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# GCSE ENGLISH LITERATURE 8702/1M

Paper 1M Modern prose/drama

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Mark scheme

June 2021

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Version: 1.0 Final



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 Examiner.

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](http://aqa.org.uk)

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### **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; ie 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**

GCSE English Literature is a skills-based subject and, as such, best-fit is the most appropriate means by which the candidature can be fairly and equitably rewarded for their achievements at the end of their course of study. However, a mark scheme also has the function of assessing the extent to which each response meets the requirements of the relevant elements of the particular specification.

Cases of rubric infringement will always be referred to a senior associate who will review the response in order to make a judgement about the totality of the response and therefore the validity of cap application.

### **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)**

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

**Questions 01–24 (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>  <b>26–30 marks</b>	AO1	<ul style="list-style-type: none"> <li>• Critical, exploratory, conceptualised response to task and whole text.</li> <li>• Judicious use of precise references to support interpretation(s).</li> </ul>	<b>At the top of the level</b> , 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 methods supported by judicious use of subject terminology. Convincing exploration of one or more ideas/perspectives/contextual factors/interpretations.
	AO2	<ul style="list-style-type: none"> <li>• Analysis of writer's methods with subject terminology used judiciously.</li> <li>• Exploration of effects of writer's methods to create meanings.</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>• Exploration of ideas/perspectives/contextual factors shown by specific, detailed links between context/text/task.</li> </ul>	<b>At the bottom of the level</b> , 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.
Level 5  <i>Thoughtful, developed consideration</i>  <b>21–25 marks</b>	AO1	<ul style="list-style-type: none"> <li>• Thoughtful, developed response to task and whole text.</li> <li>• Apt references integrated into interpretation(s).</li> </ul>	<b>At the top of the level</b> , 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 methods supported by apt use of subject terminology. Examination of ideas/perspectives/contextual factors, possibly including alternative interpretations/deeper meanings.
	AO2	<ul style="list-style-type: none"> <li>• Examination of writer's methods with subject terminology used effectively to support consideration of methods.</li> <li>• Examination of effects of writer's methods to create meanings.</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>• Thoughtful consideration of ideas/perspectives/contextual factors shown by examination of detailed links between context/text/task.</li> </ul>	<b>At the bottom of the level</b> , 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>Level 4</p> <p><i>Clear understanding</i></p> <p><b>16–20 marks</b></p>	AO1	<ul style="list-style-type: none"> <li>• Clear, explained response to task and whole text.</li> <li>• Effective use of references to support explanation.</li> </ul>	<p><b>At the top of the level</b>, 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><b>At the bottom of the level</b>, 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"> <li>• Clear explanation of writer's methods with appropriate use of relevant subject terminology.</li> <li>• Understanding of effects of writer's methods to create meanings.</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>• Clear understanding of ideas/perspectives/contextual factors shown by specific links between context/text/task.</li> </ul>	
<p>Level 3</p> <p><i>Explained, structured comments</i></p> <p><b>11–15 marks</b></p>	AO1	<ul style="list-style-type: none"> <li>• Some explained response to task and whole text.</li> <li>• References used to support a range of relevant comments.</li> </ul>	<p><b>At the top of the level</b>, 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><b>At the bottom of the level</b>, 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"> <li>• Explained/relevant comments on writer's methods with some relevant use of subject terminology.</li> <li>• Identification of effects of writer's methods to create meanings.</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>• Some understanding of implicit ideas/perspectives/contextual factors shown by links between context/text/task.</li> </ul>	



Level 2  <i>Supported, relevant comments</i>  <b>6–10 marks</b>	AO1	<ul style="list-style-type: none"><li>Supported response to task and text.</li><li>Comments on references.</li></ul>	<b>At the top of the level</b> , 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 deliberate choices made by writer with some reference to subject terminology. Awareness of some contextual factors.  <b>At the bottom of the level</b> , 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 deliberate choices and/or awareness of contexts.
	AO2	<ul style="list-style-type: none"><li>Identification of writers’ methods.</li><li>Some reference to subject terminology.</li></ul>	
	AO3	<ul style="list-style-type: none"><li>Some awareness of implicit ideas/contextual factors.</li></ul>	
Level 1  <i>Simple, explicit comments</i>  <b>1–5 marks</b>	AO1	<ul style="list-style-type: none"><li>Simple comments relevant to task and text.</li><li>Reference to relevant details.</li></ul>	<b>At the top of the level</b> , 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.  <b>At the bottom of the level</b> , a candidate’s response will show some familiarity with the text.
	AO2	<ul style="list-style-type: none"><li>Awareness of writer making choices.</li><li>Possible reference to subject terminology.</li></ul>	
	AO3	<ul style="list-style-type: none"><li>Simple comment on explicit ideas/contextual factors.</li></ul>	
<b>0 marks</b>	Nothing worthy of credit/nothing written.		

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

**Question 01**

How does Priestley use Gerald to explore ideas about responsibility?

Write about:

- what Gerald says and does
- how Priestley uses Gerald to explore ideas about responsibility.

**[30 marks]**

**Indicative content**

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

**AO1**

- what Gerald says and does before the Inspector arrives
- Gerald's apparent regret when he is questioned by the Inspector
- what Gerald says and does after the Inspector leaves
- a judgement about Gerald's attitudes to responsibility overall in the play

**AO2**

- the presentation of Gerald through his speech and in conversation
- stage directions to suggest elements of his character
- the structure of the play to suggest the changes in his character
- the influence of his conversations with Sheila and the Inspector

**AO3**

- ideas about middle-class sexual hypocrisy and irresponsibility
- ideas about acceptable male behaviour towards women
- ideas about social class and levels of responsibility
- the Inspector's ideas about sexual morality.

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

**Question 02**

How far does Priestley present society as unfair in *An Inspector Calls*?

Write about:

- what can be seen as unfair in the play
- how far Priestley presents society as unfair.

**[30 marks]**

**Indicative content**

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

**AO1**

- examples in the play that suggest society is unfair
- what characters say and do which might suggest society is unfair
- how the Inspector's intervention highlights unfairness
- how Eva's fate is used to suggest unfairness

**AO2**

- the play's structure with its gradual revelations of wrong-doing
- the Inspector's moralistic language throughout
- graphic details about the death of Eva Smith
- presentation of characters' reactions to the Inspector's revelations

**AO3**

- ideas about the treatment of the working-class by the capitalist class
- ideas about patriarchy and misogyny
- ideas about subtle gradations of social class and their effects
- ideas about the struggles of the poor.

**Willy Russell: *Blood Brothers***

**Question 03**

How far does Russell present Mrs Johnstone as a strong female character in *Blood Brothers*?

Write about:

- what Mrs Johnstone says and does
- how far Russell presents Mrs Johnstone as a strong female character.

**[30 marks]**

**Indicative content**

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

**AO1**

- Mrs Johnstone's role as a single parent
- her financial struggles
- her attempts to be a good mother to all her children
- her agreement to give one of the twins to Mrs Lyons for the child's sake

**AO2**

- dialect and humour in Mrs Johnstone's encounters with Milkman, Policeman etc
- use of structure to show the range of challenges she faces
- use of Narrator to highlight her struggles
- tragic ending

**AO3**

- ideas around poverty and working-class exclusion
- ideas about importance of strong females to guide children
- ideas about unreliability of men
- ideas about social class as determiner of fate.

**Willy Russell: *Blood Brothers***

**Question 04**

How does Russell use the Narrator to comment on society in *Blood Brothers*?

Write about:

- what the Narrator says
- how Russell uses the Narrator to comment on society.

**[30 marks]**

**Indicative content**

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

**AO1**

- the way the Narrator introduces the story and even gives away the tragic ending
- the way the Narrator links some of the scenes and sometimes sets the mood
- the way his character seems almost sinister and threatening at times
- the way he seems able to influence characters but does not develop like them

**AO2**

- the Narrator offers story-telling and exposition/gives away ending suggesting inevitability of tragedy
- the Narrator offers Greek Chorus commentary effect
- the Narrator sets mood, often using repetition
- the Narrator's language suggests humour, hardship and finally tragedy

**AO3**

- ideas about inevitability of fate
- ideas about social class
- ideas about the effects of poverty and affluence on children and families
- ideas about different ways of raising children.

**Alan Bennett: *The History Boys***

**Question 05**

How does Bennett present the different ways the boys are influenced by their teachers?

Write about:

- what the boys say and do
- how Bennett presents the different ways the boys are influenced by their teachers.

**[30 marks]**

**Indicative content**

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

**AO1**

- Hector's idealistic belief in studying history for its own sake
- Irwin's pragmatic belief in using history as a cynical means to an end
- what the boys say and do in response to Hector and Irwin
- what happens to the boys by the end of the play

**AO2**

- use of Hector and Irwin's dialogue to reveal attitudes through typical modes of expression
- presentation of the boys' behaviour and attitudes
- how the classroom scenes reveal the teachers' working methods and the boys' responses
- the play's structure and the impact of its beginning and ending

**AO3**

- the contrast between the methods of teaching and their effects
- the setting in a provincial grammar school
- ideas about how society values teachers and teaching
- the perceived superiority of Oxbridge as a higher education provider.

**Alan Bennett: *The History Boys***

**Question 06**

How does Bennett use the character of Mrs Lintott to explore ideas about education?

Write about:

- what Mrs Lintott says and does
- how Bennett uses Mrs Lintott to explore ideas about education.

**[30 marks]**

**Indicative content**

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

**AO1**

- her discussion with the Headmaster about the boys' prospects
- her discussions with Hector about the boys and about Irwin
- her discussions with the boys about what they are studying
- her views on teaching, the Headmaster, history and social class

**AO2**

- the episodic nature of Mrs Lintott's appearances in the play
- the presentation of her in dialogue with all the play's major characters
- her function almost as a kind of choric figure
- her ironic comments at the end of the play

**AO3**

- ideas about the teaching of history
- ideas about social class and education
- ideas about the purposes of school
- ideas about the marginalisation of women in academia.

**Dennis Kelly: *DNA***

**Question 07**

How does Kelly use the character of John Tate to explore ideas about good and bad leaders?

Write about:

- what John Tate says and does
- how Kelly uses John Tate to explore ideas about good and bad leaders.

**[30 marks]**

**Indicative content**

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

**AO1**

- John's initial attempts to calm the others down
- his banning of the word 'dead' and his subsequent bullying
- his admission he is finding things 'stressful' and his subsequent disappearance from the group
- Phil's takeover and the later reports of John as having 'found God'

**AO2**

- stage directions suggesting John's bullying, oppressive manner when crossed
- his disappearance from the play at a relatively early stage
- the other characters' reactions to him
- the building of tension in John Tate's scenes

**AO3**

- ideas about human nature and the desire for power
- ideas about human psychology and the need for leadership
- ideas about abuse and bullying
- ideas about teenagers in contemporary society.



**Dennis Kelly: *DNA***

**Question 08**

‘Kelly does not present teenagers as evil; they are just ordinary people caught up in events they cannot control.’

How far do you agree with this view of *DNA*?

Write about:

- one or more of the teenager(s)
- how Kelly presents one or more of the teenager(s).

**[30 marks]**

**Indicative content**

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

**AO1**

- the teenagers’ fear and panic at the start
- their willingness to follow a leader who promises to solve the problem for them
- their willingness to contemplate terrible actions to save themselves
- the range of different reactions to their situation

**AO2**

- play opens *in medias res*
- stage directions vividly suggest characters’ attitudes and feelings
- very ordinary, demotic dialogue establishes characters as identifiable
- range of different character types

**AO3**

- ideas about the nature of good and evil
- ideas about human need for leadership
- ideas about ‘conventional’ behaviour
- ideas about teenagers in contemporary society.

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

**Question 09**

How does Stephens present Christopher's relationship with his mother?

Write about:

- what Christopher's relationship with his mother is like
- how Stephens presents Christopher's relationship with his mother.

**[30 marks]**

**Indicative content**

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

**AO1**

- our introduction to her is that Christopher has been told by his father that she is dead
- the revelations contained in the letters that Christopher finds
- details about the reunion
- our response to Judy's awareness of her own failings as a mother and her love for Christopher

**AO2**

- the contrast between Christopher and his mother's modes of expression to suggest the difficulty of their relationship
- the play's structure to suggest the difficulty of their relationship
- the use of Siobhan as a kind of intermediary
- presentation of Christopher's reactions to both women

**AO3**

- ideas about relationships between parents and children with autism
- ideas about the uniqueness of Christopher's perspective on the world
- ideas about the importance of stability for someone like Christopher
- ideas about Christopher's need for guidance.

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

**Question 10**

‘Christopher is always looking for order and truth.’

How far do you agree with this view of Christopher?

Write about:

- what Christopher says and does
- how Stephens presents Christopher.

**[30 marks]**

**Indicative content**

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

**AO1**

- Christopher’s need for order and people who can give him this
- the fear Christopher feels when confronted by a seemingly hostile and chaotic world
- Siobhan’s role in being someone he can trust
- Christopher’s relationships with the people around him, and his encounters with the strangers he meets

**AO2**

- the contrast between Christopher’s mode of expression and that of those around him
- the structure of the play as a series of challenges for Christopher to overcome
- the use of mathematical formulae and number sequences to show how they give Christopher comfort
- his series of encounters with strangers and his reactions to them

**AO3**

- ideas about the uniqueness of Christopher’s perspective on the world
- ideas about Christopher’s need for guidance
- ideas about the importance of stability for someone like Christopher
- ideas about authority figures and their impact on someone with Christopher’s condition.

**Shelagh Delaney: *A Taste of Honey***

**Question 11**

How far does Delaney present Jo as a selfish character in *A Taste of Honey*?

Write about:

- what Jo says and does
- how far Delaney presents Jo as selfish.

**[30 marks]**

**Indicative content**

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

**AO1**

- details about Jo's desire to be independent and self-sufficient
- details about Jo's attitude to her pregnancy
- Jo's behaviour towards Geof
- Jo's attitudes and feelings towards Helen

**AO2**

- the mixture of comedy and pathos throughout the play
- realistic dialogue
- structure of the play with its handling of the passage of time
- the influence of traditional music-hall routines

**AO3**

- Delaney's desire to portray working-class life with authenticity
- ideas about the role of women
- ideas about respectability
- ideas about mother-daughter relationships.

**Shelagh Delaney: *A Taste of Honey***

**Question 12**

'In *A Taste of Honey*, Delaney presents a bleak and depressing view of society.'

How far do you agree with this view of the play?

Write about:

- what society is like in the play
- how far Delaney presents society as bleak and depressing.

**[30 marks]**

**Indicative content**

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

**AO1**

- details about the seediness of the settings
- difficult relationships throughout the play eg Jo and Helen, Jo and the Boy
- details of characters who express unhappiness at their lives
- details which support a more positive interpretation of the play in the categories above

**AO2**

- the use of pathos at key moments to suggest the difficulty of the characters' lives
- the presentation of difficult relationships throughout
- the settings as rather squalid
- the play's structure with its handling of the passage of time

**AO3**

- Delaney's desire to portray working-class life with authenticity
- reaction against more middle-class drama of the period
- ideas about poverty and social class
- ideas about women's role in society.

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

**Question 13**

How does Golding present the relationship between Ralph and Piggy?

Write about:

- what the relationship between Ralph and Piggy is like
- how Golding presents the relationship between Ralph and Piggy.

**[30 marks]**

**Indicative content**

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

**AO1**

- Ralph and Piggy's first meeting on the beach
- Ralph's revelation of Piggy's nickname
- Their growing co-operation throughout the novel and Piggy's influence
- Piggy's death

**AO2**

- their meeting as the first event in the novel
- contrast in their modes of speech
- Piggy's glasses as symbol of rational thought/vulnerability and Ralph portrayed as a natural leader
- their growing conflict with Jack and the use of settings and appearance to reinforce this

**AO3**

- ideas about qualities necessary in a leader
- ideas about the importance of social class
- ideas about evil and the vulnerability of the physically weak
- ideas based on Golding's war experiences.

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

**Question 14**

In Chapter 5 (Beast from Water), Ralph says ‘the rules are the only thing we’ve got’.

How does Golding explore ideas about rules and order in *Lord of the Flies*?

Write about:

- what the boys say and do
- how Golding presents ideas about rules and order.

**[30 marks]**

**Indicative content**

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

**AO1**

- the boys’ initial surprise and delight to find no adults on the island
- the boys’ adoption of the conch as a symbol of authority and order
- details about the decline in the boys’ behaviour despite Ralph and Piggy’s reminders
- the impact of the appearance of the adult at the end of the novel

**AO2**

- irony of adult war as background to the events of the novel
- the subtle structuring of the novel to suggest gradual deterioration in the boys’ behaviour
- the graphic horrors the boys eventually have to face
- the boys’ initial attempts to mimic the behaviour of adults

**AO3**

- ideas about society’s need for order
- Golding’s experiences in the war
- ideas about innate human evil
- ideas about social class and hierarchies.

**AQA Anthology: *Telling Tales***

**Question 15**

How do writers present characters behaving in unexpected ways in 'The Darkness Out There' and in **one** other story from *Telling Tales*?

Write about:

- the unexpected ways people behave in the **two** stories
- how the writers present characters behaving in unexpected ways.

**[30 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**

- the first half of the story which introduces two children and an old lady
- details about the children and Mrs Rutter and their conversation
- Mrs Rutter's account of her behaviour
- the children's reactions to Mrs Rutter's account
- relevant details from the second story eg father in 'Korea'/catering assistant in 'My Polish Teacher's Tie'

**AO2**

- effect of the contrast between initial stereotyped old lady and reality
- contrast between darkness and light throughout
- ambiguous presentation of the setting
- Sandra's narrative viewpoint
- relevant treatment of unexpected behaviour in second story

**AO3**

- ideas about expected ways of behaving between the generations
- ideas about challenging stereotypes
- ideas about teenagers and growing up
- relevant contextual ideas about unexpected behaviour in second story.



**AQA Anthology: *Telling Tales***

**Question 16**

How do writers present characters learning about themselves and others in 'Invisible Mass of the Back Row' and in **one** other story in *Telling Tales*?

Write about:

- what the characters learn about themselves and others in the **two** stories
- how the writers present characters learning about themselves and others.

**[30 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**

- the immediate introduction into the story
- the exchange with the Inspector and Miss Henderson and Hortense's fear
- details of the fight outside school
- the shift to England and the shock of its difference
- relevant details from the second story eg 'My Polish Teacher's Tie'

**AO2**

- first person narration
- mass of everyday detail for convincing effect
- Caribbean dialect to suggest different relationships and social hierarchies
- surprise shift in setting

**AO3**

- ideas about colonialism
- ideas of education and school relationships
- ideas about emigration and its effects and difficulties of integration
- relevant contextual ideas about characters learning about themselves in second story.

**George Orwell: *Animal Farm***

**Question 17**

How far does Orwell present Boxer as a sympathetic character in *Animal Farm*?

Write about:

- what Boxer says and does
- how far Orwell presents Boxer as a sympathetic character.

**[30 marks]**

**Indicative content**

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

**AO1**

- details of Boxer's efforts when the animals have taken over the farm
- details of Boxer's actions in the humans' attempt to recapture the farm
- Boxer's support for Napoleon even when attacked by the dogs
- Boxer's collapse and eventual sale to the glue dealer

**AO2**

- descriptions of Boxer's physical strength
- presentation of Boxer's loyalty expressed through action rather than words
- presentation of the other animals' opinions of him
- the shock and pathos of his demise

**AO3**

- ideas about Stakhanovite workers from Russian Revolution
- ideas about loyalty and betrayal
- ideas about Orwell's views and how they inform the novella
- broader ideas about corruption in totalitarian societies.

**George Orwell: *Animal Farm***

**Question 18**

In Chapter 1, Old Major says, ‘All men are enemies. All animals are comrades’.

How does Orwell present Old Major’s speech as important to the events of *Animal Farm*?

Write about:

- the reactions to what Old Major says
- how Orwell presents Old Major’s speech as important to the events of *Animal Farm*.

**[30 marks]**

**Indicative content**

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

**AO1**

- details of how Old Major explains the unfairness of their lives to the other animals
- details of the pigs planning for the rebellion
- the song he teaches them
- what happens to his ideas later in the novella

**AO2**

- the inclusive and dignified language of the speech
- presentation of the animals’ excitement
- presentation of the pigs’ gradual abandonment of Major’s ideals
- the structure of the novella and final scene and its depiction of the betrayal of Major’s dream

**AO3**

- Old Major as an allegory of Marx
- Ideas about the corruption of ideals
- ideas about Orwell’s views and how they inform the novella
- broader ideas about corruption in totalitarian societies.

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

**Question 19**

In *Never Let Me Go*, Miss Emily says, ‘You wouldn’t be who you are today if we hadn’t protected you’.

How far does Ishiguro present Miss Emily as a character who protects the students at Hailsham?

Write about:

- what Miss Emily says and does
- how far Ishiguro presents Miss Emily as a character who protects the students.

**[30 marks]**

**Indicative content**

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

**AO1**

- details about Miss Emily as a stern figure
- details/comments about Miss Emily looking after the students’ interests
- details about her ambiguous attitudes to the students’ welfare
- details about Miss Emily when met in later life

**AO2**

- dialogue between the staff and students
- the first-person narrative of Kathy and the presentation of her attitudes
- the structure of the novel and the sense of a delayed future
- details about life at Hailsham

**AO3**

- ideas about education and the role of teachers
- ideas about cloning and the misuse of science
- ideas about friendship and loyalty
- ideas about rebellion and social conformity.

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

**Question 20**

How far does Ishiguro present characters searching for happiness in *Never Let Me Go*?

Write about:

- what one or more character(s) say and do
- how far Ishiguro presents character(s) searching for happiness.

**[30 marks]**

**Indicative content**

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

**AO1**

- details about Kathy and her acceptance of her fate but also her ambition
- details about the different sides of Ruth's character
- details of Tommy's initial exclusion and desire for creativity
- the behaviour and attitudes of the Hailsham staff with regard to these three

**AO2**

- narrative method of gradual revelation of events
- ambiguity of Kathy as narrator
- the characters as foils for each other
- the structure of the novel as a kind of journey or a search

**AO3**

- ideas about cloning and the misuse of science
- ideas about friendship and loyalty
- ideas about rebellion and social conformity
- ideas about the limits of individual freedom.

**Meera Syal: *Anita and Me***

**Question 21**

How does Syal present Meena as a character who learns about herself and others?

Write about:

- what Meena learns about herself and others
- how Syal presents Meena learning about herself and others.

**[30 marks]**

**Indicative content**

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

**AO1**

- details of Meena's experiences in Tollington
- details of Meena's relationships with her family and how they change
- details of Meena's relationships with others in Tollington and how they change
- Meena's thoughts and feelings at the end of the novel

**AO2**

- first-person narrative of the older Meena
- use of different dialects to suggest character
- range of incidents which have an impact on Meena
- the placing of Meena in the overwhelmingly white community

**AO3**

- novel as a kind of bildungsroman
- ideas about racism and acceptance
- ideas about social class and inequality
- ideas about different ways of growing up and maturing.

**Meera Syal: *Anita and Me***

**Question 22**

‘Tollington is a strange and even frightening place to grow up in.’

How far do you agree with this view of Tollington in *Anita and Me*?

Write about:

- what Tollington is like
- how Syal presents Tollington.

**[30 marks]**

**Indicative content**

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

**AO1**

- details of the family home and the estate on which they live
- details of significant events which happen in Tollington
- details of characters from her family and from Tollington
- details of events which seem strange and/or frightening to Meena

**AO2**

- first-person narrative of the older Meena looking back
- use of different dialects to suggest character and difference
- range of incidents which have an impact on Meena
- details of settings which are significant in the novel

**AO3**

- ideas about racism and acceptance
- ideas about social class and inequality
- ideas about poverty and expectations based on background
- ideas about the impact of upbringing and environment on character.

**Stephen Kelman: *Pigeon English***

**Question 23**

How far does Kelman present a positive view of teenagers in *Pigeon English*?

Write about:

- one or more of the teenager(s) in the novel
- how far Kelman presents a positive view of teenager(s).

**[30 marks]**

**Indicative content**

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

**AO1**

- details of Harrison's optimism and his attempt to solve the murder with Dean
- details of Harrison's memories of Ghana and his attendance at church
- details of Harrison and Lydia confronting the killer and his relationship with Poppy
- details about other teenagers in the novel and their behaviour

**AO2**

- Harrison's optimistic narrative contrasted with his circumstances
- presentation of other teenagers' words and actions
- use of multi-cultural slang to suggest authenticity of the setting
- physical descriptions of the environment to suggest Harrison's difficult circumstances

**AO3**

- ideas about teenage experience in inner cities
- ideas about culture, deracination and alienation
- ideas about poverty and social class
- ideas about friendship and the importance of family.



**Stephen Kelman: *Pigeon English***

**Question 24**

How does Kelman present Harrison's experience of change in *Pigeon English*?

Write about:

- one or more of the change(s) that Harrison experiences
- how Kelman presents Harrison's experience of change.

**[30 marks]**

**Indicative content**

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

**AO1**

- details about Harrison's initial impressions of London as an immigrant
- details about Harrison's family and the changes they undergo
- details about the murder and Harrison's reactions to it
- details about the changes in Harrison's relationships

**AO2**

- the book's narrative style and its reflection of Harrison's attitudes
- the structure of the book, particularly the ending
- use of multi-cultural slang
- descriptions of Harrison's physical environment

**AO3**

- ideas about the immigrant experience in the inner city
- ideas about spiritual development as well as physical
- ideas about the corruption of childhood innocence
- ideas about culture, deracination and assimilation.