 3 Scene 1, Act 4 Scene 3, as well as his success in convincing Bates to fight, despite being outnumbered
- His proven success in the negotiation of peace between France and England

AO2

- Comments on Shakespeare's use of language in the presentation of the character of Henry V as a leader
- His use of rhetorical skills in his speeches to the British army, as well as his more personal interactions with individuals, such as Bates
- His use of terms such as "dear friends" in order to identify with his men
- The dramatic irony of his moving amongst his men in disguise
- The use of contrast showing his charm alongside his ruthlessness, e.g. in his treatment of traitors

This is not a checklist. Please reward valid alternatives.

AO4

Level	Performance Descriptors
High Performance 4-5 marks	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.
Intermediate Performance 2-3 marks	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.
Threshold Performance 1 mark	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.
0 marks	Candidates do not reach the threshold performance outlined in the performance descriptor above.

6. *The Merchant of Venice*

(a) Read the extract on the opposite page.

Look at how the characters speak and behave here. How do you think an audience might respond to this part of the play? Refer closely to details from the extract to support your answer. [15]

This question assesses AO1 and AO2.

Indicative content

Responses may include:

AO1

- How the characters' speech and behaviour affects an audience
- The audience's reaction to how the women are establishing control over the men
- How an audience may respond to the inherent humour of the situation
- How the women have trapped the men by their actions and the effect this has on the audience

AO2

- Comments on Shakespeare's use of language in the extract
- Comments on the women's mockery in their descriptions of the men and the effect this has on the audience
- The testing of the men by the women and how this would affect an audience
- Comments on the repeated references to the ring
- The way Portia describes the men mockingly and the men's discomfort and how an audience would respond to this

This is not a checklist. Please reward valid alternatives.

- *(b) Write about how Shakespeare presents the relationship between Shylock and Antonio at different points in the play. [20+5]

*5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

This question assesses AO1, AO2 and AO4 (5 additional marks).

Indicative content

Responses may include:

AO1

- An overview of the relationship between Shylock and Antonio
- The way Shylock traps Antonio through the lending of the money
- Antonio's contempt for Shylock
- The trial and what it reveals about the characters and their relationship
- Antonio's vindictiveness at the end of the play

AO2

- Shakespeare's use of language in the presentation of the relationship between Shylock and Antonio
- How language is used to convey Antonio's contempt for Shylock
- Antonio's naivety at the beginning of the play and how the tables are turned during the trial
- Comments on the repeated imagery linked to flesh
- Comments on the structure, such as how the balance of power between them changes

This is not a checklist. Please reward valid alternatives.

AO4

Level	Performance Descriptors
High Performance 4-5 marks	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.
Intermediate Performance 2-3 marks	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.
Threshold Performance 1 mark	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.
0 marks	Candidates do not reach the threshold performance outlined in the performance descriptor above.

SECTION B (POETRY)

GENERIC ASSESSMENT OBJECTIVES GRID

Question 7 (a)

The following descriptions have been provided to indicate the way in which progression within the criteria is likely to occur. Each successive description assumes demonstration of achievements in lower bands.

AO1, AO2 and AO3 are equally weighted in this question.

Total 15 marks

Band	AO1:1a+b, AO1:2	AO2	AO3
5 13-15 marks	Candidates: sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; use a sensitive and evaluative approach to the task and analyse the text critically; show a perceptive understanding of the text, engaging fully, perhaps with some originality in their personal response; their responses include pertinent, direct references from across the text, including quotations.	Candidates: analyse and appreciate writers' use of language, form and structure, make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; use precise subject terminology in an appropriate context.	Candidates: show an assured understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
4 10-12 marks	Candidates: sustain focus on the task, convey ideas with coherence and use an appropriate register; use a thoughtful approach to the task; show a secure understanding of key aspects of the text, with considerable engagement; support and justify their responses by well-chosen direct reference to the text, including quotations.	Candidates: discuss and increasingly analyse writers' use of language, form and structure, make thoughtful reference to the meanings and effects of stylistic features used by the writer; use apt subject terminology.	Candidates: show a secure understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
3 7-9 marks	Candidates: focus on the task, convey ideas with general coherence and use a mostly appropriate register; use a straightforward approach to the task; show an understanding of key aspects of the text, with engagement; support and justify their responses by appropriate direct reference to the text, including quotations.	Candidates: comment on and begin to analyse writers' use of language, form and structure, make some reference to meanings and effects; use relevant subject terminology.	Candidates: show an understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
2 4-6 marks	Candidates: have some focus on the task, convey ideas with some coherence and sometimes use an appropriate register; use a limited approach to the task; show some understanding of key aspects of the text, with some engagement; support and justify their responses by some direct reference to the text, including some quotations.	Candidates: recognise and make simple comments on writers' use of language, form and structure, may make limited reference to meanings and effects; may use some relevant subject terminology.	Candidates: show some understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
1 1-3 marks	Candidates: have limited focus on the task, convey ideas with occasional coherence and may sometimes use an appropriate register; use a simple approach to the task; show a basic understanding of some key aspects of the text, with a little engagement; may support and justify their responses by some general reference to the text, perhaps including some quotations.	Candidates: may make generalised comments on writers' use of language, form and structure, may make basic reference to meanings and effects; may use some subject terminology but not always accurately.	Candidates: show limited understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
0 marks	Nothing worthy of credit.	Nothing worthy of credit.	Nothing worthy of credit.

SECTION B (POETRY)

GENERIC ASSESSMENT OBJECTIVES GRID

Question 7 (b)

The following descriptions have been provided to indicate the way in which progression within the criteria is likely to occur. Each successive description assumes demonstration of achievements in lower bands. In Section B question 7(b) the focus of the question is comparison. Therefore examiners must only credit points which are comparative.

AO1, AO2 and AO3 are equally weighted in this question.

Total 25 marks

Band	AO1:1a+b, AO1:2	AO2	AO3
5 21-25 marks	Comparison is critical, illuminating and sustained across AO1, AO2 and AO3. There will be a wide ranging discussion of the similarities and/or differences between the poems.		
	Candidates: sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; use a sensitive and evaluative approach to the task and analyse the texts critically; show a perceptive understanding of the texts, engaging fully, perhaps with some originality in their personal response; their responses include pertinent, direct references from across the texts, including quotations.	Candidates: analyse and appreciate writers' use of language, form and structure, make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; use precise subject terminology in an appropriate context.	Candidates: show an assured understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
4 16-20 marks	Comparison is focussed, coherent and sustained across AO1, AO2 and AO3. There will be a clear discussion of the similarities and/or differences between the poems.		
	Candidates: sustain focus on the task, convey ideas with coherence and use an appropriate register; use a thoughtful approach to the task; show a secure understanding of key aspects of the texts, with considerable engagement; support and justify their responses by well-chosen direct reference to the texts, including quotations.	Candidates: discuss and increasingly analyse writers' use of language, form and structure, make thoughtful reference to the meanings and effects of stylistic features used by the writer; use apt subject terminology.	Candidates: show a secure understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
3 11-15 marks	Comparison is focussed across AO1, AO2 and AO3 with some valid discussion of the similarities and/or differences between the poems.		
	Candidates: focus on the task, convey ideas with general coherence and use a mostly appropriate register; use a straightforward approach to the task; show an understanding of key aspects of the texts, with engagement; support and justify their responses by appropriate direct reference to the texts, including quotations.	Candidates: comment on and begin to analyse writers' use of language, form and structure, make some reference to meanings and effects; use relevant subject terminology.	Candidates: show an understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
2 6-10 marks	Comparison is general with some discussion of the obvious similarities and/or differences between the poems.		
	Candidates: have some focus on the task, convey ideas with some coherence and sometimes use an appropriate register; use a limited approach to the task; show some understanding of key aspects of the texts, with some engagement; support and justify their responses by some direct reference to the texts, including some quotations.	Candidates: recognise and make simple comments on writers' use of language, form and structure, may make limited reference to meanings and effects; may use some relevant subject terminology.	Candidates: show some understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
1 1-5 marks	Comparison is very limited. There may be a basic awareness of the obvious similarities and/or differences between the poems.		
	Candidates: have limited focus on the task, convey ideas with occasional coherence and may sometimes use an appropriate register; use a simple approach to the task; show a basic understanding of some key aspects of the texts, with a little engagement; may support and justify their responses by some general reference to the texts, perhaps including some quotations.	Candidates: may make generalised comments on writers' use of language, form and structure, may make basic reference to meanings and effects; may use some subject terminology but not always accurately.	Candidates: show limited understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
0 marks	Nothing worthy of credit.	Nothing worthy of credit.	Nothing worthy of credit.

SECTION B POETRY
INDICATIVE CONTENT

7.

(a) Read the poem below, *To Autumn*, by John Keats.

In this poem Keats explores ideas about nature. Write about the ways in which Keats presents nature in this poem.

[15]

This question assesses AO1, AO2 and AO3.

Indicative content

Responses may include:

AO1

- An understanding of Keats' appreciation and acceptance of the beauty of nature
- The inevitability of time passing in *To Autumn*
- The abundance of nature referred to in the poem
- The inevitability of death

AO2

- Comments on Keats' use of language to present nature
- The use of the three stanza structure in *To Autumn* to reveal the poet's acceptance of time passing and death
- The poet's use of imagery, such as the extended personification of autumn in its different stages
- The use of rhyme and structure to present the passing of time
- The use of language to suggest the richness and fecundity of nature

AO3

- How the approach to nature is presented in relation to the literary context of the Romantic tradition
- The influence of Keats' awareness of his own mortality
- Keats' relationship with nature
- The place of agriculture in the presentation of nature.

This is not a checklist. Please reward valid alternatives.

- (b) Choose **one** other poem from the anthology in which the poet also writes about nature.

Compare the presentation of nature in your chosen poem to the presentation of nature in *To Autumn*. [25]

In your answer to part (b) you should compare:

- the content and structure of the poems – what they are about and how they are organised;
- how the writers create effects, using appropriate terminology where relevant;
- the contexts of the poems, and how these may have influenced the ideas in them.

Indicative content

For the second poem candidates may choose any other appropriate poem from the anthology that explores the presentation of nature. For example if candidates choose *Death of a Naturalist* then responses may include:

AO1

- An understanding of a child's view of nature in *Death of a Naturalist* and how this compares with the view of nature in *To Autumn*
- The child's engagement and excitement in his discovery of the natural world in *Death of a Naturalist* and a comparison with the narrator's viewpoint in *To Autumn*
- How both poems deal with the theme of nature

AO2

- How Heaney uses language to achieve specific effects and how this compares to Keats' use of language in *To Autumn*
- The use of childlike imagery and the appeal to the senses in *Death of a Naturalist* and how this compares with the use of imagery in *To Autumn*
- How iambic pentameter and division into stanzas, contribute to the overall meaning of *Death of a Naturalist* and how this compares with the structural features of *To Autumn*

AO3

- An understanding of the contexts of *Death of a Naturalist* and the contexts of *To Autumn*
- Comments on context such as *Death of a Naturalist's* 20th century Irish rural setting compared to the rural setting of *To Autumn*
- Valid comparisons of both poems' autobiographical elements, such as the poets' awareness of the passing of time
- A comparison of the contextual factors affecting *To Autumn* and *Death of a Naturalist*, e.g. the importance of the natural world to the poets

This is not a checklist. Please reward valid alternatives.

COMPONENT 2
GCSE ENGLISH LITERATURE
MARKING GUIDELINES
GENERAL INFORMATION

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria. Examiners should use both the generic assessment grid and the indicative content marking guidance when assessing a candidate's response.

Band Descriptors

When awarding a mark, examiners should select the band that most closely describes the quality of work being marked.

- Where the candidate's work convincingly meets the descriptors, the highest mark should be awarded;
- Where the candidate's work adequately meets the descriptors, the most appropriate mark in the middle range should be awarded;
- Where the candidate's work just meets the descriptors, the lowest mark should be awarded.

Examiners should use the full range of marks available to them and award full marks in any band for work that convincingly meets the descriptors in that band.

Indicative Content

The mark scheme instructs examiners to reward valid alternatives where indicative content is suggested for an answer. Indicative content outlines some areas of the text candidates may explore in their responses. This is not a checklist for expected content or a 'model answer'. Where a candidate provides a response that contains aspects or approaches not included in the indicative content, examiners should use their professional judgement as English literature specialists to determine the validity of the response/interpretation in light of the text and the question asked. All questions provide opportunities for candidates to make informed, independent responses, and such opportunities need to be upheld in the marking. Valid alternatives should be rewarded where deemed appropriate, in line with the skills set out in the banded levels of response in the generic assessment grids.

In Section C question 17(b) the focus of the question is comparison. Therefore examiners must only credit points which are comparative.

Balanced Responses

Candidates are expected to produce a balanced response to the poetry comparison (Section C). Where responses are unbalanced, candidates will be self-penalising as they will not be able to access the higher bands of AO1 and AO2 which require a sustained focus on the task. All examiners will be provided with examples of balanced and unbalanced responses when marking is standardised, exemplifying how judgement is used.

- AO1** Read, understand and respond to texts to:
- AO1:1a** maintain a critical style;
AO1:1b develop an informed personal response;
AO1:2 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 objective coverage in Component 2

Assessment objective	Section A	Section B	Section C
AO1:1a	✓	✓	✓
AO1:1b	✓	✓	✓
AO1:2	✓	✓	✓
AO2	✓	✓	✓
AO3		✓	
AO4	✓		

SECTION A (POST-1914 PROSE/DRAMA)

GENERIC ASSESSMENT OBJECTIVES GRIDS

Questions 1-10

The following descriptions have been provided to indicate the way in which progression within the criteria is likely to occur. Each successive description assumes demonstration of achievements in lower bands.

AO1 and AO2 are equally weighted in this question.

This assessment also includes 5 marks for accuracy in spelling, punctuation and the use of vocabulary and sentence structures (AO4). There is a separate assessment grid for AO4.

Total marks 35+5

Band	AO1:1a+b, AO1:2	AO2
5 29-35 marks	Candidates: sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; use a sensitive and evaluative approach to the task and analyse the extract and wider text critically; show a perceptive understanding of the extract and wider text, engaging fully, perhaps with some originality in their personal response; their responses include pertinent, direct references from across the extract and wider text, including quotations.	Candidates: analyse and appreciate writers' use of language, form and structure; make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; use precise subject terminology in an appropriate context.
4 22-28 marks	Candidates: sustain focus on the task, convey ideas with considerable coherence and use an appropriate register; use a thoughtful approach to the task; show a secure understanding of key aspects of the extract and wider text, with considerable engagement; support and justify their responses by well-chosen direct reference to the extract and wider text, including quotations.	Candidates: discuss and increasingly analyse writers' use of language, form and structure; make thoughtful reference to the meanings and effects of stylistic features used by the writer; use apt subject terminology.
3 15-21 marks	Candidates: focus on the task, convey ideas with general coherence and use a mostly appropriate register; use a straightforward approach to the task; show an understanding of key aspects of the extract and wider text, with engagement; support and justify their responses by appropriate direct reference to the extract and wider text, including quotations.	Candidates: comment on and begin to analyse writers' use of language, form and structure; make some reference to meanings and effects; use relevant subject terminology.
2 8-14 marks	Candidates: have some focus on the task, convey ideas with some coherence and sometimes use an appropriate register; use a limited approach to the task; show some understanding of key aspects of the extract and wider text, with some engagement; support and justify their responses by some direct reference to the extract and wider text, including some quotations.	Candidates: recognise and make simple comments on writers' use of language, form and structure; may make limited reference to meanings and effects; may use some relevant subject terminology.
1 1-7 marks	Candidates: have limited focus on the task, convey ideas with occasional coherence and may sometimes use an appropriate register; use a simple approach to the task; show a basic understanding of some key aspects of the extract and wider text, with a little engagement; may support and justify their responses by some general reference to the extract and wider text, perhaps including some quotations.	Candidates: may make generalised comments on writers' use of language, form and structure; may make basic reference to meanings and effects; may use some subject terminology but not always accurately.
0 marks	Nothing worthy of credit.	Nothing worthy of credit.

SECTION A (POST-1914 PROSE/DRAMA)**INDICATIVE CONTENT****1. *Lord of the Flies***

You should use the extract below and your knowledge of the whole novel to answer this question.

Write about the character of Jack and how he is presented throughout the novel.

In your response you should:

- refer to the extract and the novel as a whole;
- show your understanding of characters and events in the novel. [35+5]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

This question assesses AO1, AO2 and AO4 (5 additional marks).

Indicative content

Responses may include:

AO1

- An understanding of Jack's character as revealed in the extract and the rest of the novel
- Jack's sense of shame and embarrassment in the extract for not killing the pig
- His desire not to fail and how this leads to his increasing violence throughout the extract and the novel
- How the killing of the pig in the novel is a turning point in Jack's development
- How he changes throughout the novel, e.g., at the beginning of the novel he appears as a civilised choir leader but becomes an increasingly ruthless character with increasing bloodlust as evidenced in the killing of the pig and Simon
- His influence on other characters, such as Roger
- How the fall of civilisation on the island is presented through Jack

AO2

- Comments on Golding's use of language to describe Jack in the extract and the novel
- Jack's contempt for and violence towards the natural world combined with his hesitation in striking the pig in the extract
- The 'flourish' with which he draws the knife in the extract, followed by his hesitation
- The effect of the language in the extract to describe his shamed reaction, such as the repetition of his justification for not killing the pig
- Comparison with his initial dialogue to the increasing savagery of his language as the novel progresses
- Golding's description of Jack at other key points in the novel e.g. his description at the end of the novel through the eyes of the naval officer

This is not a checklist. Please reward valid alternatives.

AO4

Level	Performance Descriptors
High Performance 4-5 marks	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.
Intermediate Performance 2-3 marks	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.
Threshold Performance 1 mark	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.
0 marks	Candidates do not reach the threshold performance outlined in the performance descriptor above.

2. *Anita and Me*

You should use the extract below and your knowledge of the whole novel to answer this question.

Write about the relationship between Anita and Meena and how it is presented at different points in the novel.

In your response you should:

- refer to the extract and the novel as a whole;
- show your understanding of characters and events in the novel. [35+5]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

This question assesses AO1, AO2 and AO4 (5 additional marks).

Indicative content

Responses may include:

AO1

- An understanding of Anita and Meena's relationship as shown in the extract and the rest of the novel
- The relationship's one sided nature seen in the extract through Anita's dominance and Meena's hero worship
- How the balance shifts in the relationship between the girls from Anita's dominance, as evidenced in the extract, to Meena's growing independence and confidence
- How other characters influence their relationship, e.g. Sam Lowbridge, Nanima and Meena's parents

AO2

- Comments on Syal's use of language to describe the relationship in the extract and the novel
- The contradictory imagery used by Meena to describe Anita in the extract as "undisputed cock of our yard" whilst having the face of a "cherub" and what this reveals about their relationship
- The aggressive connotations of Anita's behaviour towards Meena, "flicking the naked branch" at her ankles
- Anita's influence over Meena, both in the extract and elsewhere in the novel
- The use of the first person narrator in the extract and the novel and how this influences the reader's understanding of the relationship
- How the relationship between the girls is presented at other key points in the novel, such as when Anita comes for tea, at the fair, and at the end of the novel

This is not a checklist. Please reward valid alternatives.

AO4

Level	Performance Descriptors
High Performance 4-5 marks	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.
Intermediate Performance 2 - 3 marks	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.
Threshold Performance 1 mark	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.
0 marks	Candidates do not reach the threshold performance outlined in the performance descriptor above.

3. *Never Let Me Go*

You should use the extract below and your knowledge of the whole novel to answer this question.

Write about friendship and the way it is presented in *Never Let Me Go*.

In your response you should:

- refer to the extract and the novel as a whole;
- show your understanding of characters and events in the novel; [35+5]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

This question assesses AO1, AO2 and AO4 (5 additional marks).

Indicative content

Responses may include:

AO1

- An understanding of friendship as shown in the extract and in the novel
- An overview of the development of the friendships between the central characters as children, then teenagers, then adults
- The dynamics of the friendship between Kathy, Tommy and Ruth as revealed in the extract
- The effect on the isolated lives of the characters in Hailsham, without family or parents
- How dependent on each other they gradually become
- Their sexual experimentation in the Cottages and the growing importance of Kathy's role as carer
- Their growing awareness of their purpose as clones and how this affects their friendships

AO2

- Comments on Ishiguro's use of language in the presentation of key friendships in the novel
- The deliberately unsophisticated style of Kathy's narration as shown in the extract and elsewhere in the novel and how this affects the reader's understanding of the friendships between the characters
- The three-part structure of the novel in unveiling the fate of the friends and their gradual realisation, as well as the reader's, of their real role as clones
- The effect of the euphemistic language used in the novel to create the false idyll of Hailsham and their early friendships
- The change in tone as they grow up, as evidenced in the calm conversation between Tommy and Kathy in the extract, as well as Kathy's reflections on it
- The poignancy of their friendships in the face of their inevitable deaths throughout the novel

This is not a checklist. Please reward valid alternatives.

AO4

Level	Performance Descriptors
High Performance 4-5 marks	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.
Intermediate Performance 2-3 marks	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.
Threshold Performance 1 mark	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.
0 marks	Candidates do not reach the threshold performance outlined in the performance descriptor above.

4. ***The Woman in Black***

You should use the extract below and your knowledge of the whole novel to answer this question.

Write about the significance and role of the woman in black and how she is presented in the novel.

In your response you should:

- refer to the extract and the novel as a whole;
- show your understanding of characters and events in the novel; [35+5]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

This question assesses AO1, AO2 and AO4 (5 additional marks)

Indicative content

Responses may include:

AO1

- An understanding of the role and significance of the woman in black in both the extract and at other points in the novel
- The effect she has on Mr Kipps and Mr Jerome both in the extract and the rest of the novel
- The times she appears and how her role becomes increasingly significant throughout the novel
- The relationship between the woman in black and death
- The tension and fear she creates both in the extract and in the novel as a whole

AO2

- Comments on Hill's use of language to present the woman in black in the extract and in the novel
- The use of the first person and its effects in the extract and the rest of the novel
- The descriptions of the woman in black in the extract and in other parts of the novel
- The effect her appearances have on the other characters shown through their shock and horror, e.g. 'Mr Jermono looked frozen, pale' both in the extract and at other times in the novel
- The significance of her appearances at other times in the novel
- The gradual revelation of her role and significance

This is not a checklist. Please reward valid alternatives.

AO4

Level	Performance Descriptors
High Performance 4-5 marks	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.
Intermediate Performance 2-3 marks	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.
Threshold Performance 1 mark	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.
0 marks	Candidates do not reach the threshold performance outlined in the performance descriptor above.

5. **Oranges are not the Only Fruit**

You should use the extract below and your knowledge of the whole novel to answer this question.

Write about the relationship between Jeanette and her mother and how it is presented at different points in the novel.

In your response you should:

- refer to the extract and the novel as a whole;
- show your understanding of characters and events in the novel. [35+5]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

This question assesses AO1, AO2 and AO4 (5 additional marks)

Indicative content

Responses may include:

AO1

- How the relationship between Jeanette and her mother is shown in the extract and at key points later in the novel, as Jeanette matures
- The conflict between mother and daughter in the extract and how this is shown in the novel through Jeanette's struggle for independence
- The shift in the balance in the relationship between mother and daughter, from the mother's dominance, as evidenced in the extract, to Jeanette's struggle for her own identity
- How other characters influence their relationship, e.g. Elsie, Miss Jewsbury and Melanie
- Jeanette's rejection of her mother's beliefs and the elements of acceptance between the two at the end of the novel

AO2

- Comments on Winterson's use of language to suggest the relationship between mother and daughter in the extract and the novel
- The use of the first person narrator and how this influences the readers' impressions of the relationship, both in the extract and elsewhere in the novel
- How the mother speaks and behaves in the extract and how this reveals her attitudes towards motherhood and Jeanette
- The religious references that pepper the mother's speech and the part religion plays in their relationship
- The humour, such as the elements of caricature and the word-play in the descriptions throughout the extract and novel
- How the structure of the novel reveals the development of Jeanette and her mother's relationship and the different stages of the conflict between them

This is not a checklist. Please reward valid alternatives.

AO4

Level	Performance Descriptors
High Performance 4-5 marks	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.
Intermediate Performance 2-3 marks	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.
Threshold Performance 1 mark	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.
0 marks	Candidates do not reach the threshold performance outlined in the performance descriptor above.

6. ***The Curious Incident of the Dog in the Night Time***

You should use the extract below and your knowledge of the whole play to answer this question.

Write about the relationship between Christopher and his father and how it is presented at different points in the play.

In your response you should:

- refer to the extract and the play as a whole;
- show your understanding of characters and events in the play. [35+5]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

This question assesses AO1, AO2 and AO4 (5 additional marks)

Indicative content

Responses may include:

AO1

- How the relationship between Christopher and his father is shown in the extract and at key points later in the play
- The conflict between Christopher and his father in the extract and how this is shown in the play through Christopher's journey to find his mother
- An appreciation of Ed's underlying love for Christopher, shown through his protectiveness in the extract and in the play
- The complex relationship between Christopher and his father which is rooted in Christopher's lack of understanding of people and relationships
- The role of Christopher's mother in Christopher and his father's relationship

AO2

- Comments on Stephen's use of language to suggest the relationship between father and son in the extract and the play
- Christopher's father's growing aggression and frustration in the extract (e.g. the repetition of 'Leave it') and in other parts of the play, and what this reveals about his relationship with Christopher
- Christopher's literal interpretations of questions in the extract, how this reflects the way he sees the world and the effect this has on his relationship with his father in the play
- The use of stage directions and settings in the play to reveal Christopher's confusion and fear of the world around him and the role his father plays in this
- The contrast between the way the two characters speak and behave in the extract and elsewhere and what this reveals about their relationship

This is not a checklist. Please reward valid alternatives.

AO4

Level	Performance Descriptors
High Performance 4-5 marks	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.
Intermediate Performance 2-3 marks	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.
Threshold Performance 1 mark	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.
0 marks	Candidates do not reach the threshold performance outlined in the performance descriptor above.

7. ***A Taste of Honey***

You should use the extract below and your knowledge of the whole play to answer this question.

Write about the character of Helen and the way she is presented at different points in the play.

In your response you should:

- refer to the extract and the play as a whole;
- show your understanding of characters and events in the play. [35+5]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

This question assesses AO1, AO2 and AO4 (5 additional marks)

Indicative content

Responses may include:

AO1

- An understanding of Helen's character in the extract and elsewhere in the play
- Comments on Helen's character at the beginning of the play
- When she returns during Jo's pregnancy
- How she treats Geof on her return
- Comments on Helen's role as a mother
- Her relationships with other characters such as Jo, Peter and Geof
- Her motives for some of her actions

AO2

- Comments on Delaney's use of language to present the character of Helen
- The effect of Helen's direct address to the audience
- Helen's use of sarcasm in the extract and in the play as a whole
- Her aggressive language to those around her in the extract and in the play as a whole
- Other defence mechanisms Helen employs in her speech and behaviour
- Helen's relationship with Jo for example, her response to Jo's question about her birthday in the extract, and what this reveals about Helen's attitude to motherhood

This is not a checklist. Please reward valid alternatives.

AO4

Level	Performance Descriptors
High Performance 4-5 marks	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.
Intermediate Performance 2-3 marks	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.
Threshold Performance 1 mark	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.
0 marks	Candidates do not reach the threshold performance outlined in the performance descriptor above.

8. An Inspector Calls

You should use the extract below and your knowledge of the whole play to answer this question.

Write about the character of Gerald and the way he is presented in *An Inspector Calls*.

In your response you should:

- refer to the extract and the play as a whole;
- show your understanding of characters and events in the play. [35+5]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

This question assesses AO1, AO2 and AO4 (5 additional marks).

Indicative content

Responses may include:

AO1

- An understanding of Gerald's character as revealed in the extract and elsewhere in the play
- Gerald's relationships with members of the Birling family as well as with Eva Smith/Daisy Renton
- His behaviour at the beginning of the play where his confidence is apparent
- His behaviour when his affair is exposed and how this affects his relationships with the members of the Birling family, particularly Sheila
- His behaviour at the end of the play when he goes back to siding with the older generation as revealed in the extract and elsewhere in the play

AO2

- Comments on Priestley's use of language to present Gerald in the extract and the play
- The way the stage directions in the extract show that Gerald delays revealing his news at the beginning of the extract and what this reveals about his character
- His smug tone in the extract with which he explains how he came by the information ('a police sergeant I know') and how this smugness is revealed elsewhere in the play
- His use of short, assertive sentences in the extract, such as 'There isn't any such inspector' and how this relates to the way he speaks and behaves at other points in the play
- Gerald's status and importance in the Birling family as revealed in the extract ('Good lad!')

This is not a checklist. Please reward valid alternatives.

AO4

Level	Performance Descriptors
High Performance 4-5 marks	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.
Intermediate Performance 2-3 marks	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.
Threshold Performance 1 mark	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.
0 marks	Candidates do not reach the threshold performance outlined in the performance descriptor above.

9. *The History Boys*

You should use the extract below and your knowledge of the whole play to answer this question.

Write about the relationship between Irwin and the boys and how it is presented at different

In your response you should:

- refer to the extract and the play as a whole;
- show your understanding of characters and events in the play. [35+5]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

This question assesses AO1, AO2 and AO4 (5 additional marks).

Indicative content

Responses may include:

AO1

- How the relationship between Irwin and the boys is shown in the extract and at key points in the play
- Comments on Irwin's arrival at the school and his first encounter with the boys
- Comments on how his relationships with the boys develop throughout the play
- The impact on the boys of Irwin's teaching style, as revealed in the extract and in the rest of the play
- His meeting with the adult Posner

AO2

- Comments on Bennet's use of language to reveal the relationship between Irwin and the boys in the extract and the play
- The boys' initial intent to discomfit Irwin, whilst on the surface flattering him, as revealed in the extract through their persistent references to Hector and the content of his lessons
- The way the boys dominate the exchange in the extract through their quick speech patterns which barely allows Irwin enough time to speak
- The frequent ironic repetitions of "Sir" in the extract which emphasise the boys' control at this point in the play
- How the boys interact with Irwin at other points in the play, e.g. the way different boys, such as Dakin and Posner, speak with him and how this contrasts with the interactions between Irwin and the boys earlier in the play

This is not a checklist. Please reward valid alternatives.

AO4

Level	Performance Descriptors
High Performance 4-5 marks	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.
Intermediate Performance 2-3 marks	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.
Threshold Performance 1 mark	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.
0 marks	Candidates do not reach the threshold performance outlined in the performance descriptor above.

10. Blood Brothers

You should use the extract below and your knowledge of the whole play to answer this question.

Write about the relationship between Edward and Mickey and how it is presented at different points in the play.

In your response you should:

- refer to the extract and the play as a whole;
- show your understanding of characters and events in the play. [35+5]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

This question assesses AO1, AO2 and AO4 (5 additional marks).

Indicative content

Responses may include:

AO1

- How the relationship between Mickey and Edward is shown in the extract and at key points in the play
- Their initial meeting and Blood Brothers pact
- The interdependence of their relationship as evidenced in the extract and elsewhere in the play
- Comments on how their relationship changes from their childhood to their teenage years and into adulthood and the part their social backgrounds play in this
- The breakdown in communication between Mickey and Edward as evidenced in the extract
- The influence of other characters such as Mrs Lyons and Linda on their relationship
- The shocking end to their relationship

AO2

- Comments on Russell's use of language to suggest Mickey and Edward's relationship in the extract and elsewhere in the play
- Edward's misreading of Mickey's misery in the extract, shown through Mickey's sullen silence and Edward's repeated questions, and how this turning point signals their growing separation in the play
- The impact of Mickey's bitter outburst in the extract 'You're a dick head' and how this shows the rising tension and the extent of the deterioration of their relationship
- The way the boys speak when they are young children and their initial instant connection
- The role of the songs in presenting their teenage years and their mutual love for each other
- The stage directions at the end of the play and how this signals the violent end of their relationship

This is not a checklist. Please reward valid alternatives.

AO4

Level	Performance Descriptors
High Performance 4-5 marks	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.
Intermediate Performance 2-3 marks	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.
Threshold Performance 1 mark	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.
0 marks	Candidates do not reach the threshold performance outlined in the performance descriptor above.

SECTION B (19TH CENTURY PROSE)

GENERIC ASSESSMENT OBJECTIVES GRID

Questions 11-16

The following descriptions have been provided to indicate the way in which progression within the criteria is likely to occur. Each successive description assumes demonstration of achievements in lower bands.

AO1, AO2 and AO3 are equally weighted in this question.

Total marks 40

Band	AO1:1a+b, AO1:2	AO2	AO3
5 33-40 marks	Candidates: sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; use a sensitive and evaluative approach to the task and analyse the extract and wider text critically; show a perceptive understanding of the extract and wider text, engaging fully, perhaps with some originality in their personal response; their responses include pertinent, direct references from across the extract and wider text, including quotations.	Candidates: analyse and appreciate writers' use of language, form and structure; make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; use precise subject terminology in an appropriate context.	Candidates: show an assured understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
4 25-32 marks	Candidates: sustain focus on the task, convey ideas with considerable coherence and use an appropriate register; use a thoughtful approach to the task; show a secure understanding of key aspects of the extract and wider text, with considerable engagement; support and justify their responses by well-chosen direct reference to the extract and wider text, including quotations.	Candidates: discuss and increasingly analyse writers' use of language, form and structure; make thoughtful reference to the meanings and effects of stylistic features used by the writer; use apt subject terminology.	Candidates: show a secure understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
3 17-24 marks	Candidates: focus on the task, convey ideas with general coherence and use a mostly appropriate register; use a straightforward approach to the task; show an understanding of key aspects of the extract and wider text, with engagement; support and justify their responses by appropriate direct reference to the extract and wider text, including quotations.	Candidates: comment on and begin to analyse writers' use of language, form and structure; make some reference to meanings and effects; use relevant subject terminology.	Candidates: show an understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
2 9-16 marks	Candidates: have some focus on the task, convey ideas with some coherence and sometimes use an appropriate register; use a limited approach to the task; show some understanding of key aspects of the extract and wider text, with some engagement; support and justify their responses by some direct reference to the extract and wider text, including some quotations.	Candidates: recognise and make simple comments on writers' use of language, form and structure; may make limited reference to meanings and effects; may use some relevant subject terminology.	Candidates: show some understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
1 1-8 marks	Candidates: have limited focus on the task, convey ideas with occasional coherence and may sometimes use an appropriate register; use a simple approach to the task; show a basic understanding of some key aspects of the extract and wider text, with a little engagement; may support and justify their responses by some general reference to the extract and wider text, perhaps including some quotations.	Candidates: may make generalised comments on writers' use of language, form and structure; may make basic reference to meanings and effects; may use some subject terminology but not always accurately.	Candidates: show limited understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.
0 marks	Nothing worthy of credit.	Nothing worthy of credit.	Nothing worthy of credit.

SECTION B (19th CENTURY PROSE)**INDICATIVE CONTENT****11. A Christmas Carol**

You should use the extract below and your knowledge of the whole novel to answer this question.

Write about Scrooge and the way he changes throughout the novel.

In your response you should:

- refer to the extract and the novel as a whole;
- show your understanding of characters and events in the novel;
- refer to the contexts of the novel.

[40]

This question assesses AO1, AO2 and AO3.

Indicative content

Responses may include:

AO1

- An overview of how Scrooge changes throughout the novel
- Comments on how he shuns other people as well as driving them away with the cold elements of his appearance and nature in the extract and the beginning of the novel
- Marley's initial visit
- The visitation of the ghosts
- The range of events witnessed by Scrooge during the visitations and how these lead him to change
- The effect of other characters such as Tiny Tim, Belle, Fezziwig and Fred on Scrooge

AO2

- Comments on Dickens' use of language in the extract and the novel
- Scrooge's initial description in the extract, e.g. imagery such as 'solitary as an oyster' to demonstrate the closed nature of his character at this point
- The imagery of cold and wintry weather, for example, 'No wind that blew was bitterer than he' and how this contrasts with how he is described later in the novel
- The hyperbolic nature of his initial description in the extract, for example in the opening long list of adjectives
- How Dickens' initial description in the extract is contrasted with Scrooge as he appears later and at the end of the novel, e.g. his role, as a 'second father' to Tiny Tim, and 'as a good friend, as good a master, and as good a man as the good old city knew.'

AO3

- Reference to the period in which the novel is set and its significance to the changing nature of Scrooge's character. For example, the importance of poverty and charity in nineteenth century London
- Scrooge's initial character and desire to be solitary as an avoidance of social responsibility, further highlighted by his comments such as, 'Are there no prisons, are there no workhouses?'
- His later despair at the appearance of Ignorance and Want at the end of Stave Three leading him to ask 'Have they no refuge or resource?'
- Discussion of the nature of Scrooge's change and his eventual use of money for good to alleviate some problems of his contemporary world, perhaps in order to save himself too
- Comments on redemption and religious responsibilities

This is not a checklist. Please reward valid alternatives.

12. *Silas Marner*

You should use the extract below and your knowledge of the whole novel to answer this question.

Write about turning points in Silas Marner's life as presented in the novel.

In your response you should:

- refer to the extract and the novel as a whole;
- show your understanding of characters and events in the novel;
- refer to the contexts of the novel.

[40]

This question assesses AO1, AO2 and AO3.

Indicative content

Responses may include:

AO1

- An overview of how turning points in Silas's life are presented in both the extract and the rest of the novel
- The initial betrayal in Lantern Yard
- The love of and loss of Silas's gold
- The appearance of Eppie as a key turning point
- Silas's return to Lantern Yard
- Silas's integration into the society of Raveloe

AO2

- Comments on Eliot's use of language in the extract and the novel
- The use of emotive verbs and adjectives such as 'grasp', 'agitated' and 'powerless' to present the dramatic nature of Silas's emotions at this turning point in the novel
- The imagery of light and gold in the extract and how this relates to the role of Eppie as Silas's redemption
- Comments on structure, e.g. Silas's character in the early parts of the book, including the events at Lantern Yard, the growing obsession with gold which is then stolen, and its replacement in the form of Eppie in this key scene; as well as other later, important turning points in the novel such as the return to Lantern Yard

AO3

- References to the period in which the novel is set and its significance to the presentation of chosen turning points in Silas's life
- The relevance of growing industrialisation to nineteenth century England as exemplified by Silas's experience at Raveloe and Lantern Yard
- Comments on the shortcomings of characters from both of these societies and their effects on Silas: for example the selfish nature of Dunstan Cass as well as the betrayal by William Dane
- Silas's loss of faith and redemption and how this can be linked to the insecurities of a fast changing society and contemporary attitudes to issues such as religion, charity and thrift

This is not a checklist. Please reward valid alternatives.

13. ***Pride and Prejudice***

You should use the extract below and your knowledge of the whole novel to answer this question.

Write about attitudes to marriage in *Pride and Prejudice* and how they are presented in the novel.

In your response you should:

- refer to the extract and the novel as a whole;
- show your understanding of characters and events in the novel;
- refer to the contexts of the novel.

[40]

This question assesses AO1, AO2 and AO3.

Indicative content

Responses may include:

AO1

- An overview of how marriage is presented in both the extract and the rest of the novel
- The differences in attitudes of Mr and Mrs Bennet towards marriage as presented in the extract and the rest of the novel
- Comments on a range of marriages, such as that of Charlotte Lucas and Mr Collins or Lydia and Wickham
- Jane and Bingley's conventional attitudes to courtship and marriage
- Elizabeth and Darcy's unconventional courtship and how this shows their attitudes to marriage

AO2

- Comments on Austen's use of language in the extract and the novel
- Mrs Bennet's overdramatic tone and language in the extract and the novel and how this reveals her view of marriage as a social occasion and social necessity
- The comparison of Mr Bennet's deadpan responses in the extract and how this reveals his differing attitude to marriage
- Jane Austen's authorial voice, for example in the gently mocking opening sentence of the extract or in statements such as 'this was invitation enough', as well as at other points in the novel, to show her own view of marriage
- Comments on structural features such as the use of multiple proposals throughout the novel

AO3

- References to the social structures of the period in which the novel is set, particularly in relation to attitudes to marriage
- Comments on the economic and social significance of marriage to characters in the novel such as Charlotte Lucas, Mr Collins and the Bennets
- Other attitudes to marriage illustrated by characters such as the cynicism of Wickham and the social snobbery of Lady Catherine
- The financial consequences of marriage to characters in the novel, such as the fear and drive of Mrs Bennet related to matters such as entailment

This is not a checklist. Please reward valid alternatives.

14. **War of the Worlds**

You should use the extract below and your knowledge of the whole novel to answer this question.

Write about how fear of the unknown is presented at different points in the novel.

In your response you should:

- refer to the extract and the novel as a whole;
- show your understanding of characters and events in the novel;
- refer to the contexts of the novel.

[40]

This question assesses AO1, AO2 and AO3.

Indicative content

Responses may include:

AO1

- An overview of how fear of the unknown is presented in both the extract and the rest of the novel
- The fearful reactions to the first appearance of the Martians in the extract
- The universal revulsion the aliens cause in the extract and the rest of the novel
- The exodus from London
- The behaviour of the curate, as well as the eventual ‘acceptance’ of the new role of humanity under the aliens by the artilleryman
- The role of the narrator in presenting fear of the unknown in the extract and the novel as a whole

AO2

- Comments on Wells’s use of language in the extract and the novel to present fear of the unknown
- The use of shocking and fearful lexis in the extract, e.g. ‘sudden chill’, ‘loud shriek’, ‘horror’ and ‘dread’
- The use of shorter sentences in the first part of the extract to show the shocked reactions of the public, contrasted to the use of longer sentences and more adjectives and phrasing to develop the detailed description of the aliens which follows this
- Comments on how Wells creates fear of the unknown through the narrator’s voice, both in the extract and in the novel
- Comments on structure and the development of the fear of the unknown from the early parts of the novel, including the extract, to the consequences of general panic as well as specific cowardice, such as that of the curate

AO3

- An understanding of the period in which the novel is set, in relation to issues relating to fear of the unknown
- The contemporary fascination and concerns with scientific progress
- The fears about the development of conflict on a global scale
- The social commentary being offered by the author relating to the nature of human society and its fragility as well as naivety
- The narrator’s commentary on characters such as the curate and the artilleryman and how this reflects on the role of religion and the military at the time

This is not a checklist. Please reward valid alternatives.

15. *Jane Eyre*

You should use the extract below and your knowledge of the whole novel to answer this question.

Write about the relationship between Jane Eyre and Mr Rochester and how it is presented at different points in the novel.

In your response you should:

- refer to the extract and the novel as a whole;
- show your understanding of characters and events in the novel;
- refer to the contexts of the novel.

[40]

This question assesses AO1, AO2 and AO3.

Indicative content

Responses may include:

AO1

- An overview of how the relationship between Jane Eyre and Mr Rochester is presented in both the extract and the novel
- Jane and Mr Rochester's initial meeting
- Jane's initial vulnerability up to and beyond her arrival at Thornfield
- Jane's growing love for Mr Rochester as the novel progresses
- Jane's reaction to the discovery of Rochester's first wife
- The vulnerability of Mr Rochester after the fire
- Comments on other characters and events that affect their relationship, such as Jane's rejection of St. John

AO2

- Comments on Austen's use of language in the extract and the novel
- Jane's reactions to recent events in the extract
- The use of dramatic language to express Jane's emotions in the extract, such as the fact the 'faith was blighted' and 'confidence destroyed' and how this represents the lowest point in their relationship in the novel
- Comments on structure such as Jane's initial wariness of Rochester, her reluctance to accept St. John's proposal, and the eventual true love she finds with Mr Rochester

AO3

- Reference to the period in which the novel is set and its significance to the developing relationship between Jane and Mr Rochester
- Comments on how financial dependence and gender are illustrated by Jane's unenviable situation at the start of the novel
- Her financial safety and independence once she has inherited and how this helps her gain enough confidence to be a partner for Mr Rochester
- The frustrations and limitations of nineteenth century society linked to gender, economic status and social class and the effect these have on their relationship

This is not a checklist. Please reward valid alternatives.

16. ***The Strange Case of Dr Jekyll and Mr Hyde***

You should use the extract below and your knowledge of the whole novel to answer this question.

Write about how tension is created at different points in the novel.

In your response you should:

- refer to the extract and the novel as a whole;
- show your understanding of characters and events in the novel;
- refer to the contexts of the novel.

[40]

This question assesses AO1, AO2 and AO3.

Indicative content

Responses may include:

AO1

- An overview of how tension is created in the extract and the rest of the novel
- The gradual revelations about Mr Hyde's character and his relationship to Dr Jekyll
- Poole's fear and the way he speaks and behaves in the extract and the novel
- Utterson's gradual discoveries about his friend Dr Jekyll/Mr Hyde and how this creates an increase in tension

AO2

- Comments on Stevenson's use of language to create tension in the extract and the novel
- The use of dialogue to create a sense of uncertainty and fear in the extract and the novel
- The descriptions of Poole, e.g. 'his manner was altered for the worse' and how this creates fear and tension in the extract and the novel
- Comments on how the narrator's voice creates tension in the extract and the novel
- The way tension is created gradually, such as the murder of Carew and the disappearance of Mr Hyde
- The way different points of view such as the accounts left by Dr Lanyon and Dr Jekyll add to the tension

AO3

- Reference to the period in which the novel is set and its significance to the way tension is created
- Comments on the struggle between good and evil within all men. For example, understanding of contemporary concerns about the nature of evil
- The literary context of the gothic genre
- How the setting of Victorian London creates tension
- Ideas of social and individual morality in Victorian times and how this creates tension, such as the maid's account of the murder of Carew

This is not a checklist. Please reward valid alternatives.

SECTION C (UNSEEN POETRY)**Generic Assessment Objectives Grid****Question 17 (a)**

The following descriptions have been provided to indicate the way in which progression within the criteria is likely to occur. Each successive description assumes demonstration of achievements in lower bands.

AO1 and AO2 are equally weighted in this question.

Total 15 marks

Band	AO1:1 a+b, AO1:2	AO2
5 13-15 marks	Candidates: sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; use a sensitive and evaluative approach to the task and analyse the text critically; show a perceptive understanding of the text, engaging fully, perhaps with some originality in their personal response; their responses include pertinent ,direct references from across the text, including quotations.	Candidates: analyse and appreciate writers' use of language, form and structure; make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; use precise subject terminology in an appropriate context.
4 10-12 marks	Candidates: sustain focus on the task, convey ideas with coherence and use an appropriate register; use a thoughtful approach to the task; show a secure understanding of key aspects of the text, with considerable engagement; support and justify their responses by well-chosen direct reference to the text, including quotations.	Candidates: discuss and increasingly analyse writers' use of language, form and structure; make thoughtful reference to the meanings and effects of stylistic features used by the writer; use apt subject terminology.
3 7-9 marks	Candidates: focus on the task, convey ideas with general coherence and use a mostly appropriate register; use a straightforward approach to the task; show an understanding of key aspects of the text, with engagement; support and justify their responses by appropriate direct reference to the text, including quotations.	Candidates: comment on and begin to evaluate writers' use of language, form and structure; make some reference to meanings and effects; use relevant subject terminology.
2 4-6 marks	Candidates: have some focus on the task, convey ideas with some coherence and sometimes use an appropriate register; use a limited approach to the task; show some understanding of key aspects of the text, with some engagement; support and justify their responses by some direct reference to the text, including some quotations.	Candidates: recognise and make simple comments on writers' use of language, form and structure; may make limited reference to meanings and effects; may use some relevant subject terminology.
1 1-3 marks	Candidates: have limited focus on the task, convey ideas with occasional coherence and may sometimes use an appropriate register; use a simple approach to the task; show a basic understanding of some key aspects of the text, with a little engagement; may support and justify their responses by some general reference to the text, perhaps including some quotations.	Candidates: may make generalised comments on writers' use of language, form and structure; make basic reference to meanings and effects; may use some subject terminology but not always accurately or appropriately.
0 marks	Nothing worthy of credit.	Nothing worthy of credit.

SECTION C (UNSEEN POETRY)**Generic Assessment Objectives Grid****Question 17 (b)**

The following descriptions have been provided to indicate the way in which progression within the criteria is likely to occur. Each successive description assumes demonstration of achievements in lower bands. In Section C question 17(b) the focus of the question is comparison. Therefore examiners must only credit points which are comparative.

AO1 and AO2 are equally weighted in this question.

Total 25 marks

Band	AO1:1 a+b, AO1:2	AO2
5 21-25 marks	Comparison is critical, illuminating and sustained across AO1 and AO2. There will be a wide ranging discussion of the similarities and/or differences between the poems.	
	Candidates: sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; use a sensitive and evaluative approach to the task and analyse the texts critically; show a perceptive understanding of the texts, engaging fully, perhaps with some originality in their personal response; their responses include pertinent, direct references from across the texts, including quotations.	Candidates: analyse and appreciate writers' use of language, form and structure; make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; use precise subject terminology in an appropriate context.
4 16-20 marks	Comparison is focussed, coherent and sustained across AO1 and AO2. There will be a clear discussion of the similarities and/or differences between the poems.	
	Candidates: sustain focus on the task, convey ideas with coherence and use an appropriate register; use a thoughtful approach to the task; show a secure understanding of key aspects of the texts, with considerable engagement; support and justify their responses by well-chosen direct reference to the texts, including quotations.	Candidates: discuss and increasingly analyse writers' use of language, form and structure; make thoughtful reference to the meanings and effects of stylistic features used by the writer; use apt subject terminology.
3 11-15 marks	Comparison is focussed across AO1 and AO2 with some valid discussion of the similarities and/or differences between the poems.	
	Candidates: focus on the task, convey ideas with general coherence and use a mostly appropriate register; use a straightforward approach to the task; show an understanding of key aspects of the texts, with engagement; support and justify their responses by appropriate direct reference to the texts, including quotations.	Candidates: comment on and begin to evaluate writers' use of language, form and structure; make some reference to meanings and effects; use relevant subject terminology.
2 6-10 marks	Comparison is general with some discussion of the obvious similarities and/or differences between the poems.	
	Candidates: have some focus on the task, convey ideas with some coherence and sometimes use an appropriate register; use a limited approach to the task; show some understanding of key aspects of the texts, with some engagement; support and justify their responses by some direct reference to the texts, including some quotations.	Candidates: recognise and make simple comments on writers' use of language, form and structure; may make limited reference to meanings and effects; may use some relevant subject terminology.
1 1-5 marks	Comparison is very limited. There may be a basic awareness of the obvious similarities and/or differences between the poems.	
	Candidates: have limited focus on the task, convey ideas with occasional coherence and may sometimes use an appropriate register; use a simple approach to the task; show a basic understanding of some key aspects of the texts, with a little engagement; may support and justify their responses by some general reference to the texts, perhaps including some quotations.	Candidates: may make generalised comments on writers' use of language, form and structure; make basic reference to meanings and effects; may use some subject terminology but not always accurately or appropriately.
0 marks	Nothing worthy of credit.	

SECTION C (UNSEEN POETRY)

INDICATIVE CONTENT

17. Read the two poems, *A Gull* by Edwin Morgan and *Considering the Snail* by Thom Gunn. In both of these poems the poets write about the effect animals have on people.

(a) Write about the poem *A Gull* by Edwin Morgan, and its effect on you. [15]

You may wish to consider:

- *what the poem is about and how it is organised;*
- *the ideas the poet may have wanted us to think about;*
- *the poet's choice of words, phrases and images and the effects they create;*
- *how you respond to the poem.*

This question assesses AO1 and AO2.

Indicative content

Responses may include:

AO1

- An understanding of the key aspects of the gull, e.g. the intimidation or fear induced by him
- The use of setting
- The narrator's ambiguous stance towards the bird
- The gull's mysterious dignity
- The gull's exit

AO2

- Comments on Morgan's use of language to describe the gull
- The imagery used to describe the predatory, secret life of the gull, e.g. 'foundered voyages' and 'dread of open waters'
- The sinister tone of *A Gull*, e.g. 'Did he smell my flesh?'
- The way the gull's thoughts are represented in the poem through the use of direct speech 'I tell you, my chick,' to create an intimidating atmosphere
- The symbolic nature of the gull for example, the way he offers a glimpse of a wild landscape
- The use of words and phrases, such as a 'supergull' and 'a visitation' to imply the almost supernatural power of the gull
- The discomfit of the poet as evidenced through his final questioning

This is not a checklist. Please reward valid alternatives.

- (b) Now compare *Considering the Snail* by Thom Gunn and *A Gull* by Edwin Morgan.

[25]

You should compare:

- what the poems are about and how they are organised;
- the ideas the poets may have wanted us to think about;
- the poets' choice of words, phrases and images and the effects they create;
- how you respond to the poems.

This question assesses AO1 and AO2.

Indicative content

Responses may include:

AO1

- An understanding of the poet's view of the snail in *Considering the Snail* and how this compares with the view of the gull in *A Gull*
- The poet's engagement and fascination with the progress of the snail and how this compares to the awe and intimidation evoked by the gull in *A Gull*
- The presentation of the snail as an admirable and passionate creature and how this compares to the presentation of the gull
- How both poems deal with the theme of nature through a focus on every day creatures

AO2

- How Gunn uses language to achieve specific effects and how this is compared to Morgan's use of language in *A Gull*
- The use of personification to describe the snail in *Considering the Snail* and the gull in *A Gull*
- The elevated language used to describe the snail and the way the snail is imbued with powerful emotions such as 'desire', 'fury' and 'passion' and how this compares to the presentation of the gull
- The use of the first person to reveal the poet's thoughts and feelings about the animals in both poems

This is not a checklist. Please reward valid alternatives.