GCSE

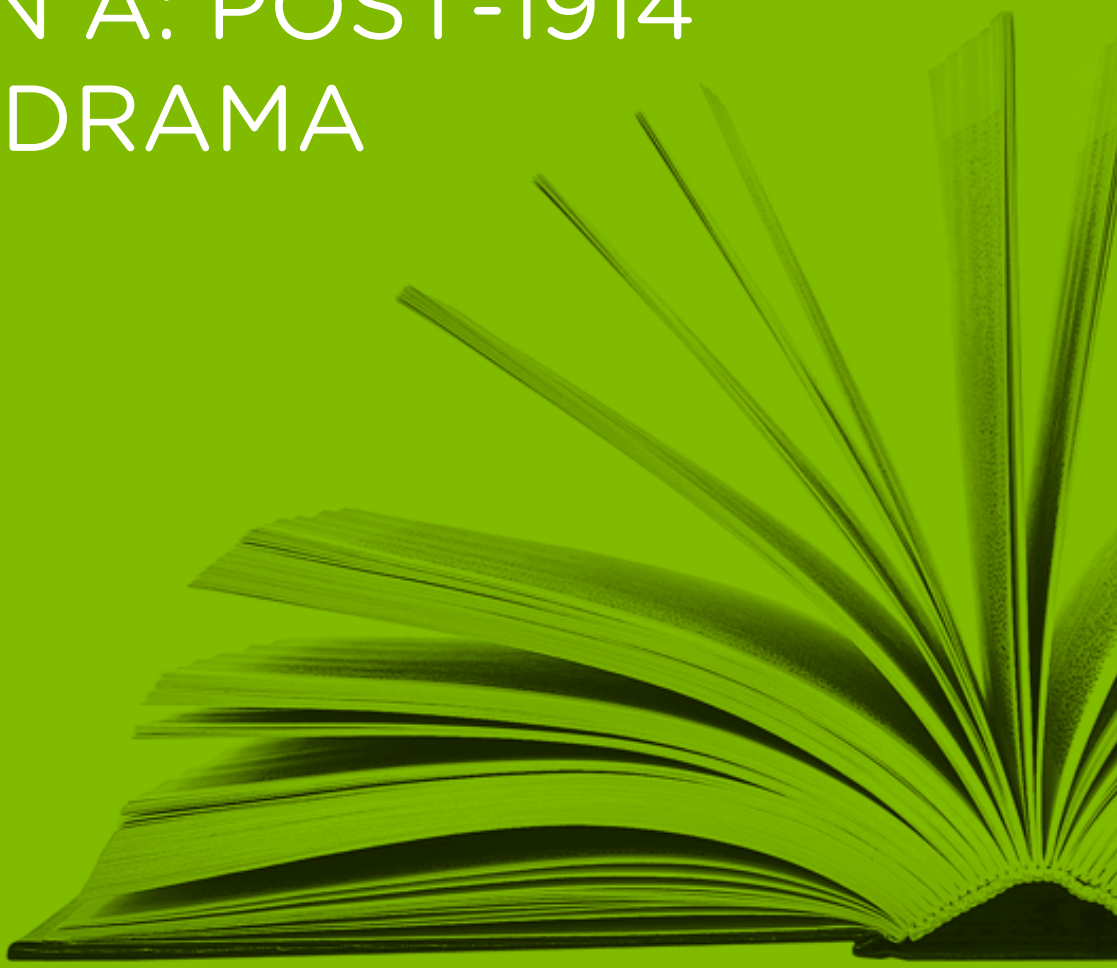
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ENGLISH LITERATURE

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COMPONENT 2
SECTION A: POST-1914 PROSE/DRAMA



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KEY ASPECTS OF THE SPECIFICATION FROM 2015

COMPONENT 2, SECTION A: POST-1914 PROSE/DRAMA	
AREA OF STUDY	**DESCRIPTION**
Source Based Questions	Factors to consider and guidelines for approaching source based essay questions.
'Closed Book' Teaching	Factors to consider and classroom teaching activity ideas for approaching 'closed book' texts.
Example Post-1914 Prose Question	An example prose question based on an extract from *Lord of the Flies* by William Golding.
Example Post-1914 Prose Question Mark Scheme	The specific Assessment Objectives, Mark Scheme and Indicative Content for the prose question based on an extract from *Lord of the Flies* by William Golding.
Example Post-1914 Prose Question Responses	Two example responses to the prose question based on an extract from *Lord of the Flies* by William Golding. Also including examiner's comments.
Example Post-1914 Drama Question	An example drama question based on an extract from *Blood Brothers* by Willy Russell.
Example Post-1914 Drama Question Mark Scheme	The specific Assessment Objectives, Mark Scheme and Indicative Content for the drama question based on an extract from *Blood Brothers* by Willy Russell.
Example Post-1914 Drama Question Responses	Two example responses to the drama question based on an extract from *Blood Brothers* by Willy Russell. Also including examiner's comments.

COMPONENT 2: SECTION A — EXAM LEVEL: GCSE

AREA OF STUDY

Source Based Questions

Key Points:

- Learners should keep the exact question in mind at all times and refer to it frequently throughout their answer.
- Learners should aim to end strongly, maybe with one last reference to a detail of the extract, or a good point they've held back until the end.
- Learners should plan their time carefully and ensure they are leaving adequate time for Section B and C.
- Spelling, punctuation and written expression (AO4) will be assessed in response to the post-1914 text.

AMPLIFICATION FOR TEACHING



Approaching the Source Based Essay:

- Learners should check the focus of the question and underline any key words and phrases that will support the points they want to make.
- The shorter the quotations the better, but learners should try to select from across the extract – its beginning, middle and end.
- Learners should look for examples of symbolism, imagery or use of language on which they can comment. If a play is being studied then stage directions should be taken into account.
- Learners may find it helpful to jot down a few key events from across the **whole of the text**. Five carefully chosen points from across the text should ensure enough coverage.
- Learners can use the extract in any way that they find useful. Many candidates find it enables them to demonstrate AO2 skills. Approaches will vary and depend on where the extract is taken from within the text. A flexible approach is encouraged.

ADDITIONAL RESOURCES

Specimen Assessment Materials

Approaches to teaching closed texts

AREA OF STUDY

'Closed Book' Teaching

Key Points:

- Reading the whole text, perhaps with annotations and/or notes made to complement this reading, is the first priority.
- It's better to tackle film versions of texts 'head on' as learners will access the material one way or another. Therefore it is good to use it constructively. Discuss the similarities and differences between the book and the film and the reasons for these differences.
- Learners should focus on key sections of the text by dividing it into 5 or 6 stages.

INSPIRATION FOR TEACHING

Example

Activity Name: Casting characters

- Ask the learners as a class to suggest well-known film/TV stars and personalities they would 'cast' for each role in the novel and give reasons for their choices – are they to play a male/female romantic lead for example? The class could then vote for the most suitable suggestions for each role.
- Continuing on the 'televised novel' theme, ask learners to divide the story into 5 or 6 distinct 'episodes'. What would be the key point and/or climax in each episode? Which characters are featured the most and why?
- Learners could be asked to find a key quotation for each episode, perhaps to serve as a title?
- Groups could create 'freeze frames' of key moments, with the rest of the class identifying and contextualising the moment and choosing the best quotation as a caption.
- Place characters in order of importance at different stages of the text and trace their changing relationships and the reasons for these changes. Find key quotations for each stage of their journey.
- Once the main characters have been grasped, move to minor characters. How and why are they important? Who might play them?

ADDITIONAL RESOURCES

Specimen Assessment Materials

Approaches to teaching closed texts

EXAMPLES OF QUESTIONS IN COMPONENT 2

Here are examples of our sample tasks taken from our full set of SAMs, which can be accessed from the **additional resources** section below.

COMPONENT 2: SECTION A

Post-1914 Prose/Drama, *Lord of the Flies*

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

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

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

In your response you should:

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

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



Select the image (left) for the Mark Scheme for this question.



Select the image (left) for the Indicative Content for this question.

ADDITIONAL RESOURCES

Specimen Assessment Materials

Approaches to teaching closed texts

EXAMPLES OF QUESTIONS IN COMPONENT 2

Extract from *Lord of the Flies* by William Golding:

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

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

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

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

'Why didn't you – ?'

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

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

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

ADDITIONAL RESOURCES

Specimen Assessment Materials

Approaches to teaching closed texts

EXAMPLES OF QUESTIONS IN COMPONENT 2 – MARK SCHEME

Here you will find the Assessment Objectives for the **example Post-1914 Prose question, based on the novel *Lord of the Flies*** (taken from our full set of **Specimen Assessment Materials**, which can be accessed from the **additional resources** section below).

ASSESSMENT OBJECTIVE	DESCRIPTION
AO1:1a	Read, understand and respond to texts to maintain a critical style.
AO1:1b	Read, understand and respond to texts to develop an informed personal response.
AO1:2	Use textual references, including quotations, to support and illustrate interpretations.
AO2	Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
AO4	Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.



Select the image (left) for the Mark Scheme for this question.



Select the image (left) for the Indicative Content for this question.

ADDITIONAL RESOURCES

Specimen Assessment Materials

Approaches to teaching closed texts

EXAMPLES OF QUESTIONS IN COMPONENT 2 – MARK SCHEME

Here you will find the Mark Scheme for the **example Post-1914 Prose question, based on the novel *Lord of the Flies*** (taken from our full set of **Specimen Assessment Materials**).

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

EXAMPLES OF QUESTIONS IN COMPONENT 2 – MARK SCHEME

Here you will find the Mark Scheme for the **example Post-1914 Prose question, based on the novel *Lord of the Flies*** (taken from our full set of **Specimen Assessment Materials**, which can be accessed from the **additional resources** section below).

LEVEL	AO4
High performance 4–5	In the context of the Level of Demand of the question, Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.
Intermediate performance 2–3 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Threshold performance 1 mark	In the context of the Level of Demand of the question, Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
0 marks	Candidates do not reach the threshold performance outlined in the performance descriptor above.



Select the image (left) for the example question.



Select the image (left) for the Indicative Content for this question.

ADDITIONAL RESOURCES

Specimen Assessment Materials

Approaches to teaching closed texts

EXAMPLES OF QUESTIONS IN COMPONENT 2 – MARK SCHEME

Here you will find Indicative Content for the **example Post-1914 Prose question, based on the novel *Lord of the Flies*** (taken from our full set of **Specimen Assessment Materials**).
This is not a checklist. Please reward valid alternatives.

COMPONENT 2: SECTION A

Post-1914 Prose/Drama, *Lord of the Flies Responses may include:*

AO1

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

AO2

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



Select the image (left) for the extract from the example question.



Select the image (left) for the Mark Scheme for this question

EXAMPLE ANSWERS AND EXAMINER COMMENTS FOR QUESTIONS IN COMPONENT 2

***Lord of the Flies*, Example Answer 1:**

In the extract, Golding is showing a scene where Jack and the other boys are hunting, where they suddenly come across a pig making a high pitched "squeaking" noise.[1] Immediately, as readers we can see the three boys transition from normal school boys into hunters,as they all "rushed forward" towards the pig. it is at this point where we witness Jack become more savage and it is evident that he is enjoying the hunt as he drew his knife with a "flourish." The word "flourish" suggests that Jack is relishing this moment of glory and grows excited at the thought of murdering an animal.[2]

However, although Jack appears ecstatic at the thought of murdering an animal, we can still sense his nerves as Golding states that "Jack's face was white under the freckles," demonstrating that Jack has still regained a sense of moral behaviour, which society has installed in him[3], as he is not yet able to murder an innocent animal. This presents Jack to still have some morals, as even at the height of the hunt Jack is unable to murder.

Golding further demonstrates Jack to still have a sense of moral behaviour, as he shows Jack talking to the other boys explaining why he was unable to kill the pig. However, it is at this pivotal moment where we witness Jack regress from the innocent schoolboy to a savage hunter as he states "Next time there will be no mercy,[4] showing that every sign of moral behaviour in Jack has now gone. This creates a sense of foreboding, as it implys that Jack will no longer hesitate when in the act of killing an animal, which demonstrates that Jack is turning more savage. This is supported as Golding describes Jack to look around "fiercely," showing that Jack's innocence has been replaced with anger[5] and that he will no longer hesitate when killing, as he further descends into a world of savagery.

From the very start of the novel,[6] it is clear to the readers that Jack strives for autocracy on the island, as he is described as "the boy who controlled them", when in the context of him and his choir. The word "controlled" demonstrates that Jack is the leader of the boys and views himself as having absolute control and power.[7]

In addition, Golding describes the boys to be in two parallel lines" which is reminiscent of soldiers in an army and further demonstrates regimentation in Jack's and his choir's behaviour.[8] This demonstrates Jack to have unthinking acceptance of authority and indicates that he already feels that he is the only leader who therefore controls the boys and their actions. This is further presented where Jack remains in control of the choir and becomes in charge of hunting, showing that although Jack isn't chief, he still feels that he needs to be in control of some of the boys.

Continued on next page

[1] Places extract. A sensible way to start, but can you think of other valid approaches for openings?

[2] Apt focus on language and effects.

[3] Sensitive and evaluative discussion of character, supported by detail.

[4] Overview of character's development.

[5] Closely read. Thoughtful discussion of language.

[6] Moving on from extract – sensibly going back to how Jack is first seen.

[7] Develops point – detailed and thoughtful discussion.

[8] Some style and effect – but still focusing on a relatively narrow part of the novel.

ADDITIONAL RESOURCES

Specimen Assessment Materials

Approaches to teaching closed texts

***Lord of the Flies,* Example Answer 1 (continued):**

As the novel progresses, we can witness Jack become more savage,[9] as his priorities of hunting overtake Ralph's priorities of building huts and making plans of rescue. This is evident, where Jack and hunters go hunting instead of making a fire, as he states he needed "meat", which results in them missing an opportunity to signal a boat,[10] which demonstrates that hunting has become Jack's main priority over the thought of rescue.

We further witness Jack become more savage, as in Chapter four, Jack paints his face[11] where his laughter 'became a bloodthirsty" snarl, demonstrating that Jack's new image has allowed him to become more savage and fulfil his desires.

Towards the end of the novel, we can witness Jack form his own tribe, where the main priority is to hunt, where he forms a large hate towards Piggy due to his intelligence.[12] Throughout the whole of the novel, jack develops a vendetta for killing pigs, and as Piggy's nickname is "Piggy", this creates a sense of foreboding as we feel Jack could kill Piggy. Although Roger killed Piggy, throughout the novel we can witness Jack regress to savagery as his moral behaviour slips away from him and a life of savagery and leadership replace his existence[13].

[9] Moving on to the rest of the novel.

[10] Reference to a key event.

[11] Further reference and discussion.

[12] General discussion of characters and relationships.

[13] Skims over details from later parts of the novel.

Examiner's Comments:

There is a lot to commend this response. Analysis of the extract is sensitive and shows an appreciation of stylistic features, leading towards evaluation. This leads into some thoughtful discussion of the character of Jack. However, it seems that the candidate began to run out of time, as the events in the second part of the novel are skimmed over, whilst a lot of time is spent dwelling on events in the first few chapters. If you look closely at this response, you will notice that almost as much is written on the extract as on the rest of the text.

This shows how important it is to organise your time carefully. It is recommended that 45 minutes is spent on the whole response, so take some time to sort out your ideas and decide how best to use the extract.

It may be a good idea, before you start to write your response, to jot down 5 or 6 key events from across the text (beginning, middle and end) that will remind you about how you need to cover the main points from the story of the play or novel.

This response would get a mark which is at the top of Band 4. The response is sustained, thoughtful and with some discussion of Golding's use of language, but analysis of the wider text is relatively limited, and this holds the response in Band 4.

For AO5, a mark of 4/5 is fair, as there are only a few errors, and meaning is well controlled.

ADDITIONAL RESOURCES

Specimen Assessment Materials

Approaches to teaching closed texts

***Lord of the Flies,* Example Answer 2:**

Using the extract, Jack can be seen to be presented as being a character who turns from an innocent boy, to a merciless boy.[1] This can be shown in the line "I was just waiting for a moment to decide where to stab him" (following him letting a pig get away from them) then in the line (when describing Jack) "next time there would be no mercy." This shows to the reader the change Jack makes from being a character with a conscience (as he doesn't want to kill the pig) to a character with no mercy. This is the turning point in the novel of Jack's behaviour as after this scene he becomes savage and violent, regressing in social standards.[2] He goes from being a civilised boy to a savage hunter.

Throughout the novel, Jack is presented to us as a character who regresses. We can see this in the line (when describing his hair) as "considerably longer" than it had been, with him carrying "a sharpened stick" and apart from his tattered shorts "he was naked."[3] All of these examples show how Golding represents Jack to be regressing throughout the novel as his appearance is becoming much more savage-like to how he first was when they landed on the island. he began the story as a civilised character, the head of the choir who wore a long cloak, but throughout the novel he socially regresses, becomes savage like e.g. when he holds the "sharpened stick" which is a basic savage-like hunting tool and becomes the head of the hunters rather than of the choir, making him appear to be a tribal character compared to his previous state as a civilised character.[4]

In the novel, Golding presents Jack to the reader as being a self-conscious character, despite his violent and savage nature.[5] We are told that only when he wore his hunting mask was he finally "liberated from shame and self-consciousness." This tells the reader that Jack's only way to feel comfortable in his own skin was to hide beneath a mask, though this mask may have not only been the paint he wore when hunting.[6] Golding may have been trying to present Jack as a self-conscious character throughout, only using the violent and savage front to make the other boys fear him so he could finally feel untouchable rather than vulnerable,[7] his vulnerability only being shown once in the novel when after being rejected by the boys to re-vote and have him as the leader in the line "the humiliating tears were running from the corner of each eye."

[1] Sensible starting point: uses extract to "set out stall" of overall argument (point of view).

[2] Engaged discussion. However, misses the opportunity to select and highlight words and phrases and discuss their effects (and thus meet the criteria for AO2).

[3] Uses short (embedded) quotations to good effect here.

[4] Valid, though beginning to repeat a bit.

[5] Keeping focused on the question. It's good practice to refer to the words of the question (in every paragraph at least).

[6] Thoughtful discussion.

[7] It's good to be tentative in speculations like this (using words like "may") - it shows you're being thoughtful.

Continued on next page

Specimen Assessment Materials

Approaches to teaching closed texts

***Lord of the Flies,* Example Answer 2 (continued):**

Golding presents the character of Jack as being a hunter.[8] This can be seen in the lines “he was a hunter all right” (when referring to Jack) and “nobody doubted that.” The fact that we are told there was no doubt whatsoever in Jack’s being a hunter shows to the reader that Jack is ruthless and without a doubt the best hunter on the island. Jack can also be seen to be a hunter when he becomes “the chief” as this presents him as being the leader of the group of hunters, therefore further portraying him to be a hunter himself.

[8] Still keeping focused, although this point would be better if supported by direct reference to a key incident or incidents from across the novel

Examiner's Comments:

This is an engaged and quite thoughtful response, but its development is limited. It would get a mark which is just into Band 4. Comments on the writer’s use of language are underdeveloped, and although the task is focused on throughout, points are not really supported by direct reference to the extract and wider text.

To get a higher mark, the candidate needed to make better use of the extract to show their ability to discuss and analyse the writer’s use of language, and to refer to key incidents from throughout the novel.

For AO4, the mark would be 4/5, as it is mainly accurate in written expression.

ADDITIONAL RESOURCES

Specimen Assessment Materials

Approaches to teaching closed texts

EXAMPLES OF QUESTIONS IN COMPONENT 2

Here are examples of our sample tasks taken from our full set of SAMs, which can be accessed from the **additional resources** section below.

COMPONENT 2: SECTION A

Post-1914 Prose/Drama, *Blood Brothers*

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

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

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

In your response you should:

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

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



Select the image (left) for the Mark Scheme for this question.



Select the image (left) for the Indicative Content for this question.

ADDITIONAL RESOURCES

Specimen Assessment Materials

Approaches to teaching closed texts

EXAMPLES OF QUESTIONS IN COMPONENT 2

Extract from *Blood Brothers*:

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

ADDITIONAL RESOURCES

Specimen Assessment Materials

Approaches to teaching closed texts

EXAMPLES OF QUESTIONS IN COMPONENT 2 – MARK SCHEME

Below you will find the Assessment Objectives for the example Post-1914 Drama question, based on the play *Blood Brothers* (taken from our full set of **Specimen Assessment Materials**, which can be accessed from the **additional resources** section below).

ASSESSMENT OBJECTIVE	DESCRIPTION
AO1:1a	Read, understand and respond to texts to maintain a critical style.
AO1:1b	Read, understand and respond to texts to develop an informed personal response.
AO1:2	Use textual references, including quotations, to support and illustrate interpretations.
AO2	Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
AO4	Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.



Select the image (left) for the Mark Scheme for this question.



Select the image (left) for the Indicative Content for this question.

ADDITIONAL RESOURCES

Specimen Assessment Materials

Approaches to teaching closed texts

EXAMPLES OF QUESTIONS IN COMPONENT 2 – MARK SCHEME

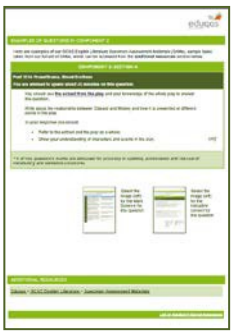
Here you will find the Mark Scheme for the **example Post-1914 Drama question, based on the play *Blood Brothers*** (taken from our full set of **Specimen Assessment Materials**).

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

EXAMPLES OF QUESTIONS IN COMPONENT 2 – MARK SCHEME

Here you will find the Mark Scheme for the **example Post-1914 Drama question, based on the play *Blood Brothers*** (taken from our full set of **Specimen Assessment Materials**, which can be accessed from the **additional resources** section below).

LEVEL	AO4
High performance 4–5 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.
Intermediate performance 2–3 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Threshold performance 4–5 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
0 marks	Candidates do not reach the threshold performance outlined in the performance descriptor above.



Select the image (left) for the example question.



Select the image (left) for the Indicative Content for this question.

ADDITIONAL RESOURCES

Specimen Assessment Materials

Approaches to teaching closed texts

EXAMPLES OF QUESTIONS IN COMPONENT 2 – MARK SCHEME

Here you will find Indicative Content for the **example Post-1914 Drama question, based on the play *Blood Brothers*** (taken from our full set of **Specimen Assessment Materials**).
This is not a checklist. Please reward valid alternatives.

COMPONENT 2: SECTION A

Post-1914 Prose/Drama, *Blood Brothers* Responses may include:

AO1

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

AO2

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



Select the image (left) for the extract from the example question.



Select the image (left) for the Mark Scheme for this question.

Blood Brothers, Example Answer 1:

Blood Brothers is a story written by Willy Russell about two twins separated at birth that are brought up in different social classes that aren't meant to mix but the boys are drawn to each other.[1]

When the boys are both adults they meet again. Edward the brother raised in the upper class social group has just come back from university to meet Mickey the brother brought up in the lower class group[2] Both Mickey and Edward are living in the countryside. Edward senses something is wrong and speaks out first,[3] "Mickey what's wrong?" Mickey is clearly angry and upset and takes it out on Edward, "You're a dick head." This makes Edward laugh and thinks nothing of it as he believes Mickey is just joking. Mickey explains that Christmas is boring as he is too poor to afford booze or organise a party. Edward asks about the job, "What about that job you had?"[4] Mickey explains that he was sacked, "It disappeared." Edward doesn't understand and we are shown that he is ignorant when he says, "why is a job so important?" Edward doesn't understand that having a job is key to survival if you have a family to feed and Micky does.[5] We also see for the first time that Mickey had to grow up quicker than Edward as Mickey has a family. But Edward doesn't and he has his parents to support him with all the money he needs, he also goes to university unlike Mickey who had to get a job. Edward also says that "If I couldn't get a job I'd just say sod it and draw the dole, live life like a Bohemian." This clearly shows that Edward doesn't understand and thanks that life being Mickey is easy and if he was in Mickey's position he would get the easy way out. This also shows that Edward doesn't know how it feels to be poor or in need. Edward also tries to get Mickey to come out and celebrate as he has loads of money but Mickey just tells Edward to piss off. Edward is shocked and says they are blood brothers and should always stick together, acts clingy as he wants it to be the same as when they were kids.[6] Mickey says one last thing that almost ends their relationship,[7] "That was kids stuff."

Edward is confused as he has always shared things with Mickey such as sweets, money and words. The first time Mickey and Edward meet after their birth is when they are seven. Mickey asks for a sweet and Edward shares it with him,[8] this is the first time that the brothers share things. In return Mickey shares a rude swear word with Edward, this shows how the people in the lower class and the higher classes weren't meant to mix as the upper class people shared sweets and the lower class people shared swear words.[9] After this Edward asks Mickey to be his best friend and Mickey says yes, then they share their names and age with each other, this is when they both realise they were born on the same day so they become blood brothers.

Continued on next page

[1] Rather general introduction, though with some focus on the question. Can you do better, by using words from the question, perhaps?

[2] Identifies extract.

[3] Discussing the extract.

[4] Still explaining what happens in the extract, without much reference to the question.

[5] Discussing characters, rather than their relationship.

[6] Some general reference to the relationship between Mickey and Edward.

[7] This is the first time that the word "relationship" has been used in the response. Remember that it's good practice to keep referring to key points from the question throughout your response.

[8] Valid reference to a key event in the play.

[9] Simple and generalised comment.

ADDITIONAL RESOURCES

Specimen Assessment Materials

Approaches to teaching closed texts

Example Answer 1 (continued):

They are separated when Edward moves to the countryside, Mrs Johnstone is moved by the council to the same area as all the council houses are getting rebuilt.[10]

The next time they meet they are both 14 years old, Mickey spots Edward walking down the street and they both start talking. They are both very friendly with each other and are still similar as Edward looks up to Micky as a role model and Micky wishes he could talk like Edward so he could impress Linda. Edward encourages Mickey to ask out Linda and Mickey asks Edward if he wants a fag, this shows the upper and lower classes once again as it shows the lower class people smoking and the upper class people going out with people and being more social with people.[11]

And at the end of the play their relationship deteriorates and Mickey becomes jealous of Edward as he has a good job and is a better partner for Linda,[12] this makes Mickey feel weak and he starts to hate Edward after he finds out about his affair with Linda. He is told Edward is his real brother and feels betrayed, "I could have been him." He realises he could have had an easier life, the drugs make him angry and he has his gun pointed at Edward, the police shoot him in the back and the gun goes off killing both brothers.[13]

[10] Reference to another key event – but could you link it more clearly t o the question?

[11] Some discussion of relevant episode from the play, although the point about social classes is very simple and not really relevant here.

[12] Much clearer reference to the question here.

[13] Reference to a key event in the text, supported by a quotation. Never forget to go right to the end of the text in your responses!

Examiner's Comments:

This candidate has spent too long retelling the content of the extract, without really focusing clearly on the question (about the relationship between Mickey and Edward). This lack of focus has carried on to where they discuss the rest of the play. As a consequence, even though they have valid points to make about the characters and know the sequence of events in the play, the response cannot get out of Band 3, achieving a mark at the top of this band. The candidate has also missed the opportunity to achieve much credit for their achievement in AO2 (focusing on how the text is written) as they have retold the extract, rather than selected and highlighted key words and phrases and show how they contribute to the overall meaning. The mark for AO4 would be 3/5.

Remember, focusing on the question throughout your response, by regularly using words or phrases from the question, is a useful technique. Have another look at the response and add references to the relationship between Mickey and Edward.

Also, look again at the extract from the play used in this source based question, and underline key words and phrases and comment on what they show about the relationship between Mickey and Edward.

ADDITIONAL RESOURCES

Specimen Assessment Materials

Approaches to teaching closed texts

EXAMPLE ANSWERS AND EXAMINER COMMENTS FOR QUESTIONS IN COMPONENT 2

***Blood Brothers*, Example Answer 2:**

The first time we see Mickey and Edward is when they are 7. They bond instantly because Edward likes Mickey because he uses bad language and acts hard. Edward says yes when Mickey asks for a sweet this makes Mickey in awe of Edward.[1] Because of their relationship they say they are "blood brothers."[2] Later on in the play Edward, Mickey and Linda are throwing stones and the policeman catches them. So Edward says "We are waiting for the 92 bus" which is what Mickey told him to do. This suggests that Edward would do anything Mickey says which makes their relationship good.[3]

When Mickey and Edward are 14 they have both moved to the countryside, without each other knowing. When they do meet they go to Essoldo to watch Nymphomaniac Nights and Swedish au Pairs. This shows even after a number of years they are still good friends.[4] When Edward is about to go to University Mickey says when he gets back we will go on lots of parties. Also, Edward convinces Mickey to tell Linda that he loves her despite Edward is also in love with Linda. This shows that their relationship is strong.[5]

In the extract, which happens when Edward is back from University, it shows their relationship has drastically changed.[6] This is because Mickey has lost his job and he has no money for parties. Mickey says Eddie is being childish and says they aren't blood brothers any more.

At the end of the play, Mickey finds out that Edward has been seeing Linda, he goes to see him and shoots Edward by accident, then the police shoot him, so the twins die together like they were born together and their relationship ends.[7]

[1] Some discussion of key event.

[2] Touches on "relationship" but this is underdeveloped.

[3] Use of specific detail to support point about relationship.

[4] Again, uses specific detail to support point made.

[5] Relevant discussion, with awareness of relationship.

[6] Valid to address extract here; it doesn't have to be dealt with at the start of your response. Is also keeping focused on the question.

[7] Clearly addresses key event at the end of the play, whilst still keeping the question in sight.

Examiner's Comments:

In many ways this is a more focused response than in Example 1, but it is very underdeveloped in terms of detail. Reference to the extract is particularly limited, which means that opportunities to look at how language is used, for AO2, have been missed.

This response would get a mark towards the top of Band 2. With more detail and reference to key events from across the play, the mark could have been much higher.

Remember that you need to show the examiner your detailed knowledge and understanding of the text you are writing about, whilst keeping focused on the question throughout.

This response would get 3/5 for AO4.

ADDITIONAL RESOURCES

Specimen Assessment Materials

Approaches to teaching closed texts