**QUESTION PAPER**

GCSE - AQA Style

**ENGLISH LITERATURE**

Paper 2 Modern texts and poetry

**Time:** 2 hour 15 minutes

**Materials**For this paper you must have:

* A 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**

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**SECTION A - Modern Texts: Questions 1-24 *(30 marks: A01=12, A02=12, AO3=6)***

|  |  |  |  |
| --- | --- | --- | --- |
| **Mark** | **AO** | **Typical Features** | **How to Arrive at a Mark** |
| **Level 6***Convincing, critical analysis and exploration***26-30 marks** | AO1 | * Critical, exploratory, conceptualised response to task and whole text
* Judicious use of precise references to support interpretation(s)
 | **At the top of the level**, a candidate’s response is likely to be a critical, exploratory, well-structured argument. It takes a conceptualised approach to the full task supported by a range of judicious references. There will be a fine-grained and insightful analysis of language and form and structure supported by judicious use of subject terminology. Convincing exploration of one or more ideas / perspectives / contextual factors / interpretations.**At the bottom of the level**, a candidate will have Level 5 and be starting to demonstrate elements of exploratory thought and/or analysis of writer’s methods and / or contexts. |
| AO2 | * Analysis of writer’s methods with subject terminology used judiciously
* Exploration of effects of writer’s methods on reader
 |
| AO3 | * Exploration of ideas / perspectives / contextual factors shown by specific, detailed links between context / text / task
 |
| **Level 5***Thoughtful, developed consideration***21-25 marks** | AO1 | * Thoughtful, developed response to task and whole text
* Apt references integrated into interpretation(s)
 | **At the top of the level**, a candidate’s response is likely to be thoughtful, detailed and developed. It takes a considered approach to the full task with references integrated into interpretation; there will be a detailed examination of the effects of language and/or structure and/or form supported by apt use of subject terminology. Examination of ideas/perspectives/contextual factors, possibly including alternative interpretations/deeper meanings.**At the bottom of the level**, a candidate will have Level 4 and be starting to demonstrate elements of thoughtful consideration and/or examination of writer’s methods and/or contexts. |
| AO2 | * Examination of writer’s methods with subject terminology used effectively to support consideration of methods
* Examination of effects of writer’s methods on reader
 |
| AO3 | * Thoughtful consideration of ideas / perspectives / contextual factors shown by examination of detailed links between context / text / task
 |
| **Level 4***Clear understanding***16-20 marks** | AO1 | * Clear, explained response to task and whole text
* Effective use of references to support explanation
 | **At the top of the level,** a candidate’s response is likely to be clear, sustained and consistent. It takes a focused response to the full task which demonstrates clear understanding. It uses a range of references effectively to illustrate and justify explanation; there will be clear explanation of the effects of a range of writer’s methods supported by appropriate use of subject terminology. Clear understanding of ideas/perspectives/contextual factors.**At the bottom of the level,** a candidate will have Level 3 and be starting to demonstrate elements of understanding and/or explanation of writer’s methods and/or contexts. |
| AO2 | * Clear explanation of writer’s methods with appropriate use of relevant subject terminology
* Understanding of effects of writer’s methods on reader
 |
| AO3 | * Clear understanding of ideas/perspectives / contextual factors shown by specific links between context / text / task
 |
| **Level 3***Explained, structured comments***11-15 marks** | AO1 | * Some explained response to task and whole text
* References used to support a range of relevant comments
 | **At the top of the level,** a candidate’s response is likely to be explanatory in parts. It focuses on the full task with a range of points exemplified by relevant references from the text; there will be identification of effects of a range of writer’s methods supported by some relevant terminology. Explanation of some relevant contextual factors.**At the bottom of the level,** a candidate will have Level 2 and be starting to explain and/or make relevant comments on writer’s methods and/or contexts. |
| AO2 | * Explained / relevant comments on writer’s methods with some relevant use of subject terminology
* Identification of effects of writer’s methods on reader
 |
| AO3 | * Some understanding of implicit ideas / perspectives / contextual factors shown by links between context / text / task
 |
| **Level 2***Supported, relevant comments***6-10 marks** | AO1 | * Supported response to task and text
* Comments on references
 | **At the top of the level,** a candidate’s response is likely to be relevant and supported by some explanation. It will include some focus on the task with relevant comments and some supporting references from the text. There will be identification of effects of deliberate choices made by writer with some reference to subject terminology. Awareness of some contextual factors.**At the bottom of the level,** a candidate’s response will have Level 1 and be starting to focus on the task and/or starting to show awareness of the writer making choices and/or awareness of context. |
| AO2 | * Identification of writer’s methods
* Some reference to subject terminology
 |
| AO3 | * Some awareness of implicit ideas/contextual factors
 |
| **Level 1***Simple, explicit comments***1-5 marks** | AO1 | * Simple comments relevant to task and text
* Reference to relevant details
 | **At the top of the level,** a candidate’s response is likely to be narrative and/or descriptive in approach. It may include awareness of the task and provide appropriate reference to text; there will be simple identification of method with possible reference to subject terminology. Simple comments/responses to context, usually explicit.**At the bottom of the level,** a candidate’s response will show some familiarity with the text. |
| AO2 | * Awareness of writer making deliberate choices
* Possible reference to subject terminology
 |
| AO3 | * Simple comment on explicit ideas/contextual factors
 |
| **0 Marks** | Nothing worthy of credit / nothing written. |

**Section A: Modern Prose or Drama**

**EITHER JB Priestley - *An Inspector Calls***

**01**

How does Priestley use the character of Mr Birling to explore ideas about responsibility?

Write about:

* how Priestley presents the character of Mr Birling
* how Priestley uses the character of Mr Birling to explore ideas about responsibility.

**[30 marks]**

**AO4 [4 marks]**

**Indicative Content**

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

**AO1**

* Mr Birling’s attitudes towards social responsibility, and how they do or do not change throughout the play
* Mr Birling’s attitudes towards his workers
* Mr Birling as a public figure
* What other characters say about Mr Birling -- e.g. Eric, Sheila and the Inspector
* Contrast between Mr and Mrs Birling, and their children

**AO2**

* The use of Mr Birling to show resistance to change or advice
* Any comments related to the presentation of Mr Birling: his attitudes towards others, his lack of remorse
* Presentation of Mr Birling as defensive and easily flustered
* Use and effects of pauses, hesitancy and dashes to suggest discomfort

**AO3**

* Treatment of idea of responsibility as a social issue
* Attitudes towards the class structure
* Attitudes towards nepotism and egoism
* Comments on the Inspector as a possible harbinger of judgement

**OR**

**02**

How does Priestley present manipulation in *An Inspector Calls*?

Write about:

* how some characters manipulate, or are manipulated by, others
* how Priestley presents manipulation by the way 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**

* How the Inspector controls the interrogations
* The way Mr and Mrs Birling attempt to control Eric and Sheila’s behaviour
* The character of Gerald and how he convinces the other characters that the Inspector was a hoax
* The way characters respond to being interviewed by the Inspector

**AO2**

* The use and effect of stage directions to present the Inspector as having authority
* The use and effect of the play occurring in ‘real time’
* The contrast between long speeches and short, fast-paced dialogue
* The use of pauses and dashes to imply when speech is not fluent, compared to when characters do speak fluently

**AO3**

* Attitudes towards the younger generation
* Comments about effective manipulation, and whether characters are justified in trying to manipulate each other
* Attitudes towards the class system
* Comments on how characters change their opinions as a result of being manipulated

**OR Willy Russell - *Blood Brothers***

**03**

In *Blood Brothers,* Mickey says ‘Well, how come you got everything … an’ I got nothin’?’ How does Russell use the characters of Mickey and Eddie to explore ideas about inequality?

Write about:

* how Russell presents Mickey and Eddie
* how Russell uses these characters to explore ideas about inequality.

**[30 marks]**

**AO4 [4 marks]**

**Indicative Content**

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

**AO1**

* Comments on the behaviour / attitude of both characters
* Comments relating to the characters of Mickey and Eddie and what we learn about them
* Responses related to the level of sympathy for either / both Eddie and Mickey
* Comments about the family situations of both characters

**AO2**

* Presentation of the differences between both characters: dialogue used to show how they feel about themselves and their circumstances
* How the structure of the play effects how the audience sees the relationship between the two characters
* Contrast between the language of the two characters and what this represents -- e.g. the use and effect of expletives

**AO3**

* Differences between how Mickey and Eddie are treated by the police
* Ideas about privilege
* Ideas about class and social mobility
* Ideas about the effect of absent father figures
* Ideas about coincidence and fate

**OR**

**04**

How does Russell explore ideas about betrayal in *Blood Brothers*?

Write about:

* the ways particular characters betray each other
* how Russell explores ideas about betrayal by the way 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**

* Mrs Lyons’ betrayal of Mrs Johnstone when she refuses to let her see Eddie
* Comments about the escalation of betrayals between Mickey and Eddie, with the policeman in Act 1 compared with the final scene
* Mrs Johnstone betrayed by her husband abandoning her
* Linda’s betrayal when she kisses Eddie

**AO2**

* Use and effect of songs to increase dramatic irony
* Use and effect of superstition
* How the structure of the play, beginning with the ending, increases the sense of betrayal

**AO3**

* Ideas relating to medication and mental health
* Attitudes towards criminality and prison
* Ideas relating to Mrs Johnstone, Sammy and Mickey being betrayed by the welfare system that is meant to protect them
* Attitudes relating to the class system
* Attitudes relating to marriage and traditional gender roles

**OR Alan Bennett - *The History Boys***

**05**

How does Bennett use the teachers to explore ideas about history and the truth?

Write about:

* how Bennett presents the characters
* how Bennett uses the characters to explore ideas about history and the truth.

**[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 history, the truth and perspectives/context of history
* Possible conflicts between the students and the teachers about the truth
* Irwin’s comments on the truth as an opinion
* Response to the moral implications of dismissing the absolute truth in history
* Response to the ending

**AO2**

* Use of different characters to provide different attitudes towards history and the truth
* Use of dialogue, action, and characters to show presentations of attitudes towards history and the trut
* Use of stage directions such as the characters stepping out to narrate the action and how this shows the difference between events in real time and our memories of them
* Use of characters who narrate the action as a vehicle to allow us to get closer to ‘the truth’
* Use of particular scenes and moments to demonstrate attitudes towards history and the truth

**AO3**

* Ideas about historical events such as the Holocaust
* Ideas about morality
* Ideas about the purpose of truth when studying history
* Wider comments on society’s view of history and the truth made by Bennett.

**OR**

**06**

How does Bennett present conformity in *The History Boys*?

Write about:

* the ideas about conformity in *The History Boys*
* how Bennett presents these ideas by the way 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 how the students are similar or different
* Response to the idea that all students are scholarship History students, so not a broad cross-section of the school
* Characters that do not seem to conform -- e.g. Posner, Hector, Rudge; and how they are treated
* Response to the careers of the students in the final scene
* Posner as an isolated character
* Response to prejudice in the play

**AO2**

* Use of language to describe the characters
* How the characters act together in a group, and by themselves or in one-to-one dialogue
* Use of dialogue to imply status
* Use of structure to present different time periods

**AO3**

* Posner’s need to be accepted into the group, and what this suggests about ideas of acceptance
* Irwin’s lie about attending Oxford
* How some characters are presented as outsiders, and how this is presented and explored
* Attitudes towards the things that isolate characters: sexuality, class, nationality, intelligence
* Attitudes towards elitism and how this affects how characters can conform

**OR Dennis Kelly - *DNA***

**07**

How does Kelly present different characters as leaders in *DNA*?

Write about:

* how Kelly presents different characters as leaders
* how Kelly uses different characters 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 different characters demonstrate leadership: Phil, John Tate and Cathy
* How other characters respond to leaders
* How characters control situations
* Motivation for making certain decisions
* How characters replace each other as leaders, and why they are replaced

**AO2**

* Relationship between Leah and Phil
* Tension between Richard and John Tate
* Contrast between Phil’s silence and speeches
* Use of dramatic devices -- e.g. Phil’s food props
* Different techniques that characters use to show authority: silence, logic, violence, threat etc.

**AO3**

* Ideas about human nature and the need for leadership
* Characters as a microcosm of society
* Ideas about morality and social conscience and how these are explored
* How characters respond to the pressures of leadership

**OR**

**08**

How does Kelly explore the effects of obedience in *DNA*?

Write about:

* how some of the characters are presented as obedient
* how Kelly presents the effects of obedience.

**[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 specific outcomes when characters respond with obedience – e.g. the effect on Brian and Adam’s mental faculties
* How different characters respond to authority; i.e.
* How some characters exhibit leadership and dominance
* How some characters rebel against what they are told to do
* How some characters act with obedience – e.g. willingly, begrudgingly

**AO2**

* Adam’s use of repetition, pauses and tangents to indicate his mental state
* Cathy and John’s use of threats and violent language to encourage obedience
* Kelly’s use of characters to portray a microcosm of society
* The consequences of showing obedience to the events in the play

**AO3**

* Groups as a representation of society
* Social attitudes towards authority and indiscriminate obedience
* Humanity’s need for belonging and acceptance
* Comfort in allowing people to make decisions, lack of individual responsibility
* Humanity’s ability to exploit the vulnerable and good-natured
* Attitudes towards mental health issues

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

**09**

How does Stephens present the importance of telling the truth in *The Curious Incident of the Dog in the Night-Time?*

Write about:

* how Stephens presents characters telling the truth or lying
* how Stephens presents attitudes towards telling the truth.

**[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 Christopher’s condition and his inability to tell lies
* Christopher’s confusion over metaphorical and euphemistic language
* Christopher’s response to acting as a form of lying
* Response to Christopher’s father telling him that his mother is dead
* Response to Mrs Alexander when she tells Christopher about his mother’s affair

**AO2**

* Use and effect of the ensemble being on stage for the whole play, creating a sense of transparency
* Use and effect of actors playing more than one role
* Use of questioning and detection in Christopher’s exchanges with other characters
* Any comments related to the presentation of Christopher’s reactions to lies
* Irony that Christopher believes acting is a form of lying, insinuating that the entire play is a lie
* Use and effect of the Christopher’s ‘detecting’

**AO3**

* What we learn about Christopher’s condition and how that informs his attitudes towards telling the truth
* How Christopher’s father learns that he needs to tell Christopher the truth even when it is difficult
* Social ideas about ‘little white lies’
* Examination of whether the lies told by characters could be interpreted as justified

**OR**

**10**

How does Stephens present Christopher’s mother as a parent?

Write about:

* what Christopher’s mother says and does
* how Stephens presents Christopher’s mother.

**[30 marks]**

**AO4 [4 marks]**

**Indicative Content**

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

**AO1**

* Responses to Christopher’s mother’s actions and behaviour, and possible reasons
* Responses to how Christopher’s mother treats Christopher, both in the past and present of the play – e.g. the episode in Bentall’s.
* Response to how Christopher is presented as a difficult child, and whether that justifies his mother’s actions
* What Christopher’s mother writes in the letters to him
* Christopher’s mother’s relationship with Roger

**AO2**

* The structure of the play, and how we know that Christopher’s mother left him before we know her reasons why
* How Stephens presents Christopher’s mother’s words and actions; letters, memories
* Visual presentation of Christopher’s mother on stage

**AO3**

* Attitudes towards parenthood, and whether a parent can be justified in abandoning a child
* Examples of conflict caused between Christopher and his mother caused by Christopher’s condition
* Examples of society’s expectations of ‘normal’ behaviour
* Attitudes towards the traditional roles of mothers and fathers
* Social attitudes towards infidelity, and how this could be received by the audience

**OR Shelagh Delaney - *A Taste of Honey***

**11**

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

Write about:

* the ideas about responsibility in *A Taste of Honey*
* how Delaney presents these ideas by the way 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**

* Helen and Jo as mothers, and their relationship with each other, as shown through dialogue and action
* The way characters behave towards each other
* What characters say about each other -- e.g. Jo accusing Helen of being a bad mother
* Jo’s relationship with Geoff
* The way Helen and Peter treat Geoff
* Response to the absence of any fathers in the play

**AO2**

* The use of dialogue to present responsibility; questioning, use of third person, calling from off-stage
* The difference between on-stage and off-stage action to show how characters behave at other times
* The passing of time between each scene to imply that growth or change may have happened

**AO3**

* The way Helen, Jo and Geoff present different attitudes towards parenthood
* Treatment of Helen by Peter at the start of the play compared to at the end
* Treatment of Helen’s moral behaviour and how this might differ from traditional societal views about the role of parent; possible contrast of a contemporary and modern audience
* The role of money to provide security

**OR**

**12**

How does Delaney present the character of Jo as independent in *A Taste of Honey*?

Write about:

* how Delaney presents the character of Jo
* how Delaney uses the character of Jo to explore ideas about independence.

**[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 Jo in Act 1 compared to Act 2
* Response to Jo’s relationship with her mother, possibly comparing Act 1 and Act 2
* Jo’s relationship with her Boyfriend compared with Jo’s relationship with Geoff
* Response to Helen as both a daughter and a future mother
* Response to Helen’s lack of ambition
* Similarities and/or differences between Jo and Helen

**AO2**

* Use of dialogue to present Jo’s relationships -- e.g. Jo and Helen talking about each other in the third person to establish a distance in their relationship
* Use of scene structure to show how Jo’s narrative changes
* Contrast between on-stage and reported action and effects of either/both on the audience
* Use and effects of particular stage directions/actions to suggest meaning
* The use of location; what the characters say about the different locations.

**AO3**

* Different kinds of independence; Jo has her own voice and own opinions, but relies heavily on Geoff for support
* Difference between being independent and self-sufficient
* Attitudes towards care-giving; whose responsibility it is to take care of people
* Ideas about independence relevant to a contemporary audience and how these might be altered by a more modern production; how Jo does not want to get married, for example

**OR William Golding - *Lord of the Flies***

**13**

How does Golding explore loss of innocence in *Lord of the Flies*?

Write about:

* how Golding presents loss of innocence
* how Golding explores these ideas through the way 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**

* How Golding presents the children becoming more savage as the novel progresses
* The way different characters respond to the ‘beast’
* The murder of Simon
* The presentation of characters as emblematic -- e.g. Ralph as order and civilisation, Piggy as scientific, Jack as ambitious and power-hungry, Simon as natural human goodness etc.
* The presentation of the ‘littluns’

**AO2**

* The use of the forest glade as a symbol for their loss of innocence; a tranquil place of beauty at the start, but when Simon returns at the end the bloody sow’s head is there
* The way different characters respond to the loss of innocence
* The significance of the two camps, Ralph’s and Jack’s, and what they represent

**AO3**

* Comments about the loss of innocence being a natural process, that all children have the capacity for doing evil things
* The island as a version of the Garden of Eden and related religious connotations
* The way human behaviour can be controlled by fear
* Wider attitudes about the nature of good and evil

**OR**

**14**

How does Golding use the character of Jack to explore ideas about power?

Write about:

* how Golding presents the character of Jack
* how Golding uses Jack to explore ideas about power.

**[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 Jack says and does
* Examples of Jack’s behaviour and relationships with others
* Jack’s attitude towards life on the island
* How Jack is presented as a leader
* How other characters behave towards Jack

**AO2**

* How Golding describes significant events involving Jack
* The language used to describe Jack
* Jack’s relationship with hunting and how this changes throughout the novel
* How Jack uses the boys’ fear of the beast to control their behaviour

**AO3**

* The relationship between Jack’s increased savagery and his increased power, and what that says about the society on the island
* Ideas relating to terrorism and control through fear
* Attitudes towards ambition and ego

**OR AQA Anthology – *Telling Tales***

**15**

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

Write about:

* some of the ideas about loss 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**

* How the boy talks about loss of his father and grandfather
* The mother’s relationship with Ralph
* Contrast between how the boy deals with loss of his father and grandfather
* How the boy reacts to the ghost of his father
* Responses to how people deal with loss in, for example, ‘A Family Supper’, or ‘Odour of Chrysanthemums’ or any other suitable story

**AO2**

* Description of the boys’ father as a ghost
* Metaphor of chemistry to show the cycle of life
* Language used to describe death and loss
* The use of first person narrative
* Presentation of how people deal with loss in, for example, ‘A Family Supper’ or ‘Odour of Chrysanthemums’ or any other suitable story

**AO3**

* Ideas about youth and resilience
* How different people cope with grief and loss
* Ideas relating to age
* Ideas relating to suicide

**OR**

**16**

How do writers present prejudice in ‘My Polish Teacher’s Tie’ and in one other story from *Telling Tales*?

Write about:

* some of the ideas about discrimination 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**

* Carla’s interactions with the teachers at the school
* Carla’s, and the other teachers’, reactions to Steve
* Contrast between how Carla thinks Steve will react to her, and how he does
* Responses to presentations of prejudice in, for example, ‘Korea’,,or ‘Invisible Mass of the Back Row’ or ‘A Family Supper’ or any other suitable story

**AO2**

* First person narrative to show Carla’s experiences of prejudice
* How Carla is presented as being ‘on the edge’ of conversations, able to hear other characters’ dialogues even when they are not directed at her
* The use and effect of letters and poetry
* How Dunmore describes Carla and Steve meeting
* Presentation of prejudice in, for example, ‘Korea’, or ‘Invisible Mass of the Back Row’, or ‘A Family Supper’ or any other suitable story

**AO3**

* Ideas about status in the workplace and hierarchy
* Ideas about judging appearance
* Ideas relating to xenophobia, racism or discrimination
* Ideas relating to education

**OR George Orwell - *Animal Farm***

**17**

How does Orwell explore idealism in *Animal Farm*?

Write about:

* how Orwell presents different characters as idealistic
* how Orwell explores idealism through the way 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**

* How Orwell presents Old Major as being the source of the ideals of *Animal Farm*
* How Orwell presents the corruption of the pigs
* How the commandments are used / manipulated for personal gain
* How Orwell presents Boxer as naïve
* Contrast between the society at the beginning of the novel and at the end

**AO2**

* How Squealer manipulates language to justify Napolean’s actions -- e.g. over-simplification and jargon
* How Orwell presents characters’ reactions to the pigs’ rule
* How Orwell presents Snowball’s idealism as his downfall

**AO3**

* Examination of / reference to novel as allegory
* Wider attitudes towards the effect of political rhetoric
* Attitudes towards class, democracy and dictatorship
* How the ideals of a political system are eroded over time by those with power
* How political ideas and events influenced the production of the novel

**OR**

**18**

How does Orwell use the character of Boxer to explore ideas about class?

Write about:

* how Orwell presents the character of Boxer
* how Orwell uses Boxer to explore attitudes 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**

* What other characters think about Boxer
* How Boxer is manipulated and controlled by the pigs
* Exploration of Boxer’s behaviour
* Response to Boxer’s death and how it affects the other characters

**AO2**

* How Orwell presents Boxer as believing in the good intentions of the pigs
* How Orwell presents Boxer as being exploited
* How Orwell presents Boxer as a force holding Animal Farm together (and the irony that he ends up in a glue factory)
* Orwell’s telling of the story through the consciousness of the common animals as a whole

**AO3**

* Ideas relating to the importance of education
* Boxer as a symbol of working class naïveté
* *Animal Farm* as a warning about totalitarianism
* Commentary on societal tendency to organise in class systems

**OR Kazuo Ishiguro - *Never Let Me Go***

**19**

How does Ishiguro present ideas about identity in *Never Let Me Go?*

Write about:

* how Ishiguro uses different characters to explore identity
* how Ishiguro presents these ideas by the way 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 way the social groups conform with each other
* Tommy’s struggle to police his emotions
* The way students look outside of themselves for an understanding of who they are -- e.g. television, magazines, books
* The way characters who do not conform with groups are treated -- e.g. Tommy
* The idea of the ‘possibles’ to imply a lack of personal identity
* The nature of being a donor means the students give away pieces of themselves

**AO2**

* Emphasis on their belongings and how they are representative of the characters
* The use and effect of art to show self-expression
* The lack of surnames used by characters and the effect that has on their individuality
* The way the students’ behaviours change when they move locations
* The use of euphemistic language to describe their situations -- ‘donor’, ‘special’

**AO3**

* Ideas relating to the uncanny
* Attitudes towards medical ethics
* Ideas relating to being unique and original
* Ideas relating to censorship and conformity
* Ideas relating to inevitability to show that the students are not in control of their own lives

**OR**

**20**

How does Ishiguro present romantic relationships in *Never Let Me Go*?

Write about:

* how Ishiguro presents different romantic relationships
* how Ishiguro presents ideas about romantic relationships by the way 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 love triangle between Kathy, Ruth and Tommy
* Response to attitudes towards sex and virginity at Hailsham, and later in the novel
* Response to the conversation with Madame
* Response to Ruth’s mimicry of Chrissie and Rodney at the cottages
* Kathy’s concern that her original was a porn star
* Response to students being told that they had to pretend sex is not a big deal

**AO2**

* Use and effect of euphemism to describe sexuality
* How characters behave differently in the different locations in the novel
* How Ishiguro creates tensions between groups (Students/Guardians, Hailsham students/veterans) and the effect this has on their relationships

**AO3**

* Attitudes towards dependency; which characters want and need support
* Attitudes towards sex and how different audiences would respond to this
* Comments about the students as ‘performing’ rather than living
* Attitudes towards cloning and medical ethics
* Ideas or beliefs about the soul

**OR Meera Syal - *Anita and Me***

**21**

How does Syal explore ideas of belonging in *Anita and Me*?

Write about:

* how Syal presents ideas of belonging
* how Syal explores ideas of belonging by the way 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**

* Meena’s parents’ attitudes towards the Wenches
* Response to Meena’s parents’ feelings about their Punjabi roots
* Response to ‘fake aunts and uncles’
* Response to Anita and Meena bonding over a feeling of displacement

**AO2**

* Use and effect of writing in dialect/accent
* Presentation of Nanima to explore roots/heritage and identity
* Use and effect of Meena’s stories and imagination as an escape
* The increasingly reflective tone and the effect this has on Meena’s sense of belonging

**AO3**

* Ideas relating to parents and their children ‘belonging’ to different countries
* Ideas relating to patriotism and national pride
* Ideas relating to racism and prejudice
* Ideas relating to Tollington being an old mining town

**OR**

**22**

How does Syal present different attitudes towards parenthood in *Anita and Me*?

Write about:

* how Syal presents parents in the novel
* how Syal presents different attitudes towards parenthood by the way 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**

* Anita’s relationship with her mother
* Meena’s relationship with her parents, at the start and by the end of the novel
* The importance that Meena’s parents place on academic success
* What Anita’s mother says about being a parent
* Possible contrast between sets of parents as positive/negative role models

**AO2**

* Structural elements of how Meena displays an increasing appreciation for her family, and the way this is shown
* Use of first person narrative and the effect this has on how the parents are presented
* Use and effect of comedy to show the idiosyncrasies of family life
* Use and effect of language as a barrier and as a means of connection -- e.g. Nanima

**AO3**

* Ideas relating to generational gaps and how these can be bridged
* Ideas relating to family units -- e.g. small families, extended families
* Possible contrast between different families’ values
* Ideas relating to family including responsibility, guilt, acceptance, understanding
* Pressure placed on children by their parents

**OR Stephen Kelman - *Pigeon English***

**23**

How does Kelman use the character of Harrison to explore importance of imagination in *Pigeon English*?

Write about:

* how Kelman presents the character of Harrison in the novel
* how Kelman uses Harrison to explore the importance of imagination.

**[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 games that the characters play; Harrison and Jordan, Harrison and Lydia
* Response to Jordan and Harrison as detectives
* Harrison’s relationship with his pigeon
* Response to Harrison as an optimistic/innocent character

**AO2**

* The use and effect of Harrison’s first person narrative perspective, in contrast with the pigeon’s third person narrative perspective
* How Kelman reuses phrases; ‘I pretend like…’
* How Kelman presents Harrison’s imagination as a coping mechanism for dealing with things that he does not understand
* How Kelman contrast Harrison’s imagination with the stark realities of his daily life
* Contrast between Harrison’s use of language, and the characters that surround him -- e.g. use of violent language
* Use and effect of Harrison misunderstanding what words mean

**AO3**

* Comments on imagination as a way of retaining childhood
* Ideas relating to denial
* Ideas and comments relating to the erosion of childhood innocence in modern society
* Comments related to contrast between Britain and Ghana

**OR**

**24**

How does Kelman explore attitudes towards crime in *Pigeon English*?

Write about:

* how Kelman presents different characters’ attitudes towards crime
* how Kelman explores attitudes towards crime by the way 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**

* How different characters react to crimes
* Harrison’s lack of awareness of the dangers around him; members of the gang, reports in the press
* Harrison’s reaction to the dead boy
* Harrison’s mum’s opinion of Jordan

**AO2**

* The use and effect of Harrison’s first person narrative perspective
* The use and effect of violent language
* The presentation of Harrison as an optimistic character, including repeated phraseology
* The use of the pigeon as a third person perspective
* The use and effect of rules and signs

**AO3**

* Ideas about the everyday nature of crime
* Ideas relating to the contrast between the violence of modern life and Harrison’s innocence
* Possible contrasts between crime in different cultures -- i.e. crime in Britain and crime in Ghana
* Ideas relating to crime being embedded in teenage culture

**SECTION B - Poetry: Questions 25-26 *(30 marks: A01=12, A02=12, AO3=6)***

|  |  |  |  |
| --- | --- | --- | --- |
| **Mark** | **AO** | **Typical Features** | **How to Arrive at a Mark** |
| **Level 6***Convincing, critical analysis and exploration***26-30 marks** | AO1 | * Critical, exploratory comparison
* Judicious use of precise references

to support interpretation(s) | **At the top of the level,** a candidate’s response is likely to be a critical, exploratory, well-structured comparison. It takes a conceptualised approach to the full task supported by a range of judicious references. There will be a fine-grained and insightful analysis of language and form and structure supported by judicious use of subject terminology. Convincing exploration of one or moreIdeas / perspectives / contextual factors / interpretations.**At the bottom of the level**, a candidate will have Level 5 and be starting to demonstrate elements of exploratory comparison and/or analysis of writer’s methods and/or contexts. |
| AO2 | * Analysis of writer’s methods with subject terminology used judiciously
* Exploration of effects of writer’s methods on reader
 |
| AO3 | * Exploration of ideas / perspectives / contextual factors shown by specific, detailed links between context / text / task
 |
| **Level 5***Thoughtful, developed consideration***21-25 marks** | AO1 | * Thoughtful, developed comparison
* Apt references integrated into interpretation(s)
 | **At the top of the level,** a candidate’s response is likely to be thoughtful, detailed and developed. It takes a considered approach to the comparison with references integrated into interpretation; there will be a detailed examination of the effects of language and/or structure and/or form supported by apt use of subject terminology.Examination of ideas/perspectives/contextual factors, possibly including alternative interpretations/deeper meanings.At the bottom of the level, a candidate will have Level 4 and be starting to demonstrate elements of thoughtful comparison and/or examination of writer’s methods and/or thoughtful consideration of contexts. |
| AO2 | * Examination of writer’s methods with subject terminology used effectively to support consideration of methods
* Examination of effects of writer’s methods on reader
 |
| AO3 | * Thoughtful consideration of ideas / perspectives / contextual factors shown by examination of detailed links between context / text / task
 |
| **Level 4***Clear understanding***16-20 marks** | AO1 | * Clear comparison
* Effective use of references to support explanation
 | **At the top of the level,** a candidate’s response is likely to be clear, sustained and consistent. It is a focused comparison which demonstrates clear understanding. It uses a range of references effectively to illustrate and justify explanation; there will be clear explanation of the effects of a range of writer’s methods supported by appropriate use of subject terminology. Clear understanding of ideas / perspectives / contextual factors.**At the bottom of the level**, a candidate will have Level 3 and be starting to demonstrate elements of clear comparison and / or clear explanation of writer’s methods and /or clear understanding of contexts. |
| AO2 | * Clear explanation of writer’s methods with appropriate use of relevant subject terminology
* Understanding of effects of writer’s methods on reader
 |
| AO3 | * Clear understanding of ideas/perspectives / contextual factors shown by specific links between context / text / task
 |
| **Level 3***Explained, structured comments***11-15 marks** | AO1 | * Some explained comparison
* References used to support a range of relevant comments
 | **At the top of the level,** a candidate’s response is likely to be explanatory in parts. It includes a structured focus on comparison with a range of points exemplified by relevant references from the text; there will be identification of effects of a range of writer’s methods supported by some relevant terminology. Explanation of some relevant contextual factors.**At the bottom of the level**, a candidate will have Level 2 and be starting to make some structured comparison and / or make relevant comments on writer’s methods and / or contexts. |
| AO2 | * Explained / relevant comments on writer’s methods with some relevant use of subject terminology
* Identification of effects of writer’s methods on reader
 |
| AO3 | * Some understanding of implicit ideas / perspectives / contextual factors shown by links between context / text / task
 |
| **Level 2***Supported, relevant comments***6-10 marks** | AO1 | * Supported comparison
* Comments on references
 | **At the top of the level,** a candidate’s response is likely to be relevant and supported by some explanation. It will include some focus on comparison with relevant comments and some supporting references from the text. There will be identification of effects of deliberate choices made by writer with some reference to subject terminology. Awareness of some contextual factors.**At the bottom of the level**, a candidate’s response will have Level 1 and be starting to focus on comparison and/or starting to show awareness of the writer making choices and/or awareness of contexts. |
| AO2 | * Identification of writers’ methods
* Some reference to subject terminology
 |
| AO3 | * Some awareness of implicit ideas/contextual factors
 |
| **Level 1***Simple, explicit comments***1-5 marks** | AO1 | * Simple comments relevant to comparison
* Reference to relevant details
 | **At the top of the level,** a candidate’s response is likely to be narrative and/or descriptive in approach. It may include awareness of similarity or difference and provide appropriate reference to text; there will be simple identification of method with possible reference to subject terminology. Simple comments/responses to context, usually explicit.**At the bottom of the level**, a candidate’s response will show some familiarity with the text. |
| AO2 | * Awareness of writer making deliberate choices
* Possible reference to subject terminology
 |
| AO3 | * Simple comment on explicit ideas/contextual factors
 |
| **0 Marks** | Nothing worthy of credit / nothing written. |

**Section B: Poetry**

**Love and Relationships**

**25**

Compare how poets present growing older in ‘Mother, any distance’ and **one** other poem from ‘Love and Relationships.’

**[30 marks]**

**Indicative Content**

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

**AO1**

* Any valid treatment of the feelings of the speaker and their mother towards growing up, the way the mother is presented
* Comparison of the passage of time and its impact on attitudes in ‘Follower’, ‘Before You Were Mine’
* Any valid comparison between the speaker in ‘Mother, any distance’ and speaker in: ‘Walking Away’, ‘Follower’, ‘Before You Were Mine’ or ‘Climbing Grandfather’
* Comparison between presentations of mothers in ‘Mother, any distance’ and ‘Before You Were Mine’
* Comparison between presentations of independence in ‘Mother, any distance’ and ‘Walking Away’

**AO2**

* Comparison of use of metaphor in ‘Climbing my Grandfather’ and ‘Follower’
* Comparison between perspective of child/parent in ‘Walking Away’
* Comparison of language relating to movement in ‘Climbing my Grandfather’
* Comparison of language relating to protectiveness and restriction in ‘Walking Away’

**AO3**

* Any valid comparisons between the ways growing older is explored/presented, and the influence this has on the relationships
* Ideas about the passage of time and how this is presented
* Any valid points about literary / generic / poetic conventions

**Power and Conflict**

**26**

Compare how poets present experiences of war in ‘Bayonet Charge’ and **one** other poem from ‘Power and Conflict.’

**[30 marks]**

**Indicative Content**

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

**AO1**

* Any valid treatment of experiences of war, possibly to do with negative impacts
* Comparison of the need for isolation in ‘Bayonet Charge’ and ‘War Photographer’
* Any valid comparisons between speaker in ‘Bayonet Charge’ and speaker in ‘War Photographer’, ‘Poppies’
* Any comparison between descriptions of war in ‘The Charge of the Light Brigade’, ‘Exposure’

**AO2**

* Strict structural elements and rhyme scheme in ‘The Charge of the Light Brigade’ or ‘War Photographer’ compared to enjambment, caesura and lack of rhyme scheme in ‘Bayonet Charge’
* Use of language to describe violence in The Charge of the Light Brigade’ and ‘Exposure’
* Use of internal rhyme and alliteration in ‘Exposure’
* Comparison between speaker perspectives (in the action or reporting on the action) in ‘The Charge of the Light Brigade’, ‘Exposure’, ‘War Photographer’

**AO3**

* Any valid points relating to WW1 poetry
* Any valid points about period features of poems studied
* Any valid points about the effects of experiencing war in ‘Exposure’, ‘Bayonet Charge’, ‘War Photographer’
* Any valid points about literary/ generic/ poetic conventions

**SECTION C - Unseen Poetry: Question 27.1 *(24 marks: A01=12, A02=12)***

|  |  |  |  |
| --- | --- | --- | --- |
| **Mark** | **AO** | **Typical Features** | **How to Arrive at a Mark** |
| **Level 6***Convincing, critical analysis and exploration***21-24 marks** | AO1 | * Critical, exploratory, conceptualised response to task and whole text
* Judicious use of precise references to support interpretation(s)
 | **At the top of the level**, a candidate’s response is likely to be a critical, exploratory, well-structured argument. It takes a conceptualised approach to the full task supported by a range of judicious references. There will be a fine-grained and insightful analysis of language and form and structure supported by judicious use of subject terminology. **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. |
| AO2 | * Analysis of writer’s methods with subject terminology used judiciously
* Exploration of effects of writer’s methods on reader
 |
| **Level 5***Thoughtful, developed consideration***17-20 marks** | AO1 | * Thoughtful, developed response to task and whole text
* Apt references integrated into interpretation(s)
 | **At the top of the level**, a candidate’s response is likely to be thoughtful, detailed and developed. It takes a considered approach to the full task with references integrated into interpretation; there will be a detailed examination of the effects of language and/or structure and/or form supported by apt use of subject terminology. **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. |
| AO2 | * Examination of writer’s methods with subject terminology used effectively to support consideration of methods
* Examination of effects of writer’s methods on reader
 |
| **Level 4***Clear understanding***13-16 marks** | AO1 | * Clear, explained response to task and whole text
* Effective use of references to support explanation
 | **At the top of the level,** a candidate’s response is likely to be clear, sustained and consistent. It takes a focused response to the full task which demonstrates clear understanding. It uses a range of references effectively to illustrate and justify explanation; there will be clear explanation of the effects of a range of writer’s methods supported by appropriate use of subject terminology.**At the bottom of the level,** a candidate will have Level 3 and be starting to demonstrate elements of understanding and/or explanation of writer’s methods. |
| AO2 | * Clear explanation of writer’s methods with appropriate use of relevant subject terminology
* Understanding of effects of writer’s methods on reader
 |
| **Level 3***Explained, structured comments***9-12 marks** | AO1 | * Some explained response to task and whole text
* References used to support a range of relevant comments
 | **At the top of the level,** a candidate’s response is likely to be explanatory in parts. It focuses on the full task with a range of points exemplified by relevant references from the text; there will be identification of effects of a range of writer’s methods supported by some relevant terminology. **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. |
| AO2 | * Explained / relevant comments on writer’s methods with some relevant use of subject terminology
* Identification of effects of writer’s methods on reader
 |
| **Level 2***Supported, relevant comments***5-8 marks** | AO1 | * Supported response to task and text
* Comments on references
 | **At the top of the level,** a candidate’s response is likely to be relevant and supported by some explanation. It will include some focus on the task with relevant comments and some supporting references from the text. There will be identification of effects of deliberate choices made by writer with some reference to subject terminology. **At the bottom of the level,** a candidate will have level 1 and be starting to focus on the task and / or show awareness of the writer making choices. |
| AO2 | * Identification of writers’ methods
* Some reference to subject terminology
 |
| **Level 1***Simple, explicit comments***1-4 marks** | AO1 | * Simple comments relevant to task and text
* Reference to relevant details
 | **At the top of the level,** a candidate’s response is likely to be narrative and/or descriptive in approach. It may include awareness of the task and provide appropriate reference to text; there will be simple identification of method with possible reference to subject terminology. **At the bottom of the level,** a candidate’s response will show some familiarity with the text. |
| AO2 | * Awareness of writer making deliberate choices
* Possible reference to subject terminology
 |
| **0 Marks** | Nothing worthy of credit / nothing written. |

**Section C: Unseen Poetry**

**27.1**

In ‘Storm in the Black Forest’, how does the poet present the speaker’s feelings about the storm?

**[24 marks]**

**Indicative Content**

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

**AO1**

* Feelings of being overwhelmed/awestruck
* Nature as being threatening
* The storm as being sent from Heaven
* Feelings of powerlessness
* Nature as possessing its own will

**AO2**

* Use and effect of repetition of ‘white’ to describe the lightning
* Use and effect of varied line lengths for emphasis
* Use and effect of enjambment and caesura
* Use of metallic imagery ‘bronzey’, ‘gold-bronze’
* Use and effect of exclamatory sentences
* Use and effect of presenting the storm as a snake

In both ‘Storm in the Black Forest’ and ‘The Moment’ the speakers describe the relationship between man and nature. What are the similarities and/or differences between the ways the poets present this relationship?

**27.2**

**[8 marks]**

|  |  |  |
| --- | --- | --- |
| **Mark** | **AO** | **Typical Features of Response** |
| **Level 4*** 1. **marks**
 | AO2 | * Exploratory comparison of writers’ use of language, structure and form with subject terminology used judiciously
* Convincing comparison of effects of writers’ methods on reader
 |
| **Level 3*** 1. **marks**
 | AO2 | * Thoughtful comparison of writers’ use of language and/or structure and/or form with subject terminology used effectively to support consideration of methods
* Comparative examination of effects of writers’ methods on reader
 |
| **Level 2*** 1. **marks**
 | AO2 | * Relevant comparison of writers’ use of language and/or structure and/or form with some relevant use of subject terminology
* Some comparison of effects of writers’ methods on reader
 |
| **Level 1****1-2 marks** | AO2 | * Some links between writers’ use of language or structure or form
* Some links between effects of writers’ methods on reader
 |
| **0 Marks** | Nothing worthy of credit / nothing written. |

**Indicative Content**

Examiners must only credit points which are comparative.

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

**AO2**

* Any valid comparisons between the use of imagery, such as images of nature
* Any valid comparisons between the use of language to imply place and location (specific or generic)
* Any valid comparisons between language used to describe nature as powerful
* Any valid comparisons between form and structural features – e.g. use of / lack of exclamatory sentences
* Any valid comparisons between the use of personification and metaphor