

ENGLISH RESOURCES
GCSE ENGLISH LANGUAGE AND LITERATURE

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Are you using the latest version of this specification?

- You will always find the most up-to-date version of this specification on our website at
- We will write to you if there are significant changes to the specification.

1 Introduction

1.1 Why choose AQA for GCSE English Language

A specification designed for you and your students

Our assessments have been designed to inspire and motivate students, providing appropriate stretch and challenge whilst ensuring, as far as possible, that the assessment and texts are accessible to the full range of students.

The specification will enable students of all abilities to develop the skills they need to read, understand and analyse a wide range of different texts covering the 19th, 20th and 21st century time periods as well as to write clearly, coherently and accurately using a range of vocabulary and sentence structures.

Dynamic and engaging content

The specification offers the attraction of two equally-balanced papers, relating reading sources to the topic and theme of writing tasks. The reading sources act as stimulus for writing tasks, providing students with a clear route through each paper.

Each paper has a distinct identity to better support high quality provision and engaging teaching and learning. Paper 1, *Explorations in Creative Reading and Writing*, looks at how writers use narrative and descriptive techniques to engage the interest of readers. Paper 2, *Writers' Viewpoints and Perspectives*, looks at how different writers present a similar topic over time.

Our approach to spoken language (previously speaking and listening) will emphasise the importance of the wider benefits that speaking and listening skills have for students. The endorsed unit will draw on good practice to suggest how engaging formative tasks can lead to a single summative assessment.

Skills-based approach

The specification offers a skills-based approach to the study of English Language in an untiered context. Questions are designed to take students on an assessment journey through lower tariff tasks to more extended responses.

Teach Language and Literature together

The specification is fully co-teachable with GCSE English Literature. Students who choose to study both will benefit from the transferable skills developed across the two subjects.

We're behind you every step of the way

After careful consultation with practising teachers, subject associations and employers, we have designed the specification to meet the needs of students and teachers, providing high quality assessment and good provision for English. It offers excellent preparation for AS and A-level English, as well as equipping students with essential life-skills and the best progression route to future employment.

With AQA you can rest assured that your students will receive the grade that fairly represents their attainment and reflects the skills that they have demonstrated.

You can find out about all our English qualifications at [aqa.org.uk/english](https://www.aqa.org.uk/english).

1.2 Support and resources to help you teach

We know that support and resources are vital for your teaching and that you have limited time to find or develop good quality materials. So we've worked with experienced teachers to provide you with a range of resources that will help you confidently plan, teach and prepare for exams.

Teaching resources

We have too many English Language resources to list here so visit [aqa.org.uk/8700](https://www.aqa.org.uk/8700) to see them all. They include:

- English Language reading support booklet. This will include a wide range of texts from the 19th, 20th and 21st century and some suggested teaching activities to support you in preparing students for the reading sections of both papers
- a KS3 resource about 19th century texts helping you to develop progression through KS3 into KS4
- a digital anthology which will include resources to support the teaching of English Language and English Literature
- provision of resources to teach speaking and listening skills, in recognition of the wider benefits that these skills have for your students
- marked and annotated student responses to the questions on our specimen papers with senior examiner commentaries
- Subject Advocates who will support you in the transition to the new specification and facilitate local and regional network and update meetings
- student textbooks and digital resources that have been checked and endorsed by AQA
- training courses to help you deliver AQA GCSE English Language and GCSE English Literature qualifications
- subject expertise courses for all teachers; from newly-qualified teachers who are just getting started to experienced teachers looking for fresh inspiration.

Preparing for exams

Visit [aqa.org.uk/8700](https://www.aqa.org.uk/8700) for everything you need to prepare for our exams, including:

- past papers, mark schemes and examiners' reports
- specimen papers and mark schemes for new courses
- Exampro: a searchable bank of past AQA exam questions
- exemplar student answers with examiner commentaries.

Analyse your students' results with Enhanced Results Analysis (ERA)

Find out which questions were the most challenging, how the results compare to previous years and where your students need to improve. ERA, our free online results analysis tool, will help you see where to focus your teaching. Register at [aqa.org.uk/era](https://www.aqa.org.uk/era)

For information about results, including maintaining standards over time, grade boundaries and our post-results services, visit [aqa.org.uk/results](https://www.aqa.org.uk/results)

Keep your skills up to date with professional development

Wherever you are in your career, there's always something new to learn. As well as subject-specific training, we offer a range of courses to help boost your skills:

- improve your teaching skills in areas including differentiation, teaching literacy and meeting Ofsted requirements
- help you prepare for a new role with our leadership and management courses.

You can attend a course at venues around the country, in your school or online – whatever suits your needs and availability. Find out more at coursesandevents.aqa.org.uk

Get help and support

Visit our website for information, guidance, support and resources at aqa.org.uk/8700

You can talk directly to the English Language subject team:

E: english-gcse@aqa.org.uk

T: 0161 953 7504

2 Specification at a glance

Subject content

- 1 [Explorations in creative reading and writing](#) (page 14)
- 2 [Writers' viewpoints and perspectives](#) (page 14)
- 3 [Non-exam assessment](#) (page 15)

For the award of the GCSE in English Language students must offer all three assessments.

Assessments

All texts in the examination will be unseen.

Paper 1: Explorations in Creative Reading and Writing
<p>What's assessed</p> <p>Section A: Reading</p> <ul style="list-style-type: none">• one literature fiction text <p>Section B: Writing</p> <ul style="list-style-type: none">• descriptive or narrative writing
<p>Assessed</p> <ul style="list-style-type: none">• written exam: 1 hour 45 minutes• 80 marks• 50% of GCSE
<p>Questions</p> <p>Reading (40 marks) (25%)– one single text</p> <ul style="list-style-type: none">• 1 short form question (1 x 4 marks)• 2 longer form questions (2 x 8 marks)• 1 extended question (1 x 20 marks) <p>Writing (40 marks) (25%)</p> <ul style="list-style-type: none">• 1 extended writing question (24 marks for content, 16 marks for technical accuracy)



Paper 2: Writers' Viewpoints and Perspectives

What's assessed

Section A: Reading

- one non-fiction text and one literary non-fiction text

Section B: Writing

- writing to present a viewpoint

Assessed

- written exam: 1 hour 45 minutes
- 80 marks
- 50% of GCSE

Questions

Reading (40 marks) (25%) – two linked texts

- 1 short form question (1 x 4 marks)
- 2 longer form questions (1 x 8, 1 x 12 marks)
- 1 extended question (1 x 16 marks)

Writing (40 marks) (25%)

- 1 extended writing question (24 marks for content, 16 marks for technical accuracy)



Non-examination Assessment: Spoken Language

What's assessed

(AO7–AO9)

- presenting
- responding to questions and feedback
- use of Standard English

Assessed

- teacher set throughout course
- marked by teacher
- separate endorsement (0% weighting of GCSE)

3 Subject content

Students will draw upon a range of texts as reading stimulus and engage with creative as well as real and relevant contexts. Students will have opportunities to develop higher-order reading and critical thinking skills that encourage genuine enquiry into different topics and themes.

This specification will ensure that students can read fluently and write effectively. Students will be able to demonstrate a confident control of Standard English and write grammatically correct sentences, deploying figurative language and analysing texts.

For GCSE English Language students should:

- read fluently, and with good understanding, a wide range of texts from the 19th, 20th and 21st centuries, including literature and literary non-fiction as well as other writing such as reviews and journalism
- read and evaluate texts critically and make comparisons between texts
- summarise and synthesise information or ideas from texts
- use knowledge gained from wide reading to inform and improve their own writing
- write effectively and coherently using Standard English appropriately
- use grammar correctly and punctuate and spell accurately
- acquire and apply a wide vocabulary, alongside a knowledge and understanding of grammatical terminology, and linguistic conventions for reading, writing and spoken language
- listen to and understand spoken language and use spoken Standard English effectively.

GCSE English Language is designed on the basis that students should read and be assessed on high-quality, challenging texts from the 19th, 20th and 21st centuries. Each text studied must represent a substantial piece of writing, making significant demands on students in terms of content, structure and the quality of language. The texts, across a range of genres and types, should support students in developing their own writing by providing effective models. The texts must include literature and extended literary non-fiction, and other writing such as essays, reviews and journalism (both printed and online). Texts that are essentially transient, such as instant news feeds, must not be included. The number and types of texts, and their length, are not prescribed.

3.1 Scope of study

This GCSE specification in English Language will require students to study the following content:

3.1.1 Critical reading and comprehension

- *critical reading and comprehension*: identifying and interpreting themes, ideas and information in a range of literature and other high-quality writing; reading in different ways for different purposes, and comparing and evaluating the usefulness, relevance and presentation of content for these purposes; drawing inferences and justifying these with evidence; supporting a point of view by referring to evidence within the text; identifying bias and misuse of evidence, including distinguishing between statements that are supported by evidence and those that are not; reflecting critically and evaluatively on text, using the context of the text and drawing on knowledge and skills gained from wider reading; recognising the possibility of different responses to a text
- *summary and synthesis*: identifying the main theme or themes; summarising ideas and information from a single text; synthesising from more than one text

-
- *evaluation of a writer's choice of vocabulary, form, grammatical and structural features*: explaining and illustrating how vocabulary and grammar contribute to effectiveness and impact, using linguistic and literary terminology accurately to do so and paying attention to detail; analysing and evaluating how form and structure contribute to the effectiveness and impact of a text
 - comparing texts: comparing two or more texts critically with respect to the above.

3.1.2 Writing

- *producing clear and coherent text*: writing effectively for different purposes and audiences: to describe, narrate, explain, instruct, give and respond to information, and argue; selecting vocabulary, grammar, form, and structural and organisational features judiciously to reflect audience, purpose and context; using language imaginatively and creatively; using information provided by others to write in different forms; maintaining a consistent point of view; maintaining coherence and consistency across a text
- *writing for impact*: selecting, organising and emphasising facts, ideas and key points; citing evidence and quotation effectively and pertinently to support views; creating emotional impact; using language creatively, imaginatively and persuasively, including rhetorical devices (such as rhetorical questions, antithesis, parenthesis).

3.1.3 Spoken language

- *presenting information and ideas*: selecting and organising information and ideas effectively and persuasively for prepared spoken presentations; planning effectively for different purposes and audiences; making presentations and speeches
- *responding to spoken language*: listening to and responding appropriately to any questions and feedback
- *spoken Standard English*: expressing ideas using Standard English whenever and wherever appropriate.

4 Scheme of assessment

Find past papers and mark schemes, and specimen papers for new courses, on our website at aqa.org.uk/pastpapers

This specification is designed to be taken over two years with all assessments taken at the end of the course.

GCSE exams and certification for this specification are available for the first time in May/June 2017 and then every May/June and November for the life of the specification.

This is a linear qualification. In order to achieve the award, students must complete all exams in November or May/June in a single year. All assessments must be taken in the same series. November entries will only be available to students who were at least 16 on the previous 31 August. See Resits and shelf life in the General administration section for November entry restrictions.

In designing and setting the assessments for this specification we have ensured that taken together, these assessments include questions or tasks which will allow students to:

- provide extended responses
- demonstrate their ability to draw together different areas of knowledge, skills and/or understanding from across a full course of study for this qualification.

The final reading question on each paper - Question 4 on Paper 1 and Question 4 on Paper 2 allows students to fulfill this requirement.

All materials are available in English only.

4.1 Aims and learning outcomes

Courses based on this specification should encourage students to:

read fluently and write effectively. They should be able to demonstrate a confident control of Standard English and they should be able to write grammatically correct sentences, deploy figurative language and analyse texts.

Courses based on this specification should enable students to:

- read a wide range of texts, fluently and with good understanding
- read critically, and use knowledge gained from wide reading to inform and improve their own writing
- write effectively and coherently using Standard English appropriately
- use grammar correctly, punctuate and spell accurately
- acquire and apply a wide vocabulary, alongside a knowledge and understanding of grammatical terminology, and linguistic conventions for reading, writing and spoken language.

In addition, they must enable students to:

- listen to and understand spoken language, and use spoken Standard English effectively.

The Spoken Language endorsement will be reported on as part of the qualification, but it will not form part of the final mark and grade.

4.2 Explorations in creative reading and writing

The aim of this paper is to engage students in a creative text and inspire them to write creatively themselves by:

- in section A, reading a literature fiction text in order to consider how established writers use narrative and descriptive techniques to capture the interest of readers
- in section B, writing their own creative text, inspired by the topic that they have responded to in section A to demonstrate their narrative and descriptive skills in response to a written prompt, scenario or visual image.

The paper will assess in this sequence, AO1, AO2 and AO4 for reading, and AO5 and AO6 for writing. Section A will be allocated 40 marks, and Section B will be allocated 40 marks to give an equal weighting to the reading and writing tasks.

Content

The source for the reading questions will be a literature fiction text. It will be drawn from either the 20th or 21st century. Its genre will be prose fiction. It will include extracts from novels and short stories and focus on openings, endings, narrative perspectives and points of view, narrative or descriptive passages, character, atmospheric descriptions and other appropriate narrative and descriptive approaches.

As a stimulus for students' own writing, there will be a choice of scenario, written prompt or visual image that is related to the topic of the reading text in section A. The scenario sets out a context for writing with a designated audience, purpose and form that will differ to those specified on Paper 2.

4.3 Writers' viewpoints and perspectives

The aim of this paper is to develop students' insights into how writers have particular viewpoints and perspectives on issues or themes that are important to the way we think and live our lives. It will encourage students to demonstrate their skills by:

- in section A, reading two linked sources from different time periods and genres in order to consider how each presents a perspective or viewpoint to influence the reader
- in section B, producing a written text to a specified audience, purpose and form in which they give their own perspective on the theme that has been introduced to them in section A.

The paper will assess in this sequence, AO1, AO2 and AO3 for reading, and AO5 and AO6 for writing. Section A will be allocated 40 marks, and section B will be allocated 40 marks to give an equal weighting to the reading and writing tasks.

Content

The sources for the reading questions will be non-fiction and literary non-fiction texts. They will be drawn from the 19th century, and **either** the 20th or 21st century depending on the time period assessed in Paper 1 in each particular series. The combination selected will always provide students with an opportunity to consider viewpoints and perspectives over time. Choice of genre will include high quality journalism, articles, reports, essays, travel writing, accounts, sketches, letters, diaries, autobiography and biographical passages or other appropriate non-fiction and literary non-fiction forms.

In section B, there will be a single writing task related to the theme of section A. It will specify audience, purpose and form, and will use a range of opinions, statements and writing scenarios to provoke a response.

4.4 Non-exam assessment

The aim of the assessment is to allow students to demonstrate their speaking and listening skills by:

- giving a presentation in a formal context
- responding appropriately to questions and to feedback, asking questions themselves to elicit clarification
- using spoken Standard English.

The assessment will be separately endorsed and will cover AO7, AO8 and AO9 for spoken language.

Content

Students must undertake a prepared spoken presentation on a specific topic. The topic is at the discretion. As a guide, the duration should be no more than ten minutes. The key requirements are:

- presentations must be formal but may take a wide variety of forms, including talks, debates, speeches and dialogues
- students must identify the subject for their presentations in advance and agree it with their teacher
- presentations must be planned and organised. Students should be advised that that lack of preparation is likely to prevent access to the criteria for the higher grades
- students may use pre-prepared notes, powerpoint etc. to assist them during their presentations but this is not a requirement
- as part of, or following, the presentation students must listen to and respond appropriately to questions and feedback
- where the audience is the teacher only, the presentation and dialogue must be designed in such a way that it could have a potentially wider audience than just one person (eg it replicates a television interview).

Assessment

No marks will be assigned to a student's performance – it will be assessed holistically as a grade, using a 'competency' basis on criteria which are provided below. Competency means that a student must hit all the criteria in one grade before moving on to the next. Students who do not reach the Pass standard must be recorded as Not Classified.

General criteria

To be awarded a Pass, Merit or Distinction a learner must:

- be audible
- use Spoken Standard English which, for the purposes of the spoken language assessment, means that a learner must –
 - be intelligible
 - generally use language appropriate to the formal setting of the presentation.

Pass	Merit	Distinction
<p>In addition to the general criteria, to be awarded a Pass a Learner's performance in his or her spoken language assessment must meet all of the following criteria:</p> <ul style="list-style-type: none"> expresses straightforward ideas/information/feelings makes an attempt to organise and structure his or her presentation makes an attempt to meet the needs of the audience listens to questions/feedback and provides an appropriate response in a straight forward manner. 	<p>In addition to the general criteria, to be awarded a Merit a Learner's performance in his or her spoken language assessment must meet all of the following criteria:</p> <ul style="list-style-type: none"> expresses challenging ideas/information/feelings using a range of vocabulary organises and structures his or her presentation clearly and appropriately to meet the needs of the audience achieves the purpose of his or her presentation listens to questions/feedback responding formally and in some detail. 	<p>In addition to the general criteria, to be awarded a Distinction a Learner's performance in his or her spoken language assessment must meet all of the following criteria:</p> <ul style="list-style-type: none"> expresses sophisticated ideas/information/feelings using a sophisticated repertoire of vocabulary organises and structures his or her presentation using an effective range of strategies to engage the audience achieves the purpose of his or her presentation listens to questions/feedback, responds perceptively and if appropriate elaborates with further ideas and information.

4.5 Assessment objectives

Assessment objectives (AOs) are set by Ofqual and are the same across all GCSE English Language specifications and all exam boards.

The exams and Spoken Language endorsement will measure how students have achieved the following assessment objectives.

- AO1:
 - identify and interpret explicit and implicit information and ideas
 - select and synthesise evidence from different texts
- AO2: Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views
- AO3: Compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts
- AO4: Evaluate texts critically and support this with appropriate textual references
- AO5: Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts
- AO6: Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation. (This requirement must constitute 20% of the marks for each specification as a whole.)

- AO7: Demonstrate presentation skills in a formal setting
- AO8: Listen and respond appropriately to spoken language, including to questions and feedback on presentations
- AO9: Use spoken Standard English effectively in speeches and presentations.

Weighting of assessment objectives for GCSE English Language

Assessment objectives (AOs)	Component weightings (approx %)			Overall weighting (approx %)
	Paper 1	Paper 2	Spoken Language NEA	
AO1	2.5	7.5	N/A	10
AO2	10	7.5	N/A	17.5
AO3	N/A	10	N/A	10
AO4	12.5	N/A	N/A	12.5
AO5	15	15	N/A	30
AO6	10	10	N/A	20
AO7	N/A	N/A	endorsement	0
AO8	N/A	N/A	endorsement	0
AO9	N/A	N/A	endorsement	0
Overall weighting of components	50	50	0	100

4.6 Assessment weightings

The marks awarded on the papers will be scaled to meet the weighting of the components. Students' final marks will be calculated by adding together the scaled marks for each component. Grade boundaries will be set using this total scaled mark. The scaling and total scaled marks are shown in the table below.

Component	Maximum raw mark	Scaling factor	Maximum scaled mark
Paper 1: Explorations in Creative Reading and Writing	80	x1	80
Paper 2: Writers' Viewpoints and Perspectives	80	x1	80
		Total scaled mark:	160

Non-exam assessment administration

The preparation and assessment of Spoken Language is a compulsory requirement of the course of study. It will appear on all students' certificates as a separately reported grade, alongside the overall grade issued. Ofqual will be consulting shortly on the marking and grading arrangements. Performance will be assessed against common criteria issued by all exam boards.

The criteria will address the following assessment objectives:

- AO7 – Demonstrate presentation skills in a formal setting
- AO8 – Listen and respond appropriately to spoken language, including questions and feedback to presentations
- AO9 – use spoken Standard English effectively in speeches and presentations.

For first teaching in September 2015, GCSE English Language will have an endorsed component covering Spoken Language. This endorsement has a number of features which distinguish it from most general qualifications components, in particular:

- it will be reported as a separate grade (Pass, Merit, Distinction or Not Classified) and will not contribute to the result of the GCSE English Language qualification
- no marks will be assigned – it will be assessed holistically as a grade
- it will be assessed on a 'competency' basis using agreed common criteria – to be awarded a grade students must achieve all of the criteria for that grade.

Avoiding Malpractice

Please inform your students of the AQA regulations concerning malpractice. They must not:

- submit work which is not their own
- make available their work to other students through any medium
- allow other students to have access to their own independently sourced material
- assist other students to produce work
- use books, the internet or other sources without acknowledgement or attribution
- submit work that has been word processed by a third party without acknowledgement
- include inappropriate, offensive or obscene material.

These actions constitute malpractice and a penalty will be given (for example, disqualification).

With respect to this endorsement:

- if it comes to light that a teacher has awarded a grade to a student who has not in fact carried out a presentation in the required manner, the head of centre will be asked to carry out an investigation of the circumstances and report to the awarding body. Results from some or all students at the centre may be withheld
- failure on the part of the head of centre to give all students the opportunity to undertake a Spoken Language presentation is a breach of specification requirements. The awarding body will inform other awarding bodies and the regulator, and the centre's arrangements for the

next cohort will be closely monitored. A grade of Not Classified will be recorded for the endorsement in the case of any GCSE English Language students who do not attempt it

- because of the nature of the work required, opportunities for student malpractice are lessened, but in circumstances where it occurs the standard published malpractice procedures apply.

Teacher Standardisation

We will provide support for using the marking criteria through some inter-board produced standardising material. This is available at aqa.org.uk/8700

Internal standardisation

You must ensure that you have consistent marking standards for all students. One person must manage this process and the must sign the Centre declaration sheet to confirm that internal standardisation has taken place.

Internal standardisation may involve:

- all teachers marking some sample presentations to identify differences in marking standards
- discussing any differences in marking at a training meeting for all teachers involved
- referring to reference material, such as examples of presentations provided by the awarding bodies.

Submitting marks

There is no formal requirement to submit any supporting evidence such as a record form or paperwork alongside the recordings of the presentations of a sample of students.

The deadline for submitting the total mark for each student is given at aqa.org.uk/keydates

Moderation

You must provide recordings of the presentations of a sample of students by the specified date given at aqa.org.uk/deadlines

The sample is selected by the school. The recording of each student's presentation, including questions and feedback from the audience, must be complete and unedited.

Using their knowledge of students' likely performance, centres should select the sample following the guidance shown in Table 1 and its footnotes. Centres are recommended to aim to record slightly more than the minimum number at each grade to allow for students whose performance is awarded a higher or lower grade than the centre had anticipated. However, a centre whose sample at a particular grade is ultimately slightly smaller than the minimum specified in the table is not required to take further action (ie record further students) to rectify the sample. Awarding bodies will provide details regarding the storage and submission of recordings.

Table 1 – Sample sizes

No. of students at centre	No. of students whose presentations must be recorded	Minimum no. of students at each grade (D, M, P)+
30 or fewer	All students	10++
Over 30	30	10+++

+ All students at a grade if the centre has fewer than the stated minimum. Students assessed as Not Classified should not be included.

++ For example, if a school or college has 15 D students, 11 M students and 3 P students, all of these students will be in the sample.

+++ For example:

(a) if a school or college has 21 D students, 14 M students and 3 P students, the sample will consist of 10 of the D students, 10 of the M students and all of the P students, with 7 additional students (from D and/or M) to make the overall sample up to 30

(b) if a school or college has no D students, 7 M students and 60 P students, the sample will consist of all of the M students and 23 of the P students.

The monitor appointed by AQA will view some or all of a school or college's recordings and there will be a statistical analysis of the school or college's assessments.

After moderation

You will not receive a report on the endorsement when the results are issued.

If there are concerns as a result of monitoring, the centre will be provided with additional support through a centre visit by a monitor in the following academic year. In the future, this may lead to enhanced monitoring arrangements which may include an earlier deadline for submission of assessments or a requirement to record the presentations of all students.

5 General administration

You can find information about all aspects of administration, as well as all the forms you need, at aqa.org.uk/examsadmin

5.1 Entries and codes

You only need to make one entry for each qualification – this will cover all the question papers, coursework and certification.

Every specification is given a national discount (classification) code by the Department for Education (DfE), which indicates its subject area.

If a student takes two specifications with the same discount code, Further and Higher Education providers are likely to take the view that they have only achieved one of the two qualifications. Please check this before your students start their course. Where two specifications have the same discount code, only one of them will be counted for the purpose of the School and College Performance tables – the DfE's rules on 'early entry' will determine which one.

Qualification title	AQA entry code	DfE discount code
AQA GCSE in English Language	8700	FK2B

This specification complies with Ofqual's:

- *General Conditions of Recognition* that apply to all regulated qualifications
- GCSE qualification conditions that apply to all GCSEs
- GCSE English Language conditions that apply to all GCSEs in this subject.

The Ofqual qualification accreditation number (QAN) is 601/4292/3

5.2 Overlaps with other qualifications

This specification overlaps with the AQA Level 1/Level 2 Certificate in English Language.

5.3 Awarding grades and reporting results

The qualification will be graded on a nine-point scale: 1 to 9 – where 9 is the best grade.

A student taking Foundation Tier assessments will be awarded a grade within the range of 1 to 5. Students who fail to reach the minimum standard for grade 1 will be recorded as U (unclassified) and will not receive a qualification certificate.

A student taking Higher Tier assessments will be awarded a grade within the range of 4 to 9. A student sitting the Higher tier who just fails to achieve grade 4 will be awarded an allowed grade 3. Students who fail to reach the minimum standard for the allowed grade 3 will be recorded as U (unclassified) and will not receive a qualification certificate.

5.4 Re-sits and shelf life

Students can re-sit the qualification as many times as they wish, within the shelf life of the qualification. November entries will only be available to students who were at least 16 on the previous 31 August, as set out in Ofqual's *GCSE subject level conditions and requirements for English Language*, and we will make reasonable checks to ensure schools and colleges comply with this requirement.

5.5 Previous learning and prerequisites

There are no previous learning requirements. Candidates are not required to have taken any particular qualifications before taking this course. Any requirements for entry to a course based on this specification are at the discretion of schools and colleges.

However, as English Language is taught in progressively greater depth over the course of Key Stage 3 and Key Stage 4, GCSE outcomes may reflect or build upon subject content that is typically taught at Key Stage 3. There is no expectation that teaching of such content should be repeated during the GCSE course where it has already been taught effectively at an earlier stage.

5.6 Access to assessment: diversity and inclusion

General qualifications are designed to prepare students for a wide range of occupations and further study. Therefore our qualifications must assess a wide range of competences.

The subject criteria have been assessed to see if any of the skills or knowledge required present any possible difficulty to any students, whatever their ethnic background, religion, sex, age, disability or sexuality. If any difficulties were encountered, the criteria were reviewed again to make sure that tests of specific competences were only included if they were important to the subject.

As members of the Joint Council for Qualifications (JCQ) we participate in the production of the JCQ document *Access Arrangements and Reasonable Adjustments: General and Vocational qualifications*. We follow these guidelines when assessing the needs of individual students who may require an access arrangement or reasonable adjustment. This document is published on the JCQ website at jcq.org.uk

Students with special needs

We can make arrangements for students with special needs to help them access the assessments, as long as the competences being tested are not changed. These arrangements must be made **before** the exam. For example, we can agree to a reader for an individual student with learning difficulties. This would be classed as an access arrangement.

Students with disabilities

We can make reasonable adjustments for disabled students. For example, a Braille paper would be a reasonable adjustment for a Braille reader but not for a student who does not read Braille. We are required by the Equality Act 2010 to make reasonable adjustments to remove or lessen any disadvantage that affects a disabled student.

If you have students who need access arrangements or reasonable adjustments, you can apply using the Access arrangements online service at aqa.org.uk/eaqa

Special consideration

We can give special consideration to students who have been disadvantaged at the time of the exam through no fault of their own – for example a temporary illness, injury or serious problem such as the death of a relative. We can only do this **after** the exam.

Your exams officer should apply online for special consideration at aqa.org.uk/eaqa

For more information and advice about access arrangements, reasonable adjustments and special consideration please see aqa.org.uk/access or email accessarrangementsqueries@aqa.org.uk

5.7 Working with AQA for the first time

If your school or college has not previously offered any AQA specification, you need to register as an AQA centre to offer our exams to your students. Find out how at aqa.org.uk/becomeacentre

If your school or college is new to this specification, please let us know by completing an Intention to enter form. The easiest way to do this is via e-AQA at aqa.org.uk/eaqa

5.8 Private candidates

A private candidate is someone who enters for exams through an AQA-approved school or college but is not enrolled as a student there.

If you are a private candidate you may be self-taught, home-schooled or have private tuition, either with a tutor or through a distance learning organisation. You must be based in the UK.

If you have any queries as a private candidate, you can:

- speak to the exams officer at the school or college where you intend to take your exams
- visit our website at aqa.org.uk/examsadmin
- email: privatecandidates@aqa.org.uk

Get help and support

Visit our website for information, guidance, support and resources at

You can talk directly to the English Language subject team:

E: english-gcse@aqa.org.uk

T: 0161 953 7504

Please write clearly in block capitals.

Centre number

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Candidate number

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Surname

Forename(s)

Candidate signature

GCSE ENGLISH LANGUAGE (8700)

Paper 1 Explorations in creative reading and writing

Time allowed: 1 hour 45 minutes

Materials

For this paper you must have:

- **Source A** – printed within the question paper.

Instructions

- Answer **all** questions.
- Use black ink or black ball-point pen.
- Fill in the boxes on this page.
- You must answer the questions in the spaces provided.
- Do not write outside the box around each page or on blank pages.
- Do all rough work in this book. Cross through any work you do not want to be marked.
- You must refer to the insert booklet provided.
- You must **not** use a dictionary.

Information

- The marks for questions are shown in brackets.
- The maximum mark of this paper is 80.
- There are 40 marks for **Section A** and 40 marks for **Section B**.
- You are reminded of the need for good English and clear presentation in your answers.
- You will be assessed on the quality of your **reading** in **Section A**.
- You will be assessed on the quality of your **writing** in **Section B**.

Advice

- You are advised to spend about 15 minutes reading through the Source and all five questions you have to answer.
- You should make sure you leave sufficient time to check your answers.

Source A

Note: For the purpose of this specimen paper, the extract from Jamaica Inn has been reproduced within the paper for Copyright reasons. For all future papers the Source will be a separate insert.

This extract is from the opening of a novel by Daphne du Maurier. Although written in 1936 it is set in the past. In this section a coach and horses, with its passengers, is making its way through Cornwall to Jamaica Inn.

Jamaica Inn

5 It was a cold grey day in late November. The weather had changed overnight, when a backing wind brought a granite sky and a mizzling rain with it, and although it was now only a little after two o'clock in the afternoon the pallor of a winter evening seemed to have closed upon the hills, cloaking them in mist. It would be dark by four. The air was clammy cold, and for all the tightly closed windows it penetrated the interior of the coach. The leather seats felt damp to the hands, and there must have been a small crack in the roof, because now and again little drips of rain fell softly through, smudging the leather and leaving a dark-blue stain like a splodge of ink.

10 The wind came in gusts, at times shaking the coach as it travelled round the bend of the road, and in the exposed places on the high ground it blew with such force that the whole body of the coach trembled and swayed, rocking between the high wheels like a drunken man.

The driver, muffled in a greatcoat to his ears, bent almost double in his seat in a faint endeavour to gain shelter from his own shoulders, while the dispirited horses plodded sullenly to his command, too broken by the wind and the rain to feel the whip that now and again cracked above their heads, while it swung between the numb fingers of the driver.

15 The wheels of the coach creaked and groaned as they sank into the ruts on the road, and sometimes they flung up the soft spattered mud against the windows, where it mingled with the constant driving rain, and whatever view there might have been of the countryside was hopelessly obscured.

20 The few passengers huddled together for warmth, exclaiming in unison when the coach sank into a heavier rut than usual, and one old fellow, who had kept up a constant complaint ever since he had joined the coach at Truro, rose from his seat in a fury; and, fumbling with the window-sash, let the window down with a crash, bringing a shower of rain upon himself and his fellow-passengers. He thrust his head out and shouted up to the driver, cursing him in a high petulant voice for a rogue and a murderer; that they would all be dead before they reached
25 Bodmin if he persisted in driving at breakneck speed; they had no breath left in their bodies as it was, and he for one would never travel by coach again.

30 Whether the driver heard him or not was uncertain: it seemed more likely that the stream of reproaches was carried away in the wind, for the old fellow, after waiting a moment, put up the window again, having thoroughly chilled the interior of the coach, and, settling himself once more in his corner, wrapped his blanket about his knees and muttered in his beard.

35 His nearest neighbour, a jovial, red-faced woman in a blue cloak, sighed heavily, in sympathy, and, with a wink to anyone who might be looking and a jerk of her head towards the old man, she remarked for at least the twentieth time that it was the dirtiest night she ever remembered, and she had known some; that it was proper old weather and no mistaking it for summer this time; and, burrowing into the depths of a large basket, she brought out a great hunk of cake and plunged into it with strong white teeth.

Mary Yellan sat in the opposite corner, where the trickle of rain oozed through the crack in the roof. Sometimes a cold drip of moisture fell upon her shoulder, which she brushed away with impatient fingers.

- 40 She sat with her chin cupped in her hands, her eyes fixed on the window splashed with mud and rain, hoping with a sort of desperate interest that some ray of light would break the heavy blanket of sky, and but a momentary trace of that lost blue heaven that had mantled Helford yesterday shine for an instant as a forerunner of fortune.

Turn over for Section A

Section A: Reading

Answer **all** questions in this section.

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

0 1

Read again the first part of the Source from **lines 1 to 7**.

List **four** things from this part of the text about the weather in Cornwall.

[4 marks]

- 1 _____

- 2 _____

- 3 _____

- 4 _____

0	2
---	---

Look in detail at this extract from **lines 8 to 18** of the Source:

The wind came in gusts, at times shaking the coach as it travelled round the bend of the road, and in the exposed places on the high ground it blew with such force that the whole body of the coach trembled and swayed, rocking between the high wheels like a drunken man.

The driver, muffled in a greatcoat to his ears, bent almost double in his seat in a faint attempt to gain shelter from his own shoulders, while the dispirited horses plodded sullenly to his command, too broken by the wind and the rain to feel the whip that now and again cracked above their heads, while it swung between the numb fingers of the driver.

The wheels of the coach creaked and groaned as they sank into the ruts on the road, and sometimes they flung up the soft spattered mud against the windows, where it mingled with the constant driving rain, and whatever view there might have been of the countryside was hopelessly obscured.

How does the writer use language here to describe the effects of the weather?

You could include the writer's choice of:

- words and phrases
- language features and techniques
- sentence forms.

[8 marks]

Section B: Writing

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

Write in full sentences.

You are reminded of the need to plan your answer.

You should leave enough time to check your work at the end.

0 5

You are going to enter a creative writing competition.

Your entry will be judged by a panel of people of your own age.

Either:

Write a description suggested by this picture:



Or:

Write the opening part of a story about a place that is severely affected by the weather.

(24 marks for content and organisation
16 marks for technical accuracy)

[40 marks]

There are no questions printed on this page

**DO NOT WRITE ON THIS PAGE
ANSWER IN THE SPACES PROVIDED**

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GCSE

English Language

Paper 1 Explorations in creative reading and writing
Mark Scheme

8700

Version 3

INTRODUCTION

The information provided for each question is intended to be a guide to the kind of answers anticipated and is neither exhaustive nor prescriptive. **All appropriate responses should be given credit.**

Where literary or linguistic terms appear in the Mark Scheme, they do so generally for the sake of brevity. Knowledge of such terms, other than those given in the specification, is **not** required. However, when determining the level of response for a particular answer, examiners should take into account any instances where the student uses these terms effectively to aid the clarity and precision of the argument.

Level of response marking instructions

Level of response mark schemes are broken down into four levels. There are two, four, five or six marks in each level; dependent upon question.

Please note: The sample responses in each Indicative Standard/Content Descriptor column are not intended to be complete, full or model answers. Instead, they are there as a guide, to provide you with part of an answer, an indicative extract of a response at the required level. If a student was to continue to develop a response at that standard, they would gain a mark at that level.

Step 1 Determine a level

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptor for that level. The descriptor for the level indicates the different qualities that might be seen in the student's answer for that level. If it meets the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptor and the answer. With practice and familiarity you will find that for better answers you will be able to quickly skip through the lower levels of the mark scheme.

Step 2 Determine a mark

Once you have assigned a level you need to decide on the mark. You may well need to read back through the answer as you apply the mark scheme to clarify points and assure yourself that the level and the mark are appropriate.

The Skills Descriptors column indicates the different skills that students need to demonstrate in their answer for that level. To achieve full marks in a level, students should meet all of the skills descriptors in that level. Students achieving marks at the bottom of a level will ideally have met all of the skills descriptors of the previous level and at least one of the skills descriptors in that level.

An answer which contains nothing of relevance to the question must be awarded no marks.

SECTION A: READING – Assessment Objectives

AO1	<ul style="list-style-type: none"> Identify and interpret explicit and implicit information and ideas. Select and synthesise evidence from different texts.
AO2	<ul style="list-style-type: none"> Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views.
AO3	<ul style="list-style-type: none"> Compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts.
AO4	<ul style="list-style-type: none"> Evaluate texts critically and support this with appropriate textual references.

SECTION B: WRITING – Assessment Objectives

AO5	<ul style="list-style-type: none"> Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.
AO6	<ul style="list-style-type: none"> Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation. (This requirement must constitute 20% of the marks for each specification as a whole).

Assessment Objective	Section A
AO1	✓
AO2	✓
AO3	N/A
AO4	✓
	Section B
AO5	✓
AO6	✓

0	1
----------	----------

Read again the first part of the Source from **lines 1 to 7**.

List **four** things from this part of the text about the weather in Cornwall.

[4 marks]

Give 1 mark for each point about the weather:

- responses must be true, and drawn only from lines 1 to 7 of the text
- responses must relate to the **weather**
- students may quote or paraphrase
- a paraphrased response covering more than one point should be credited for each point made – though paraphrased responses must demonstrate evidence of identification of information that is specific to the focus of the question as required by AO1
- responses that copy the whole section of the text from lines 1 to 7 verbatim should not be credited any marks as this does not provide any evidence of identification of information that is specific to the focus of the question as required by AO1.

Note: The indicative content must not be treated as exhaustive and reference must be made to the selected section of the text.

AO1	<ul style="list-style-type: none"> • Identify and interpret explicit and implicit information and ideas • Select and synthesise evidence from different texts.
This assesses bullet point 1 identify and interpret explicit and implicit information and ideas	
<p>Indicative content; students may include:</p> <ul style="list-style-type: none"> • it was a cold day • the weather had changed overnight • there was a wind • there was mist on the hills • the air was clammy • the air was cold • it was raining <p>Or any other valid responses that you are able to verify by checking the Source.</p>	

0 2

Look in detail at this extract from **lines 8 to 18** of the Source:

(Extract in question paper)

How does the writer use language here to describe the effects of the weather?

You could include the writer's choice of:

- words and phrases
- language features and techniques
- sentence forms.

[8 marks]

AO2

Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views

This question assesses Language ie: Words / Phrases / Language Features / Language Techniques / Sentence Forms

Level	Skills Descriptors	How to arrive at a mark	Indicative Standard
Level 4 Detailed, perceptive analysis 7-8 marks	Shows detailed and perceptive understanding of <i>language</i> : <ul style="list-style-type: none"> • Analyses the effects of the writer's choices of <i>language</i> • Selects a judicious range of textual detail • Makes sophisticated and accurate use of subject terminology 	At the top of the level, a student's response will meet all of the skills descriptors.	This indicative standard is not a model answer, nor a complete response. Nor does it seek to exemplify any particular content. Rather, it is an indication of the standard for the level. The opening paragraph consists of a single, complex sentence perhaps reflecting the onward movement of the coach. The adjective 'exposed' and the noun 'force', evoke the idea of vulnerability, danger, and how little control man has over the power of nature. The verb 'rocking', progresses the cumulative effect of the list of verbs, 'shaking', 'trembled', 'swayed' leading to the simile, 'rocking between the high

		At the bottom of the level, a student will have Level 3 and at least one of the skills descriptors.	wheels like a drunken man' suggesting the coach is lurching haphazardly, its movement out of control.
Level 3 Clear, relevant explanation 5-6 marks	Shows clear understanding of <i>language</i> : <ul style="list-style-type: none"> Explains clearly the effects of the writer's choices of <i>language</i> Selects a range of relevant textual detail Makes clear and accurate use of subject terminology 	At the top of the level, a student's response will meet all of the skills descriptors. At the bottom of the level, a student will have Level 2 and at least one of the skills descriptors.	The opening, complex sentence is long and so gives the effect of a never-ending storm. Then nouns like 'gusts' and 'force' are used to show the reader how unpredictable and strong the wind was. The effect of the wind on the coach is built up by the writer's use of verbs –'shaking', then 'trembled', then 'swayed'. The word 'trembled' makes it sound as if the coach is almost frightened of the weather.
Level 2 Some, understanding and comment 3-4 marks	Shows some understanding of <i>language</i> : <ul style="list-style-type: none"> Attempts to comment on the effect of <i>language</i> Selects some appropriate textual detail Makes some use of subject terminology, mainly appropriately 	At the top of the level, a student's response will meet all of the skills descriptors. At the bottom of the level, a student will have Level 1 and at least one of the skills descriptors.	The writer says, 'The wind came in gusts at times shaking the coach'. The word 'gusts' emphasises that sometimes the wind blew stronger than others and was making the coach shake or shudder. The phrase, 'shaking the coach', has the effect of making us feel frightened for the passengers because you shake when you are afraid.
Level 1 Simple, limited comment 1-2 marks	Shows simple awareness of <i>language</i> : <ul style="list-style-type: none"> Offers simple comment on the effect of <i>language</i> Selects simple 	At the top of the level, a student's response will meet all of the skills descriptors.	The writer says 'The wind came in gusts at times shaking the coach'. The word 'gusts' emphasises that sometimes the wind was strong and

	references or textual details <ul style="list-style-type: none"> Makes simple use of subject terminology, not always appropriately 	At the bottom of the level, a student will have at least one of the skills descriptors.	was making the coach shake.
Level 0 No marks	No comments offered on the use of <i>language</i> . Nothing to reward		

AO2 content may include the effect of ideas such as:

- use of sentence length variously related to the content of the extract
- use of, for example, nouns and verbs to enhance description
- the cumulative effect of chosen words and phrases
- employing imagery such as simile.

0 3

You now need to think about the **whole** of the **Source**.

This text is from the opening of a novel.

How has the writer structured the text to interest you as a reader?

You could write about:

- what the writer focuses your attention on at the beginning
- how and why the writer changes this focus as the Source develops
- any other structural features that interest you.

[8 marks]

AO2			
Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views			
This question assesses how the writer has structured a text. Structural features can be: at a whole text level eg. beginnings / endings / perspective shifts; at a paragraph level eg. topic change / aspects of cohesion; and at a sentence level when judged to contribute to whole structure.			
Level	Skills Descriptors	How to arrive at a mark	Indicative Standard
Level 4 Perceptive, detailed analysis 7-8 marks	Shows detailed and perceptive understanding of <i>structural</i> features: <ul style="list-style-type: none"> • Analyses the effects of the writer's choice of <i>structural</i> features • Selects a judicious range of examples • Makes sophisticated and accurate use of subject terminology 	At the top of the level, a student's response will meet all of the skills descriptors.	<p>This indicative standard is not a model answer, nor a complete response. Nor does it seek to exemplify any particular content. Rather, it is an indication of the standard for the level.</p> <p>The text, about a journey, is structured to also take the reader on a journey: from the general to the specific; from the outside to the inside; from the weather, through the coach, the driver and horses, to the passengers.</p> <p>There is also a constant reminder of the weather which permeates each part – the 'little drips of rain' that came through the roof and, later, 'the rain oozed through the crack in the roof' onto</p>

			<p>Mary's shoulder – so the reader is constantly made wet and uncomfortable, just like the passengers.</p> <p>Around the middle of the extract, the outside and the inside are made to coincide when the old man opens the window – this also moves the focus of the reader to the inside of the coach</p> <p>The text narrows down to take the reader from the countryside of Cornwall – the wide 'granite sky' and the evening which 'closed upon the hills', to the inside of Mary Yellan's head as she contemplates the weather and hopes for a 'momentary trace' of 'blue heaven'.</p>
<p>Level 3</p> <p>Clear, relevant explanation</p> <p>5-6 marks</p>	<p>Shows clear understanding of <i>structural</i> features:</p> <ul style="list-style-type: none"> Explains clearly the effects of the writer's choice of <i>structural</i> features Selects a range of relevant examples Makes clear and accurate use of subject terminology 	<p>At the top of the level, a student's response will meet all of the skills descriptors.</p> <p>At the bottom of the level, a student will have Level 2 and at least one of the skills descriptors.</p>	<p>The main structure of the story, which begins with the weather, moves from the outside with the rain and wind that came 'in gusts' and which includes the driver and horses, to the inside of the coach and the individual characters who are the passengers. The reader is able to understand the extremity of the weather and then go inside to the relative calm and meet the passengers.</p> <p>As the extract develops it changes the focus from the weather to the driver, then the horses, then the coach, then the passengers. The reader's experience narrows down to Mary Yellan, whose thoughts take the reader back to the weather.</p>

<p>Level 2</p> <p>Some understanding and comment</p> <p>3-4 marks</p>	<p>Shows some understanding of <i>structural features</i>:</p> <ul style="list-style-type: none"> • Attempts to comment on the effect of <i>structural features</i> • Selects some appropriate examples • Makes some use of subject terminology, mainly appropriately 	<p>At the top of the level, a student's response will meet all of the skills descriptors.</p> <p>At the bottom of the level, a student will have Level 1 and at least one of the skills descriptors.</p>	<p>The writer writes about the weather in the first paragraph which makes the reader feel they were there in the cold and rain. It then moves on to focus on some individuals, so we can pick them out – the driver and then the people inside the coach, making the reader feel more comfortable but still feeling the drips of rain. So overall the writer changes the focus from outside to inside.</p>
<p>Level 1</p> <p>Simple, limited comment</p> <p>1-2 marks</p>	<p>Shows simple awareness of <i>structural features</i>:</p> <ul style="list-style-type: none"> • Offers simple comment on the effect of <i>structural features</i> • Selects simple references or examples • Makes simple use of subject terminology, not always appropriately 	<p>At the top of the level, a student's response will meet all of the skills descriptors.</p> <p>At the bottom of the level, a student will have at least one of the skills descriptors.</p>	<p>The text is written in paragraphs which makes it easy to read. It tells us about the weather first which sets the scene and then moves on to tell us about the coach.</p>
<p>Level 0</p> <p>No marks</p>	<p>No comments offered on the use of <i>structure</i></p> <p>Nothing to reward</p>		

AO2 content may include the effect of ideas such as:

- the overall structure of a journey – moving through place
- the change of structural focus from outside to inside
- the consistent reminder of the weather, recapitulated through the text
- narrowing down the focus to the individual characters.

0 4 Focus this part of your answer on the second part of the Source from **line 19 to the end**.

A student, having read this section of the text said: “The writer brings the very different characters to life for the reader. It is as if you are inside the coach with them.”

To what extent do you agree?

In your response, you could:

- write about your own impressions of the characters
- evaluate how the writer has created these impressions
- support your opinions with references to the text.

[20 marks]

AO4 Evaluate texts critically and support this with appropriate textual references			
Level	Skills Descriptors	How to arrive at a mark	Indicative Standard
Level 4 Perceptive, detailed evaluation 16-20 marks	Shows perceptive and detailed evaluation: <ul style="list-style-type: none"> • Evaluates critically and in detail the effect(s) on the reader • Shows perceptive understanding of writer’s methods • Selects a judicious range of textual detail • Develops a convincing and critical response to the focus of the statement 	At the top of the level, a student’s response will meet all of the skills descriptors.	This indicative standard is not a model answer, nor a complete response. Nor does it seek to exemplify any particular content. Rather, it is an indication of the standard for the level. We might think that the passengers are a unified group because the writer refers to them collectively: ‘The few passengers huddled together for warmth’, but their actions suggest how different they are. The ‘old fellow’ is short tempered and pompous with a sense of his own importance, but also ridiculous in his actions. The writer’s choice of the word ‘petulant’ shows how his behaviour was childish. He also makes rash statements – that he would ‘never travel by coach again’ which the reader knows is of no interest to the driver he is swearing at. In the end, he is reduced to

		At the bottom of the level, a student will have Level 3 and at least one of the skills descriptors.	muttering. These complexities help the reader understand the stresses of the journey and the different sides to the man.
Level 3 Clear, relevant evaluation 11-15 marks	Shows clear and relevant evaluation: <ul style="list-style-type: none"> Evaluates clearly the effect(s) on the reader Shows clear understanding of writer's methods Selects a range of relevant textual references Makes a clear and relevant response to the focus of the statement 	At the top of the level, a student's response will meet all of the skills descriptors. At the bottom of the level, a student will have Level 2 and at least one of the skills descriptors.	The writer brings the characters alive by making them behave and react differently. The 'old fellow' from Truro loses his temper with the driver but makes things worse for everybody by opening the window and 'bringing a shower of rain on himself and his fellow-passengers'. This amuses the reader because the man is angry and foolish. We also understand the irony of his actions and how pointless it is cursing the driver, who the reader knows is doing his best. The writer makes the man seem unreasonable and out of control by the use of excessive, almost violent words like 'rogue' and 'murderer'.
Level 2 Some evaluation 6-10 marks	Shows some attempts at evaluation: <ul style="list-style-type: none"> Makes some evaluative comment(s) on effect(s) on the reader Shows some understanding of writer's methods Selects some appropriate textual reference(s) Makes some response to the focus of the statement 	At the top of the level, a student's response will meet all of the skills descriptors. At the bottom of the level, a student will have Level 1 and at least one of the skills descriptors.	The characters are good because the writer includes detail to make them seem different. The 'old fellow' makes us laugh because he is so angry that he is 'fumbling' with the window sash and so gets everybody wet. The writer makes us understand that he is also grumpy by telling us that he had 'kept up a constant complaint ever since he joined the coach from Truro'.
Level 1	Shows simple, limited	At the top of the	The characters are good

<p>Simple, limited evaluation</p> <p>1-5 marks</p>	<p>evaluation:</p> <ul style="list-style-type: none"> • Makes simple, limited evaluative comment(s) on effect(s) on reader • Shows limited understanding of writer's methods • Selects simple, limited textual reference(s) • Makes a simple, limited response to the focus of the statement 	<p>level, a student's response will meet all of the skills descriptors.</p> <p>At the bottom of the level, a student will have at least one of the skills descriptors.</p>	<p>because you can see what they are like. The old man is funny because he opens the window and makes everybody wet. Also the writer makes us understand he is angry by saying 'he rose from his seat in a fury'.</p>
<p>Level 0</p> <p>No marks</p>	<p>No relevant comments offered in response to the statement, no impressions, no evaluation.</p>		

AO4 Content may include the evaluation of ideas such as:

- the passengers as a unified group, all in the same predicament
- the individual characteristics of the passengers, their actions and reactions to the situation they are in
- interactions between the characters – the dynamic between the characters
- how the writer has used, for example, language, structure, tone to make an impression on the reader.

0 5

You are going to enter a creative writing competition.

Your entry will be judged by a panel of people of your own age.

Either: Write a description suggested by this picture: (*picture of a coastline in a tumultuous storm*)

Or: Write the opening part of a story about a place that is severely affected by the weather.

(24 marks for content and organisation and
16 marks for technical accuracy)

[40 marks]

A05 Content and Organisation

Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences.

Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.

Level		Skills Descriptors	How to arrive at a mark
Level 4 19-24 marks Compelling, Convincing	Upper Level 4 22-24 marks	<p>Content</p> <ul style="list-style-type: none"> • Register is convincing and compelling for audience • Assuredly matched to purpose • Extensive and ambitious vocabulary with sustained crafting of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Varied and inventive use of structural features • Writing is compelling, incorporating a range of convincing and complex ideas • Fluently linked paragraphs with seamlessly integrated discourse markers 	<p>At the top of the range, a student's response will meet all of the skills descriptors for Content and Organisation</p> <p>At the bottom of the range, a student will have the lower range of Level 4 and at least one of the skills descriptors for Content and Organisation from the upper range of Level 4</p>

	<p>Lower Level 4</p> <p>19-21 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Register is convincingly matched to audience • Convincingly matched to purpose • Extensive vocabulary with conscious crafting of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Varied and effective structural features • Writing is highly engaging with a range of developed complex ideas • Consistently coherent use of paragraphs with integrated discourse markers 	<p>At the top of the range, a student's response will meet all of the skills descriptors for Content and Organisation</p> <p>At the bottom of the range, a student will have the upper range of Level 3 and at least one of the skills descriptors for Content and Organisation from the lower range of Level 4</p>
<p>Level 3</p> <p>13-18 marks</p> <p>Consistent, Clear</p>	<p>Upper Level 3</p> <p>16-18 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Register is consistently matched to audience • Consistently matched to purpose • Increasingly sophisticated vocabulary and phrasing, chosen for effect with a range of successful linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Effective use of structural features • Writing is engaging, using a range of clear connected ideas • Coherent paragraphs with integrated discourse markers 	<p>At the top of the range, a student's response will meet all of the skills descriptors for Content and Organisation</p> <p>At the bottom of the range, a student will have the lower range of Level 3 and at least one of the skills descriptors for Content and Organisation from the upper range of Level 3</p>
	<p>Lower Level 3</p> <p>13-15 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Register is generally matched to audience • Generally matched to purpose • Vocabulary clearly chosen for effect and appropriate use of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Usually effective use of structural features • Writing is engaging, with a range of connected ideas • Usually coherent paragraphs with 	<p>At the top of the range, a student's response will meet all of the skills descriptors for Content and Organisation</p> <p>At the bottom of the range, a student will have the upper range of Level 2 and at least one of the skills descriptors for Content and</p>

		range of discourse markers	Organisation from the lower range of Level 3
Level 2 7-12 marks Some success	Upper Level 2 10-12 marks	Content <ul style="list-style-type: none"> Some sustained attempt to match register to audience Some sustained attempt to match purpose Conscious use of vocabulary with some use of linguistic devices Organisation <ul style="list-style-type: none"> Some use of structural features Increasing variety of linked and relevant ideas Some use of paragraphs and some use of discourse markers 	At the top of the range, a student's response will meet all of the skills descriptors for Content and Organisation At the bottom of the range, a student will have the lower range of Level 2 and at least one of the skills descriptors for Content and Organisation from the upper range of Level 2
	Lower Level 2 7-9 marks	Content <ul style="list-style-type: none"> Attempts to match register to audience Attempts to match purpose Begins to vary vocabulary with some use of linguistic devices Organisation <ul style="list-style-type: none"> Attempts to use structural features Some linked and relevant ideas Attempt to write in paragraphs with some discourse markers, not always appropriate 	At the top of the range, a student's response will meet all of the skills descriptors for Content and Organisation At the bottom of the range, a student will have the upper range of Level 1 and at least one of the skills descriptors for Content and Organisation from the lower range of Level 2
Level 1 1-6 marks Simple, Limited	Upper Level 1 4-6 marks	Content <ul style="list-style-type: none"> Simple awareness of register/audience Simple awareness of purpose Simple vocabulary; simple linguistic devices Organisation <ul style="list-style-type: none"> Evidence of simple structural features One or two relevant ideas, simply 	At the top of the range, a student's response will meet all of the skills descriptors for Content and Organisation At the bottom of the range, a student will have the lower

		<p>linked</p> <ul style="list-style-type: none"> • Random paragraph structure 	<p>range of Level 1 and at least one of the skills descriptors for Content and Organisation from the upper range of Level 1</p>
	<p>Lower Level 1 1-3 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Occasional sense of audience • Occasional sense of purpose • Simple vocabulary <p>Organisation</p> <ul style="list-style-type: none"> • Limited or no evidence of structural features • One or two unlinked ideas <p>No paragraphs</p>	<p>At the top of the range, a student's response will meet all of the skills descriptors for Content and Organisation</p> <p>At the bottom of the range, a student will have at least one of the skills descriptors for Content and Organisation from the lower range of Level 1</p>
<p>Level 0 No marks</p>	<p>Students will not have offered any meaningful writing to assess Nothing to reward</p>		

AO6 Technical Accuracy		
Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation. (This requirement must constitute 20% of the marks for each specification as a whole.)		
Level	Skills Descriptors	How to arrive at a mark
Level 4 13-16 marks	<ul style="list-style-type: none"> • Sentence demarcation is consistently secure and consistently accurate • Wide range of punctuation is used with a high level of accuracy • Uses a full range of appropriate sentence forms for effect • Uses Standard English consistently and appropriately with secure control of complex grammatical structures • High level of accuracy in spelling, including ambitious vocabulary • Extensive and ambitious use of vocabulary 	<p>At the top of the level, a student's response will meet all of the skills descriptors</p> <p>At the bottom of the level, a student will have Level 3 and at least one of the skills descriptors</p>
Level 3 9-12 marks	<ul style="list-style-type: none"> • Sentence demarcation is mostly secure and mostly accurate • Range of punctuation is used, mostly with success • Uses a variety of sentence forms for effect • Mostly uses Standard English appropriately with mostly controlled grammatical structures • Generally accurate spelling, including complex and irregular words • Increasingly sophisticated use of vocabulary 	<p>At the top of the level, a student's response will meet all of the skills descriptors</p> <p>At the bottom of the level, a student will have Level 2 and at least one of the skills descriptors</p>
Level 2 5-8 marks	<ul style="list-style-type: none"> • Sentence demarcation is mostly secure and sometimes accurate • Some control of a range of punctuation • Attempts a variety of sentence forms • Some use of Standard English with some control of agreement • Some accurate spelling of more complex words • Varied use of vocabulary 	<p>At the top of the level, a student's response will meet all of the skills descriptors</p> <p>At the bottom of the level, a student will have Level 1 and at least one of the skills descriptors</p>

<p>Level 1 1-4 marks</p>	<ul style="list-style-type: none"> • Occasional use of sentence demarcation • Some evidence of conscious punctuation • Simple range of sentence forms • Occasional use of Standard English with limited control of agreement • Accurate basic spelling • Simple use of vocabulary 	<p>At the top of the level, a student's response will meet all of the skills descriptors</p> <p>At the bottom of the level, a student will have at least one of the skills descriptors</p>
<p>Level 0 No marks</p>	<p>Students' spelling, punctuation etc. is sufficiently poor to prevent understanding or meaning.</p>	

Please write clearly in block capitals.

Centre number

--	--	--	--	--	--

Candidate number

--	--	--	--	--

Surname

Forename(s)

Candidate signature

GCSE ENGLISH LANGUAGE (8700)

Paper 2 Writers' viewpoints and perspectives

Time allowed: 1 hour 45 minutes

Materials

For this paper you must have:

- **Source A** and **Source B** – which are provided as a separate insert

Instructions

- Answer **all** questions.
- Use black ink or black ball-point pen.
- Fill in the boxes on this page.
- You must answer the questions in the spaces provided.
- Do not write outside the box around each page or on blank pages.
- Do all rough work in this book. Cross through any work you do not want to be marked.
- You must refer to the insert booklet provided.
- You must **not** use a dictionary.

Information

- The marks for questions are shown in brackets.
- The maximum mark of this paper is 80.
- There are 40 marks for **Section A** and 40 marks for **Section B**.
- You are reminded of the need for good English and clear presentation in your answers.
- You will be assessed on the quality of your **reading** in **Section A**.
- You will be assessed on the quality of your **writing** in **Section B**.

Advice

- You are advised to spend about 15 minutes reading through the Source and all five questions you have to answer.
- You should make sure you leave sufficient time to check your answers.

Section A: Reading

Answer **all** questions in this section.
You are advised to spend about 45 minutes on this section.

0	1
---	---

Read again the first part of **Source A** from **lines 1 to 15**.

Choose **four** statements below which are TRUE.

- Shade the boxes of the ones that you think are true.
- Choose a maximum of four statements.

[4 marks]

- | | | |
|---|--|--------------------------|
| A | Jay Rayner has good memories of his time in school. | <input type="checkbox"/> |
| B | Jay Rayner was happy to help his son with his homework. | <input type="checkbox"/> |
| C | As a boy, Jay Rayner worried about handing in his homework on Monday mornings. | <input type="checkbox"/> |
| D | Jay Rayner could not think of a food metaphor to help his son. | <input type="checkbox"/> |
| E | Jay Rayner was very able in school. | <input type="checkbox"/> |
| F | As a boy, Jay Rayner did not enjoy doing homework. | <input type="checkbox"/> |
| G | Jay Rayner looked forward to receiving feedback from his teachers. | <input type="checkbox"/> |
| H | Jay Rayner makes a joke to cover up his own real exam results. | <input type="checkbox"/> |

There are no questions printed on this page

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ANSWER IN THE SPACES PROVIDED**

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**GCSE
ENGLISH LANGUAGE
(8700)**

Paper 2 Writers' viewpoints and perspectives

Insert

The two Sources that follow are:

Source A: 21st Century non-fiction

A newspaper article called *Could you do your child's homework?*

Source B: 19th Century literary non-fiction

Two letters from the 1820s.

**Please turn the page over
to see the Source**

Source A – 21st Century non-fiction

Could you do your child's homework?

The Observer, Sunday 15 December 2013



Children appear increasingly weighed down by homework. But how tough can it be? Jay Rayner attempts his son Eddie's maths assignment.

A typical father son scenario

I am staring at a finely printed sheet of paper and trying not to let the bad feelings seep in. This sheet is all my childhood Sunday-night feelings of dread come at once. It is humiliation and "could do better" and "pay attention now".

5 I only have myself to blame. A few months ago over dinner Eddie announced that, in English, they were experimenting with food writing. "I have to come up with metaphors. Give me a metaphor about this pizza," he said. "I don't think I should do your homework for you," I said. He raised his eyebrows. "You can't think of one, can you?" This is what happens if you feed and educate your children. They grow up, become clever and remorselessly take the mickey out of you.

10 He was right. I didn't. On the spot I couldn't think of a single food metaphor worth dragging out and slapping on the table. And so the memories of homework came flooding back: of long nights of carefully planned idleness ruined by the imposition of essays and work sheets, of tasks flunked, of a chilly emptiness at the thought of the way my efforts would be received by teachers. The fact is that I was not especially academic. On the
15 results sheet, my grades lined up like a line of Pac-Men¹ doing a conga².

20 And so, having failed the English homework test, I decide to show a little solidarity. I will have a go at his maths homework just to get a sense of what it's like to be 14-year-old Eddie. Which is why I'm now staring at the sheet of paper. Ah yes, algebra, the merry dance of x and y . Simplify. Wrench things out of brackets. Calculate values. This, I used to be able to do. Or at least I think I used to be able to do this.

Hmmm. Right. Yes. I mean... I stare at the page again, wondering whether I might be able to will a nosebleed to obscure the equations. There are three marks out of a total of 25 available here. Not getting it right would be an early setback.

25 The next one looks more straightforward. $a^4 \times a^3$. I'm pretty sure I remember this. Just add the powers together. Which would mean...

30 There is an "expand and simplify" question, which refuses to grow or be simple. In his special mocking voice, Eddie tells me just to draw a sad face. I do as I'm told. Better than a blank. Eddie returns to his room and I press on. Some of them I can manage. I appear to know how to multiply out $3(5-2x)$. But with the next one I am firmly back in the weeds. I am so baffled that, shamelessly, I Google a maths website.

35

A few days later Eddie receives his marks. He got 20 out of 25, or 80%, a low score for him. Me? I've got 12 out of 25, or less than 50%. Does it need saying that my biggest miscalculation was to take on Eddie over maths? He doesn't labour the point but he's irritatingly good at it. I knock on his bedroom door. He doesn't look up from his computer screen. He is too busy killing things, while talking on Skype to his friend Theo, who is also in the game trying to kill the same things.

Finally he looks up at me from the computer. Who needs teachers to humiliate you when your son can do it so effectively?

Glossary:

Pac-Man¹ – a popular computer game in the 1980's in which the character follows the lines of a maze to collect points as it goes.

conga² – a dance in which participants follow behind a leading person in a long line.

Turn over for Source B

Source B – 19th Century literary non-fiction

This Source consists of two letters. The first letter is from a young boy called Henry writing to his father. Henry is living far away from home at a boarding school. A boarding school is a school where you go to live as well as study and was a very popular way of educating boys, especially from wealthier families, in the 1800s.

Cotherstone Academy Aug. 7. 1822

Dear Father

5 Our Master has arrived at Cotherstone, but I was sorry to learn he had no Letter for me nor anything else, which made me very unhappy. If you recollect, I promised that I would write you a sly Letter, which I assure you I have not forgot, and now an opportunity has come at last. I hope, my dear Father, you will not let Mr. Smith know anything about it for he would flog me if he knew it. I hope, my dear Father, you will write me a Letter as soon as you receive this, but pray don't mention anything about this in yours; only put a X at the bottom, or write to my good Friend Mr. Halmer, who is very kind to me and he will give it to me when I go to Church. He lives opposite and I assure you, my dear Father, they are the kindest Friends I have in Yorkshire and I know he will not show it to Mr. Smith for the Letters I write you are all examined before they leave the School. I am obliged to write what Mr. Smith tells us and the letters you send me are all examined by Mr. Smith before I see them, so I hope, my dear Father, you will mention nothing of this when you write.

15 It is now two years come October since I left you at Islington, but I hope, my dear Father, you will let me come home at Xmas that we may once more meet again alive - if God permit me to live as long.

20 Our bread is nearly black; it is made of the worst Barley Meal, and our Beds are stuffed with chaff¹ and I assure you we are used more like Bears than Christians². Believe me, my dear Father, I would rather be obliged to work all my life time than remain here another year.

George is quite well but very unhappy.

Your respectful son

Henry

The second letter, written two weeks later, is from the boy's father to a family friend, asking him to investigate the problem. The father has two sons at the school, Henry and George.

25

Public Office, Worship Street, 21st August 1822.

Sir,

30

Having lately received a Letter from my Son Henry, who is at Mr. Smith's School close by you, complaining of the Treatment he receives, I am induced to write to you, confidentially, to request you will do me the favour to endeavour to see both of them, privately, (at your own House) if possible and ascertain whether you think it would be advisable for me to send for them home. I will certainly be guided by what you say; Boys will sometimes complain without cause, and therefore I hope you will excuse the liberty I take in troubling you. Henry speaks very highly of your kind attention.

35

I do not approve of the System of Education, for they do not appear to have improved. When they left home, they could both spell, and in Henry's Letter I see several words wrong spelt – I also do not like the injunction laid upon them of not being allowed to write to me without the Master's seeing the contents of their Letters.

40

If you should not be able to get a private interview with them in the course of a fortnight, I shall be obliged by your writing to me to say so and I will immediately give notice to Mr. Smith that I intend to have them home at Christmas. I should prefer your seeing George if you can, and hear what he says, as I can rely more on the truth of his story, than Henry's, for I believe Henry's principal object is to get home. We have all a great desire to see him, but particularly to see George, our other son, who is a meek Boy and not so able to endure ill treatment as Henry – George is a great favourite with us all, and so he was with his late dear Mother who is now no more.

45

You will no doubt see my object in thus troubling you and I hope you will excuse the liberty I take, but as I know you have been very kind to the Boys. I shall esteem it an additional favour by your attention to this, and an answer at your earliest convenience.

I remain Sir, very respectfully

50

Your obliged honorable servant

William Heritage

Glossary:

chaff¹ – chopped straw or hay.

Bears than Christians² – bears were sometimes mistreated, perhaps suggesting he feels he's being treated more like an animal than a human being, or in a Christian way.

END OF SOURCES

There is no Source material on this page

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Source A : Could you do your child's homework? By Jay Rayner, The Observer 2013, © Guardian News and Media Ltd 2013

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GCSE

English Language

Paper 2 Writers' viewpoints and perspectives

Mark Scheme

8700

Version 3

INTRODUCTION

The information provided for each question is intended to be a guide to the kind of answers anticipated and is neither exhaustive nor prescriptive. **All appropriate responses should be given credit.**

Where literary or linguistic terms appear in the Mark Scheme, they do so generally for the sake of brevity. Knowledge of such terms, other than those given in the specification, is **not** required. However, when determining the level of response for a particular answer, examiners should take into account any instances where the student uses these terms effectively to aid the clarity and precision of the argument.

Level of response marking instructions

Level of response mark schemes are broken down into four levels. There are two, three, four, five or six marks in each level; dependent upon question.

Please note: The sample responses in each Indicative Standard/Content Descriptor column are not intended to be complete, full or model answers. Instead, they are there as a guide, to provide you with part of an answer, an indicative extract of a response at the required level. If a student was to continue to develop a response at that standard, they would gain a mark at that level.

Step 1 Determine a level

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptor for that level. The descriptor for the level indicates the different qualities that might be seen in the student's answer for that level. If it meets the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptor and the answer. With practice and familiarity you will find that for better answers you will be able to quickly skip through the lower levels of the mark scheme.

Step 2 Determine a mark

Once you have assigned a level you need to decide on the mark. You may well need to read back through the answer as you apply the mark scheme to clarify points and assure yourself that the level and the mark are appropriate.

The Skills Descriptors column indicates the different skills that students need to demonstrate in their answer for that level. To achieve full marks in a level, students should meet all of the skills descriptors in that level. Students achieving marks at the bottom of a level will ideally have met all skills descriptors of the previous level and at least one of the skills descriptors in that level.

An answer which contains nothing of relevance to the question must be awarded no marks.

SECTION A: READING – Assessment Objectives

AO1	<ul style="list-style-type: none"> Identify and interpret explicit and implicit information and ideas. Select and synthesise evidence from different texts.
AO2	<ul style="list-style-type: none"> Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views.
AO3	<ul style="list-style-type: none"> Compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts.
AO4	<ul style="list-style-type: none"> Evaluate texts critically and support this with appropriate textual references.

SECTION B: WRITING – Assessment Objectives

AO5	<ul style="list-style-type: none"> Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences. Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.
AO6	<ul style="list-style-type: none"> Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation. (This requirement must constitute 20% of the marks for each specification as a whole).

Assessment Objective	Section A
AO1	✓
AO2	✓
AO3	✓
AO4	n/a
	Section B
AO5	✓
AO6	✓

Section A: Reading

0 1

Read again the first part of **Source A** from **lines 1 to 15**.

Choose **four** statements below which are TRUE.

- Shade the boxes of the ones that you think are true.
- Choose a maximum of **four** statements.

- A Jay Rayner has good memories of his time in school.
 B Jay Rayner was happy to help his son with his homework.
 C As a boy, Jay Rayner worried about handing in his homework on Monday mornings.
 D Jay Rayner could not think of a food metaphor to help his son.
 E Jay Rayner was very able in school.
 F As a boy, Jay Rayner did not enjoy doing homework.
 G Jay Rayner looked forward to receiving feedback from his teachers.
 H Jay Rayner makes a joke to cover up his own real exam results.

[4 marks]

AO1	<ul style="list-style-type: none"> • Identify and interpret explicit and implicit information and ideas. • Select and synthesise evidence from different texts.
This assesses the first bullet point identify and interpret explicit and implicit information and ideas.	
A	Jay Rayner has good memories of his time in school. (F)
B	Jay Rayner was happy to help his son with his homework. (F)
C	As a boy, Jay Rayner worried about handing in his homework on Monday mornings. (T)
D	Jay Rayner could not think of a food metaphor to help his son. (T)
E	Jay Rayner was very able in school. (F)
F	As a boy, Jay Rayner did not enjoy doing homework. (T)
G	Jay Rayner looked forward to receiving feedback from his teachers.(F)
H	Jay Rayner makes a joke to cover up his own real exam results. (T)

0 2

You need to refer to **Source A** and **Source B** for this question:

Use details from **both** Sources. Write a summary of the differences between Eddie and Henry.

[8 marks]

AO1			
<ul style="list-style-type: none"> Identify and interpret explicit and implicit information and ideas Select and synthesise evidence from different texts 			
This assesses both bullet points.			
Level	Skills Descriptors	How to arrive at a mark	Indicative Standard
<p>Level 4</p> <p>Perceptive summary</p> <p>7-8 marks</p>	<p>Shows perceptive synthesis and interpretation of both texts:</p> <ul style="list-style-type: none"> Makes perceptive inferences from both texts Makes judicious references/use of textual detail relevant to the focus of the question Statements show perceptive differences between texts 	<p>At the top of the level, a student's response will meet all of the skills descriptors.</p> <p>At the bottom of the level, a student will have Level 3 and at least one of the skills descriptors.</p>	<p>This indicative standard is not a model answer, nor a complete response. Nor does it seek to exemplify any particular content. Rather it is an indication of the standard for the level.</p> <p>Eddie is a typical modern teenager who is cheeky and speaks to his father in a 'mocking voice' emphasising their close relationship and good humour with each other. Henry however is distant and formal with his father addressing him in a respectful tone, 'my dear Father' emphasising the difference in status between them.</p>
<p>Level 3</p> <p>Clear, relevant summary</p> <p>5-6 marks</p>	<p>Shows clear synthesis and interpretation of both texts:</p> <ul style="list-style-type: none"> Makes clear inferences from both texts Selects clear references/textual detail relevant to the focus of the question Statements show clear differences between texts 	<p>At the top of the level, a student's response will meet all of the skills descriptors.</p> <p>At the bottom of the level, a student will have Level 2 and at least one of the skills descriptors.</p>	<p>Eddie is really cheeky as he speaks to his father in a 'mocking voice' showing he is not afraid of him, but Henry is much more formal and respectful, 'my dear Father' showing he may be somewhat afraid of him.</p>

<p>Level 2</p> <p>Some attempts at summary</p> <p>3-4 marks</p>	<p>Shows some interpretation from one/both texts:</p> <ul style="list-style-type: none"> • Attempts some inference(s) from one/both texts • Selects some appropriate references/textual detail from one/both texts • Statements show some difference(s) between texts 	<p>At the top of the level, a student's response will meet all of the skills descriptors.</p> <p>At the bottom of the level, a student will have Level 1 and at least one of the skills descriptors.</p>	<p>Eddie is quite cheeky, 'You can't think of one, can you?' whereas Henry is much more polite, 'Your respectful son.' suggesting he is really trying to persuade his dad to let him come home.</p>
<p>Level 1</p> <p>Simple, limited summary</p> <p>1-2 marks</p>	<p>Shows simple awareness from one/both texts:</p> <ul style="list-style-type: none"> • Offers paraphrase rather than inference • Makes simple reference/textual details from one/both texts • Statements show simple difference between texts 	<p>At the top of the level, a student's response will meet all of the skills descriptors.</p> <p>At the bottom of the level, a student will have at least one of the skills descriptors.</p>	<p>Eddie takes the mickey out of his dad but Henry is more polite, 'respectful son'.</p>
<p>Level 0</p> <p>No marks</p>	<p>Students in this band will not have offered any differences Nothing to reward</p>		

AO1 Content may include ideas such as:

- Eddie is a typical, contemporary teen who lives at home/Henry is living in a different century away at boarding school.
- Eddie is informal, cheeky, mocking towards his father/Henry is polite, formal, respectful.
- Eddie asks his father for help with English/Henry asks for his father to bring him home from school
- Eddie and his father seem to have a close relationship and his father has a good humoured attitude towards him/Henry and his father are distant and his father is suspicious of his motives.

	<ul style="list-style-type: none"> Makes clear and accurate use of subject terminology 	<p>At the bottom of the level, a student will have Level 2 and at least one of the skills descriptors.</p>	<p>him home. This is a contrast to his more formal use of, 'my dear Father'. Henry uses repetition of this phrase to try and show his father that he is 'dear' to him whilst also being polite and respectful in order to influence him.</p>
<p>Level 2</p> <p>Some understanding and comment</p> <p>4-6 marks</p>	<p>Shows some understanding of <i>language</i>:</p> <ul style="list-style-type: none"> Attempts to comment on the effect of language Selects some appropriate textual detail Makes some use of subject terminology, mainly appropriately 	<p>At the top of the level, a student's response will meet all of the skills descriptors.</p> <p>At the bottom of the level, a student will have Level 1 and at least one of the skills descriptors.</p>	<p>Henry uses direct address to his father, 'you will not let ...', 'you will let me'. By addressing him personally, he wants to influence his father to let him come home. He also calls him, 'my dear Father' and uses repetition to try and show how much he loves him and how homesick he is.</p>
<p>Level 1</p> <p>Simple, limited comment</p> <p>1-3 marks</p>	<p>Shows simple awareness of <i>language</i>:</p> <ul style="list-style-type: none"> Offers simple comment on the effects of language Selects simple references or textual details Makes simple use of subject terminology, not always appropriately 	<p>At the top of the level, a student's response will meet all of the skills descriptors.</p> <p>At the bottom of the level, a student will have at least one of the skills descriptors.</p>	<p>Henry uses words like 'you' which makes the letter more personal. He uses phrases like, 'my dear Father' to influence his father a lot.</p>
<p>Level 0</p> <p>No marks</p>	<p>No comments offered on the use of language Nothing to reward</p>		

AO2 content may include the effect of ideas such as:

- use of proper nouns and phrases linked to time and place
- emotive language to appeal to the father
- formal tone created by complex vocabulary and phrases contrasted with simple childlike words, 'good', 'kind'
- use of hyperbole via the simile 'more like Bears ...'
- semantic field of religion, 'church', 'Christians', 'If God permit me...'

0 4

For this question, you need to refer to the **whole of Source A**, together with **Source B**, the father's letter to a family friend.

Compare how the two writers convey their different attitudes to parenting and education.

In your answer, you could:

- compare their different attitudes
- compare the methods they use to convey their attitudes
- support your ideas with references to both texts.

[16 marks]

AO3 Compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts			
Level	Skills Descriptors	How to arrive at a mark	Indicative Standard
Level 4 Perceptive, detailed 13-16 marks	<ul style="list-style-type: none"> • Compares ideas and perspectives in a perceptive way • Analyses how writers' methods are used • Selects a range of judicious supporting detail from both texts • Shows a detailed understanding of the different ideas and perspectives in both texts 	<p>At the top of the level, a student's response will meet all of the skills descriptors.</p> <p>At the bottom of the level, a student will have Level 3 and at least one of the skills descriptors.</p>	<p>This indicative standard is not a model answer, nor a complete response. Nor does it seek to exemplify any particular content. Rather it is an indication of the standard for the level.</p> <p>Jay Rayner uses humour to good effect in his article and uses it both in his attitudes to parenting, 'too busy killing things on Skype' – showing his warm, relaxed attitude to his son and in his attitudes to education. He refers to his own education using self-deprecating humour however, using the simile, 'like a line of Pac-Men doing a conga to refer to his own grades. This is in direct contrast to</p>
Level 3 Clear, relevant 9-12 marks	<ul style="list-style-type: none"> • Compares ideas and perspectives in a clear and relevant way • Explains clearly how writers' methods are used • Selects relevant detail to support from both texts • Shows a clear understanding of the different ideas and 	<p>At the top of the level, a student's response will meet all of the skills descriptors.</p> <p>At the bottom of</p>	<p>Jay Rayner presents his attitude to parenting in a humorous way when he says, 'They grow up Take the mickey out of you.' whereas Henry's father is much more distant and seems to want to have both his sons well out of the way.</p>

	perspectives in both texts	the level, a student will have Level 2 and at least one of the skills descriptors.	We can infer this from Henry's letter when he uses phrases like ...
Level 2 Some, attempts 5-8 marks	<ul style="list-style-type: none"> Attempts to compare ideas and perspectives Makes some comment on how writers' methods are used Selects some appropriate textual detail/references, not always supporting from one or both texts Identifies some different ideas and perspectives 	<p>At the top of the level, a student's response will meet all of the skills descriptors.</p> <p>At the bottom of the level, a student will have Level 1 and at least one of the skills descriptors.</p>	Jay Rayner is a cool parent who has a good sense of humour around his son. He is quite impressed with his son's education. We know this when it says, 'He got 20 out of 25, or 80%' whereas Henry's father is not impressed, 'In Henry's letter I see several words wrong spelt,'
Level 1 Simple, limited 1-4 marks	<ul style="list-style-type: none"> Makes simple cross reference of ideas and perspectives Makes simple identification of writers' methods Makes simple references/textual details from one or both texts Shows simple awareness of ideas and/or perspectives 	<p>At the top of the level, a student's response will meet all of the skills descriptors.</p> <p>At the bottom of the level, a student will have at least one of the skills descriptors.</p>	Jay Rayner seems like a laid back father who doesn't mind his son taking the mickey, 'remorselessly taking the mickey'. The other father is not that nice and does not even write to his son. It's like he doesn't care.
Level 0 No marks	No ideas offered about the differences Nothing to reward		

AO3 content may include ideas such as:

- the relaxed, informal, involved parenting of Jay Rayner/the formal and very distant approach of Henry's father
- Jay Rayner's attitude to education seems to be that it is far better in the present than when he was at school and he is proud of his son's achievements/Henry's father seems dissatisfied with the standard of education at Henry's school but seems more concerned with spelling than welfare.

And comment on methods such as:

- use of article form (public sphere)/use of letter form (private sphere)
- use of different tone/register/humour/seriousness
- use of contemporary references (Pac-Man/Google/Skype)/traditional values
- language differences to reflect different times/modes/purposes.

Section B: Writing**0 5**

'Homework has no value. Some students get it done for them; some don't do it at all. Students should be relaxing in their free time.'

Write an article for a broadsheet newspaper in which you explain your point of view on this statement.

(24 marks for content and organisation
16 marks for accuracy)

[40 marks]

A05 Content and Organisation			
Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences.			
Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.			
Level		Skills Descriptors	How to arrive at a mark
Level 4 19-24 marks Compelling, Convincing	Upper Level 4 22-24 marks	Content <ul style="list-style-type: none"> Register is convincing and compelling for audience Assuredly matched to purpose Extensive and ambitious vocabulary with sustained crafting of linguistic devices Organisation <ul style="list-style-type: none"> Varied and inventive use of structural features Writing is compelling, incorporating a range of convincing and complex ideas Fluently linked paragraphs with seamlessly integrated discourse markers 	At the top of the upper range, a student's response will meet all of the skills descriptors for Content and Organisation. At the bottom of the upper range, a student's response will have the lower range of Level 4 and at least one of the skills descriptors for Content and Organisation from the upper range of Level 4
	Lower Level 4 19-21 marks	Content <ul style="list-style-type: none"> Register is convincingly matched to audience Convincingly matched to purpose Extensive vocabulary with evidence of conscious crafting of linguistic devices Organisation <ul style="list-style-type: none"> Varied and effective structural features Writing is highly engaging, with a range of developed complex ideas Consistently coherent paragraphs 	At the top of the lower range, a student's response will meet all of the skills descriptors for Content and Organisation. At the bottom of the lower range, a student's response will have the upper range of Level 3 and at least one of the skills descriptors for Content and Organisation from the lower range of Level 4

		with integrated discourse markers	
Level 3 13-18 marks Consistent, Clear	Upper Level 3 16-18 marks	Content <ul style="list-style-type: none"> Register is consistently matched to audience Consistently matched to purpose Increasingly sophisticated vocabulary and phrasing, chosen for effect with a range of successful linguistic devices Organisation <ul style="list-style-type: none"> Effective use of structural features Writing is engaging, using a range of clear connected ideas Coherent paragraphs with integrated discourse markers 	At the top of the upper range, a student's response will meet all of the skills descriptors for Content and Organisation. At the bottom of the upper range, a student's response will have the lower range of Level 3 and at least one of the skills descriptors for Content and Organisation from the upper range of Level 3
	Lower Level 3 13-15 marks	Content <ul style="list-style-type: none"> Register is generally matched to audience Generally matched to purpose Vocabulary clearly chosen for effect and appropriate use of linguistic devices Organisation <ul style="list-style-type: none"> Usually effective use of structural features Writing is engaging, with a range of connected ideas Usually coherent paragraphs with range of discourse markers 	At the top of the lower range, a student's response will meet all of the skills descriptors for Content and Organisation. At the bottom of the lower range, a student's response will have the upper range of Level 2 and at least one of the skills descriptors for Content and Organisation from the lower range of Level 3
Level 2 7-12 marks Some success	Upper Level 2 10-12 marks	Content <ul style="list-style-type: none"> Some sustained attempt to match register to audience Some sustained attempt to match purpose Conscious use of vocabulary with some use of linguistic devices Organisation <ul style="list-style-type: none"> Some use of structural features Increasing variety of linked and relevant ideas Some use of paragraphs and some use of discourse markers 	At the top of the upper range, a student's response will meet all of the skills descriptors for Content and Organisation. At the bottom of the upper range, a student's response will have the lower range of Level 2 and at least one of the skills descriptors for Content and Organisation from the upper range of Level 2

	<p>Lower Level 2</p> <p>7-9 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Attempts to match register to audience • Attempts to match purpose • Begins to vary vocabulary with some use of linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Attempts to use structural features • Some linked and relevant ideas • Attempt to write in paragraphs with some discourse markers, not always appropriate 	<p>At the top of the lower range, a student's response will meet all of the skills descriptors for Content and Organisation.</p> <p>At the bottom of the lower range, a student's response will have the upper range of Level 1 and at least one of the skills descriptors for Content and Organisation from the lower range of Level 2</p>
<p>Level 1</p> <p>1-6 marks</p> <p>Simple, Limited</p>	<p>Upper Level 1</p> <p>4-6 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Simple awareness of register/audience • Simple awareness of purpose • Simple vocabulary; simple linguistic devices <p>Organisation</p> <ul style="list-style-type: none"> • Evidence of simple structural features • One or two relevant ideas, simply linked • Random paragraph structure 	<p>At the top of the upper range, a student's response will meet all of the skills descriptors for Content and Organisation.</p> <p>At the bottom of the upper range, a student's response will have the lower range of Level 1 and at least one of the skills descriptors for Content and Organisation from the upper range of Level 1</p>
	<p>Lower Level 1</p> <p>1-3 marks</p>	<p>Content</p> <ul style="list-style-type: none"> • Occasional sense of audience • Occasional sense of purpose • Simple vocabulary <p>Organisation</p> <ul style="list-style-type: none"> • Limited or no evidence of structural features • One or two unlinked ideas • No paragraphs 	<p>At the top of the lower range, a student's response will meet all of the skills descriptors for Content and Organisation.</p> <p>At the bottom of the lower range, a student's response will have at least one of the skills descriptors for Content and Organisation from lower Level 1</p>
<p>Level 0</p> <p>No marks</p>	<p>Students will not have offered any meaningful writing to assess Nothing to reward</p>		

AO6 Technical Accuracy		
Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation. (This requirement must constitute 20% of the marks for each specification as a whole.)		
Level	Skills Descriptors	How to arrive at a mark
<p>Level 4</p> <p>13-16 marks</p>	<ul style="list-style-type: none"> • Sentence demarcation is consistently secure and consistently accurate • Wide range of punctuation is used with a high level of accuracy • Uses a full range of appropriate sentence forms for effect • Uses Standard English consistently and appropriately with secure control of complex grammatical structures • High level of accuracy in spelling, including ambitious vocabulary • Extensive and ambitious use of vocabulary 	<p>At the top of the level, a student's response will meet all of the skills descriptors</p> <p>At the bottom of the level, a student will have Level 3 and at least one of the skills descriptors</p>
<p>Level 3</p> <p>9-12 marks</p>	<ul style="list-style-type: none"> • Sentence demarcation is mostly secure and mostly accurate • Range of punctuation is used, mostly with success • Uses a variety of sentence forms for effect • Mostly uses Standard English appropriately with mostly controlled grammatical structures • Generally accurate spelling, including complex and irregular words • Increasingly sophisticated use of vocabulary 	<p>At the top of the level, a student's response will meet all of the skills descriptors</p> <p>At the bottom of the level, a student will have Level 2 and at least one of the skills descriptors</p>
<p>Level 2</p> <p>5-8 marks</p>	<ul style="list-style-type: none"> • Sentence demarcation is mostly secure and sometimes accurate • Some control of a range of punctuation • Attempts a variety of sentence forms • Some use of Standard English with some control of agreement • Some accurate spelling of more complex words • Varied use of vocabulary 	<p>At the top of the level, a student's response will meet all of the skills descriptors</p> <p>At the bottom of the level, a student will have Level 1 and at least one of the skills descriptors</p>

<p>Level 1 1-4 marks</p>	<ul style="list-style-type: none"> • Occasional use of sentence demarcation • Some evidence of conscious punctuation • Simple range of sentence forms • Occasional use of Standard English with limited control of agreement • Accurate basic spelling • Simple use of vocabulary 	<p>At the top of the level, a student's response will meet all of the skills descriptors</p> <p>At the bottom of the level, a student will have at least one of the skills descriptors</p>
<p>Level 0 No marks</p>	<p>Students' spelling, punctuation etc. is sufficiently poor to prevent understanding or meaning.</p>	

GCSE ENGLISH LITERATURE

(8702)

Specification

For teaching from September 2015 onwards
For exams in May/June 2017 onwards

Version 1.1 23 September 2014



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Are you using the latest version of these specifications?

- You will always find the most up-to-date version of this specification on our website at [aqa.org.uk/8702](https://www.aqa.org.uk/8702)
- We will write to you if there are significant changes to this specification.

1 Introduction

1.1 Why choose AQA for GCSE English Literature

A specification designed for you and your students

We have worked closely with teachers to design our specification to inspire, challenge and motivate every student, no matter what their level of ability, while supporting you in developing creative and engaging lessons.

We have developed assessment strategies that support students' achievement in an untiered, closed book context through the use of extract-based questions in the assessment of the 19th-century novel and the Shakespeare plays.

Choice and flexibility

Our range of texts has been chosen to cater for the needs of teachers and students in all educational contexts. There are texts that will be familiar to you as well as new ones that will inspire young readers. A wide choice in each category means that there is something that will appeal to every teacher and every student.

Skills-based approach

The specification takes a skills-based approach to the study of English literature that is consistent across the genres. Our experienced team has produced question papers and mark schemes that allow you to get back to inspirational literature teaching and allow students of all abilities to achieve their best on every question.

It offers excellent preparation for AS and A-level English Literature, as well as giving students a grounding in a wide variety of literature that will stay with them for life.

Teach Language and Literature together

The specification is fully co-teachable with GCSE English Language. Students who study both will greatly benefit from the transferable skills learnt across the two subjects.

We're behind you every step of the way

Our mark schemes and marking processes have been developed to ensure that the assessment is fair and consistent: with AQA you can rest assured that your students will receive the grade that fairly represents their attainment and reflects the skills that they have demonstrated.

We are supporting you in delivering our specification with high quality, meaningful resources. The enhanced Digital Anthology provides easy access to a range of texts and offers a valuable interactive resource to support teaching.

Learn more about our English qualifications at [aqa.org.uk/english](https://www.aqa.org.uk/english)

1.2 Support and resources to help you teach

We know that support and resources are vital for your teaching and that you have limited time to find or develop good quality materials. So we've worked with experienced teachers to provide you with a range of resources that will help you confidently plan, teach and prepare for exams.

Teaching resources

We have too many English Literature resources to list here so visit [aqa.org.uk/8702](https://www.aqa.org.uk/8702) to see them all. They include:

- our redeveloped online Digital Anthology with texts and resources to support your teaching
- schemes of work to support teaching of the 19th-century novels
- example long-term planning grids to help you plan your GCSE courses
- regular articles in *Voice* magazine and email updates to keep you up to date
- training courses to help you deliver AQA English Literature qualifications
- subject expertise courses for all teachers, from newly-qualified teachers who are just getting started to experienced teachers looking for fresh inspiration.

Preparing for exams

Visit [aqa.org.uk/8702](https://www.aqa.org.uk/8702) for everything you need to prepare for our exams, including:

- past papers, mark schemes and examiners' reports
- specimen papers and mark schemes for new courses
- Exampro: a searchable bank of past AQA exam questions
- exemplar student answers with examiner commentaries.

Analyse your students' results with Enhanced Results Analysis (ERA)

Find out which questions were the most challenging, how the results compare to previous years and where your students need to improve. ERA, our free online results analysis tool, will help you see where to focus your teaching. Register at [aqa.org.uk/era](https://www.aqa.org.uk/era)

For information about results, including maintaining standards over time, grade boundaries and our post-results services, visit [aqa.org.uk/results](https://www.aqa.org.uk/results)

Keep your skills up to date with professional development

Wherever you are in your career, there's always something new to learn. As well as subject-specific training, we offer a range of courses to help boost your skills:

- improve your teaching skills in areas including differentiation, teaching literacy and meeting Ofsted requirements
- help you prepare for a new role with our leadership and management courses.

You can attend a course at venues around the country, in your school or online – whatever suits your needs and availability. Find out more at [coursesandevents.aqa.org.uk](https://www.coursesandevents.aqa.org.uk)

Get help and support

Visit our website for information, guidance, support and resources at aqa.org.uk/8702

You can talk directly to the English Literature subject team

E: english-gcse@aqa.org.uk

T: 0161 953 7504

2 Specification at a glance

Assessments

All assessments are closed book: any stimulus materials required will be provided as part of the assessment.

All assessments are compulsory.

Paper 1: Shakespeare and the 19th-century novel	+	Paper 2: Modern texts and poetry
What's assessed <ul style="list-style-type: none">• Shakespeare• The 19th-century novel		What's assessed <ul style="list-style-type: none">• Modern texts• Poetry• Unseen poetry
How it's assessed <ul style="list-style-type: none">• written exam: 1 hour 45 minutes• 64 marks• 40% of GCSE		How it's assessed <ul style="list-style-type: none">• written exam: 2 hour 15 minutes• 96 marks• 60% of GCSE
Questions <p>Section A Shakespeare: students will answer one question on their play of choice. They will be required to write in detail about an extract from the play and then to write about the play as a whole.</p> <p>Section B The 19th-century novel: students will answer one question on their novel of choice. They will be required to write in detail about an extract from the novel and then to write about the novel as a whole.</p>		Questions <p>Section A Modern texts: students will answer one essay question from a choice of two on their studied modern prose or drama text.</p> <p>Section B Poetry: students will answer one comparative question on one named poem printed on the paper and one other poem from their chosen anthology cluster.</p> <p>Section C Unseen poetry: Students will answer one question on one unseen poem and one question comparing this poem with a second unseen poem.</p>

3 Subject content

3.1 Shakespeare and the 19th-century novel

3.1.1 Shakespeare

Students will study one play from the list of six set texts. Students should study the whole text.

Choose one of:

- *Macbeth*
- *Romeo and Juliet*
- *The Tempest*
- *The Merchant of Venice*
- *Much Ado About Nothing*
- *Julius Caesar*.

3.1.2 The 19th-century novel

Students will study one novel from the list of seven set texts. Students should study the whole text.

Choose one of:

Author	Title
Robert Louis Stevenson	<i>The Strange Case of Dr Jekyll and Mr Hyde</i>
Charles Dickens	<i>A Christmas Carol</i>
Charles Dickens	<i>Great Expectations</i>
Charlotte Brontë	<i>Jane Eyre</i>
Mary Shelley	<i>Frankenstein</i>
Jane Austen	<i>Pride and Prejudice</i>
Sir Arthur Conan Doyle	<i>The Sign of Four</i>

3.2 Modern texts and poetry

3.2.1 Modern texts

Students will study one from a choice of 12 set texts, which include post-1914 prose fiction and drama. Students should study the whole text.

Choose one of:

Drama

Author	Title
JB Priestley	<i>An Inspector Calls</i>
Willy Russell	<i>Blood Brothers</i>
Alan Bennett	<i>The History Boys</i>
Dennis Kelly	<i>DNA</i>
Simon Stephens	<i>The Curious Incident of the Dog in the Night-Time</i> (play script)
Shelagh Delaney	<i>A Taste of Honey</i>

Prose

Author	Title
William Golding	<i>Lord of the Flies</i>
AQA Anthology	<i>Telling Tales</i>
George Orwell	<i>Animal Farm</i>
Kazuo Ishiguro	<i>Never Let Me Go</i>
Meera Syal	<i>Anita and Me</i>
Stephen Kelman	<i>Pigeon English</i>

3.2.2 Poetry

Students will study one cluster of poems taken from the AQA poetry anthology, *Poems Past and Present*. There is a choice of two clusters, each containing 15 poems. The poems in each cluster are thematically linked and were written between 1789 and the present day.

The titles of the two clusters are:

- Love and relationships
- Power and conflict.

Students should study all 15 poems in their chosen cluster and be prepared to write about any of them in the examination.

3.2.3 Unseen poetry

In preparing for the unseen poetry section of the examination students should experience a wide range of poetry in order to develop their ability to closely analyse unseen poems. They should be able to analyse and compare key features such as their content, theme, structure and use of language.

3.3 Skills

In studying the set texts students should have the opportunity to develop the following skills.

Reading comprehension and reading critically

- *literal and inferential comprehension*: understanding a word, phrase or sentence in context; exploring aspects of plot, characterisation, events and settings; distinguishing between what is stated explicitly and what is implied; explaining motivation, sequence of events, and the relationship between actions or events
- *critical reading*: identifying the theme and distinguishing between themes; supporting a point of view by referring to evidence in the text; recognising the possibility of and evaluating different responses to a text; using understanding of writers' social, historical and cultural contexts to inform evaluation; making an informed personal response that derives from analysis and evaluation of the text
- *evaluation of a writer's choice of vocabulary, grammatical and structural features*: analysing and evaluating how language, structure, form and presentation contribute to quality and impact; using linguistic and literary terminology for such evaluation
- *comparing texts*: comparing and contrasting texts studied, referring where relevant to theme, characterisation, context (where known), style and literary quality; comparing two texts critically with respect to the above

Writing

- *producing clear and coherent text: writing effectively about literature for a range of purposes such as*: to describe, explain, summarise, argue, analyse and evaluate; discussing and maintaining a point of view; selecting and emphasising key points; using relevant quotation and using detailed textual references
- *accurate Standard English*: accurate spelling, punctuation and grammar.

4 Scheme of assessment

Find past papers and mark schemes, and specimen papers for new courses, on our website at aqa.org.uk/pastpapers

This specification is designed to be taken over two years with all assessments taken at the end of the course.

GCSE exams and certification for this specification are available for the first time in May/June 2017 and then every May/June for the life of the specification.

This is a linear qualification. In order to achieve the award, students must complete all exams in May/June in a single year. All assessments must be taken in the same series.

Our GCSE exams in English literature include questions that allow students to demonstrate their ability to:

- draw together their knowledge, skills and understanding from across the full course of study
- provide extended responses.

All materials are available in English only.

4.1 Aims and learning outcomes

Courses based on this specification should encourage students to develop knowledge and skills in reading, writing and critical thinking. Through literature, students have a chance to develop culturally and acquire knowledge of the best that has been thought and written. Studying GCSE English Literature should encourage students to read widely for pleasure, and as a preparation for studying literature at a higher level.

Courses based on this specification should also encourage students to:

- read a wide range of classic literature fluently and with good understanding, and make connections across their reading
- read in depth, critically and evaluatively, so that they are able to discuss and explain their understanding and ideas
- develop the habit of reading widely and often
- appreciate the depth and power of the English literary heritage
- write accurately, effectively and analytically about their reading, using Standard English
- acquire and use a wide vocabulary, including the grammatical terminology and other literary and linguistic terms they need to criticise and analyse what they read.

4.2 Assessment objectives

Assessment objectives (AOs) are set by Ofqual and are the same across all GCSE English Literature specifications and all exam boards.

The exams will measure how students have achieved the following assessment objectives.

- AO1: Read, understand and respond to texts. Students should be able to:
 - maintain a critical style and develop an informed personal response
 - use textual references, including quotations, to support and illustrate interpretations.
- AO2: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
- AO3: Show understanding of the relationships between texts and the contexts in which they were written.
- AO4: Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

Weighting of assessment objectives for GCSE English Literature

Assessment objectives (AOs)	Component weightings (approx %)		Overall weighting (approx %)
	Paper 1	Paper 2	
AO1	15	22.5	37.5
AO2	15	27.5	42.5
AO3	7.5	7.5	15
AO4	2.5	2.5	5
Overall weighting of components	40	60	100

4.3 Assessment weightings

The marks awarded on the papers will be scaled to meet the weighting of the components. Students' final marks will be calculated by adding together the scaled marks for each component. Grade boundaries will be set using this total scaled mark. The scaling and total scaled marks are shown in the table below.

Component	Maximum raw mark	Scaling factor	Maximum scaled mark
Shakespeare and the 19th-century novel	64	x1	64
Modern texts and poetry	96	x1	96
Total scaled mark:			160

5 General administration

You can find information about all aspects of administration, as well as all the forms you need, at aqa.org.uk/examsadmin

5.1 Entries and codes

You only need to make one entry for each qualification – this will cover all the question papers and certification.

Every specification is given a national discount (classification) code by the Department for Education (DfE), which indicates its subject area.

If a student takes two specifications with the same discount code, Further and Higher Education providers are likely to take the view that they have only achieved one of the two qualifications. Please check this before your students start their course. Where two specifications have the same discount code, only one of them will be counted for the purpose of the School and College Performance tables – DfE’s rules on ‘early entry’ will determine which one.

Qualification title	AQA entry code	DfE discount code
AQA GCSE in English Literature	8702	FC4

This specification complies with Ofqual’s:

- *General Conditions of Recognition* that apply to all regulated qualifications
- GCSE qualification conditions that apply to all GCSEs
- GCSE English Literature conditions that apply to all GCSEs in this subject.

The Ofqual qualification accreditation number (QAN) is 601/4447/6

5.2 Overlaps with other qualifications

This specification overlaps with the AQA Level 1/Level 2 Certificate in English Literature.

5.3 Awarding grades and reporting results

The qualification will be graded on a nine-point scale: 1 to 9 – where 9 is the best grade.

Students who fail to reach the minimum standard for grade 1 will be recorded as U (unclassified) and will not receive a qualification certificate.

5.4 Re-sits and shelf life

Students can re-sit the qualification as many times as they wish, within the shelf life of the qualification.

5.5 Previous learning and prerequisites

There are no previous learning requirements. Students are not required to have taken any particular qualifications before taking this course. Any requirements for entry to a course based on this specification are at the discretion of schools and colleges.

However, as English literature is taught in progressively greater depth over the course of Key Stage 3 and Key Stage 4, GCSE outcomes may reflect or build upon subject content that is typically taught at Key Stage 3. There is no expectation that teaching of such content should be repeated during the GCSE course where it has already been effectively taught at an earlier stage.

5.6 Access to assessment: diversity and inclusion

General qualifications are designed to prepare students for a wide range of occupations and further study. Therefore our qualifications must assess a wide range of competences.

The subject criteria have been assessed to see if any of the skills or knowledge required present any possible difficulty to any students, whatever their ethnic background, religion, sex, age, disability or sexuality. If any difficulties were encountered, the criteria were reviewed again to make sure that tests of specific competences were only included if they were important to the subject.

As members of the Joint Council for Qualifications (JCQ) we participate in the production of the JCQ document *Access Arrangements and Reasonable Adjustments: General and Vocational qualifications*. We follow these guidelines when assessing the needs of individual students who may require an access arrangement or reasonable adjustment. This document is published on the JCQ website at jcq.org.uk

Students with disabilities and special needs

We can make arrangements for disabled students and students with special needs to help them access the assessments, as long as the competences being tested are not changed. Access arrangements must be agreed **before** the assessment. For example, a Braille paper would be a reasonable adjustment for a Braille reader but not for a student who does not read Braille.

We are required by the Equality Act 2010 to make reasonable adjustments to remove or lessen any disadvantage that affects a disabled student.

If you have students who need access arrangements or reasonable adjustments, you can apply using the Access arrangements online service at aqa.org.uk/eaqa

Special consideration

We can give special consideration to students who have been disadvantaged at the time of the exam through no fault of their own – for example a temporary illness, injury or serious problem such as the death of a relative. We can only do this **after** the exam.

Your exams officer should apply online for special consideration at aqa.org.uk/eaqa

For more information and advice about access arrangements, reasonable adjustments and special consideration please see aqa.org.uk/access or email accessarrangementsqueries@aqa.org.uk

5.7 Working with AQA for the first time

If your school or college has not previously offered any AQA specification, you need to register as an AQA centre to offer our exams to your students. Find out how at [aqa.org.uk/becomeacentre](https://www.aqa.org.uk/becomeacentre)

If your school or college is new to this specification, please let us know by completing an Intention to enter form. The easiest way to do this is via e-AQA at [aqa.org.uk/eaqa](https://www.aqa.org.uk/eaqa)

5.8 Private candidates

A private candidate is someone who enters for exams through an AQA-approved school or college but is not enrolled as a student there.

If you are a private candidate you may be self-taught, home-schooled or have private tuition, either with a tutor or through a distance learning organisation. You must be based in the UK.

If you have any queries as a private candidate, you can:

- speak to the exams officer at the school or college where you intend to take your exams
- visit our website at [aqa.org.uk/examsadmin](https://www.aqa.org.uk/examsadmin)
- email: privatecandidates@aqa.org.uk

Get help and support

Visit our website for information, guidance, support and resources at aqa.org.uk/8702

You can talk directly to the GCSE English subject team

E: english-gcse@aqa.org.uk

T: 0161 953 7504

GCSE

English Literature

8702/1

Paper 1 Shakespeare and the 19th-century novel

Specimen 2014

Morning

1 hour 45 minutes

Materials

For this paper you must have:

- An AQA 16-page answer book.

Instructions

- Answer **one** question from **Section A** and **one** question from **Section B**.
- Write the information required on the front of your answer book.
- Use black ink or black ballpoint pen. Do **not** use pencil.

Information

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 64.
- AO4 will be assessed in **Section A**. There are 4 marks available for AO4 in **Section A** in addition to 30 marks for answering the question. AO4 assesses the following skills: Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.
- There are 30 marks for **Section B**.

There are no questions printed on this page.

SECTION A**Question****Page****Shakespeare**

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SECTION B**The 19th-century novel****Question****Page**

Robert Louis Stevenson	<i>The Strange Case of Dr Jekyll and Mr Hyde</i>	7	10
Charles Dickens	<i>A Christmas Carol</i>	8	11
Charles Dickens	<i>Great Expectations</i>	9	12
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Section A: Shakespeare

Answer **one** question from this section on your chosen text.

EITHER***Macbeth***

Read the following extract from Act 1 Scene 5 of *Macbeth* and then answer the question that follows.

At this point in the play Lady Macbeth is speaking. She has just received the news that King Duncan will be spending the night at her castle.

	The raven himself is hoarse
	That croaks the fatal entrance of Duncan
	Under my battlements. Come, you spirits
	That tend on mortal thoughts, unsex me here,
5	And fill me from the crown to the toe topfull
	Of direst cruelty; make thick my blood,
	Stop up th'access and passage to remorse
	That no compunctious visitings of nature
	Shake my fell purpose nor keep peace between
10	Th'effect and it. Come to my woman's breasts,
	And take my milk for gall, you murd'ring ministers,
	Wherever in your sightless substances
	You wait on nature's mischief. Come, thick night,
	And pall thee in the dunnest smoke of hell,
15	That my keen knife see not the wound it makes
	Nor heaven peep through the blanket of the dark,
	To cry 'Hold, hold!'

0	1
---	---

Starting with this speech, explain how far you think Shakespeare presents Lady Macbeth as a powerful woman.

Write about:

- how Shakespeare presents Lady Macbeth in this speech
- how Shakespeare presents Lady Macbeth in the play as a whole.

[30 marks]
AO4 [4 marks]

OR

Romeo and Juliet

Read the following extract from Act 1 Scene 2 of *Romeo and Juliet* and then answer the question that follows.

At this point in the play Lord Capulet and Paris are discussing Juliet.

PARIS

But now, my lord, what say you to my suit?

CAPULET

But saying o'er what I have said before:

My child is yet a stranger in the world,
She hath not seen the change of fourteen years;

5 Let two more summers wither in their pride,
Ere we may think her ripe to be a bride.

PARIS

Younger than she are happy mothers made.

CAPULET

And too soon marred are those so early made.
The earth hath swallowed all my hopes but she;
10 She's the hopeful lady of my earth.

But woo her, gentle Paris, get her heart,
My will to her consent is but a part;
And she agreed, within her scope of choice
Lies my consent and fair according voice.

0 2

Starting with this conversation, explain how far you think Shakespeare presents Lord Capulet as a good father.

Write about:

- how Shakespeare presents Lord Capulet in this extract
- how Shakespeare presents Lord Capulet in the play as a whole.

[30 marks]
AO4 [4 marks]

Turn over for the next question

OR

The Tempest

Read the following extract from Act 5 Scene 1 of *The Tempest* and then answer the question that follows.

At this point in the play Prospero is deciding to set his captives free.

	ARIEL
	... Your charm so strongly works 'em That if you now beheld them, your affections Would become tender.
	PROSPERO
	Dost thou think so, spirit?
	ARIEL
5	Mine would, sir, were I human.
	PROSPERO
	And mine shall. Hast thou – which art but air – a touch, a feeling Of their afflictions, and shall not myself, One of their kind, that relish all as sharply
10	Passion as they, be kindlier moved than thou art? Though with their high wrongs I am struck to th' quick, Yet with my nobler reason 'gainst my fury Do I take part. The rarer action is In virtue than in vengeance. They being penitent,
15	The sole drift of my purpose doth extend Not a frown further. Go, release them, Ariel; My charms I'll break, their senses I'll restore, And they shall be themselves.

0 3

Starting with this moment in the play, explore how Shakespeare presents Prospero's use of his power.

Write about:

- how Shakespeare presents Prospero at this moment in the play
- how Shakespeare presents Prospero's use of power in the play as a whole.

[30 marks]
AO4 [4 marks]

OR

The Merchant of Venice

Read the following extract from Act 1 Scene 3 of *The Merchant of Venice* and then answer the question that follows.

At this point in the play Shylock is speaking to Antonio. Antonio has asked Shylock to lend him some money.

SHYLOCK

Signior Antonio, many a time and oft
 In the Rialto you have rated me
 About my monies and my usances.
 Still have I borne it with a patient shrug
 5 For suffrance is the badge of all our tribe.
 You call me misbeliever, cut-throat dog,
 And spit upon my Jewish gaberdine,
 And all for use of that which is mine own.
 Well then, it now appears you need my help.
 10 Go to, then, you come to me, and you say,
 'Shylock, we would have monies' – you say so,
 You that did void your rheum upon my beard,
 And foot me as you spurn a stranger cur
 Over your threshold: monies is your suit.
 15 What should I say to you? Should I not say
 'Hath a dog money? Is it possible
 A cur can lend three thousand ducats?' Or
 Shall I bend low, and in a bondman's key,
 With bated breath and whisp'ring humbleness,
 20 Say this: 'Fair sir, you spit on me on Wednesday last,
 You spurned me such a day, another time
 You called me dog: and for these courtesies
 I'll lend you thus much monies.'

0 4

Starting with this speech, how does Shakespeare present Shylock's feelings about the way he is treated?

Write about:

- how Shakespeare presents Shylock in this speech
- how Shakespeare presents Shylock in the play as a whole.

[30 marks]
 AO4 [4 marks]

Turn over for the next question

OR

Much Ado About Nothing

Read the following extract from Act 4 Scene 1 of *Much Ado About Nothing* and then answer the question that follows.

At this point in the play Claudio is refusing to marry Hero, who is also present on the stage.

	CLAUDIO
	Stand thee by, friar: father, by your leave, Will you with free and unconstrained soul Give me this maid your daughter?
	LEONATO
	As freely, son, as God did give her me.
	CLAUDIO
5	And what have I to give you back, whose worth May counterpoise this rich and precious gift?
	DON PEDRO
	Nothing, unless you render her again.
	CLAUDIO
	Sweet prince, you learn me noble thankfulness: There, Leonato, take her back again, 10 Give not this rotten orange to your friend, She's but the sign and semblance of her honour: Behold how like a maid she blushes here! Oh what authority and show of truth Can cunning sin cover itself withal!
15	Comes not that blood, as modest evidence, To witness simple virtue? Would you not swear All you that see her, that she were a maid, By these exterior shows? But she is none: She knows the heat of a luxurious bed:
20	Her blush is guiltiness, not modesty.

0 5

Starting with this conversation, explore how Shakespeare presents attitudes towards women in *Much Ado About Nothing*.

Write about:

- what Claudio says about Hero in this conversation
- how Shakespeare presents attitudes towards women in the play as a whole.

[30 marks]
AO4 [4 marks]

OR

Julius Caesar

Read the following extract from Act 2 Scene 1 of *Julius Caesar* and then answer the question that follows.

At this point in the play Brutus has decided to assassinate Caesar.

BRUTUS

It must be by his death. And for my part
 I know no personal cause to spurn at him
 But for the general. He would be crowned:
 How that might change his nature, there's the question.
 5 It is the bright day that brings forth the adder
 And that craves wary walking. Crown him that,
 And then I grant we put a sting in him
 That at his will he may do danger with.
 Th'abuse of greatness is when it disjoins
 10 Remorse from power. And to speak truth of Caesar,
 I have not known when his affections swayed
 More than his reason. But 'tis a common proof
 That lowliness is young ambition's ladder,
 Whereto the climber-upward turns his face;
 15 But when he once attains the upmost round
 He then unto the ladder turns his back,
 Looks in the clouds, scorning the base degrees
 By which he did ascend. So Caesar may.
 Then lest he may, prevent. And since the quarrel
 20 Will bear no colour for the thing he is,
 Fashion it thus: that what he is, augmented,
 Would run to these and these extremities.
 And therefore think him as a serpent's egg
 (Which, hatched, would as his kind grow mischievous)
 25 And kill him in the shell.

0 6

Starting with this speech, write about how Shakespeare explores ambition in *Julius Caesar*.

Write about:

- what Brutus says about ambition in this speech
- how Shakespeare explores ambition in the play as a whole.

[30 marks]
 AO4 [4 marks]

Turn over for Section B

Section B: The 19th-century novel

Answer **one** question from this section on your chosen text.

EITHER**Robert Louis Stevenson: *The Strange Case of Dr Jekyll and Mr Hyde***

Read the following extract from Chapter 2 and then answer the question that follows.

In this extract Mr Utterson has just met Mr Hyde for the first time.

‘We have common friends,’ said Mr Utterson.

‘Common friends!’ echoed Mr Hyde, a little hoarsely. ‘Who are they?’

‘Jekyll, for instance,’ said the lawyer.

5 ‘He never told you,’ cried Mr Hyde, with a flush of anger. ‘I did not think you would have lied.’

‘Come,’ said Mr Utterson, ‘that is not fitting language.’

The other snarled aloud into a savage laugh; and the next moment, with extraordinary quickness, he had unlocked the door and disappeared into the house.

10 The lawyer stood awhile when Mr Hyde had left him, the picture of disquietude. Then he began slowly to mount the street, pausing every step or two and putting his hand to his brow like a man in mental perplexity. The problem he was thus debating as he walked was one of a class that is rarely solved. Mr Hyde was pale and dwarfish; he gave an impression of deformity

15 without any nameable malformation, he had a displeasing smile, he had borne himself to the lawyer with a sort of murderous mixture of timidity and boldness, and he spoke with a husky whispering and somewhat broken voice, – all these were points against him; but not all of these together could explain the hitherto unknown disgust, loathing and fear with which Mr Utterson

20 regarded him. ‘There must be something else,’ said the perplexed gentleman. ‘There *is* something more, if I could find a name for it. God bless me, the man seems hardly human! Something troglodytic, shall we say? Or can it be the old story of Dr Fell? Or is it the mere radiance of a foul soul that thus transpires through, and transfigures, its clay continent? The last, I think;

25 for, O my poor old Harry Jekyll, if ever I read Satan’s signature upon a face, it is on that of your new friend!’

0 7

Starting with this extract, how does Stevenson present Mr Hyde as a frightening outsider?

Write about:

- how Stevenson presents Mr Hyde in this extract
- how Stevenson presents Mr Hyde as a frightening outsider in the novel as a whole.

[30 marks]

OR

Charles Dickens: *A Christmas Carol*

Read the following extract from Chapter 1 and then answer the question that follows.

In this extract Scrooge is being introduced to the reader.

5	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.
10	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!'
15	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.

0 8

Starting with this extract, how does Dickens present Scrooge as an outsider to society?

Write about:

- how Dickens presents Scrooge in this extract
- how Dickens presents Scrooge as an outsider to society in the novel as a whole.

[30 marks]

Turn over for the next question

OR

Charles Dickens: *Great Expectations*

Read the following passage from Chapter 8 and then answer the question that follows.

In this extract Pip has just met Estella for the first time.

You are to wait here, you boy,' said Estella; and disappeared and closed the door.

5 I took the opportunity of being alone in the courtyard to look at my coarse hands and my common boots. My opinion of those accessories was not favourable. They had never troubled me before, but they troubled me now, as vulgar appendages. I determined to ask Joe why he had ever taught me to call those picture-cards, Jacks, which ought to be called knaves. I wished Joe had been rather more genteelly brought up, and then I should have been so too.

10 She came back, with some bread and meat and a little mug of beer. She put the mug down on the stones of the yard, and gave me the bread and meat without looking at me, as insolently as if I were a dog in disgrace. I was so humiliated, hurt, spurned, offended, angry, sorry, – I cannot hit upon the right name for the smart – God knows what its name was, – that tears started to my eyes. The moment they sprang there, the girl looked at me with a quick delight in having been the cause of them. This gave me power to keep them back and to look at her: so, she gave a contemptuous toss – but with a sense, I thought, of having made too sure that I was so wounded – and left me.

20 But when she was gone, I looked about me for a place to hide my face in, and got behind one of the gates in the brewery-lane, and leaned my sleeve against the wall there, and leaned my forehead on it and cried. As I cried, I kicked the wall, and took a hard twist at my hair; so bitter were my feelings, and so sharp was the smart without a name, that needed counteraction.

0	9
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Starting with this extract, write about how Dickens presents the unequal relationship between Pip and Estella.

Write about:

- how Dickens presents Pip's feelings in this extract
- how Dickens presents the unequal relationship between Pip and Estella in the novel as a whole.

[30 marks]

OR

Charlotte Brontë: *Jane Eyre*

Read the following extract from Chapter 23 and then answer the question that follows.

In this extract Jane believes that Mr Rochester is to be married to Blanche Ingram.

‘I grieve to leave Thornfield: I love Thornfield – I love it, because I have lived in it a full and delightful life, – momentarily at least. I have not been trampled on. I have not been petrified. I have not been buried with inferior minds, and excluded from every glimpse of communion with what is bright and energetic, and high. I have talked, face to face, with what I reverence; with what I delight in, – with an original, a vigorous, an expanded mind. I have known you, Mr Rochester; and it strikes me with terror and anguish to feel I absolutely must be torn from you for ever. I see the necessity of departure; and it is like looking on the necessity of death.’

5

10 ‘Where do you see the necessity?’ he asked, suddenly.
‘Where? You, sir, have placed it before me.’
‘In what shape?’
‘In the shape of Miss Ingram; a noble and beautiful woman, – your bride.’
‘My bride! What bride? I have no bride!’

15 ‘But you will have.’
‘Yes: – I will! I will!’ He set his teeth.
‘Then I must go: – you have said it yourself.’
‘No: you must stay! I swear it – and the oath shall be kept.’
‘I tell you I must go!’ I retorted, roused to something like passion. ‘Do you think I

20 can stay to become nothing to you? Do you think I am an automaton? – a machine without feelings? And can bear to have my morsel of bread snatched from my lips, and my drop of living water dashed from my cup? Do you think, because I am poor, obscure, plain, and little, I am soulless and heartless? You think wrong! – I have as much soul as you – and full as much heart! And if God had gifted me with

25 some beauty, and much wealth, I should have made it as hard for you to leave me, as it is now for me to leave you. I am not talking to you now through the medium of custom, conventionalities, nor even of mortal flesh: – it is my spirit that addresses your spirit; just as if both had passed through the grave, and we stood at God’s feet, equal – as we are!’

1 0

Starting with this extract, how does Brontë present Jane as a strong female character?

Write about:

- how Brontë presents Jane in this extract
- how Brontë presents Jane as a strong female character in the novel as a whole.

[30 marks]

Turn over for the next question

OR

Mary Shelley: *Frankenstein*

Read the following extract from Chapter 15 and then answer the question that follows.

In this extract the monster decides to approach the cottage and the people who live there for the first time.

5 Their happiness was not decreased by the absence of summer. They loved, and sympathised with one another; and their joys, depending on each other, were not interrupted by the casualties that took place around them. The more I saw of them, the greater became my desire to claim their protection and kindness; my heart yearned to be known and loved by these amiable creatures: to see their sweet looks directed towards me with affection was the utmost limit of my ambition. I dared not think that they would turn from me with disdain and horror. The poor that stopped at their door were never

10 driven away. I asked, it is true, for greater treasures than a little food or rest: I required kindness and sympathy; but I did not believe myself utterly unworthy of it.

15 The winter advanced, and an entire revolution of the seasons had taken place since I awoke into life. My attention, at this time, was solely directed towards my plan of introducing myself into the cottage of my protectors. I revolved many projects; but that on which I finally fixed was, to enter the dwelling when the blind old man should be alone. I had sagacity enough to discover that the unnatural

20 hideousness of my person was the chief object of horror with those who had formerly beheld me. My voice, although harsh, had nothing terrible in it; I thought, therefore, that if, in the absence of his children, I could gain the good-will and mediation of the old De Lacey, I might, by his means, be tolerated by my younger protectors.'

1 1

Starting with this extract, write about how Shelley presents the importance of love and acceptance to society.

Write about:

- how Shelley presents the monster's need to be loved and accepted in this extract
- how Shelley presents the importance of love and acceptance to society in the novel as a whole.

[30 marks]

OR

Jane Austen: *Pride and Prejudice*

Read the following extract from Chapter 3 and then answer the question that follows.

In this extract Mr Bingley, Mr Darcy and their party are seen for the first time at the assembly-room dance.

Mr Bingley was good-looking and gentlemanlike; he had a pleasant countenance, and easy, unaffected manners. His sisters were fine women, with an air of decided fashion. His brother-in-law, Mr Hurst, merely looked the gentleman; but his friend Mr Darcy soon drew the attention of the room by his fine, tall person, handsome features, noble mien, and the report which was in
5 general circulation within five minutes after his entrance, of his having ten thousand a year. The gentlemen pronounced him to be a fine figure of a man, the ladies declared he was much handsomer than Mr Bingley, and he was looked at with great admiration for about half the evening, till his manners
10 gave a disgust which turned the tide of his popularity; for he was discovered to be proud; to be above his company, and above being pleased; and not all his large estate in Derbyshire could then save him from having a most forbidding, disagreeable countenance, and being unworthy to be compared with his friend.

15 Mr Bingley had soon made himself acquainted with all the principal people in the room; he was lively and unreserved, danced every dance, was angry that the ball closed so early, and talked of giving one himself at Netherfield. Such amiable qualities must speak for themselves. What a contrast between him and his friend! Mr Darcy danced only once with Mrs Hurst and once with
20 Miss Bingley, declined being introduced to any other lady, and spent the rest of the evening in walking about the room, speaking occasionally to one of his own party. His character was decided. He was the proudest, most disagreeable man in the world, and everybody hoped that he would never come there again. Amongst the most violent against him was Mrs Bennet,
25 whose dislike of his general behaviour was sharpened into particular resentment by his having slighted one of her daughters.

1	2
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Starting with this extract, write about how Austen presents attitudes towards men.

Write about:

- how Austen presents attitudes towards men in this extract
- how Austen presents attitudes towards men in the novel as a whole.

[30 marks]

Turn over for the next question

OR

Sir Arthur Conan Doyle: *The Sign of Four*

Read the following extract from Chapter 3 and then answer the question that follows.

In this extract Holmes, Watson and Mary are on their way to their first mysterious meeting.

5	At first I had some idea as to the direction in which we were driving; but soon, what with our pace, the fog, and my own limited knowledge of London, I lost my bearings and knew nothing save that we seemed to be going a very long way. Sherlock Holmes was never at fault, however, and he muttered the names as the cab rattled through squares and in and out by tortuous by-streets.
10	"Rochester Row," said he. "Now Vincent Square. Now we come out on the Vauxhall Bridge Road. We are making for the Surrey side apparently. Yes, I thought so. Now we are on the bridge. You can catch glimpses of the river."
	We did indeed get a fleeting view of a stretch of the Thames, with the lamps shining upon the broad, silent water; but our cab dashed on and was soon involved in a labyrinth of streets upon the other side.
15	"Wordsworth Road," said my companion. "Priory Road. Lark Hall Lane. Stockwell Place. Robert Street. Cold Harbour Lane. Our quest does not appear to take us to very fashionable regions."
20	We had indeed reached a questionable and forbidding neighbourhood. Long lines of dull brick houses were only relieved by the coarse glare and tawdry brilliancy of public-houses at the corner. Then came rows of two-storied villas, each with a fronting of miniature garden, and then again interminable lines of new, staring brick buildings – the monster tentacles which the giant city was throwing out into the country. At last the cab drew up at the third house in a new terrace. None of the other houses were inhabited, and that at which we stopped was as dark as its neighbours,
25	save for a single glimmer in the kitchen-window.

1	3
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Starting with this extract, explore how Conan Doyle creates a sense of mystery.

Write about:

- how Conan Doyle uses places to create a sense of mystery in this extract
- how Conan Doyle creates a sense of mystery in the novel as a whole.

[30 marks]

END OF QUESTIONS

There are no questions printed on this page.



GCSE ENGLISH LITERATURE

Paper 1 Shakespeare and the 19th-century novel

Mark scheme

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

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

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

Statement of importance

GCSE English Literature is the study of how writers communicate their ideas about the world, and how readers might respond to these ideas. It aims to develop a critical understanding of the ways in which literary texts are a reflection of, and exploration of, the human condition, the study of which develops empathic understanding of human nature. High-quality English literature is writing which displays recognisable literary qualities and, although shaped by particular contexts, transcends them and speaks about the universality of the human condition. GCSE English Literature aims to enable students to appreciate these qualities, developing and presenting informed, critical responses to the ideas in literary texts and the ways writers present these ideas. It aims to enable students to make links between a variety of written texts and between the text and the context within which it was shaped.

Principles of mark scheme construction

Each mark scheme is driven by the task and by the statement of importance about GCSE English Literature. It aims to do two things:

- to describe typical features of response in order to decide on a mark
- to identify typical features of proficiency in order to aid discrimination between levels of performance.

Each long form answer mark scheme is constructed using six levels. This is to reflect the ability level of the whole cohort. There are five marks within each level to allow for levels of proficiency and to allow for discrimination between levels of cognitive ability across the whole cohort.

Each mark scheme places assessment objectives AO1 and AO2 as the key skills. This is driven by the statement of importance of the subject, in that the study of great literary texts is the study of the interrelationship between the reader and the writer of the text and that the communication and reception of these ideas is an inherent feature of English literature. It is also driven by the acknowledgement that GCSE English Literature assesses cognitive levels of ability; the level of response to ideas will have parity with the level of response to the methods of communicating those ideas.

How to apply the mark scheme

The mark scheme is constructed using six levels of attainment that span the whole range of ability at GCSE. The descriptors of attainment reference the assessment objectives for that particular question. Examiners are required to use the mark scheme to consider the whole response and decide upon the most appropriate level. The mark scheme provides two descriptors: a description of typical features of a response in each level, and a description of the kinds of skills candidates in that level will be proficient in. This is in order to support examiners in making their judgement of the extent to which the qualities and skills being demonstrated merit a particular level of attainment. As each response being marked is a response to a particular task, examiners are assessing the extent to which the candidate has responded to the task, and also the level of skill that the candidate has demonstrated.

Each level has five marks available and five skills descriptors. Fair application of the mark scheme to all candidates is driven by the descriptors in the mark scheme, and therefore examiners are required to make a judgement about the extent to which a candidate achieves every descriptor in that particular level in order to warrant a mark at the top of that level. If a candidate achieves everything in a level, they should be awarded the mark at the top of that level.

Since answers will rarely match a descriptor in all respects, examiners must allow good performance in some aspects to compensate for shortcomings in other respects. Consequently, the level is determined by the 'best fit' rather than requiring every element of the descriptor to be matched. Examiners should aim to use the full range of levels and marks, taking into account the standard that can reasonably be expected of candidates after one or two years of study on the GCSE course and in the time available in the examination.

If a candidate does not address a particular defining feature of a task, examiners are required to make a judgement about the extent to which other skills can place the response in a particular level, and where the response should be placed.

Step 1 Determine a level

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptor for that level. The descriptor for the level indicates the different qualities that might be seen in the student's answer for that level. If it meets all the descriptors in the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptor and the answer. With practice and familiarity you will find that for better answers you will be able to quickly skip through the lower levels of the mark scheme.

When assigning a level you should look at the overall quality of the answer and not look to pick holes in small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level; i.e. if the response is predominantly level 3 with a small amount of level 4 material it would be placed in level 3 but be awarded a mark near the top of the level because of the level 4 content.

Step 2 Determine a mark

Once you have assigned a level you need to decide on the mark. The descriptors on how to allocate marks can help with this. The exemplar materials used during standardisation will help. There will be an answer in the standardising materials which will correspond with each level of the mark scheme. This answer will have been awarded a mark by the Lead Examiner. You can compare the student's answer with the example to determine if it is of the same standard, better or worse than the example. You can then use this to allocate a mark for the answer based on the Lead Examiner's mark on the example.

You may well need to read back through the answer as you apply the mark scheme to clarify points and assure yourself that the level and the mark are appropriate.

Indicative content in the mark scheme is provided as a guide for examiners. It is not intended to be exhaustive and you must credit other valid points. Students do not have to cover all of the points mentioned in the indicative content to reach the highest level of the mark scheme.

An answer which contains nothing of relevance to the question must be awarded no marks.

Rubric infringements

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

Supporting documentation

Standardising scripts would provide exemplification of attainment in order to guide examiners towards the process of discerning between levels of attainment and to aid judgement about the positioning of each response in terms of a final mark.

Exemplification documents, including indicative content, definitions of key descriptors in the mark scheme and exemplification of these descriptors, provide more detailed guidance to examiners on how to judge the relative qualities and skills being demonstrated by each candidate.

Defining context (AO3)

AO3 is the understanding of the relationship between the ideas in the text and the contexts of the text. The range of contexts and relationships that is most relevant as part of AO3 will depend on the text, the author and the task. In teaching and assessing AO3, teachers and students can consider context in a flexible way, depending on the text itself and whichever contexts are the most relevant for that particular text. These contexts may relate to the relationship between the text and the context in which it was written. However, the contexts may also relate to the context within which the text is set: location, social structures and features, cultural contexts, and periods in time. Context, where relevant, may also apply to literary contexts such as genres, and also the contexts in which texts are engaged with by different audiences, taking the reader outside the text in order to inform understanding of the meanings being conveyed. Acknowledgement of the universality of a literary text is an integral part of relating to it contextually.

Context is assessed throughout the paper. The strand in the mark scheme related to AO3 references 'ideas/perspectives/contextual factors'. However, if a question requires a student to think about the text in its context, this is also reflected inherently through the response to task.

Assessment Objectives (AOs)

AO1	<p>Read, understand and respond to texts.</p> <p>Students should be able to:</p> <ul style="list-style-type: none"> • maintain a critical style and develop an informed personal response • use textual references, including quotations, to support and illustrate interpretations.
AO2	<p>Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.</p>
AO3	<p>Show understanding of the relationships between texts and the contexts in which they were written.</p>
AO4	<p>Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.</p>

Assessment of AO4

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

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

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

Sections A and B: Questions 1–13 (30 marks – AO1=12, AO2=12, AO3=6)

Mark	AO	Typical features	How to arrive at a mark
Level 6 <i>Convincing, critical analysis and exploration</i> 26–30 marks	AO1	<ul style="list-style-type: none"> Critical, exploratory, conceptualised response to task and whole text Judicious use of precise references to support interpretation(s) 	<p>At the top of the level, a candidate's response is likely to be a critical, exploratory, well-structured argument. It takes a conceptualised approach to the full task supported by a range of judicious references. There will be a fine-grained and insightful analysis of language and form and structure supported by judicious use of subject terminology. Convincing exploration of one or more ideas/perspectives/contextual factors/interpretations.</p> <p>At the bottom of the level, a candidate will have Level 5 and be starting to demonstrate elements of exploratory thought and/or analysis of writer's methods and /or contexts.</p> <p>At the top of the level, a candidate's response is likely to be thoughtful, detailed and developed. It takes a considered approach to the full task with references integrated into interpretation; there will be a detailed examination of the effects of language and/or structure and/or form supported by apt use of subject terminology. Examination of ideas/perspectives/contextual factors, possibly including alternative interpretations/deeper meanings.</p> <p>At the bottom of the level, a candidate will have Level 4 and be starting to demonstrate elements of thoughtful consideration and/or examination of writer's methods and/or contexts.</p>
	AO2	<ul style="list-style-type: none"> Analysis of writer's methods with subject terminology used judiciously Exploration of effects of writer's methods on reader 	
	AO3	<ul style="list-style-type: none"> Exploration of ideas/perspectives/contextual factors shown by specific, detailed links between context/text/task 	
Level 5 <i>Thoughtful, developed consideration</i> 21–25 marks	AO1	<ul style="list-style-type: none"> Thoughtful, developed response to task and whole text Apt references integrated into interpretation(s) 	
	AO2	<ul style="list-style-type: none"> Examination of writer's methods with subject terminology used effectively to support consideration of methods Examination of effects of writer's methods on reader 	
	AO3	<ul style="list-style-type: none"> Thoughtful consideration of ideas/perspectives/contextual factors shown by examination of detailed links between context/text/task 	

<p>Level 4</p> <p><i>Clear understanding</i></p> <p>16–20 marks</p>	AO1	<ul style="list-style-type: none"> • Clear, explained response to task and whole text • Effective use of references to support explanation 	<p>At the top of the level, a candidate’s response is likely to be clear, sustained and consistent. It takes a focused response to the full task which demonstrates clear understanding. It uses a range of references effectively to illustrate and justify explanation; there will be clear explanation of the effects of a range of writer’s methods supported by appropriate use of subject terminology. Clear understanding of ideas/perspectives/contextual factors.</p>
	AO2	<ul style="list-style-type: none"> • Clear explanation of writer’s methods with appropriate use of relevant subject terminology • Understanding of effects of writer’s methods on reader 	
	AO3	<ul style="list-style-type: none"> • Clear understanding of ideas/perspectives/ contextual factors shown by specific links between context/text/task 	
<p>Level 3</p> <p><i>Explained, structured comments</i></p> <p>11–15 marks</p>	AO1	<ul style="list-style-type: none"> • Some explained response to task and whole text • References used to support a range of relevant comments 	<p>At the top of the level, a candidate’s response is likely to be explanatory in parts. It focuses on the full task with a range of points exemplified by relevant references from the text; there will be identification of effects of a range of writer’s methods supported by some relevant terminology. Explanation of some relevant contextual factors.</p>
	AO2	<ul style="list-style-type: none"> • Explained/relevant comments on writer’s methods with some relevant use of subject terminology • Identification of effects of writer’s methods on reader 	
	AO3	<ul style="list-style-type: none"> • Some understanding of implicit ideas/perspectives/contextual factors shown by links between context/text/task 	
			<p>At the bottom of the level, a candidate will have Level 3 and be starting to demonstrate elements of understanding and/or explanation of writer’s methods and/or contexts.</p>
			<p>At the bottom of the level, a candidate will have Level 2 and be starting to explain and/or make relevant comments on writer’s methods and/or contexts.</p>

<p>Level 2</p> <p><i>Supported, relevant comments</i></p> <p>6–10 marks</p>	AO1	<ul style="list-style-type: none"> Supported response to task and text Comments on references 	<p>At the top of the level, a candidate’s response is likely to be relevant and supported by some explanation. It will include some focus on the task with relevant comments and some supporting references from the text. There will be identification of effects of deliberate choices made by writer with some reference to subject terminology. Awareness of some contextual factors.</p> <p>At the bottom of the level, a candidate’s response will have Level 1 and be starting to focus on the task and/or starting to show awareness of the writer making choices and/or awareness of context.</p> <p>At the top of the level, a candidate’s response is likely to be narrative and/or descriptive in approach. It may include awareness of the task and provide appropriate reference to text; there will be simple identification of method with possible reference to subject terminology. Simple comments/responses to context, usually explicit.</p> <p>At the bottom of the level, a candidate’s response will show some familiarity with the text.</p>
	AO2	<ul style="list-style-type: none"> Identification of writers’ methods Some reference to subject terminology 	
	AO3	<ul style="list-style-type: none"> Some awareness of implicit ideas/contextual factors 	
<p>Level 1</p> <p><i>Simple, explicit comments</i></p> <p>1–5 marks</p>	AO1	<ul style="list-style-type: none"> Simple comments relevant to task and text Reference to relevant details 	
	AO2	<ul style="list-style-type: none"> Awareness of writer making deliberate choices Possible reference to subject terminology 	
	AO3	<ul style="list-style-type: none"> Simple comment on explicit ideas/contextual factors 	
<p>0 marks</p>	Nothing worthy of credit/nothing written		

Macbeth

Question 1

Starting with this speech, explain how far you think Shakespeare presents Lady Macbeth as a powerful woman.

Write about:

- how Shakespeare presents Lady Macbeth in this speech
- how Shakespeare presents Lady Macbeth in the play as a whole.

[30 marks]
AO4 [4 marks]

Indicative content

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

AO1

- Power in terms of status
- Lady Macbeth's power in terms of her relationship
- Lady Macbeth as a powerful/effective character in the play
- How Lady Macbeth changes as the play develops
- Contrast between Act 1 and Act 3 and/or Act 5

AO2

- How Shakespeare uses Lady Macbeth to influence the plot development
- The use of language to suggest Lady Macbeth's desperation for power
- The use and effect of imagery of the supernatural
- The use and effect of pronouns to suggest power and control

AO3

- Ideas about power and how it is achieved/perceived
- Ideas about the role of women
- Attitudes towards the supernatural
- Ideas about the soul/heaven and hell
- Ideas about equality/status
- Contemporary reception towards Lady Macbeth's behaviour in this speech and actions elsewhere in the play

Romeo and Juliet

Question 2

Starting with this conversation, explain how far you think Shakespeare presents Lord Capulet as a good father.

Write about:

- how Shakespeare presents Lord Capulet in this extract
- how Shakespeare presents Lord Capulet in the play as a whole.

[30 marks]
AO4 [4 marks]

Indicative content

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

AO1

- Lord Capulet as protector of his daughter
- Lord Capulet's love for his daughter
- References to his 'will' and how this changes later in the play
- References to 'consent', 'heart' and other suggestions that Juliet has her own 'choice' and how this is changed later in the play

AO2

- Imagery of nature
- Use and effect of particular word choices such as 'wither' and 'ripe'
- Contrast between length of Capulet and Paris's speech and how this suggests power/status
- Effects of repetition of 'hope' and 'made'
- Use and effect of rhyming couplet
- Possible contrast between language Capulet uses to describe Juliet here and how he speaks to her in 3:5

AO3

- Ideas about the role of a parent in this society
- Ideas about marriage in this society and its function
- Ideas/perceptions of Lord Capulet's role as protector of Juliet
- Ideas/perceptions of Lord Capulet as responsible for Juliet's marriage
- Ideas about contemporary reception towards Lord Capulet, possibly contrasted with modern reception towards him as a parent

The Tempest

Question 3

Starting with this moment in the play, explore how Shakespeare presents Prospero's use of his power.

- how Shakespeare presents Prospero at this moment in the play
- how Shakespeare presents Prospero's use of power in the play as a whole.

[30 marks]
AO4 [4 marks]

Indicative content

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

AO1

- Response to Prospero as a character, here and elsewhere in the play
- Response to Prospero's behaviour and possible reasons for this
- Reasons for/motivation for Prospero's attitude towards others
- Prospero's relationship with Ariel – both in the extract and elsewhere in the play
- Contrast between Prospero's attitude/behaviour here and in a different part of the play

AO2

- Use of questions to demonstrate change in dynamic between Prospero and Ariel
- Use and effect of particular words, such as 'fury', 'vengeance', and how these words indicate ideas about Prospero
- The structural significance of this moment in the play
- Prospero's use of emphatic statements

AO3

- Ideas about forgiveness possibly linked to ideas about status and power
- Ideas about revenge/vengeance and possible discussion of the extent to which it is justified
- Prospero as a character with power – including familial power and political power
- Ideas about the nature of vengeance/forgiveness and how Prospero embodies these qualities
- Shakespeare's use of the location to explore ideas about society

The Merchant of Venice

Question 4

Starting with this speech, how does Shakespeare present Shylock's feelings about the way he is treated?

Write about:

- how Shakespeare presents Shylock in this speech
- how Shakespeare presents Shylock in the play as a whole.

[30 marks]
AO4 [4 marks]

Indicative content

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

AO1

- Response to Shylock in this extract and elsewhere in the play
- Shylock's behaviour and whether or not it is justified – both here and elsewhere in the play
- Shylock's refusal to lend money and possible reasons for/reactions to this
- Shylock's treatment at the hands of Antonio and others

AO2

- Use and effect of questions
- Use and effect of anecdotal speech
- Effect of repetition: 'monies' etc
- Use and effect of imagery of dog/cur

AO3

- Attitudes towards usury
- Attitudes towards Shylock, possibly contrasting contemporary with modern reception
- Shylock as outsider/victim of society
- Shylock as pariah

Much Ado About Nothing

Question 5

Starting with this conversation, explore how Shakespeare presents attitudes towards women in *Much Ado About Nothing*.

Write about:

- what Claudio says about Hero in this conversation
- how Shakespeare presents attitudes towards women in the play as a whole.

[30 marks]
AO4 [4 marks]

Indicative content

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

AO1

- Claudio's speech and behaviour in this extract
- Don Pedro's speech and behaviour in this extract
- Hero's lack of voice in this extract, compared with her behaviour elsewhere in the play
- Hero and Beatrice's relationships with Leonato, Claudio and Benedick

AO2

- Language used to describe Hero: 'maid' 'precious gift' etc, contrasted with 'rotten orange' etc
- Hero's absence of speech in this extract
- Repetition of 'maid'
- Use and effect of 'blush', 'blood', 'heat'
- The dramatic nature of this moment in the play

AO3

- Attitudes towards women in terms of their admirable qualities
- Contrast between Hero and Beatrice
- Hero as object to be bartered
- Ideas/attitudes towards 'honour'
- Exploration of features of the genre of comedy

Julius Caesar

Question 6

Starting with this speech, write about how Shakespeare explores ambition in *Julius Caesar*.

Write about:

- what Brutus says about ambition in this speech
- how Shakespeare explores ambition in the play as a whole.

[30 marks]
AO4 [4 marks]

Indicative content

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

AO1

- Brutus's attitude towards Caesar
- Brutus's attitude towards leadership and ambition
- Brutus's feelings about assassination and its rationale
- Brutus's character and motivation elsewhere in the play

AO2

- Use and effect of pauses, enjambment, caesura to emphasise Brutus's resolve
- Use and effect of imagery such as 'ladder', 'egg', 'snake'
- The development of the soliloquy as firming Brutus's resolve
- Use and effect of 'clouds' imagery

AO3

- Ideas about ambition and how it is perceived in the society of the play
- Comparison between the ways ambition is viewed at this moment with how it is used elsewhere in the play
- Ideas about the nature of power and leadership shown in this extract and in the play
- Ideas about the qualities of a good/bad leader shown in this extract and in the play

Robert Louis Stevenson: *The Strange Case of Dr Jekyll and Mr Hyde*

Question 7

Starting with this extract, how does Stevenson present Mr Hyde as a frightening outsider?

Write about:

- how Stevenson presents Mr Hyde in this extract
- how Stevenson presents Mr Hyde as a frightening outsider in the novel as a whole.

[30 marks]

Indicative content

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

AO1

- Mr Hyde's behaviour and reactions to Utterson
- Utterson's behaviour and reactions to Mr Hyde
- Utterson's shock and confusion
- Utterson's attempt to understand his fear of Mr Hyde

AO2

- Use and effect of particular word choices to describe Mr Hyde's physical appearance and behaviour
- Use and effect of particular word choices to describe Utterson's reactions to Mr Hyde
- Effects of mention of 'Satan'
- Use of triplets to reinforce Utterson's reactions
- Utterson's use of questions

AO3

- The ways in which social attitudes towards behaviour might impact upon what is frightening
- Social attitudes/acceptability, illustrated with 'common friends' etc
- Impact of evolutionary ideas on way Hyde is described
- Ideas about primitive nature within man: 'troglodytic' etc
- The relationship between the text and the gothic genre

Charles Dickens: *A Christmas Carol*

Question 8

Starting with this extract, how does Dickens present Scrooge as an outsider to society?

Write about:

- how Dickens presents Scrooge in this extract
- how Dickens presents Scrooge as an outsider to society in the novel as a whole.

[30 marks]

Indicative content

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

AO1

- The ways in which Scrooge is treated by others
- Scrooge's attitude towards others
- The range of people who react negatively towards Scrooge
- Scrooge's feelings towards others
- Possible contrast between Scrooge here and in a later part of the novel

AO2

- Use and effects of parallel syntax
- Use and effect of anecdotal questions
- Use and effect of weather imagery
- Use and effect of sentencing

AO3

- Social attitudes towards money/greed and how it can be a negative influence
- Ideas about social isolation and how it is caused
- Society's attitudes to courtesy and politeness
- Ideas about the benefits of friendliness and warmth towards others

Charles Dickens: *Great Expectations*

Question 9

Starting with this extract, write about how Dickens presents the unequal relationship between Pip and Estella.

Write about:

- how Dickens presents Pip’s feelings in this extract
- how Dickens presents the unequal relationship between Pip and Estella in the novel as a whole.

[30 marks]

Indicative content

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

AO1

- Ideas about the relationship between Pip and Estella
- Ideas about the beginnings of Pip’s self-awareness
- Ideas about pride and status in society and how this affects Pip
- Pip’s relationship with Estella elsewhere in the novel

AO2

- Use and effect of settings to add to the sense of loneliness and isolation
- Use and effect of listing to create a sense of Pip’s reaction to recent events
- Use of commands in order to reinforce sense of status
- Use and effect of particular word choices
- Form and genre comments, such as bildungsroman, use/effect of narrative perspective

AO3

- Ideas about social status and class and how these are presented
- Ideas about ‘gentility’ and what this might mean in terms of social structures at the time
- Pip’s focus on significance of physical description and what this shows about his attitudes towards social position
- How Pip’s attitudes develop and change during the course of the novel
- Pip’s relationships with others and how these teach him lessons about the world, in particular Joe and Magwitch

Charlotte Brontë: *Jane Eyre*

Question 10

Starting with this extract, how does Brontë present Jane as a strong female character?

Write about:

- how Brontë presents Jane in this extract
- how Brontë presents Jane as a strong female character in the novel as a whole.

[30 marks]

Indicative content

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

AO1

- Jane's feelings in this passage and elsewhere in the novel
- Jane's response to Rochester and what this shows about her character
- Jane's misunderstanding of Rochester's intent and what this shows about her, and her understanding of her circumstances
- Rochester's feelings for Jane

AO2

- Use and effects of particular words to describe Jane's experience
- Use and effects of contrast between before and after: 'trampled' against 'expanded', etc
- Jane's eloquence in this passage and how it demonstrates her sense of freedom
- Vocabulary to suggest Jane's passionate nature
- Use and effects of questions to demonstrate Jane's strength of thought

AO3

- Attitudes towards Jane's status; both her own attitudes and the attitudes of others towards her
- Contrast between Jane's desire for independence and what society expects from women in her position
- Ideas about internal strength and how it is manifested
- Ideas and perspectives of independence and how it can be achieved

Mary Shelley: *Frankenstein*

Question 11

Starting with this extract, write about how Shelley presents the importance of love and acceptance to society.

Write about:

- how Shelley presents the monster’s need to be loved and accepted in this extract
- how Shelley presents the importance of love and acceptance to society in the novel as a whole.

[30 marks]

Indicative content

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

AO1

- What the monster finds compelling about the villagers
- The monster’s need for love, protection and acceptance, both here and elsewhere in the novel
- The monster’s recognition of essential kindness and warmth in others
- The monster’s feelings of fear that he will be rejected

AO2

- The use and effect of first person perspective
- The monster’s use of emotional language and what this demonstrates about his need to be loved
- The use and effect of words such as ‘protectors’ to describe the villagers and what this shows about the monster

AO3

- Ideas about human nature and how this is explored both in the extract and elsewhere
- Ideas about acceptance and the need to be loved
- Society’s attitudes to outsiders and what Shelley might be saying about that
- Ideas about the need for love being an elemental human force
- The generic context of the text

Jane Austen: *Pride and Prejudice*

Question 12

Starting with this extract, write about how Austen presents attitudes towards men.

Write about:

- how Austen presents attitudes towards men in this extract
- how Austen presents attitudes towards men in the novel as a whole.

[30 marks]

Indicative content

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

AO1

- The ways in which Darcy and Mr Bingley are described
- How the town respond to Darcy and Mr Bingley
- The contrast between the behaviour of Darcy and Mr Bingley
- The ways in which Darcy and Mr Bingley behave elsewhere in the novel, possibly contrasted with other male characters: Mr Collins, Mr Wickham, Mr Bennet

AO2

- The use of narrative perspective
- Use of reported speech/action
- Ironic effect of financial details
- Use and effect of language to describe reactions to Darcy

AO3

- Ideas about what constitutes socially acceptable behaviour in that society
- The ways in which both men are judged and what this demonstrates about attitudes at that time
- The attitudes towards money and the status it brings
- Ideas about the 'marketplace' function of the ball

Sir Arthur Conan Doyle: *The Sign of Four*

Question 13

Starting with this extract, explore how Conan Doyle creates a sense of mystery.

Write about:

- how Conan Doyle uses places to create a sense of mystery in this extract
- how Conan Doyle creates a sense of mystery in the novel as a whole.

[30 marks]

Indicative Content

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

AO1

- Watson's perceptions of the unfamiliar nature of the journey/destination
- Holmes' apparent familiarity with the route and how this suggests competence
- Holmes' familiarity with unfamiliar places lending him an air of mystery
- Lack of inhabitants of the villas and how this suggests mystery/threat

AO2

- Use of language to describe elements of the journey: 'tortuous' etc
- Use of weather to lend a sense of mystery: 'fog' etc
- Particular words to suggest mystery: 'labyrinth'
- Use of description of the suburban setting to suggest unfamiliarity of the new and impersonal: 'each'/'again'/'interminable' etc

AO3

- Generic features of detective fiction e.g. use of setting in detective fiction to increase sense of mystery
- The influence of the gothic genre
- Apparent threat and mystery suggested by setting: 'public-houses' etc
- Language used to present the new environment as threatening and mysterious: 'tawdry'/'coarse'/'glare' etc
- Presentation of Holmes as expert detective



GCSE

English Literature

8702/2

Paper 2 Modern texts and poetry

Specimen 2014

Morning

2 hours 15 minutes

Materials

For this paper you must have:

- An AQA 16-page answer book.

Instructions

- Answer **one** question from **Section A**, **one** question from **Section B** and **both** questions in **Section C**.
- Write the information required on the front of your answer book.
- Use black ink or black ballpoint pen. Do **not** use pencil.

Information

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 96.
- AO4 will be assessed in **Section A**. There are 4 marks available for AO4 in **Section A** in addition to 30 marks for answering the question. AO4 assesses the following skills: Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.
- There are 30 marks for **Section B** and 32 marks for **Section C**.

There are no questions printed on this page.

SECTION A		Questions	Page
Modern prose or drama			
JB Priestley	<i>An Inspector Calls</i>	1–2	4
Willy Russell	<i>Blood Brothers</i>	3–4	5
Alan Bennett	<i>The History Boys</i>	5–6	6
Dennis Kelly	<i>DNA</i>	7–8	7
Simon Stephens	<i>The Curious Incident of the Dog in the Night-Time</i>	9–10	8
Shelagh Delaney	<i>A Taste of Honey</i>	11–12	9
William Golding	<i>Lord of the Flies</i>	13–14	10
AQA Anthology	<i>Telling Tales</i>	15–16	11
George Orwell	<i>Animal Farm</i>	17–18	12
Kazuo Ishiguro	<i>Never Let Me Go</i>	19–20	13
Meera Syal	<i>Anita and Me</i>	21–22	14
Stephen Kelman	<i>Pigeon English</i>	23–24	15

SECTION B

Poetry		Questions	Page
AQA Anthology	<i>Poems Past and Present</i>		
	Love and relationships	25	17
	Power and conflict	26	18

SECTION C

Unseen poetry	Questions	Page
	27.1	20
	27.2	21

Section A: Modern prose or drama

Answer **one** question from this section on your chosen text.

JB Priestley: *An Inspector Calls***EITHER**

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

Write about:

- how Sheila responds to her family and to the Inspector
- how Priestley presents Sheila by the ways he writes.

[30 marks]
AO4 [4 marks]

OR**Question 2**

0	2
---	---

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

Write about:

- the ideas about responsibility in *An Inspector Calls*
- how Priestley presents these ideas by the ways he writes.

[30 marks]
AO4 [4 marks]

OR

Willy Russell: *Blood Brothers*

0 3

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

Write about:

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

[30 marks]
AO4 [4 marks]

OR

0 4

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

Write about:

- the ways particular characters change as they grow up
- how Russell presents childhood and growing up by the ways he writes.

[30 marks]
AO4 [4 marks]

Turn over for the next question

OR

Alan Bennett: *The History Boys*

0	5
---	---

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

Write about:

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

[30 marks]
AO4 [4 marks]

OR

0	6
---	---

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

Write about:

- what different characters' attitudes are to school
- how Bennett presents attitudes to school by the ways he writes.

[30 marks]
AO4 [4 marks]

OR

Dennis Kelly: *DNA*

0 7

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

Write about:

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

[30 marks]
AO4 [4 marks]

OR

0 8

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

Write about:

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

[30 marks]
AO4 [4 marks]

Turn over for the next question

OR**Simon Stephens: *The Curious Incident of the Dog in the Night-Time*****0 9**

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

Write about:

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

**[30 marks]
AO4 [4 marks]****OR****1 0**

How does Stephens present the ways Christopher deals with loss?

Write about:

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

**[30 marks]
AO4 [4 marks]**

OR

Shelagh Delaney: *A Taste of Honey*

1 1

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

Write about:

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

[30 marks]

AO4 [4 marks]

OR

1 2

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

Write about:

- the ideas about prejudice in *A Taste of Honey*
- how Delaney presents these ideas by the ways she writes.

[30 marks]

AO4 [4 marks]

Turn over for the next question

OR

William Golding: *Lord of the Flies*

1	3
---	---

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

Write about:

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

[30 marks]**AO4 [4 marks]**

OR

1	4
---	---

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

Write about:

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

[30 marks]**AO4 [4 marks]**

OR

AQA Anthology: *Telling Tales*

1 5

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

Write about:

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

[30 marks]
AO4 [4 marks]

OR

1 6

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

Write about:

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

[30 marks]
AO4 [4 marks]

Turn over for the next question

OR

George Orwell: *Animal Farm*

1	7
---	---

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

Write about:

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

[30 marks]
AO4 [4 marks]

OR

1	8
---	---

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

Write about:

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

[30 marks]
AO4 [4 marks]

OR

Kazuo Ishiguro: *Never Let Me Go*

1 9

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

Write about:

- how Ishiguro uses different characters to present fear about the future
- how Ishiguro presents these ideas by the ways he writes.

[30 marks]
AO4 [4 marks]

OR

2 0

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

Write about:

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

[30 marks]
AO4 [4 marks]

Turn over for the next question

OR

Meera Syal: *Anita and Me*

2	1
---	---

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

Write about:

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

[30 marks]

AO4 [4 marks]

OR

2	2
---	---

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

Write about:

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

[30 marks]

AO4 [4 marks]

OR

Stephen Kelman: *Pigeon English*

2 3

In *Pigeon English*, Harrison says, 'Somebody dies on the news every day. It's nearly always a child.'

How does Kelman present Harrison's daily life?

Write about:

- what we learn about Harrison's daily life
- how Kelman presents Harrison's daily life by the ways he writes.

[30 marks]
AO4 [4 marks]

OR

2 4

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

Write about:

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

[30 marks]
AO4 [4 marks]

Turn over for Section B

Section B: Poetry

Answer **one** question from this section.

AQA Anthology: *Poems Past and Present***EITHER****Love and relationships**

The poems you have studied are:

Lord Byron	When We Two Parted
Percy Bysshe Shelley	Love's Philosophy
Robert Browning	Porphyria's Lover
Elizabeth Barrett Browning	Sonnet 29 – 'I think of thee!'
Thomas Hardy	Neutral Tones
Charlotte Mew	The Farmer's Bride
C Day Lewis	Walking Away
Maura Dooley	Letters From Yorkshire
Charles Causley	Eden Rock
Seamus Heaney	Follower
Simon Armitage	Mother, any distance
Carol Ann Duffy	Before You Were Mine
Owen Sheers	Winter Swans
Daljit Nagra	Singh Song!
Andrew Waterhouse	Climbing My Grandfather

2 5

Compare how poets present attitudes towards a parent in 'Follower' and in **one** other poem from 'Love and relationships'.

Follower

1 My father worked with a horse-plough,
His shoulders globed like a full sail strung
Between the shafts and the furrow.
The horse strained at his clicking tongue.

5 An expert. He would set the wing
And fit the bright steel-pointed sock.
The sod rolled over without breaking.
At the headrig, with a single pluck

10 Of reins, the sweating team turned round
And back into the land. His eye
Narrowed and angled at the ground,
Mapping the furrow exactly.

15 I stumbled in his hob-nailed wake,
Fell sometimes on the polished sod;
Sometimes he rode me on his back
Dipping and rising to his plod.

20 I wanted to grow up and plough,
To close one eye, stiffen my arm.
All I ever did was follow
In his broad shadow round the farm.

I was a nuisance, tripping, falling,
Yapping always. But today
It is my father who keeps stumbling
Behind me, and will not go away.

Seamus Heaney

[30 marks]

Turn over for the question on the Power and conflict cluster

Turn over ▶

OR

Power and conflict

The poems you have studied are:

Percy Bysshe Shelley
 William Blake
 William Wordsworth
 Robert Browning
 Alfred Lord Tennyson
 Wilfred Owen
 Seamus Heaney
 Ted Hughes
 Simon Armitage
 Jane Weir
 Carol Ann Duffy
 Imtiaz Dharker
 Carol Rumens
 Beatrice Garland
 John Agard

Ozymandias
 London
 The Prelude: stealing the boat
 My Last Duchess
 The Charge of the Light Brigade
 Exposure
 Storm on the Island
 Bayonet Charge
 Remains
 Poppies
 War Photographer
 Tissue
 The émigrée
 Kamikaze
 Checking Out Me History

2 6

Compare the ways poets present ideas about power in 'Ozymandias' and in **one** other poem from 'Power and conflict'.

Ozymandias

I met a traveller from an antique land
 Who said: Two vast and trunkless legs of stone
 Stand in the desert. Near them on the sand,
 Half sunk, a shatter'd visage lies, whose frown
 5 And wrinkled lip and sneer of cold command
 Tell that its sculptor well those passions read
 Which yet survive, stamp'd on these lifeless things,
 The hand that mock'd them and the heart that fed;
 And on the pedestal these words appear:
 10 'My name is Ozymandias, king of kings:
 Look on my works, ye mighty, and despair!
 Nothing beside remains. Round the decay
 Of that colossal wreck, boundless and bare,
 The lone and level sands stretch far away.

Percy Bysshe Shelley

[30 marks]

There are no questions printed on this page.

Turn over for Section C

Section C: Unseen poetryAnswer **both** questions in this section.

To a Daughter Leaving Home

When I taught you
at eight to ride
a bicycle, loping along
beside you
5 as you wobbled away
on two round wheels,
my own mouth rounding
in surprise when you pulled
ahead down the curved
10 path of the park,
I kept waiting
for the thud
of your crash as I
sprinted to catch up,
15 while you grew
smaller, more breakable
with distance,
pumping, pumping
for your life, screaming
20 with laughter,
the hair flapping
behind you like a
handkerchief waving
goodbye.

Linda Pastan

2	7	.	1
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In 'To a Daughter Leaving Home', how does the poet present the speaker's feelings about her daughter?

[24 marks]

Poem for My Sister

My little sister likes to try my shoes,
to strut in them,
admire her spindle-thin twelve-year-old legs
in this season's styles.

5 She says they fit her perfectly,
but wobbles
on their high heels, they're
hard to balance.

10 I like to watch my little sister playing hopscotch,
admire the neat hops-and-skips of her,
their quick peck,
never-missing their mark, not
over-stepping the line.
She is competent at peevever*.

15 I try to warn my little sister
about unsuitable shoes,
point out my own distorted feet, the callouses,
odd patches of hard skin.
I should not like to see her

20 in my shoes.
I wish she could stay sure footed,
sensibly shod.

Liz Lochhead

**peevever – another name for the game of hopscotch*

2 | 7

. 2

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

[8 marks]

END OF QUESTIONS

There are no questions printed on this page.

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Question 27 'To a Daughter Leaving Home' © 1988 by Linda Pastan Used by permission of Linda Pastan in care of JVNLA (permissions@jvnla.com).

Question 27 Liz Lochhead, 'Poem For My Sister' from *Dreaming Frankenstein & Collected Poems 1967–1984*, Polygon 2003.

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GCSE ENGLISH LITERATURE

Paper 2 Modern texts and poetry

Mark scheme

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

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

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

Statement of importance

GCSE English Literature is the study of how writers communicate their ideas about the world, and how readers might respond to these ideas. It aims to develop a critical understanding of the ways in which literary texts are a reflection of, and exploration of, the human condition, the study of which develops empathic understanding of human nature. High-quality English literature is writing which displays recognisable literary qualities and, although shaped by particular contexts, transcends them and speaks about the universality of the human condition. GCSE English Literature aims to enable students to appreciate these qualities, developing and presenting informed, critical responses to the ideas in literary texts and the ways writers present these ideas. It aims to enable students to make links between a variety of written texts and between the text and the context within which it was shaped.

Principles of mark scheme construction

Each mark scheme is driven by the task and by the statement of importance about GCSE English Literature. It aims to do two things:

- to describe typical features of response in order to decide on a mark
- to identify typical features of proficiency in order to aid discrimination between levels of performance.

Each long form answer mark scheme is constructed using six levels. This is to reflect the ability level of the whole cohort. There are four or five marks within each level to allow for levels of proficiency and to allow for discrimination between levels of cognitive ability across the whole cohort.

Each mark scheme places assessment objectives AO1 and AO2 as the key skills. This is driven by the statement of importance of the subject, in that the study of great literary texts is the study of the interrelationship between the reader and the writer of the text and that the communication and reception of these ideas is an inherent feature of English literature. It is also driven by the acknowledgement that GCSE English Literature assesses cognitive levels of ability; the level of response to ideas will have parity with the level of response to the methods of communicating those ideas.

How to apply the mark scheme

The mark scheme is constructed using six levels of attainment that span the whole range of ability at GCSE. The descriptors of attainment reference the assessment objectives for that particular question. Examiners are required to use the mark scheme to consider the whole response and decide upon the most appropriate level. The mark scheme provides two descriptors: a description of typical features of a response in each level, and a description of the kinds of skills candidates in that level will be proficient in. This is in order to support examiners in making their judgement of the extent to which the qualities and skills being demonstrated merit a particular level of attainment. As each response being marked is a response to a particular task, examiners are assessing the extent to which the candidate has responded to the task, and also the level of skill that the candidate has demonstrated.

Each level has four or five marks available and four or five skills descriptors. Fair application of the mark scheme to all candidates is driven by the descriptors in the mark scheme, and therefore examiners are required to make a judgement about the extent to which a candidate achieves every descriptor in that particular level in order to warrant a mark at the top of that level. If a candidate achieves everything in a level, they should be awarded the mark at the top of that level.

Since answers will rarely match a descriptor in all respects, examiners must allow good performance in some aspects to compensate for shortcomings in other respects. Consequently, the level is determined by the 'best fit' rather than requiring every element of the descriptor to be matched. Examiners should aim to use the full range of levels and marks, taking into account the standard that can reasonably be expected of candidates after one or two years of study on the GCSE course and in the time available in the examination.

If a candidate does not address a particular defining feature of a task, examiners are required to make a judgement about the extent to which other skills can place the response in a particular level, and where the response should be placed.

Step 1 Determine a level

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptor for that level. The descriptor for the level indicates the different qualities that might be seen in the student's answer for that level. If it meets the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptor and the answer. With practice and familiarity you will find that for better answers you will be able to quickly skip through the lower levels of the mark scheme.

When assigning a level you should look at the overall quality of the answer and not look to pick holes in small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level; i.e. if the response is predominantly level 3 with a small amount of level 4 material it would be placed in level 3 but be awarded a mark near the top of the level because of the level 4 content.

Step 2 Determine a mark

Once you have assigned a level you need to decide on the mark. The descriptors on how to allocate marks can help with this. The exemplar materials used during standardisation will also help. There will be an answer in the standardising materials which will correspond with each level of the mark scheme. This answer will have been awarded a mark by the Lead Examiner. You can compare the student's answer with the example to determine if it is of the same standard, better or worse than the example. You can then use this to allocate a mark for the answer based on the Lead Examiner's mark on the example.

You may well need to read back through the answer as you apply the mark scheme to clarify points and assure yourself that the level and the mark are appropriate.

Indicative content in the mark scheme is provided as a guide for examiners. It is not intended to be exhaustive and you must credit other valid points. Students do not have to cover all of the points mentioned in the indicative content to reach the highest level of the mark scheme.

An answer which contains nothing of relevance to the question must be awarded no marks.

Rubric infringements

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

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

Supporting documentation

Standardising scripts would provide exemplification of attainment in order to guide examiners towards the process of discerning between levels of attainment and to aid judgement about the positioning of each response in terms of a final mark.

Exemplification documents, including indicative content, definitions of key descriptors in the mark scheme and exemplification of these descriptors, provide more detailed guidance to examiners on how to judge the relative qualities and skills being demonstrated by each candidate.

Defining context (AO3)

AO3 is the understanding of the relationship between the ideas in the text and the contexts of the text. The range of contexts and relationships that is most relevant as part of AO3 will depend on the text, the author and the task. In teaching and assessing AO3, teachers and students can consider context in a flexible way, depending on the text itself and whichever contexts are the most relevant for that particular text. These contexts may relate to the relationship between the text and the context in which it was written. However, the contexts may also relate to the context within which the text is set: location, social structures and features, cultural contexts, and periods in time. Context, where relevant, may also apply to literary contexts such as genres, and also the contexts in which texts are engaged with by different audiences, taking the reader outside the text in order to inform understanding of the meanings being conveyed. Acknowledgement of the universality of a literary text is an integral part of relating to it contextually.

Context is assessed throughout the paper. The strand in the mark scheme related to AO3 references 'ideas/perspectives/contextual factors'. However, if a question requires a student to think about the text in its context, this is also reflected inherently through the response to task.

Assessment Objectives (AOs)

AO1	<p>Read, understand and respond to texts.</p> <p>Students should be able to:</p> <ul style="list-style-type: none"> • maintain a critical style and develop an informed personal response • use textual references, including quotations, to support and illustrate interpretations.
AO2	<p>Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.</p>
AO3	<p>Show understanding of the relationships between texts and the contexts in which they were written.</p>
AO4	<p>Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.</p>

Assessment of AO4

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

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

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

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

Mark	AO	Typical features	How to arrive at a mark
Level 6 <i>Convincing, critical analysis and exploration</i> 26–30 marks	AO1	<ul style="list-style-type: none"> • Critical, exploratory, conceptualised response to task and whole text • Judicious use of precise references to support interpretation(s) 	<p>At the top of the level, a candidate’s response is likely to be a critical, exploratory, well-structured argument. It takes a conceptualised approach to the full task supported by a range of judicious references. There will be a fine-grained and insightful analysis of language and form and structure supported by judicious use of subject terminology. Convincing exploration of one or more ideas/perspectives/contextual factors/interpretations.</p> <p>At the bottom of the level, a candidate will have Level 5 and be starting to demonstrate elements of exploratory thought and/or analysis of writer’s methods and /or contexts.</p>
	AO2	<ul style="list-style-type: none"> • Analysis of writer’s methods with subject terminology used judiciously • Exploration of effects of writer’s methods on reader 	
	AO3	<ul style="list-style-type: none"> • Exploration of ideas/perspectives/contextual factors shown by specific, detailed links between context/text/task 	
Level 5 <i>Thoughtful, developed consideration</i> 21–25 marks	AO1	<ul style="list-style-type: none"> • Thoughtful, developed response to task and whole text • Apt references integrated into interpretation(s) 	<p>At the top of the level, a candidate’s response is likely to be thoughtful, detailed and developed. It takes a considered approach to the full task with references integrated into interpretation; there will be a detailed examination of the effects of language and/or structure and/or form supported by apt use of subject terminology. Examination of ideas/perspectives/contextual factors, possibly including alternative interpretations/deeper meanings.</p> <p>At the bottom of the level, a candidate will have Level 4 and be starting to demonstrate elements of thoughtful consideration and/or examination of writer’s methods and/or contexts.</p>
	AO2	<ul style="list-style-type: none"> • Examination of writer’s methods with subject terminology used effectively to support consideration of methods • Examination of effects of writer’s methods on reader 	
	AO3	<ul style="list-style-type: none"> • Thoughtful consideration of ideas/perspectives/contextual factors shown by examination of detailed links between context/text/task 	

<p>Level 4</p> <p><i>Clear understanding</i></p> <p>16–20 marks</p>	AO1	<ul style="list-style-type: none"> • Clear, explained response to task and whole text • Effective use of references to support explanation 	<p>At the top of the level, a candidate’s response is likely to be clear, sustained and consistent. It takes a focused response to the full task which demonstrates clear understanding. It uses a range of references effectively to illustrate and justify explanation; there will be clear explanation of the effects of a range of writer’s methods supported by appropriate use of subject terminology. Clear understanding of ideas/perspectives/contextual factors.</p> <p>At the bottom of the level, a candidate will have Level 3 and be starting to demonstrate elements of understanding and/or explanation of writer’s methods and/or contexts.</p>
	AO2	<ul style="list-style-type: none"> • Clear explanation of writer’s methods with appropriate use of relevant subject terminology • Understanding of effects of writer’s methods on reader 	
	AO3	<ul style="list-style-type: none"> • Clear understanding of ideas/perspectives/ contextual factors shown by specific links between context/text/task 	
<p>Level 3</p> <p><i>Explained, structured comments</i></p> <p>11–15 marks</p>	AO1	<ul style="list-style-type: none"> • Some explained response to task and whole text • References used to support a range of relevant comments 	<p>At the top of the level, a candidate’s response is likely to be explanatory in parts. It focuses on the full task with a range of points exemplified by relevant references from the text; there will be identification of effects of a range of writer’s methods supported by some relevant terminology. Explanation of some relevant contextual factors.</p> <p>At the bottom of the level, a candidate will have Level 2 and be starting to explain and/or make relevant comments on writer’s methods and/or contexts.</p>
	AO2	<ul style="list-style-type: none"> • Explained/relevant comments on writer’s methods with some relevant use of subject terminology • Identification of effects of writer’s methods on reader 	
	AO3	<ul style="list-style-type: none"> • Some understanding of implicit ideas/ perspectives/contextual factors shown by links between context/text/task 	

<p>Level 2</p> <p><i>Supported, relevant comments</i></p> <p>6–10 marks</p>	AO1	<ul style="list-style-type: none"> Supported response to task and text Comments on references 	<p>At the top of the level, a candidate’s response is likely to be relevant and supported by some explanation. It will include some focus on the task with relevant comments and some supporting references from the text. There will be identification of effects of deliberate choices made by writer with some reference to subject terminology. Awareness of some contextual factors.</p> <p>At the bottom of the level, a candidate’s response will have Level 1 and be starting to focus on the task and/or starting to show awareness of the writer making choices and/or awareness of contexts.</p>
	AO2	<ul style="list-style-type: none"> Identification of writers’ methods Some reference to subject terminology 	
	AO3	<ul style="list-style-type: none"> Some awareness of implicit ideas/contextual factors 	
<p>Level 1</p> <p><i>Simple, explicit comments</i></p> <p>1–5 marks</p>	AO1	<ul style="list-style-type: none"> Simple comments relevant to task and text Reference to relevant details 	<p>At the top of the level, a candidate’s response is likely to be narrative and/or descriptive in approach. It may include awareness of the task and provide appropriate reference to text; there will be simple identification of method with possible reference to subject terminology. Simple comments/responses to context, usually explicit.</p> <p>At the bottom of the level, a candidate’s response will show some familiarity with the text.</p>
	AO2	<ul style="list-style-type: none"> Awareness of writer making deliberate choices Possible reference to subject terminology 	
	AO3	<ul style="list-style-type: none"> Simple comment on explicit ideas/contextual factors 	
0 marks	Nothing worthy of credit/nothing written		

JB Priestley: *An Inspector Calls*

Question 1

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

Write about:

- how Sheila responds to her family and to the Inspector
- how Priestley presents Sheila by the ways he writes.

[30 marks]
AO4 [4 marks]

Indicative content

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

AO1

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

AO2

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

AO3

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

Question 2

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

Write about:

- the ideas about responsibility in *An Inspector Calls*
- how Priestley presents these ideas by the ways he writes.

[30 marks]
AO4 [4 marks]

Indicative content

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

AO1

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

AO2

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

AO3

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

Willy Russell: *Blood Brothers*

Question 3

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

Write about:

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

[30 marks]
AO4 [4 marks]

Indicative content

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

AO1

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

AO2

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

AO3

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

Question 4

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

Write about:

- the ways particular characters change as they grow up
- how Russell presents childhood and growing up by the ways he writes.

[30 marks]
AO4 [4 marks]

Indicative content

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

AO1

- Mickey and Edward as young children
- Mickey and Edward as young adults
- Differences between the relative experience of both boys
- The effects of family and friendship

AO2

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

AO3

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

Alan Bennett: *The History Boys*

Question 5

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

Write about:

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

[30 marks]
AO4 [4 marks]

Indicative content

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

AO1

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

AO2

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

AO3

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

Question 6

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

Write about:

- what different characters' attitudes are to school
- how Bennett presents attitudes to school by the ways he writes.

[30 marks]
AO4 [4 marks]

Indicative content

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

AO1

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

AO2

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

AO3

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

Dennis Kelly: *DNA*

Question 7

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

Write about:

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

[30 marks]
AO4 [4 marks]

Indicative content

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

AO1

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

AO2

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

AO3

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

Question 8

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

Write about:

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

[30 marks]
AO4 [4 marks]

Indicative content

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

AO1

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

AO2

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

AO3

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

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

Question 9

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

Write about:

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

[30 marks]
AO4 [4 marks]

Indicative content

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

AO1

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

AO2

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

AO3

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

Question 10

How does Stephens present the ways Christopher deals with loss?

Write about:

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

[30 marks]
AO4 [4 marks]

Indicative content

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

AO1

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

AO2

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

AO3

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

Shelagh Delaney: *A Taste of Honey*

Question 11

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

Write about:

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

[30 marks]
AO4 [4 marks]

Indicative content

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

AO1

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

AO2

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

AO3

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

Question 12

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

Write about:

- the ideas about prejudice in *A Taste of Honey*
- how Delaney presents these ideas by the ways she writes.

[30 marks]
AO4 [4 marks]

Indicative content

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

AO1

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

AO2

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

AO3

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

William Golding: *Lord of the Flies*

Question 13

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

Write about:

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

[30 marks]
AO4 [4 marks]

Indicative content

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

AO1

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

AO2

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

AO3

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

Question 14

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

Write about:

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

[30 marks]
AO4 [4 marks]

Indicative content

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

AO1

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

AO2

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

AO3

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

AQA Anthology: *Telling Tales*

Question 15

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

Write about:

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

[30 marks]
AO4 [4 marks]

Indicative content

Examiners are reminded that while a comparatively structured response is permitted, comparative skills are not being assessed and should not be rewarded. Students are required to write about two stories from *Telling Tales*. In reference to questions 15 and 16 therefore where ‘whole text’ is referred to in the mark scheme it means two full stories.

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

AO1

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

AO2

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

AO3

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

Question 16

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

Write about:

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

[30 marks]
AO4 [4 marks]

Indicative content

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

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

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

- AO1
- Treatment of the character of the father, the son and the daughter
 - The lack of communication between father and son
 - The conflict, or perceived conflict, between how the father, the son, the daughter and the absent mother view ‘good’ parenting
 - Response(s) to the character of the father and of the son and the conflict / perceived conflict between them
 - Relevant treatment of conflict in , for example, ‘The Darkness Out There’ or ‘Korea’ or ‘My Polish Teacher’s Tie’ or any other suitable story
- AO2
- Use of dialogue to present the relationship between father and son
 - Use of hints / references to mother
 - Treatment of the meal / fish as metaphor for conflict / opportunity to resolve conflict
 - Ways in which tension is increased throughout the story
 - Relevant treatment of presentation of conflict in, for example, ‘The Darkness Out There’ or ‘Korea’ or ‘My Polish Teacher’s Tie’ or any other suitable story
- AO3
- Comments related to the ways parenthood is viewed by father and son
 - Exploration of different attitudes / expectations of parent and child and how these are altered by generational divide
 - Ideas about cultural attitudes towards expressions of affection
 - Ideas about filial duty and how these are explored – the conflict between the generations caused by different expectations of each other
 - Relevant treatment of contextual factors in, for example, ‘The Darkness Out There’ or ‘Korea’ or ‘My Polish Teacher’s Tie’ or any other suitable story

George Orwell: *Animal Farm*

Question 17

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

Write about:

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

[30 marks]
AO4 [4 marks]

Indicative content

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

AO1

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

AO2

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

AO3

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

Question 18

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

Write about:

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

[30 marks]
AO4 [4 marks]

Indicative content

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

AO1

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

AO2

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

AO3

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

Kazuo Ishiguro: *Never Let Me Go*

Question 19

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

Write about:

- how Ishiguro uses different characters to present fear about the future
- how Ishiguro presents these ideas by the ways he writes.

[30 marks]
AO4 [4 marks]

Indicative content

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

AO1

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

AO2

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

AO3

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

Question 20

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

Write about:

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

[30 marks]
AO4 [4 marks]

Indicative content

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

AO1

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

AO2

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

AO3

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

Meera Syal: *Anita and Me*

Question 21

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

Write about:

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

[30 marks]
AO4 [4 marks]

Indicative content

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

AO1

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

AO2

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

AO3

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

Question 22

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

Write about:

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

[30 marks]
AO4 [4 marks]

Indicative content

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

AO1

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

AO2

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

AO3

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

Stephen Kelman: *Pigeon English*

Question 23

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

Write about:

- what we learn about Harrison’s daily life
- how Kelman presents Harrison’s daily life by the ways he writes.

[30 marks]
AO4 [4 marks]

Indicative content

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

AO1

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

AO2

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

AO3

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

Question 24

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

Write about:

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

[30 marks]
AO4 [4 marks]

Indicative content

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

AO1

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

AO2

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

AO3

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

Section B Poetry

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

Mark	AO	Typical features of response	How to arrive at a mark
Level 6 <i>Convincing, critical analysis and exploration</i> 26–30 marks	AO1	<ul style="list-style-type: none"> • Critical, exploratory comparison • Judicious use of precise references to support interpretation(s) 	<p>At the top of the level, a candidate’s response is likely to be a critical, exploratory, well-structured comparison. It takes a conceptualised approach to the full task supported by a range of judicious references. There will be a fine-grained and insightful analysis of language and form and structure supported by judicious use of subject terminology. Convincing exploration of one or more ideas/perspectives/contextual factors/interpretations.</p> <p>At the bottom of the level, a candidate will have Level 5 and be starting to demonstrate elements of exploratory comparison and/or analysis of writer’s methods and /or contexts.</p>
	AO2	<ul style="list-style-type: none"> • Analysis of writer’s methods with subject terminology used judiciously • Exploration of effects of writer’s methods on reader 	
	AO3	<ul style="list-style-type: none"> • Exploration of ideas/perspectives/contextual factors shown by specific, detailed links between context/text/task 	
Level 5 <i>Thoughtful, developed consideration</i> 21–25 marks	AO1	<ul style="list-style-type: none"> • Thoughtful, developed comparison • Apt references integrated into interpretation(s) 	<p>At the top of the level, a candidate’s response is likely to be thoughtful, detailed and developed. It takes a considered approach to the comparison with references integrated into interpretation; there will be a detailed examination of the effects of language and/or structure and/or form supported by apt use of subject terminology. Examination of ideas/perspectives/contextual factors, possibly including alternative interpretations/deeper meanings.</p> <p>At the bottom of the level, a candidate will have Level 4 and be starting to demonstrate elements of thoughtful comparison and/or examination of writer’s methods and/or thoughtful consideration of contexts.</p>
	AO2	<ul style="list-style-type: none"> • Examination of writer’s methods with subject terminology used effectively to support consideration of methods • Examination of effects of writer’s methods on reader 	
	AO3	<ul style="list-style-type: none"> • Thoughtful consideration of ideas/perspectives/contextual factors shown by examination of detailed links between context/text/task 	

<p>Level 4</p> <p><i>Clear understanding</i></p> <p>16–20 marks</p>	AO1	<ul style="list-style-type: none"> • Clear comparison • Effective use of references to support explanation 	<p>At the top of the level, a candidate’s response is likely to be clear, sustained and consistent. It is a focused comparison which demonstrates clear understanding. It uses a range of references effectively to illustrate and justify explanation; there will be clear explanation of the effects of a range of writer’s methods supported by appropriate use of subject terminology. Clear understanding of ideas/perspectives/contextual factors.</p> <p>At the bottom of the level, a candidate will Level 3 and be starting to demonstrate elements of clear comparison and/or clear explanation of writer’s methods and/or clear understanding of contexts.</p>
	AO2	<ul style="list-style-type: none"> • Clear explanation of writer’s methods with appropriate use of relevant subject terminology • Understanding of effects of writer’s methods on reader 	
	AO3	<ul style="list-style-type: none"> • Clear understanding of ideas/perspectives/ contextual factors shown by specific links between context/text/task 	
<p>Level 3</p> <p><i>Explained, structured comments</i></p> <p>11–15 marks</p>	AO1	<ul style="list-style-type: none"> • Some explained comparison • References used to support a range of relevant comments 	<p>At the top of the level, a candidate’s response is likely to be explanatory in parts. It includes a structured focus on comparison with a range of points exemplified by relevant references from the text; there will be identification of effects of a range of writer’s methods supported by some relevant terminology. Explanation of some relevant contextual factors.</p> <p>At the bottom of the level, a candidate will have Level 2 and be starting to make some structured comparison and/or make relevant comments on writer’s methods and/or contexts.</p>
	AO2	<ul style="list-style-type: none"> • Explained/relevant comments on writer’s methods with some relevant use of subject terminology • Identification of effects of writer’s methods on reader 	
	AO3	<ul style="list-style-type: none"> • Some understanding of implicit ideas/ perspectives/contextual factors shown by links between context/text/task 	

<p>Level 2</p> <p><i>Supported, relevant comments</i></p> <p>6–10 marks</p>	AO1	<ul style="list-style-type: none"> Supported comparison Comments on references 	<p>At the top of the level, a candidate’s response is likely to be relevant and supported by some explanation. It will include some focus on comparison with relevant comments and some supporting references from the text. There will be identification of effects of deliberate choices made by writer with some reference to subject terminology. Awareness of some contextual factors.</p> <p>At the bottom of the level, a candidate’s response will have Level 1 and be starting to focus on comparison and/or starting to show awareness of the writer making choices and/or awareness of contexts.</p>
	AO2	<ul style="list-style-type: none"> Identification of writer’s methods Some reference to subject terminology 	
	AO3	<ul style="list-style-type: none"> Some awareness of implicit ideas/contextual factors 	
<p>Level 1</p> <p><i>Simple, explicit comments</i></p> <p>1–5 marks</p>	AO1	<ul style="list-style-type: none"> Simple comments relevant to comparison Reference to relevant detail(s) 	<p>At the top of the level, a candidate’s response is likely to be narrative and/or descriptive in approach. It may include awareness of similarity or difference and provide appropriate reference to text; there will be simple identification of method with possible reference to subject terminology. Simple comments/responses to context, usually explicit.</p> <p>At the bottom of the level, a candidate’s response will show some familiarity with the text.</p>
	AO2	<ul style="list-style-type: none"> Awareness of writer making deliberate choices Possible reference to subject terminology 	
	AO3	<ul style="list-style-type: none"> Simple comment on explicit ideas/contextual factors 	
0 marks	Nothing worthy of credit/nothing written		

Love and relationships

Question 25

Compare how poets present attitudes towards a parent in 'Follower' and in **one** other poem from 'Love and relationships'.

Indicative content

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

AO1

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

AO2

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

AO3

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

Power and conflict**Question 26**

Compare the ways poets present ideas about power in 'Ozymandias' and in **one** other poem from 'Power and conflict'.

Indicative content

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

AO1

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

AO2

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

AO3

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

Section C: Unseen poetry

Question 27.1

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

[24 marks]

(24 marks – AO1=12, AO2=12)

Mark	AO	Typical features	How to arrive at a mark
Level 6 <i>Convincing, critical analysis and exploration</i> 21–24 marks	AO1	<ul style="list-style-type: none"> • Critical, exploratory conceptualised response to task and text • Judicious use of precise references to support interpretation(s) 	<p>At the top of the level, a candidate's response is likely to be a critical, exploratory, well-structured argument. It takes a conceptualised approach to the task supported by a range of judicious references. There will be a fine-grained and insightful analysis of language and form and structure supported by judicious use of subject terminology.</p> <p>At the bottom of the level, a candidate will have level 5 and be starting to demonstrate elements of exploratory thought and / or analysis of writers' methods.</p>
	AO2	<ul style="list-style-type: none"> • Analysis of writer's methods with subject terminology used judiciously • Exploration of effects of writer's methods on reader 	
Level 5 <i>Thoughtful, developed consideration</i> 17–20 marks	AO1	<ul style="list-style-type: none"> • Thoughtful, developed response to task and text • Apt references integrated into interpretation(s) 	<p>At the top of the level, a candidate's response is likely to include be thoughtful, detailed and developed. It takes a considered approach to the task with references integrated into interpretation; there will be a detailed examination of the effects of language and/or structure and/or form supported by apt use of subject terminology.</p> <p>At the bottom of the level, a candidate will have level 4 and be starting to demonstrate elements of thoughtful consideration and / or examination of writers' methods.</p>
	AO2	<ul style="list-style-type: none"> • Examination of writer's methods with subject terminology used effectively to support consideration of methods • Examination of effects of writer's methods on reader 	

<p>Level 4</p> <p><i>Clear understanding</i></p> <p>13–16 marks</p>	AO1	<ul style="list-style-type: none"> • Clear, explained response to task and text • Effective use of references to support explanation 	<p>At the top of the level, a candidate’s response is likely to be clear, sustained and consistent. It takes a focused response to the task which demonstrates clear understanding. It uses a range of references effectively to illustrate and justify explanation; there will be clear explanation of the effects of a range of writer’s methods supported by appropriate use of subject terminology.</p> <p>At the bottom of the level, a candidate will have level 3 and be starting to demonstrate elements of understanding and / or explanation of writer’s methods.</p>
	AO2	<ul style="list-style-type: none"> • Clear explanation of writer’s methods with appropriate use of relevant subject terminology • Understanding of effects of writer’s methods on reader 	
<p>Level 3</p> <p><i>Explained, structured comments</i></p> <p>9–12 marks</p>	AO1	<ul style="list-style-type: none"> • Some explained response to task and text • References used to support a range of relevant comments 	<p>At the top of the level, a candidate’s response is likely to be explanatory in parts. It focuses on the task with a range of points exemplified by relevant references from the text; there will be identification of effects of a range of writer’s methods supported by relevant use of subject terminology.</p> <p>At the bottom of the level, a candidate will level 2 and be starting to explain and / or make relevant comments on writer’s methods.</p>
	AO2	<ul style="list-style-type: none"> • Explained/relevant comments on writer’s methods with some relevant use of subject terminology • Identification of effects of writer’s methods on reader 	

<p>Level 2</p> <p><i>Supported, relevant comments</i></p> <p>5–8 marks</p>	AO1	<ul style="list-style-type: none"> Supported response to task and text Comments on references 	<p>At the top of the level, a candidate’s response is likely to be relevant and supported by some explanation. It will include some focus on the task with relevant comments and some supporting references from text. There will be identification of effects of deliberate choices made by the writer with some reference to subject terminology.</p> <p>At the bottom of the level, a candidate will have level 1 and be starting to focus on the task and /or show awareness of the writer making choices.</p>
	AO2	<ul style="list-style-type: none"> Identification of writers’ methods Some reference to subject terminology 	
<p>Level 1</p> <p><i>Simple, explicit comments</i></p> <p>1–4 marks</p>	AO1	<ul style="list-style-type: none"> Simple comments relevant to task and text Reference to relevant details 	<p>At the top of the level, a candidate’s response is likely to be narrative and/or descriptive in approach. It may include awareness of the task and provide appropriate reference to text; there will be simple identification of method with possible reference to subject terminology.</p> <p>At the bottom of the level, a candidate’s response will show some familiarity with the text.</p>
	AO2	<ul style="list-style-type: none"> Awareness of writer making deliberate choices Possible reference to subject terminology 	
0 marks	Nothing worthy of credit/nothing written		

Indicative content

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

AO1

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

AO2

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

Question 27.2

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

[8 marks]

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

Indicative content

Examiners must only credit points which are comparative.

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

AO2

- Any valid comparisons between the use of imagery such as images of play
- Any valid comparisons between the use of language to present speaker
- Any valid comparisons between language used to present confidence of child: 'strut', 'pumping' etc.
- Valid comparisons between use of language to present innocence / vulnerability of child: 'spindle-thin', 'wobbled', etc.
- Any valid comparisons between form or structural features.

