

GCE AS

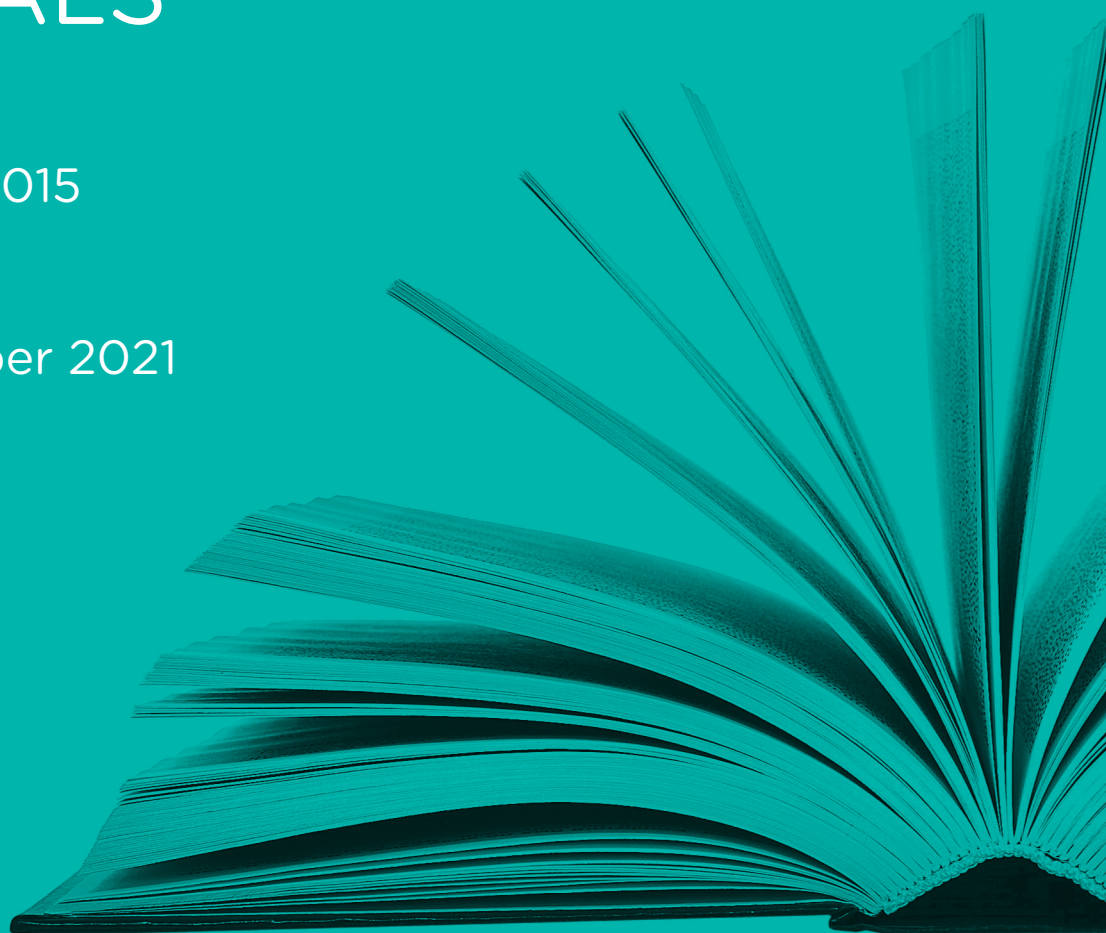
WJEC Eduqas GCE AS in ENGLISH LITERATURE

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SPECIMEN ASSESSMENT MATERIALS

Teaching from 2015

Version 2 October 2021



SUMMARY OF AMENDMENTS

Version	Description
2	The sample assessments have been amended to reflect the changes made to the set texts for the summer 2022 exam series onwards, as well as the change made to the wording of questions where AO3 is assessed.

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AS ENGLISH LITERATURE

COMPONENT 1

Prose

SPECIMEN PAPER

2 hours



ADDITIONAL MATERIALS

In addition to this examination paper, you will need a 12 page answer book

INSTRUCTIONS TO CANDIDATES

Answer one question in Section A and one question in Section B.
Write your answers in the separate answer book provided.

INFORMATION FOR CANDIDATES

Section A carries 60 marks and Section B carries 40 marks.

As a guide, you should spend approximately one hour and 15 minutes on Section A, and approximately 45 minutes on Section B.

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

You are reminded that assessment will take into account the quality of written communication used in your answers.

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

Section A: Prose Fiction Pre-1900

Answer **one** question in this section. Each question is in **two parts**.

In **both part (i) and part (ii)** you are required to discuss how meanings are shaped.
In **part (ii)** you are **also** required to:

- show wider knowledge and understanding of the prose text you have studied
- take account of relevant contexts and different interpretations which have informed your reading.

Either,

Jane Austen: *Sense and Sensibility* (Penguin Classics)

1. Read the extract below and answer the questions which follow.

"But at least, Mama, you cannot deny the absurdity of the accusation, though you may not think it intentionally ill-natured. Colonel Brandon is certainly younger than Mrs. Jennings, but he is old enough to be *my* father; and if he were ever animated enough to be in love, must have long outlived every sensation of the kind. It is too ridiculous! When is a man to be safe from such wit, if age and infirmity will not protect him?"

"Infirmity!" said Elinor, "do you call Colonel Brandon infirm? I can easily suppose that his age may appear much greater to you than to my mother; but you can hardly deceive yourself as to his having the use of his limbs!"

"Did not you hear him complain of the rheumatism? and is not that the commonest infirmity of declining life?"

"My dearest child," said her mother, laughing, "at this rate you must be in continual terror of *my* decay; and it must seem to you a miracle that my life has been extended to the advanced age of forty."

"Mama, you are not doing me justice. I know very well that Colonel Brandon is not old enough to make his friends yet apprehensive of losing him in the course of nature. He may live twenty years longer. But thirty-five has nothing to do with matrimony."

"Perhaps," said Elinor, "thirty-five and seventeen had better not have anything to do with matrimony together. But if there should by any chance happen to be a woman who is single at seven and twenty, I should not think Colonel Brandon's being thirty-five any objection to his marrying *her*."

- (i) Examine Austen's presentation of the character of Marianne in this extract.

[20]

- (ii) "While men appear to be in authority in Jane Austen's world, it is women who possess the real power". With close reference to **at least two** other parts of the novel and to relevant contexts, discuss Austen's presentation of the relationship between Marianne and Colonel Brandon in the light of this remark.

[40]

Or,

Charlotte Brontë: *Jane Eyre* (Penguin Classics)

2. Read the extract below and answer the questions which follow.

I went to my window, opened it, and looked out. There were the two wings of the building; there was the garden; there were the skirts of Lowood; there was the hilly horizon. My eye passed all other objects to rest on those most remote, the blue peaks; it was those I longed to surmount; all within their boundary of rock and heath seemed prison-ground, exile limits. I traced the white road winding round the base of one mountain, and vanishing in a gorge between two. How I longed to follow it farther!

I recalled the time when I had travelled that very road in a coach; I remembered descending that hill at twilight. An age seemed to have elapsed since the day which brought me first to Lowood, and I had never quitted it since. My vacations had all been spent at school. Mrs. Reed had never sent for me to Gateshead; neither she nor any of her family had ever been to visit me. I had had no communication by letter or message with the outer world: school-rules, school-duties, school-habits and notions, and voices, and faces, and phrases, and costumes, and preferences, and antipathies: such was what I knew of existence. And now I felt that it was not enough. I tired of the routine of eight years in one afternoon. I desired liberty; for liberty I gasped; for liberty I uttered a prayer; it seemed scattered on the wind then faintly blowing. I abandoned it and framed a humbler supplication. For change, stimulus. That petition, too, seemed swept off into vague space: "Then," I cried, half desperate, "grant me at least a new servitude!"

- (i) Examine Brontë's presentation of Jane's state of mind in this extract. [20]
- (ii) "The strongest message of this novel is that females, however determined, can never be completely free." In the light of this statement, discuss Brontë's presentation of the theme of freedom. In your response, you must make close reference to **at least two** other parts of *Jane Eyre* and to relevant contexts. [40]

Or,

Elizabeth Gaskell: *North and South* (Penguin Classics)

3. Read the extract below and answer the questions which follow.

'I could almost wish, Margaret — ' he stopped and hesitated. It was so unusual for the fluent lawyer to hesitate that Margaret looked up at him, in a little state of questioning wonder; but in an instant — from what about him she could not tell — she wished herself back with her mother — her father — anywhere away from him, for she was sure he was going to say something to which she should not know what to reply. In another moment the strong pride that was in her came to conquer her sudden agitation, which she hoped he had not perceived. Of course she could answer, and answer the right thing; and it was poor and despicable of her to shrink from hearing any speech, as if she had not power to put an end to it with her high maidenly dignity.

'Margaret,' said he, taking her by surprise, and getting sudden possession of her hand, so that she was forced to stand still and listen, despising herself for the fluttering at her heart all the time;

'Margaret, I wish you did not like Helstone so much — did not seem so perfectly calm and happy here. I have been hoping for these three months past to find you regretting London — and London friends, a little — enough to make you listen more kindly' (for she was quietly, but firmly, striving to extricate her hand from his grasp) 'to one who has not much to offer, it is true — nothing but prospects in the future — but who does love you, Margaret, almost in spite of himself. Margaret, have I startled you too much? Speak!' For he saw her lips quivering almost as if she were going to cry. She made a strong effort to be calm; she would not speak till she had succeeded in mastering her voice, and then she said:

'I was startled. I did not know that you cared for me in that way. I have always thought of you as a friend; and, please, I would rather go on thinking of you so. I don't like to be spoken to as you have been doing. I cannot answer you as you want me to do, and yet, I should feel so sorry if I vexed you.'

- (i) Examine the presentation of Margaret in this extract. [20]
- (ii) Consider the view that Gaskell challenges conventional views in her presentation of love and marriage in *North and South*. In your response, you must refer to **at least two** other parts of the novel and to relevant contexts. [40]

Or,

Charles Dickens: *David Copperfield* (Penguin Classics)

4. Read the extract below and answer the questions which follow.

"-Hope you have had a pleasant evening, ma'am," said Peggotty, standing as stiff as a barrel in the centre of the room, with a candlestick in her hand.

"Much obliged to you, Peggotty," returned my mother, in a cheerful voice, "I have had a very pleasant evening."

"A stranger or so makes an agreeable change," suggested Peggotty.

"A very agreeable change, indeed," returned my mother.

Peggotty continuing to stand motionless in the middle of the room and my mother resuming her singing, I fell asleep, though I was not so sound asleep but that I could hear voices, without hearing what they said. When I half awoke from this uncomfortable doze, I found Peggotty and my mother both in tears, and both talking.

"Not such a one as this, Mr. Copperfield wouldn't have liked," said Peggotty. "That I say, and that I swear!"

"Good heavens!" cried my mother, "you'll drive me mad! was ever any poor girl so ill-used by her servants as I am! Why do I do myself the injustice of calling myself a girl? Have I never been married, Peggotty?"

"God knows you have, ma'am," returned Peggotty.

"Then, how can you dare," said my mother - "you know I don't mean how can you dare, Peggotty, but can you have the heart - to make me so uncomfortable and say such bitter things to me, when you are well aware that I haven't, out of this place, a single friend to turn to!"

"The more's the reason," returned Peggotty, "for saying that it won't do. No! That it won't do. No! No price could make it do. No!" - I thought Peggotty would have thrown the candlestick away, she was so emphatic with it.

"How can you be so aggravating," said my mother, shedding more tears than before, "as to talk in such an unjust manner! How can you go on as if it was all settled and arranged, Peggotty, when I tell you over and over again, you cruel thing, that beyond the commonest civilities nothing has passed! You talk of admiration. What am I to do? If people are so silly as to indulge the sentiment, is it my fault? What am I to do I ask you? Would you wish me to shave my head and black my face, or disfigure myself with a burn, or a scald, or something of that sort? I dare say you would Peggotty. I dare say you'd quite enjoy it."

- (i) Examine Dickens' presentation of David's mother in this extract. [20]

- (ii) "However independent they may appear, the women in Dickens' world are always dependent in some way upon males." With close reference to **at least two** other parts of the novel and to relevant contexts, consider this view of Dickens' characterisation of females in *David Copperfield*. [40]

Or,

Thomas Hardy: *The Mayor of Casterbridge* (Penguin Classics)

5. Read the extract below and answer the questions which follow.

Farfrae hitched the reins to the gate-post, and they approached what was of humble dwellings surely the humblest. The walls, built of kneaded clay originally faced with a trowel, had been worn by years of rain-washings to a lumpy crumbling surface, channelled and sunken from its plane, its gray rents held together here and there by a leafy strap of ivy which could scarcely find substance enough for the purpose. Leaves from the fence had been blown into the corners of the doorway, and lay there undisturbed. The door was ajar; Farfrae knocked; and he who stood before them was Whittle, as they had conjectured.

His face showed marks of deep sadness, his eyes lighting on them with an unfocused gaze; and he still held in his hand the few sticks he had been out to gather. As soon as he recognized them he started.

"What, Abel Whittle; is it that ye are here?" said Farfrae.

"Ay, yes sir! You see, he was kind-like to mother when she wer here below, though 'a was rough to me."

"Who are you talking of?"

"Oh, sir — Mr. Henchet! Didn't ye know it? He's just gone — about half-an-hour ago, by the sun; for I've got no watch to my name."

"Not — dead?" faltered Elizabeth-Jane.

"Yes, ma'am, he's gone! He was kind-like to mother when she wer here below, sending her the best ship-coal, and hardly any ashes from it at all; and taties, and suchlike that were very needful to her. I couldn't forget him, and traipsed out here to look for him, about the time of your worshipful's wedding to the lady at yer side, and I seed him walking along in the rain, and I thought he looked low and faltering. And I followed en over the road, and he turned and saw me, and said 'You go back!' But I followed, and he turned again, and said, 'Do you hear, sir? Go back!' But I saw that he was low, and I followed on still. Then 'a said, 'Whittle, what do ye follow me for when I've told ye to go back all these times?' And I said, 'Because, sir, I see things be bad with ye, and ye wer kind-like to mother if ye wer rough to me, and I would fain be kind-like to you.' Then he walked on, and I followed; and he never complained at me any more. We walked on like that all night; and in the blue o' the morning, when 'twas hardly day, I looked ahead o' me, and I seed that he wambled, and could hardly drag along. By that time we had got past here, but I had seen that this house was empty as I went by, and I got him to come back; and I took down the boards from the windows, and helped him inside. 'What, Whittle,' he said, 'and can ye really be such a poor fond fool as to care for such a wretch as I!' He was as wet as a sponge, and he seemed to have been wet for days. Then I went on further, and some neighbourly woodmen lent me a bed, and a chair, and a few other traps, and we brought 'em here, and made him as comfortable as we could. But he didn't gain strength, for you see, ma'am, he couldn't eat — no, no appetite at all — and he got weaker; and to-day he died. One of the neighbours have gone to get a man to measure him."

- (i) Examine Hardy's presentation of Michael Henchard in this extract. [20]
- (ii) How far do you agree with the view that the only function of Hardy's minor characters is "to provide local colour"? In your response you must make close reference to **at least two** other parts of the novel and to relevant contexts [40]

Section B: Prose Fiction Post-1900

Answer **one** question in this section.

In your response you must:

- discuss how meanings are shaped
- take account of relevant contexts and different interpretations which have informed your reading.

Either,

Joseph Conrad: *The Secret Agent* (Penguin Classics)

6. “The Professor is a product of his time”. Examine Conrad’s presentation of the Professor in the light of this view. In the course of your response, you must give close consideration to relevant contexts. [40]

Or,

7. “Conrad shows the reader that personal and political deception are inseparable.” How far do you agree with this view of *The Secret Agent*? In the course of your response, you must give close consideration to relevant contexts. [40]

Or,

E M Forster: *A Room with a View* (Penguin Classics)

8. “An amusing attack upon the English class system”. Consider Forster’s presentation of snobbery in *A Room with a View* in the light of this remark. In the course of your response, you must give close consideration to relevant contexts. [40]

Or,

9. “Much more than an Edwardian lady’s chaperone!”. Examine Forster’s presentation of Charlotte Bartlett in the light of this view. In the course of your response, you must give close consideration to relevant contexts. [40]

Or,

Emyr Humphreys: *A Toy Epic* (Seren)

10. “Humphreys charts most effectively the disintegration of traditional Welsh society through his presentation of Albie and his family”. In the light of this view, discuss the role and importance of Albie in *A Toy Epic*. In the course of your response, you must give close consideration to relevant contexts. [40]

Or,

11. “It is where they live and when they live that defines the characters’ identities in *A Toy Epic*”. In the light of this statement, consider how Humphreys presents issues of identity in *A Toy Epic*. In the course of your response, you must give close consideration to relevant contexts. [40]

Or,

Jean Rhys: *Wide Sargasso Sea* (Penguin Classics)

- 12.** “An interesting blend of female power both old and new”. In the light of this view, consider how Rhys presents the role and importance of Christophine in *Wide Sargasso Sea*. In the course of your response, you must give close consideration to relevant contexts. [40]

Or,

- 13.** “In this novel, England and the Caribbean are as far apart spiritually as they are geographically”. In the light of this statement, consider Rhys’s presentation and use of settings in *Wide Sargasso Sea*. In the course of your response, you must give close consideration to relevant contexts. [40]

Or,

Kazuo Ishiguro: *The Remains of the Day* (Faber)

- 14.** “Primarily, the novel charts half a century of changes in social values”. In the light of this statement, explore Ishiguro’s presentation of the theme of duty in *The Remains of the Day*. In the course of your response, you must give close consideration to relevant contexts. [40]

Or,

- 15.** Some readers have argued that Ishiguro’s use of settings in *The Remains of the Day* is intended to illustrate more than class differences. How far do you agree with this view of *The Remains of the Day*? In the course of your response, you must give close consideration to relevant contexts. [40]



AS ENGLISH LITERATURE

COMPONENT 2

Poetry and Drama

SPECIMEN PAPER

2 hours



ADDITIONAL MATERIALS

In addition to this examination paper, you will need a 12 page answer book and a clean copy (no annotation) of your poetry set text.

INSTRUCTIONS TO CANDIDATES

Answer one question from Section A and one question from Section B.
Write your answers in the separate answer book provided.

INFORMATION FOR CANDIDATES

Each section carries 50 marks.

You should divide your time accordingly.

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

You are reminded that assessment will take into account the quality of written communication used in your answers.

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

Section A: Poetry (open-book)

Answer **one** question only.

You must have a clean copy (no annotation) of the poetry text which you have studied. Only the prescribed edition must be used.

Where prescribed sections of texts are indicated in brackets, only poems from these sections can be included in your response.

In your response you must:

- *analyse how meanings are shaped*
- *make relevant connections between poems.*

Either.

Thomas Hardy: *Poems selected by Tom Paulin* (Faber)

(Poems of the Past and Present, Poems of 1912-13, Moments of Vision)

1. Re-read *The Ruined Maid* on page 19. Explore connections between the ways in which Hardy writes about characters in this poem and in **at least one other** poem in the collection. [50]

Or,

2. Re-read *I Found Her Out There* on page 56. Explore connections between the ways in which Hardy writes about the setting in this poem and in **at least one other** poem in the collection. [50]

Or,

Ted Hughes: *Poems selected by Simon Armitage* (Faber)

3. Re-read *Wind* on page 9. Explore connections between Hughes' presentation of the power of the natural world in this poem and in **at least one other** poem in the collection. [50]

Or,

4. Re-read *The Horses* on page 7. Explore connections between Hughes' presentation of animals in this poem and in **at least one other** poem in the collection. [50]

Or,

Seamus Heaney: *Field Work* (Faber)

5. Re-read *The Skunk* on page 45. Explore connections between Heaney's presentation of love in this poem and in **at least one other** poem in the collection. [50]

Or,

6. Re-read *The Strand at Lough Beg* on page 9. Explore connections between Heaney's presentation of loss in this poem and in **at least one other** poem in the collection. [50]

Or,

Dannie Abse: *Welsh Retrospective* (Seren)

7. Re-read 'Cousin Sidney' on page 50. Explore connections between the ways in which Abse creates a character in this poem and in **at least one other poem** in the collection. [50]

Or,

8. Re-read 'The Game' on page 21. Explore connections between the ways in which Abse presents a place in this poem and in **at least one other poem** in the collection. [50]

Or,

Carol Ann Duffy: *Mean Time* (Picador)

9. Re-read *Havisham* on page 36. Explore connections between the ways in which Duffy creates atmosphere here and in **at least one other** poem in the collection. [50]

Or,

10. Re-read *Valentine* on page 30. Explore connections between the ways in which Duffy presents ideas about love here and in **at least one other** poem in the collection. [50]

Section B: Drama (closed-book)

Answer **one** question in this section. Each question is in **two parts**.

In **both part (i) and part (ii)** you are required to discuss how meanings are shaped.

In **part (ii)** you are **also** required to:

- show wider knowledge and understanding of the drama text you have studied
- take account of relevant contexts which have informed your reading.

Either,

Christopher Marlowe: *Doctor Faustus* (Longman)

- 11.** (i) Examine Marlowe's presentation of the relationship between Faustus and Mephostophilis in the extract below. [20]
- (ii) Giving close consideration to relevant contexts, explore the importance of religion in Marlowe's treatment of Faustus elsewhere in the play. [30]

FAUSTUS: I charge thee wait upon me whilst I live,
To do whatever Faustus shall command,
Be it to make the moon drop from her sphere
Or the ocean to overwhelm the world.

MEPHOSTOPHILIS: I am a servant to great Lucifer
And may not follow thee without his leave;
No more than he commands must we perform.

FAUSTUS: Did not he charge thee to appear to me?

MEPHOSTOPHILIS: No, I came hither of mine own accord.

FAUSTUS: Did not my conjuring speeches raise thee? Speak.

MEPHOSTOPHILIS: That was the cause, but yet *per accidens*:
For when we hear one rack the name of God,
Abjure the scriptures and his saviour Christ,
We fly, in hope to get his glorious soul;
Nor will we come unless he use such means
Whereby he is in danger to be damn'd.
Therefore the shortest cut for conjuring
Is stoutly to abjure the Trinity
And pray devoutly to the prince of hell.

FAUSTUS: So Faustus hath
Already done, and holds this principle,
There is no chief but only Beelzebub,
To whom Faustus doth dedicate himself.
This word 'damnation' terrifies not him,
For he confounds hell in Elysium:
His ghost be with the old philosophers!
But, leaving these vain trifles of men's souls,
Tell me, what is that Lucifer thy lord?

(Act 1. Scene 3)

Or,

Oscar Wilde: *Lady Windermere's Fan* (New Mermaids)

12. (i) Analyse Wilde's presentation of the relationship between Lady Windermere and Lord Darlington in the extract below. [20]
- (ii) Giving close consideration to relevant contexts, explore the importance of Victorian values in Wilde's treatment of Lady Windermere elsewhere in the play. [30]

LORD DARLINGTON: (*Still seated*):

Do you think then — of course I am only putting an imaginary instance — do you think that in the case of a young married couple, say about two years married, if the husband suddenly becomes the intimate friend of a woman of - well, more than doubtful character - is always calling upon her, lunching with her, and probably paying her bills - do you think that the wife should not console herself?

LADY WINDERMERE: (*Frowning*):

Console herself?

LORD DARLINGTON:

Yes, I think she should - I think she has the right.

LADY WINDERMERE:

Because the husband is vile - should the wife be vile also?

LORD DARLINGTON:

Vileness is a terrible word, Lady Windermere.

LADY WINDERMERE:

It is a terrible thing, Lord Darlington.

LORD DARLINGTON:

Do you know I am afraid that good people do a great deal of harm in this world. Certainly the greatest harm they do is that they make badness of such extraordinary importance. It is absurd to divide people into good and bad. People are either charming or tedious. I take the side of the charming, and you, Lady Windermere, can't help belonging to them.

LADY WINDERMERE:

Now, Lord Darlington. (*Rising and crossing R., front of him.*) Don't stir, I am merely going to finish my flowers.

Goes to table R.C.

LORD DARLINGTON: (*Rising and moving chair*):

And I must say I think you are very hard on the modern life, Lady Windermere. Of course there is much against it, I admit. Most women, for instance, nowadays, are rather mercenary.

LADY WINDERMERE:

Don't talk about such people.

LORD DARLINGTON:

Well then, setting mercenary people aside, who, of course, are dreadful, do you think seriously that women who have committed what the world calls a fault should never be forgiven?

LADY WINDERMERE: (*Standing at table*)

I think they should never be forgiven.

LORD DARLINGTON:

And men? Do you think there should be the same laws for men as there are for women?

LADY WINDERMERE:

Certainly!

(Act 1)

Or,

Tennessee Williams: *A Streetcar Named Desire* (Penguin)

13. (i) Analyse Williams' presentation of the relationship between Stella and Stanley in the extract below. [20]
- (ii) Giving close consideration to relevant contexts, explore elsewhere in the play how Williams' treatment of Stella is influenced by American attitudes to women in the 1940s. [30]

It is six o'clock the following evening. BLANCHE is bathing. STELLA is completing her toilette. BLANCHE'S dress, a flowered print, is laid out on STELLA'S BED.

[STANLEY enters the kitchen from outside, leaving the door open on the perpetual 'blue piano' around the corner]

STANLEY: What's all this monkey doings?

STELLA: Oh, Stan! [*She jumps up and kisses him which he accepts with lordly composure.*] I'm taking Blanche to Galatoires' for supper and then to a show, because it's your poker night.

STANLEY: How about my supper, huh? I'm not going to no Galatoires' for supper!

STELLA: I put you a cold plate on ice.

STANLEY: Well, isn't that just dandy!

STELLA: I'm going to try to keep Blanche out till the party breaks up because I don't know how she would take it. So we'll go to one of the little places in the Quarter afterwards and you'd better give me some money.

STANLEY: Where is she?

STELLA: She's soaking in a hot tub to quiet her nerves. She's terribly upset.

STANLEY: Over what?

STELLA: She's been through such an ordeal.

STANLEY: Yeah?

STELLA: Stan, we've — lost Belle Reve!

STANLEY: The place in the country?

STELLA: Yes.

STANLEY: How?

STELLA: [*vaguely*]: Oh, it had to be - sacrificed or something. [*There is a pause while STANLEY considers. STELLA is changing into her dress.*] When she comes in be sure to say something nice about her appearance. And, oh! Don't mention the baby. I haven't said anything yet, I'm waiting until she gets in a quieter condition.

STANLEY: [*ominously*] So?

STELLA: And try to understand her and be nice to her, Stan.

BLANCHE: [*singing in the bathroom*]
'From the land of the sky blue water,
They brought a captive maid!'

STELLA: She wasn't expecting to find us in such a small place. You see I'd tried to gloss things over a little in my letters.

STANLEY: So?

(Scene 2)

Or,

David Hare: *Murmuring Judges* (Faber)

14. (i) Analyse Hare's presentation of Irina and Gerard in the extract below.
[20]
- (ii) Giving close consideration to relevant contexts, explore elsewhere in the play how Hare uses the character of Irina to present social and political issues.
[30]

IRINA: How is it here? How are you finding it?
 GERARD: I tried to take a course, you know. There's a bookbinding course. I thought, that's interesting work. It takes four weeks. You learn how to do it. But then you can't practise until you get out. (*He looks at her unforgivingly.*) I thought, yeah, that's it: they give you something, then they take it away.
 (*She is cool, appraising.*)
 IRINA: I see. So that's how you're feeling....
 GERARD: It is.
 IRINA: You've already taken the role of 'Poor Me'....
 (*There is a moment's pause while he assimilates this.*)
 GERARD: Are you saying I shouldn't?
 IRINA: No. You can do what you want to. (*She looks at him, unyielding now.*) But if you ask my opinion, it's the wrong way to go.
 (*He looks at her for a moment.*)
 GERARD: I'm banged up with two other people. I shan't even tell you what they're doing all day. I have to watch them. And that warder tells me I'm not meant to get angry.
 IRINA: Yes. (*She waits a moment.*) Well, I think he may have a point.
 GERARD: Oh, may he?
 IRINA: That's right. It's a matter of self-preservation. It's none of my business, of course. But you can either moulder here in self-pity. Or else you decide that you're going to fight.
 (*He looks at her, mistrustfully.*)
 GERARD: Fight how?
 IRINA: I'd have thought it was obvious. Isn't it?
 GERARD: It depends what you mean.
 IRINA: I think you know. But I'm not quite sure why we're being so coy about it.
 (*He is standing, shifty now.*)
 Your sentence was harsh. By any standards, it was ridiculous.
 (*There is a moment's pause.*)
 Why haven't you asked us for an appeal?
 (*He looks at her a moment, then moves away. She moves towards the table, confident.*)

Joe Orton: *Loot* (Methuen)

15. (i) Analyse the ways in which Orton creates dramatic impact in the extract below. [20]
- (ii) Giving close consideration to relevant contexts, go on to explore Orton's use of the conventions of farce elsewhere in the play. [30]

DENNIS *puts a bundle of notes into the coffin. Pause. He looks at HAL.*

DENNIS. There's no room.

HAL *lifts the corpse's arm.*

HAL. *(pause, frowns).* Remove the corpse. Plenty of room then.

DENNIS. Seems a shame really. The embalmers have done a lovely job.

They lift the coffin from the trestles.

There's no name for this, is there?

HAL. We're creating a precedent. Into the cupboard. Come on.

They tip the coffin on end and shake the corpse into the wardrobe. They put the coffin on the floor, lock the wardrobe and begin to pack the money into the coffin.

DENNIS. What will we do with the body?

HAL. Bury it. In a mineshaft. Out in the country. Or in the marshes. Weigh the corpse with rock.

DENNIS. We'll have to get rid of that uniform.

HAL. *(pause).* Take her clothes off?

DENNIS. In order to avoid detection should her remains be discovered.

HAL. Bury her naked? My own mum?

He goes to the mirror and combs his hair.

It's a Freudian nightmare.

DENNIS. *(putting lid upon coffin).* I won't disagree.

HAL. Aren't we committing some kind of unforgivable sin?

DENNIS. Only if you're a Catholic.

HAL. *(turning from the mirror).* I am a Catholic. *(Putting his comb away.)* I can't undress her. She's a relative. I can go to Hell for it.

DENNIS. I'll undress her then. I don't believe in Hell.

He begins to screw down the coffin lid.

(Act 1)

COMPONENT 1: PROSE

MARK SCHEME

General Advice

Examiners are asked to read and digest thoroughly all the information set out in the document *Instructions for Examiners* sent as part of the stationery pack. It is essential for the smooth running of the examination that these instructions are adhered to by **all**. Particular attention should be paid to the following instructions regarding marking.

- Make sure that you are familiar with the assessment objectives (AOs) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears at the start of each Section and also in the Assessment Grids at the end.
- Familiarise yourself with the questions, and each part of the marking guidelines.
- The mark-scheme offers two sources of marking guidance and support for each Section:
 - **'Notes' on the material which may be offered in candidates' responses**
 - **Assessment grid, offering band descriptors for each assessment objective, and weightings for each assessment objective.**
- Be positive in your approach: look for details to reward in the candidate's response rather than faults to penalise.
- As you read the candidate's response, annotate using details from the Assessment Grid/Notes/overview as appropriate. Tick points you reward and indicate inaccuracy or irrelevance where it appears.
- Decide which band **best fits** the performance of the candidate **for each assessment objective** in response to the question set. Give a mark for each relevant assessment objective and then add each AO mark together to give a total mark for each question or part question.
- Explain your mark with an assessment of the quality of the response at the end of each answer. Your comments should indicate both the positive and negative points as appropriate.
- Use your professional judgement, in the light of decisions made at the marking conference, to fine-tune the mark you give.
- It is important that the **full range of marks** is used. Full marks should not be reserved for perfection. Similarly there is a need to use the marks at the lower end of the scale. No allowance can be given for incomplete answers other than what candidates actually achieve.
- Consistency in marking is of the highest importance. If you have to adjust after the initial sample of scripts has been returned to you, it is particularly important that you make the adjustment without losing your consistency.
- In the case of a rubric infringement, mark all the answers and then delete the lowest mark commensurate with the fulfilling of the rubric. **Please write "rubric infringement" on the front cover of the script.** At the end of the marking period send a list with full details of the rubric infringements to the WJEC GCE English Subject Officer: please explain clearly the nature of the difficulty and give centre and candidate number.

- If you wish to refer a script to the Principal Examiner for a second opinion, if, for example, poor handwriting makes fair assessment difficult, then write "Refer to P/E" on the front of the script. Send a note of the centre and candidate number to the WJEC GCE English Subject Officer at the end of the marking period.
- Please do not use personal abbreviations, as they can be misleading or puzzling to a second reader. You may, however, find the following symbols useful:

E	expression
I	irrelevance
e.g. ?	lack of an example
X	wrong
(✓)	possible
?	doubtful
R	repetition

Component 1: Prose Mark Scheme**Note**

English Literature essays involve personal responses and arguments/discussions may be conducted in a wide variety of relevant and effective ways. Choices of material for discussion will vary from candidate to candidate and examiners must rely upon their professional judgement and subject expertise in deciding whether or not candidates' choices and approaches are effective and valid when they fall outside the boundaries of the examples noted below. Examiners are reminded that it is crucially important to be alert to the unexpected or highly individual but nevertheless valid approach.

Section A: Prose Fiction Pre-1900

	AO1	AO2	AO3	AO5
Part (i)	10	10	-	-
Part (ii)	10	10	10	10

In the rubric for this section, Part (i) tasks require candidates to analyse passages from the novels in depth, discussing how meanings are shaped. For Part (ii) candidates are informed that they will need to show wider knowledge and understanding of their set novel, and take account of relevant contexts and different interpretations.

The following guidelines indicate where and how rewards can be earned and offer suggestions about the approaches candidates might take. When judging how much reward a candidate has earned under the different assessment objectives, examiners must consult the relevant assessment grid and look for a best fit which will then indicate a numerical mark for each assessment objective.

1. (i) Examine Austen's presentation of the character of Marianne in this extract.

[20]

AO1	<u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Further credit will be given for: • appropriate use of terminology • engagement with the principles and conventions of prose fiction. In Band 1 we should see some understanding of the characters and situation with some broad and probably asserted ideas. Band 2 responses will be more engaged and organized and should show some grasp of the concepts which underpin writing of this sort. Band 3 work will maintain a more consistently relevant focus with clearly expressed ideas. In Bands 4 and 5 there will be evidence of secure knowledge and understanding of relevant concepts combined with an increasingly perceptive and fluent discussion.
AO2	Some of the features of the extract which candidates might choose for analysis include: • a comic but purposeful presentation in line with the fundamental themes of sense and sensibility • Marianne is an irrepressible, opinionated teenager "you cannot deny" • hyperbolic and literal "Old enough to be my father" – Brandon would have fathered her at 17! BUT does the remark point to something in Marianne's private thoughts and inclinations? • patronising and narrow-minded "long outlived every sensation of the kind" • high-spirited and demonstrative ("It is too ridiculous!") • Elinor used to contrast with M.'s lack of sense and balance • mother's hyperbolic approach mirrors and mocks M's • outrageous dismissive attitude to Brandon's expectations of survival • Elinor's continued thoughtfulness, reason and balance continue to demonstrate the opposite in M. but she might have her own private agenda which might serve to alert the reader to M.s at the start of the passage. Band 1 responses are likely to be descriptive/narrative/explanatory in approach and might identify basic features such as dialogue without further discussion. In Band 2 there should be some response to the way the extract is constructed with efforts to support ideas. In Band 3 we should see some clear ideas about form and language choices which are used to create character. In Bands 4 and 5 there will be increasing evidence of effective analysis of technique and detailed critical understanding of the ways Austen has made meaning.

- 1 (ii) **“While men appear to be in authority in Jane Austen’s world, it is women who possess the real power”. With close reference to at least two other parts of the novel and to relevant contexts, discuss Austen’s presentation of the relationship between Marianne and Colonel Brandon in the light of this remark.**

[40]

AO1	We will reward coherent, well-structured, relevant responses to the presentation of the relationship of Marianne and Brandon where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Further credit will be given for: • appropriate use of terminology • engagement with the principles and conventions of prose fiction. Band 1 responses will tend to narrate sections of the novel and describe characters in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organization but we should see some understanding of the concepts underpinning the presentation of relationships in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.
AO2	In their analysis of the ways meanings are shaped through narrative techniques and language choices, candidates might draw upon the following: • on first meeting Brandon is seen as “silent and grave”; Marianne regards him as “an absolute old bachelor” • Marianne respects Brandon’s response to her music – gave her attention – not in raptures like others in the party • Mrs Jennings pronounces Brandon to be very much in love with Marianne • Brandon put in the shade by Willoughby • Elinor starts to believe in Brandon’s love for Marianne • cruelty of Willoughby and Marianne towards Brandon • Mrs Palmer’s meeting with Brandon – misrepresenting his opinions about Marianne and Willoughby • Brandon appears thoughtful and silent when Marianne appears at Mrs Jennings’s London house. Brandon visits regularly “he came to look at Marianne and talk to Elinor.” • Marianne starts to avoid Brandon during lead up to Willoughby’s treachery. Brandon confides in Elinor – “a direct avowal of love” Elinor attempts to protect Marianne’s reputation by suggesting that marriage to Willoughby is likely – Brandon exits graciously. • Brandon visits after Willoughby debacle – only now reveals Willoughby’s past – reinforces Brandon’s moral credentials • Brandon reinforces his benevolence by giving Edward a living • Elinor observes Brandon’s continuing interest in Marianne. • Marianne’s illness and Brandon’s services. Brandon opens his heart to Mrs Dashwood and gains her full support • At nineteen Marianne is ready to appreciate Brandon’s merits and having gained some sense and perspective she accepts him and finds happiness; she “could never love by halves.” Despite all Brandon’s authority, it is solely within Marianne’s power to make him happy. In Band 1, narrative/descriptive responses are likely to use one or more examples of the relationship with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as third person narrative and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and atmosphere through language choices.

AO3	We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Austen presents the relationship between Marianne and Brandon and the ways in which different audiences understand them. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • early C19th courtship and marriage conventions • etiquette • male/female power balances– eg management of business and affairs on one side with the power to shape emotions and well-being on the other • social rank and the importance of wealth • the status of the military • the dependency of widows • legal arrangements governing family life • the church as a provider of livings • the ways a 21st century reader's values and perceptions might shape a response to Austen's portrayal of relative power and authority. In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.
AO5	Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>Sense and Sensibility</i>. • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of <i>Sense and Sensibility</i> which are relevant to the presentation of male authority and female power with reference to Marianne's and Brandon's relationship and we will give credit for reference to relevant critical views – especially when the candidate has <u>used a critical reading</u> to develop a personal approach to Austen's presentation of the relationship between Marianne and Brandon. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the Band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. From here upwards, we might see candidates taking issue with the claims in the title and offering readings which demonstrate different interpretations of Austen's ideas – such an approach will be increasingly persuasive and coherent as we approach Band 4. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

2. (i) Examine Brontë's presentation of Jane's state of mind in this extract. [20]

AO1	<u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Further credit will be given for: • appropriate use of terminology • engagement with the principles and conventions of prose fiction. In Band 1 we should see some understanding of the character and situation with some broad and probably asserted ideas. Band 2 responses will be more engaged and organized and should show some grasp of the concepts which underpin writing of this sort. Band 3 work will maintain a more consistently relevant focus with clearly expressed ideas. In Bands 4 and 5 there will be evidence of secure knowledge and understanding of relevant concepts combined with an increasingly perceptive and fluent discussion.
AO2	Some of the features of the extract which candidates might choose for analysis include: • overview of Jane's circumstances: restricted; bored; stale and unstimulated • approaching and opening window mimes a bid for freedom • listing of features outlines and emphasizes the familiar boundaries which restrict her • longing for the "most remote" landscape of "peaks" suggests the depths of her longing and her fearless/ambitious personality and desire for adventure in an unknown world • repetition (characteristic of the whole passage) of "longed" for emphasis • memories of arrival and treatment by the Reeds help to frame her loneliness and isolation • listing of features of school life emphasises tedium and restriction • repetition of "liberty" focuses her yearning • descending scale of her needs from "liberty" to "change" to "new servitude" creates pathos and measures the extent of Jane's desperation. Band 1 responses are likely to be descriptive/narrative/explanatory in approach and might identify basic features such as first person narrative without further discussion. In Band 2 there should be some response to the way the extract is constructed with efforts to support ideas. In Band 3 we should see some clear ideas about form and language choices which are used to create character and mood. In Bands 4 and 5 there will be increasing evidence of effective analysis of technique and detailed critical understanding of the ways Austen has made meaning.

- 2 (ii) **“The strongest message of this novel is that females, however determined, can never be completely free.” In the light of this statement, discuss Brontë’s presentation of the theme of freedom. In your response, you must make close reference to at least two other parts of *Jane Eyre* and to relevant contexts.** [40]

AO1	We will reward coherent, well-structured, relevant responses to the presentation of the theme of female freedom where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Further credit will be given for: • appropriate use of terminology • engagement with the principles and conventions of prose fiction. Band 1 responses will tend to narrate sections of the novel and describe circumstances where characters might be seen as free in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organization but we should see some understanding of the concepts underpinning the presentation of thematic ideas in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 4 we should see an increasingly confident, well-informed and perceptive discussion.
AO2	In their analysis of the ways meanings are shaped in <i>Jane Eyre</i> in presenting the theme of freedom through narrative techniques and language choices, candidates might draw upon the following: • overview: Jane herself is likely to be the focus of attention and some might identify different sorts of freedom – e.g. emotional, spiritual and physical • Jane might be seen as freed from emotional repression when she leaves Gateshead • friendship and learning free her at Lowood but she is spiritually and physically restricted • she gains some degrees of independence after Lowood but her freedoms are still compromised by her situation in Rochester’s employment • desperate circumstances after failed wedding ceremony provide her with a wild sort of freedom which eventually turns into another loss of freedom through her dependence upon the Rivers family • financial independence frees her and she is able to return to Rochester on different terms where a willing/loving suspension of her own freedom to serve the disabled Rochester provide fulfillment. • some might address Rochester’s lack of freedom i.e. obligations to Bertha Mason and Adele • Mrs. Reed’s desire to be freed from the guilt of her mistreatment of Jane. In Band 1, narrative/descriptive responses are likely to choose one or more examples of “freedom” with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as third person narrative and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and atmosphere through language choices, and the symbolic qualities of landscape and setting.

AO3	We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Brontë presents the theme of freedom and the ways in which different audiences understand it. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • status/dependency of females • status of orphans and poor relations • C19th notions of charity and education • social / moral obligations • status of employees • women's freedom to make choices • obligations of duty / service to God • finance/wealth/inheritance • the values and perceptions – particularly those of the feminist movement – which will have shaped the response of the 21st century reader. In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.
AO5	Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from Jane Eyre • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of Jane Eyre which are relevant to the theme of freedom and we will give credit for reference to relevant critical views – especially when the candidate has <u>used a critical reading</u> to develop a personal approach to Brontë's presentation of freedom. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the Band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. From here upwards, we might expect some candidates to take issue with the view in the title about the "strongest message of the novel" and offer another reading which gives greater importance to another aspect. Arguments should become more persuasive as we approach Band 4. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

3 (i) Examine the presentation of Margaret in this extract.**[20]**

AO1	<u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Further credit will be given for: • appropriate use of terminology • engagement with the principles and conventions of prose fiction. Band 1 responses might show a superficial understanding of the situation but writing is likely to be awkward, brief and general. Band 2 responses should demonstrate a more methodical approach to the extract. In Band 3 there should be some clear grasp of the concepts which underpin narrative fiction and dialogue with appropriate terminology while in Bands 4 and 5, there should be an increasingly confident and perceptive grasp of the ways Margaret is presented and the ways Henry is used for this purpose which will demonstrate a firm and confident grasp of relevant concepts.
AO2	Some of the features of the extract which candidates might choose for analysis include: • intuitive – senses impending drama • “anywhere away from here” measures the strength of her feelings • pride / self-esteem; here and later does not wish to appear as the stereotypical female; works hard to retain calm composure • reminds herself of her moral strength/resilience (“of course”) • understands her power “her maidenly dignity” • startled out of her reflection – almost comical – but renews her inner determination • despises what she sees as weak/trivial feminine traits “fluttering heart” • strong, dignified and determined without weak panic “striving to extricate her hand” • reply to Henry is firm but humane without being apologetic Band 1 responses might assert some points about Margaret's behaviour and identify basic features such as dialogue. Band 2 writing should have a little more to say about technique – perhaps making points about pauses or begin to engage with the presentation of Margaret's inner and outer persona. There might be comments on language choice but still inclined to be assertive. In Band 3, discussion of technique should be more purposeful with clear textual support. In Bands 4 and 5 there should be increasing evidence of analysis with growing critical understanding and perhaps some evaluation of the complex narrative techniques in the passage and the subtle dimensions of Margaret's attitudes and feelings.

- 3 (ii) Consider the view that Gaskell challenges conventional views in her presentation of love and marriage in *North and South*. In your response, you must refer to at least two other parts of the novel and to relevant contexts.[40]**

AO1	We will reward coherent, well-structured, relevant responses to the presentation of love and marriage where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Further credit will be given for: • appropriate use of terminology • engagement with the principles and conventions of prose fiction. Band 1 responses might tend to narrate one or more examples of love in the text in order to demonstrate knowledge and understanding of the text at a superficial level but without any convincing engagement with the text. In Band 2 we might see some attempt to engage with different sorts of love (see AO2 below) and while writing might be inaccurate at times there will be some sense of organisation and use of relevant concepts. Band 3 essays should be mostly relevantly engaged and wider-ranging with some sensible ideas about the thematic importance of love and theme as a concept in fiction. Bands 4 and 5 will be increasingly well-informed and eventually perceptive discussions of attitudes to love within the text contributing to the ways we know characters and understand the progress of the plot.
AO2	In their analysis of the ways meanings are shaped through narrative techniques and language choices, candidates might draw upon the following: • family love (unconditional?) e.g. Margaret and her father; Mrs Hale and Frederick; Mrs Thornton and John; Margaret and Frederick • romantic love (not a simple or traditional approach) e.g. Margaret and Thornton; Henry's for Margaret • friendships (part of the social vision) between different social classes e.g. Thornton and Higgins; Dixon and Mrs Hale might be seen broadly as examples of love/affection • "Love" as duty/responsibility e.g. Thornton's eventual regard and concern for his workers • religious love – faith is tested and examined through a number of characters and situations. Band 1 responses will tend to narrate sections of the novel and describe examples of love without further discussion. In Band 2 there may be flaws in focus and organization but we should see some understanding of the concepts underpinning the presentation of an abstract idea in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.

AO3	We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Gaskell presents attitudes to love and the ways in which different audiences understand them. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • status/dependency (or surprising independence) of females • social hierarchy / relationships crossing boundaries • industrial relations • religious belief / faith • social / moral obligations • family obligations / duty • manners / conventions governing behavior • possible literary contexts of <i>Shirley</i> and <i>Pride and Prejudice</i> • the 21st century reader's values and perceptions of different kinds of love – including that underpinning marriage – might be seen to shape a response to the novel. In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.
AO5	Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>North and South</i> • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of <i>North and South</i> which are relevant to the presentation of attitudes to love and we will give credit for reference to relevant critical views – especially when the candidate has <u>used a critical reading</u> to develop a personal approach to Gaskell's presentation of attitudes to love. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the Band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text. At this level we might see some disagreement with the idea of "challenge" and readings of the novel which offer a different or qualifying view.

4. (i) Examine Dickens' presentation of David's mother in this extract. [20]

AO1	<u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organize material and choose an appropriate academic style and register. Further credit will be given for: • appropriate use of terminology • engagement with the principles and conventions of prose fiction. In Band 1 we should see some understanding of the character and situation with some broad and probably asserted ideas. Band 2 responses will be more engaged and organized and should show some grasp of the concepts which underpin writing of this sort. Band 3 work will maintain a more consistently relevant focus with clearly expressed ideas. In Bands 4 and 5 there will be evidence of secure knowledge and understanding of relevant concepts combined with an increasingly perceptive and fluent discussion.
AO2	Some of the features of the extract which candidates might choose for analysis include: • overview: Peggotty is in a kind of parental role, admonishing the errant child and attempts to bring Mrs. Copperfield to a sensible view of her circumstances • device of the half-sleeping witness/narrator to provide perspective • Mrs. Copperfield's emphatic opening and mirroring of Peggotty's speech raises tension – prepares confrontation • Mrs. Copperfield "resuming her singing" unsuccessfully attempts to ignore Peggotty's uncompromising stance • "both in tears and both talking" suggests the emotional heat of the exchange • reference to the dead husband meant to sober Mrs. Copperfield but has the opposite effect • Mrs. Copperfield's outrage, self-pity and sense of injustice increase as she asserts her authority over Peggotty. as her mistress and as a woman of experience (which Peggotty is not in romantic terms) • when this does not succeed, Mrs. Copperfield resorts to more intense and pathetic self-pity • Peggotty even more resolved to carry her point so Mrs. Copperfield counters with accusations of injustice as well as cruelty – establishing herself as victim • naïve shifting of responsibility to others who might think badly of her innocent behaviour – as she sees it • degenerates into childish name-calling and tantrum: "shave my head, black my face etc." in order to regain Peggotty's pity and support • overall, an immature, naïve but manipulative woman Band 1 responses are likely to be descriptive/narrative/explanatory in approach and might identify basic features such as dialogue without further discussion. In Band 2 there should be some response to the way the extract is constructed with efforts to support ideas. In Band 3 we should see some clear ideas about form and language choices which are used to create character and atmosphere. In Bands 4 and 5 there will be increasing evidence of effective analysis of technique and detailed critical understanding of the ways Austen has made meaning.

4. (ii) **“However independent they may appear, the women in Dickens’ world are always dependent in some way upon males.” With close reference to at least two other parts of the novel and to relevant contexts, consider this view of Dickens’ characterisation of females in *David Copperfield*.** [40]

AO1	We will reward coherent, well-structured, relevant responses to the presentation of female characters where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Further credit will be given for: • appropriate use of terminology • engagement with the principles and conventions of prose fiction. Band 1 responses will tend to narrate sections of the novel and describe characters in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organization but we should see some understanding of the concepts underpinning the presentation of characters in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.
AO2	In their analysis of the ways meanings are shaped in <i>David Copperfield</i> in the presentation of different women through narrative techniques and language choices, candidates might draw upon the following: • overview: there is considerable choice here and a full range of mood and tone to explore as candidates consider any two of: Betsey Trotwood, Jane Murdstone, Emily, Mrs Gummidge, Agnes Wickfield, Dora Spenlow, Mrs Micawber. Less likely but possible choices include: Mrs Steerforth, Miss Dartle, Anne Strong • taking their cue from the passage, we should expect to see analysis of language, dialogue, imagery and other relevant devices as candidates look at the ways Dickens has chosen to present the women chosen and what impact these presentations have upon the reader. In Band 1, narrative/descriptive responses are likely to choose one or more examples of women in the novel with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as third person narrative and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and atmosphere through language choices and the symbolic significance of setting.
AO3	We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Dickens presents different female characters and the ways in which different audiences understand them. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • status/dependency of females • marital status • status of orphans and poor relations • 19th century notions of beauty / desirability • social / moral obligations • women's freedom to make choices / patriarchal values • Victorian ritual – mourning, funerals, weddings • the values and perceptions of 21st century readers might be seen as affecting the ways the issue of women's independence is perceived. In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.

AO5	Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>David Copperfield</i> • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of <i>David Copperfield</i> which are relevant to the presentation of different female characters and we will give credit for reference to relevant critical views – especially when the candidate has <u>used a critical reading</u> to develop a personal approach to Dickens's presentation of different females. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the Band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. From here upwards we might see some disagreement with the claims in the question and candidates might offer different readings of Dickens's characters with increasing assurance and coherence as we approach Band 4. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.
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5. (i) Examine Hardy's presentation of Michael Henchard in this extract. [20]

AO1	<u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organize material and choose an appropriate academic style and register. Further credit will be given for: • appropriate use of terminology • engagement with the principles and conventions of prose fiction. In Band 1 we should see some understanding of the characters and situation with some broad and probably asserted ideas. Band 2 responses will be more engaged and organized and should show some grasp of the concepts which underpin writing of this sort. Band 3 work will maintain a more consistently relevant focus with clearly expressed ideas. In Bands 4 and 5 there will be evidence of secure knowledge and understanding of relevant concepts combined with an increasingly perceptive and fluent discussion.
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A02	Some of the features of the extract which candidates might choose for analysis include: - the metonymic beginning which in its portrayal of the humble, ruined dwelling clearly evokes Henchard's own fall and ruin - Whittle's grief / loyalty / respect / despite Henchard's harsh treatment shapes the reader's response to Henchard - the poverty of the circumstances and the homeliness of Whittle's praise intensify pathos - Farfrae's and Elizabeth's hesitancy / uncertainty dramatises the encounter - Whittle's detailed account of Henchard's last, unsteady walk creates a vivid and pathetic picture of ruin combined with the last dregs of Henchard's strength and character - Henchard had come to a full understanding of himself before the end which some might argue is modeled on that of tragic heroes. Band 1 responses are likely to be descriptive/narrative/explanatory in approach and might identify basic features such as dialogue without further discussion. In Band 2 there should be some response to the way the extract is constructed with efforts to support ideas. In Band 3 we should see some clear ideas about form and language choices which are used to create character. In Bands 4 and 5 there will be increasing evidence of effective analysis of technique and detailed critical understanding of the ways Austen has made meaning.
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- 5. (ii) How far do you agree with the view that the only function of Hardy's minor characters is "to provide local colour"? In your response you must make close reference to at least two other parts of the novel and to relevant contexts. [40]**

A01	We will reward coherent, well-structured, relevant responses to the question regarding the function of minor characters, where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Further credit will be given for: - appropriate use of terminology - engagement with the principles and conventions of prose fiction. Band 1 responses will tend to narrate sections of the novel and describe character in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organization but we should see some understanding of the concepts underpinning the ways characters are used in prose fiction to create plot and to develop abstract ideas. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.
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A02	In their analysis of the ways meanings are shaped in relation to minor characters, candidates might draw upon the following: • the role of the firmity woman • Newson, his purchase of Susan and eventual return • some might see Susan herself as a minor character whose return and deceptions shape Henchard's fate • Jopp and his vindictive contribution to Henchard's ruin • Solomon Longways and the rustics who initiate the skimmitry ride • Whittle and his role in demonstrating Henchard's hot-headedness and in creating division between Henchard and Farfrae. In Band 1, narrative/descriptive responses are likely to choose one or more examples of minor characters with no supporting case made and only textual reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as third person narrative and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and atmosphere and moral perspectives through language choices.
A03	We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Hardy makes use of minor characters and the ways in which different audiences understand his techniques. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • rural life – fairs • employment / demands/conditions of different occupations – e.g. sailors; agricultural workers • the vulnerability of the poor • differences in social status • Victorian moral values / courtship/sexual impropriety • the literary tradition (tragedy) and the role of minor figures in the fall of great men • the social developments of the 20th and 21st centuries might be seen as an influence upon the ways modern readers perceive the minor characters. In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.

AO5	Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>The Mayor of Casterbridge</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of <i>The Mayor of Casterbridge</i> which are relevant to the presentation of minor characters and we will give credit for reference to relevant critical views – especially when the candidate has <u>used a critical reading</u> to develop a personal approach to Hardy's use of minor characters. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.
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Component 1 Section A (i) Assessment Grid

Band	AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression	AO2 Analyse ways in which meanings are shaped in literary texts
	10 marks	10 marks
5	9-10 marks - perceptive discussion of extract - very well developed argument - confident grasp of concepts and apt use of terminology - accurate, fluent expression	9-10 marks - detailed, perceptive analysis and evaluation of writer's use of language and prose techniques to create meaning - confident and apt textual support.
4	7-8 marks - clearly informed discussion of extract - effectively structured argument - secure grasp of concepts and secure and sensible use of terminology - expression generally accurate and clear	7-8 marks - sound analysis and evaluation of writer's use of language and prose techniques to create meaning - appropriate and secure textual support
3	5-6 marks - engages with extract - response is mostly relevant to question - some sensible grasp of key concepts. generally appropriate terminology - expression tends to be accurate and clear, but there may be lapses	5-6 marks - clear analysis of writer's use of language and prose techniques to create meaning - generally clear and appropriate textual support
2	3-4 marks - attempts to engage with extract - attempts to organise response, though not always relevant to question - some, not always relevant use of concepts and terminology - expression may feature inaccuracies	3-4 marks - makes some basic points about writer's use of language and prose techniques to create meaning - supports some points by mostly appropriate reference to text
1	1-2 marks - understands extract at a superficial or literal level - response may lack organisation and relevance - shows some grasp of basic terminology, though this may be occasional - errors in expression and lapses in clarity	1-2marks - identifies a few basic stylistic features - offers narrative/descriptive comment on text - occasional textual support, but not always relevant
0	0 marks: Response not credit worthy or not attempted.	

Component 1 Section A (ii) Assessment Grid

Band	AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression 10 marks	AO2 Analyse ways in which meanings are shaped in literary texts 10 marks	AO3 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received 10 marks	AO5 Explore literary texts informed by different interpretations 10 marks
5	9-10 marks - perceptive discussion of text - very well developed argument - confident grasp of concepts and apt use of terminology - accurate, fluent expression	9-10 marks - detailed, perceptive analysis and evaluation of writer's use of language and prose techniques to create meaning - confident and apt textual support	9-10 marks - perceptive discussion of significance and influence of context in question focus - confident analysis of wider context in which text is written and received	9-10 marks confident and informed discussion of other relevant interpretations
4	7-8 marks - clearly informed discussion of text - effectively structured argument - secure grasp of concepts and secure and sensible use of terminology - expression generally accurate and clear	7-8 marks - sound analysis and evaluation of writer's use of language and prose techniques to create meaning - appropriate and secure textual support	7-8 marks - sound appreciation of significance and influence of context in question focus - sound analysis of wider context in which text is written and received	7-8 marks makes clear and purposeful use of other relevant interpretations
3	5-6 marks - engages with text - response is mostly relevant to question - some sensible grasp of key concepts and generally appropriate terminology - expression tends to be accurate and clear, but there may be lapses	5-6 marks - clear analysis grasp of writer's use of language and prose techniques to create meaning - generally clear and appropriate textual support	5-6 marks - clear grasp of the importance of context in question focus - clear grasp of wider context in which text is written and received	5-6 marks makes use of other relevant interpretations
2	3-4 marks - attempts to engage with text - attempts to organise response, though not always relevant to question - some, not always relevant use of concepts and terminology - expression may feature inaccuracies	3-4 marks - makes some basic points about writer's use of language and prose techniques to create meaning - supports some points by mostly appropriate reference to text	3-4 marks - acknowledges the importance of contexts - makes some connections between text and contexts	3-4 marks acknowledges that texts may be interpreted in more than one way
1	1-2 marks - understands text at a superficial or literal level response may lack organisation and relevance - shows some grasp of basic terminology, though this may be occasional - errors in expression and lapses in clarity	1-2marks - identifies a few basic language and stylistic features - offers narrative/descriptive comment on text - occasional textual support, but not always relevant	1-2 marks - describes basic context in question focus - describes wider context in which text is written and received	1-2 marks describes other views with partial understanding
0	0 marks: Response not credit worthy or not attempted.			

Component 1 Section B: Prose Fiction Post-1900

AO1	AO2	AO3	AO5
10	10	10	10

6. **“The Professor is a product of his time”. Examine Conrad’s presentation of the Professor in the light of this view. In the course of your response, you must give close consideration to relevant contexts.** [40]

AO1	We will reward coherent, well-structured, relevant responses to the presentation of the Professor where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Further credit will be given for: • appropriate use of terminology • engagement with the principles and conventions of prose fiction. Band 1 responses will tend to narrate sections of the novel and describe the character in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organization but we should see some understanding of the concepts underpinning the presentation of characters in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 4 we should see an increasingly confident, well-informed and perceptive discussion.
AO2	In their analysis of the ways meanings are shaped in in presenting the theme of through narrative techniques and language choices, candidates might draw upon the following: • overview: the professor is a study of ruthless, amoral power • conversation with Ossipon is central to the revelation and development of the Professor’s character – he points out to Ossipon that he is superior to those whose “character is built upon conventional morality....they depend on life....whereas I depend on death, which knows no restraint and cannot be attacked. My superiority is evident.” • an egomaniacal character – representing the totalitarian fanatic – believes himself to be ordained as the scourge of society • contrast between physical frailty and potential destructive power – key words are “greasy”, “unhealthy”, “thin”, “inferiority” of physique but he has a ludicrous self-confidence and impressive manner. His movements are assured and precise • presents himself as a dedicated artist/visionary – the perfect detonator is his life’s work • his “principle” of supplying explosive to anybody who asks makes him terrifying • his arrogance • the fascination of the character could lie in the potential appeal of simple, drastic solutions to complex and intractable problems • Professor supplies Verloc with explosives – plot device. In Band 1, narrative/descriptive responses are likely to offer assertions about the Professor with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as third person narrative and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and atmosphere through language choices.

AO3	We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Conrad presents the Professor and the ways in which different audiences understand him. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • anarchism/terrorism • early 20th century politics/international affairs • Edwardian family values • historical incidents such as the attempted Greenwich bombing by Martial Bourdin and real life models for characters • morality/personal relationships • London life – transport, cafes, entertainment • travel • the reader’s context – with the knowledge of terrorism from Conrad’s time to the present day – might be used as candidates take issue with the claims of the question – see AO5 below. In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.
AO5	Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>The Secret Agent</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of <i>The Secret Agent</i> which are relevant to the presentation of the Professor and we will give credit for reference to relevant critical views – especially when the candidate has <u>used a critical reading</u> to develop a personal approach to Conrad’s presentation of the Professor. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text. At this level we might see candidates taking issue with the assertion in the title and attempting to show that the professor represents a human phenomenon which is not limited to any particular age or culture.

7. **“Conrad shows the reader that personal and political deception are inseparable.” How far do you agree with this view of *The Secret Agent*? In the course of your response, you must give close consideration to relevant contexts.** [40]

	We will reward coherent, well-structured, relevant responses to the presentation of the theme of deception where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Further credit will be given for: • appropriate use of terminology • engagement with the principles and conventions of prose fiction. Band 1 responses will tend to narrate sections of the novel and describe characters in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organization but we should see some understanding of the concepts underpinning the presentation of abstract ideas in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 4 we should see an increasingly confident, well-informed and perceptive discussion.
AO2	In their analysis of the ways meanings are shaped in in presenting the theme of through narrative techniques and language choices, candidates might draw upon the following: • overview: genre (one of the first espionage thrillers) relies upon deception for character development and plot structure • Verloc's shop is a cover (deceit) for his activities as a secret agent • Verloc deceives Winnie generally about his role and status; specifically about Stevie's death (and whereabouts) • Verloc deceives Vladimir and Heat • Vladimir is attempting to deceive the British authorities by employing Verloc as an agent provocateur • political idealism shown to be based upon deception • the Assistant Commissioner deceives the Chief Inspector about his relationship with Michaelis and his reasons for not involving Heat in the investigation • Ossipon abandons (deceives) Winnie Verloc In Band 1, narrative/descriptive responses are likely to assert one or more examples of what is perceived as deception with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as third person narrative and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and atmosphere through language choices.

AO3	We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Conrad presents the theme of deception and the ways in which different audiences understand it. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • anarchism/terrorism • early C20th politics/international affairs • Edwardian family values • historical incidents such as the attempted Greenwich bombing by Martial Bourdin and real life models for characters • morality/personal relationships • London life – transport, cafes, entertainment • travel • the reader's own context where contemporary attitudes towards marriage; the disabled and personal/political corruption might be suggested as factors which affect our understanding and appreciation of Conrad's work. In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.
AO5	Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>The Secret Agent</i>. • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of <i>The Secret Agent</i> which are relevant to the presentation of personal and political aspects of deception and we will give credit for reference to relevant critical views – especially when the candidate has <u>used a critical reading</u> to develop a personal approach to Conrad's presentation of deception. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text. At this level, candidates might suggest readings of the text which challenge the proposition and, through an examination of Conrad's techniques and presentation of characters, show that deception in the personal and political domains are in fact separable

8. **“An amusing attack upon the English class system.” Consider Forster’s presentation of snobbery in *A Room with a View* in the light of this remark. In the course of your response, you must give close consideration to relevant contexts.** [40]

AO1	We will reward coherent, well-structured, relevant responses to the presentation of the theme of snobbery where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Further credit will be given for: • appropriate use of terminology • engagement with the principles and conventions of prose fiction. Band 1 responses will tend to narrate sections of the novel and describe characters and events in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organization but we should see some understanding of the concepts underpinning the presentation of abstract ideas in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.
AO2	In their analysis of the ways meanings are shaped through narrative techniques and language choices, candidates might draw upon the following: • the cockney signora is a disappointment • careful checking of people’s status and demeanour at the Pensione Bertolini • attitudes towards the Emerson’s behaviour and language • Rev Eager’s social climbing and sense of superiority • Miss Lavish – attitude to Italy involves inverted snobbery • Mrs Honeychurch on the right and wrong sorts of people (snobbery or realism) • Cecil’s perceived contempt for the wider Honeychurch family • Mrs Vyse’s overt snobbery “make Lucy one of us.” • Forster’s cutting comment on the metropolitan Vyse circle – the grandchildren of famous men • Cecil’s criticism of /attitude towards Sir Harry Otway • Sir Harry’s concern for people of the right sort. In Band 1, narrative/descriptive responses are likely to choose one or more examples of what is perceived as snobbery with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as third person narrative and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and atmosphere to present different shades or degrees of snobbery through language choices.

AO3	We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Forster presents the theme of snobbery and the ways in which different audiences understand it. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • the English class system • education • property • art/aesthetics • women's status • the clergy • political / philosophical radicalism • travel and tourism • Edwardian codes of manners/customs/morals • marriage • masculinity/femininity • foreign culture • the perspective of the 21st century reader whose own values with regard to class and snobbery might influence the ways Forster's ideas are received. In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.
AO5	Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>A Room with a View</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of <i>A Room With A View</i> which are relevant to the ideas of "amusing" and "attack" in Forster's presentation of snobbery and we will give credit for reference to relevant critical views – especially when the candidate has <u>used a critical reading</u> to develop a personal approach to Forster's presentation of snobbery. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text. At this level, candidates might challenge the assertions in the question and suggest readings which take issue with the idea of "amusing" or qualify the idea of "attack".

9. **“Much more than an Edwardian lady’s chaperone!” Examine Forster’s presentation of Charlotte Bartlett in the light of this view. In the course of your response, you must give close consideration to relevant contexts. [40]**

AO1	We will reward coherent, well-structured, relevant responses to the presentation and importance of Charlotte of where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Further credit will be given for: • appropriate use of terminology • engagement with the principles and conventions of prose fiction. Band 1 responses will tend to narrate sections of the novel and describe Charlotte in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organization but we should see some understanding of the concepts underpinning the presentation of characters in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.
AO2	In their analysis of the ways meanings are shaped through narrative techniques and language choices, candidates might draw upon the following: • overview: poor relation chaperone; integral to progress of the relationship between George and Lucy • has a comic role in her management of rooms at the pensione and in her self-congratulatory self-sacrifice • carries the theme of suffocating, petty propriety • controls Lucy and frustrates (or rescues) Lucy at the start of her relationship with George Emerson • overplays her role of mentor to Lucy – Charlotte’s past remains hidden but there are hints that she is struggling with herself and there is always the potential for her match-making role in the end. • her less than innocent tendencies and her weakness for self-dramatisation emerge in her friendship with Miss Lavish and in her willingness to engage in a “cover-up” with Lucy • a vehicle for adjusting our social conscience – boiler and taxi tipping issues • importance of the interview in the rectory with Mt Emerson • a key figure in Forster’s analysis of character and motive as Lucy and George raise interesting questions about Charlotte’s conscious role in bringing them together. In Band 1, narrative/descriptive responses are likely to assert points about Charlotte with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as third person narrative and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and subtext through language choices.

	We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Forster presents Charlotte and the ways in which different audiences understand her. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • the English class system • education • property • art/aesthetics • women's status • the clergy • political / philosophical radicalism • travel and tourism • Edwardian codes of manners/customs/morals • marriage • masculinity/femininity • foreign culture • the 21st century reader's own values with regard to personal freedom; relationships and loyalty might be seen as factors which affect the ways Charlotte's role is understood and appreciated In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.
AO5	Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>A Room With A View</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of <i>A Room With A View</i> which are relevant to the presentation of Charlotte's role and significance and we will give credit for reference to relevant critical views – especially when the candidate has <u>used a critical reading</u> to develop a personal approach to Forster's presentation of Charlotte. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

10. **“Humphreys charts most effectively the disintegration of traditional Welsh society through the presentation of Albie and his family.” In the light of this view discuss the role and importance of Albie in *A Toy Epic*. In the course of your response, you must give close consideration to relevant contexts. [40]**

AO1	We will reward coherent, well-structured, relevant responses to the presentation of the role and importance of Albie where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Further credit will be given for: • appropriate use of terminology • engagement with the principles and conventions of prose fiction. Band 1 responses will tend to narrate sections of the novel and describe Albie in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organization but we should see some understanding of the concepts underpinning the presentation and function of characters in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.
AO2	In their analysis of the ways meanings are shaped through narrative techniques and language choices, candidates might draw upon the following: • Albie is used throughout to explore issues of class, education and political ideology • seen by other children as an “heroic” role model: authoritative “confident and capable”; “undisputed captain of the football team” • brave and clever fighter (stands up to the bullying of Jac) • but his is essentially distant and other: “he is not popular. His accomplishments are too many; his superiority is too definite.” • in childhood he is essentially conformist and anxious to please • Albie enters adolescence – differences between him and others increase – girls become an issue (foreshadowing Frida perhaps) – Albie’s attention to schoolwork lapses. Seeks advice from the church – ambiguous response • failure, disappointment at a personal and political level explored in the later stages the novel • Albie’s beliefs/values in the face of approaching war used to identify a much larger political impetus. In Band 1, narrative/descriptive responses are likely to assert points about Albie with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as narrative point of view and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and subtext through language choices.

AO3	We are likely to see reference to a range of relevant contexts including ‘the disintegration of traditional Welsh society’ and their influence upon the ways in which Humphreys presents the role and importance of Albie and the ways in which different audiences understand him. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • impact of war on society and impending conflict • education • poverty and unemployment between the wars • industrial relations • church and chapel • cultural attitudes: alcohol; sexual relationships • political movements – communism, socialism, fascism and nationalism • class values / respectability/social aspiration • the 21st century reader’s knowledge and understanding of the development of Welsh culture up to the present day might be seen as significant in the understanding and appreciation of Humphreys’s presentation of Albie and his family. In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.
AO5	Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>A Toy Epic</i>. • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of <i>A Toy Epic</i> which are relevant to the ways Humphreys makes use of Albie and his family and we will give credit for reference to relevant critical views – especially when the candidate has <u>used a critical reading</u> to develop a personal approach to Humphreys’ presentation of Albie. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text. At this level, we might expect to see other readings presented which take issue with the title and suggest that different aspects of the novel are more effective at demonstrating the disintegration of society.

- 11. “It is where they live and when they live that defines the characters’ identities in *A Toy Epic*.” In the light of this statement, consider how Humphreys presents issues of identity in *A Toy Epic*. In the course of your response, you must give close consideration to relevant contexts. [40]**

AO1	We will reward coherent, well-structured, relevant responses to the presentation of issues of identity where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Further credit will be given for: • appropriate use of terminology • engagement with the principles and conventions of prose fiction. Band 1 responses will tend to narrate sections of the novel and describe characters in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organization but we should see some understanding of the concepts underpinning the presentation of thematic ideas in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.
AO2	In their analysis of the ways meanings are shaped through narrative techniques and language choices, candidates might draw upon the following: • use of voices allows for both introspection and commentary on other characters • arc of the novel - tracing all three boys from childhood to late adolescence - details the formation of personalities/identities through key events; cultural influences and the shaping powers of other characters (e.g. Frida / preachers/ Les and Ann) • landscape and setting used to present/reinforce Welsh identity • boys and parents used to explore class identities: Albie -working class/petit bourgeois/aspirational; Michael-middle class /respectable/trying to live up to expectations; Iorwerth-traditional agrarian/non-conformist at the heart of rural Welsh culture. In Band 1, narrative/descriptive responses are likely to assert points about characters with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support with, perhaps, wider discussion of cultural and national identity. Band 3 writing should demonstrate a grasp of the significance of form (such as third person narrative and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and subtext through language choices.

AO3	We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Humphreys presents the theme of identity and the ways in which different audiences understand it. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • impact of previous war and impending conflict on society • education • poverty and unemployment between the wars • industrial relations • church and chapel • cultural attitudes: alcohol; sexual relationships • political movements – communism, socialism, fascism and nationalism • class values / respectability/social aspiration • the 21st century reader's knowledge and understanding of the development of Welsh culture up to the present day might be seen as significant in the understanding and appreciation of Humphreys' exploration of identity. In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.
AO5	Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>A Toy Epic</i> • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of <i>A Toy Epic</i> which are relevant to the presentation of the theme of identity and we will give credit for reference to relevant critical views – especially when the candidate has <u>used a critical reading</u> to develop a personal approach to Humphreys' presentation of identity. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text. At this level, some candidates might take issue with the question by suggesting a reading of the text which recognises universal issues of identity transcending time and place.

12. **“An interesting blend of female power both old and new”. In the light of this view, consider how Rhys presents the role and importance of Christophine in *Wide Sargasso Sea*. In the course of your response, you must give close consideration to relevant contexts.** [40]

AO1	We will reward coherent, well-structured, relevant responses to the presentation of the role and importance of Christophine where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Further credit will be given for: • appropriate use of terminology • engagement with the principles and conventions of prose fiction. Band 1 responses will tend to narrate sections of the novel and describe Christophine in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organization but we should see some understanding of the key concepts underpinning the presentation and function of characters in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.
AO2	In their analysis of the ways meanings are shaped through narrative techniques and language choices, candidates might draw upon the following: • overview: Christophine is a key factor in Antoinette’s life before the fire at Coulibri and after her marriage and move to Grandbois. Christophine is absent from the novel while Antoinette is in the care of the nuns at school. As well as providing nurture and affection, She is also vital to the establishment of a sense of otherness/threat/danger; conflict with Rochester and, arguably, for giving Antoinette the means by which she finally ruins her marriage • in Part 1 we see Christophine as a poised, mature, nurturing influence and a contrast to the carelessness and coldness of Antoinette’s mother: she demonstrates power over Antoinette which might be seen as a “new” idea of servant/mistress relationships. • she also generates fear and grudging respect through her reputation for “old” powers of obeah • her obeah powers are always vaguely present (Antoinette’s <i>sense of</i> a dried human hand and a dying cockerel) but never fully apparent • when she can no longer support the institutionalised Annette, she moves to Jamaica to live with her son • in Part 2 she returns to look after Antoinette – support her in her conflict with Rochester and eventually provide her with the means to win him back but which, as she predicted, drive him further away • she engages in a power struggle with Rochester who eventually beats her down with threats of legal authorities but she never loses her dignity and there is a strong sense of obeah once again in her words when Rochester says, “I would give my eyes never to have seen this abominable place.” Her reply: “You choose what you give eh? Then you choose.” followed by strange muttering, could be interpreted as the curse which blights Rochester’s later life and also demonstrates a modern interpretation of power in the relationships between men and women / masters and servants. In Band 1, narrative/descriptive responses are likely to assert points about Christophine with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as narrative point of view and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and subtext through language choices.

AO3	We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Rhys presents the role and importance of Christophine and the ways in which different audiences understand her. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • slavery and emancipation • colonial influence / ownership of different islands / tensions between France and England • status of women in English and Caribbean cultures • wealth • attitudes towards marriage • English inheritance laws • the supernatural (Obeah) • customs and ceremonies • travel • the 21st century reader's knowledge and understanding of the changes in women's power and influence up to the present day might be seen as significant in the understanding and appreciation of Rhys' presentation of Christophine. In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.
AO5	Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>Wide Sargasso Sea</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of <i>Wide Sargasso Sea</i> which are relevant to the presentation of the nature of female power through the role and character of Christophine and we will give credit for reference to relevant critical views – especially when the candidate has <u>used a critical reading</u> to develop a personal approach to Rhys's presentation of the role and importance of Christophine. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. From this point onwards, we might expect to see increasingly cogent presentations of alternative views which question Christophine's power. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

13. **“In this novel, England and the Caribbean are as far apart spiritually as they are geographically.” In the light of this statement, consider Rhys’s presentation and use of settings in *Wide Sargasso Sea*. In the course of your response, you must give close consideration to relevant contexts. [40]**

AO1	We will reward coherent, well-structured, relevant responses to the presentation and use of settings where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Further credit will be given for: • appropriate use of terminology • engagement with the principles and conventions of prose fiction. Band 1 responses will tend to describe landscapes and settings in the novel in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organization but we should see some understanding of the concepts underpinning the presentation and use of settings in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.
AO2	In their analysis of the ways meanings are shaped in <i>Wide Sargasso Sea</i> through the use of settings, candidates might draw upon the following: • Coulibri – almost an Edenic model (clear ironies) before the rebellion and fire • the decay of Coulibri and Nelson’s Rest next door perhaps symbolising the end of a cultural phase • the safety of Cora’s house • the cloistered protection of the convent • the mean house in which Annette is restrained and abused • the natural beauty which overpowers Rochester • the isolation/potential danger of Grandbois • the bathing pool and initial, intense sensual pleasure – a honeymoon setting/phase • the relative poverty of the homes of the black and mixed race characters • the relative sophistication of town life – hints at an improper relationship with Sandy in this setting • the drab colours of England • imprisonment at Thornfield. In Band 1, narrative/descriptive responses are likely to assert points about one or more settings with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as narrative point of view and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and subtext through language choices.

AO3	We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Rhys presents and makes use of settings and the ways in which different audiences understand her techniques. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • slavery and emancipation • colonial influence / ownership of different islands / tensions between France and England • status of women in English and Caribbean cultures • wealth • attitudes towards marriage • English inheritance laws • the supernatural (Obeah) • customs and ceremonies • travel • the 21st century reader's own cultural context with the developments in attitudes towards racism and colonialism since the mid-twentieth century might be a factor in the ways differences between England and the Caribbean are perceived. In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.
AO5	Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>Wide Sargasso Sea</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of <i>Wide Sargasso Sea</i> which are relevant to which are relevant to the presentation of place and settings (in the light of perceived contrasts between England and the Caribbean) and we will give credit for reference to relevant critical views – especially when the candidate has <u>used a critical reading</u> to develop a personal approach to Rhys's presentation and use of settings. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text. At this level, candidates might offer some challenges or qualifications to the views expressed in the title and suggest readings which focus upon superficial differences but fundamental similarities between, say, the "prisons" of Coulibri/Haut Bois and Thornfield Hall.

14. **“Primarily, the novel charts half a century of changes in social values.” In the light of this statement, explore Ishiguro’s presentation of the theme of duty in *The Remains of The Day*. In the course of your response, you must give close consideration to relevant contexts. [40]**

AO1	We will reward coherent, well-structured, relevant responses to the presentation of the theme of duty where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Further credit will be given for: • appropriate use of terminology • engagement with the principles and conventions of prose fiction. Band 1 responses will tend to narrate sections of the novel in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organization but we should see some understanding of the concepts underpinning the presentation of abstract ideas in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.
AO2	In their analysis of the ways meanings are shaped through narrative techniques and language choices, candidates might draw upon the following: • master/servant relationships – Lord Darlington and Stevens primarily but also accounts of other relationships – especially Stevens’ father and his dutiful treatment of the officer responsible for Stevens’ brother’s death • Lord Darlington’s distorted sense of duty to dead enemies and patriotic duty to his country (1923 conference and later support for Nazi sympathisers) • Stevens’ duty to his cold father and vice versa • Stevens’ and Miss Kenton’s perception of their duties as servants to a higher class • Miss Kenton’s/Mrs Benn’s duties to her family which prevents a re-kindling of love for Stevens • Stevens’ duty to himself – emphasised by Farraday’s attitudes to him (i.e. take a holiday – borrow the car) • Mr Cardinal and his conflicting duties. In Band 1, narrative/descriptive responses are likely to assert points about what are perceived as examples of duty with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as narrative point of view and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and subtext through language choices.

A03	We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Ishiguro presents the theme of duty and the ways in which different audiences understand it. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • the British class system • patriotism • the influence of WW1 and 2 • American influences • working-class culture and values after the wars • conventions of behaviour / personal relationships • Englishness – rural life; seaside; pub culture • as 21st century readers, the ways our understanding and appreciation of the issue of duty within a context of social change might influence our response to the novel. In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel. At this level, we might see some analysis of the ways the beliefs and values of the late twentieth century (Ishiguro's standpoint) have shaped the ways the novelist has presented his material as well as the ways readers between then and now understand and appreciate these factors.
A05	Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>The Remains of The Day</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of <i>The Remains of The Day</i> which are relevant to the presentation of duty within a context of social change and we will give credit for reference to relevant critical views – especially when the candidate has <u>used a critical reading</u> to develop a personal approach to Ishiguro's presentation of duty. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text. At this level, some candidates might take issue with the use of "primarily" and suggest other readings which place greater emphasis upon other aspects of the novel (e.g. primarily about lost love).

- 15. Some readers have argued that Ishiguro's use of settings in *The Remains of The Day* is intended to illustrate more than class differences. How far do you agree with this view? In the course of your response, you must give close consideration to relevant contexts. [40]**

A01	We will reward coherent, well-structured, relevant responses to the presentation and use of settings where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Further credit will be given for: • appropriate use of terminology • engagement with the principles and conventions of prose fiction. Band 1 responses will tend to describe one or more settings in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning the presentation and use of settings in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.
A02	In their analysis of the ways meanings are shaped in presenting settings through narrative techniques and language choices, candidates might draw upon the following: • Darlington Hall and the estate itself • rooms within the Hall – butler's pantry; housekeeper's room – Miss Kenton weeping behind closed doors • use of rooms and décor to chart tension between Stevens and Miss Kenton • set pieces such as the 1923 conference • particular locations of incidents showing old Mr Stevens' decline – tripping on paving/overwhelmed on stairs by demands of domestic work • locations on Mr Stevens' journey and their symbolic/allegorical significance • importance of Pier/lights coming on at dusk/location for people at leisure • Farraday's different approach to the house and its management. In Band 1, narrative/descriptive responses are likely to assert points about one or more examples of settings with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as narrative point of view and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and subtext through language choices and the symbolic significance of settings.

AO3	We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Ishiguro presents and makes use of settings and the ways in which different audiences understand his techniques. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • the British class system • patriotism • the influence of WW1 and 2 • American influences • working class culture and values after the wars • conventions of behaviour / personal relationships • Englishness – rural/village life; seashores; pub culture; 1950s boarding houses/cafes etc. • transport / 1950s communications/infrastructure • literary conventions – use and presentation of journeys from classical to modern times • a 21st century reader's own context might be seen as a factor in understanding and appreciating the issue of class and other matters through the use of settings. In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel
AO5	Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>The Remains of The Day</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of <i>The Remains of The Day</i> which are relevant to the presentation and use of settings and we will give credit for reference to relevant critical views – especially when the candidate has <u>used a critical reading</u> to develop a personal approach to Ishiguro's presentation and use of settings. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text. While it would be hard to challenge the claims of the title, at this level we might find that candidates argue convincingly for readings which give different degrees of relative importance to class and other issues.

Component 1 Section B Assessment Grid

Band	AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression 10 marks	AO2 Analyse ways in which meanings are shaped in literary texts 10 marks	AO3 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received 10 marks	AO5 Explore literary texts informed by different interpretations 10 marks
5	9-10 marks - perceptive discussion of text - very well developed argument - confident grasp of concepts and apt use of terminology - accurate, fluent expression	9-10 marks - detailed, perceptive analysis and evaluation of writer's use of language and prose techniques to create meaning - confident and apt textual support	9-10 marks - perceptive discussion of significance and influence of context - confident analysis of wider context in which novel is written and received	9-10 marks confident and informed discussion of other relevant interpretations
4	7-8 marks - clearly informed discussion of text - effectively structured argument - secure grasp of concepts and secure and sensible use of terminology - expression generally accurate and clear	7-8 marks - sound analysis and evaluation of writer's use of language and prose techniques to create meaning - appropriate and secure textual support	7-8 marks - sound appreciation of significance and influence of context - sound analysis of wider context in which novel is written and received	7-8 marks makes clear and purposeful use of other relevant interpretations
3	5-6 marks - engages with text - response is mostly relevant to question - some sensible grasp of key concepts and generally appropriate terminology - expression tends to be accurate and clear, but there may be lapses	5-6 marks - clear analysis of writer's use of language and prose techniques to create meaning - generally clear and appropriate textual support	5-6 marks - clear grasp of the importance of context - clear grasp of wider context in which novel is written and received	5-6 marks makes use of other relevant interpretations
2	3-4 marks - attempts to engage with text - attempts to organise response, though not always relevant to question - some, not always relevant use of concepts and terminology - expression may feature inaccuracies	3-4 marks - makes some basic points about writer's use of language and prose techniques to create meaning - supports some points by mostly appropriate reference to texts	3-4 marks - acknowledges the importance of contexts - makes some connections between novel and contexts	3-4 marks acknowledges that texts may be interpreted in more than one way
1	1-2 marks - understands text at a superficial or literal level - response may lack organisation and relevance - shows some grasp of basic terminology, though this may be occasional - errors in expression and lapses in clarity	1-2 marks - identifies a few basic language and stylistic features - offers narrative/descriptive comment on texts - occasional textual support, but not always relevant	1-2 marks - describes basic context - describes wider context in which novel is written and received	1-2 marks describes other views with partial understanding
0	0 marks: Response not credit worthy or not attempted.			

COMPONENT 2: POETRY AND DRAMA**MARK SCHEME****General Advice**

Examiners are asked to read and digest thoroughly all the information set out in the document *Instructions for Examiners* sent as part of the stationery pack. It is essential for the smooth running of the examination that these instructions are adhered to by **all**. Particular attention should be paid to the following instructions regarding marking.

- Make sure that you are familiar with the assessment objectives (**AOs**) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears at the start of each Section and also in the Assessment Grids at the end.
- Familiarise yourself with the questions, and each part of the marking guidelines.
- The mark-scheme offers two sources of marking guidance and support for each Section:
 - **'Notes' on the material which may be offered in candidates' responses**
 - **Assessment grid, offering band descriptors for each assessment objective, and weightings for each assessment objective.**
- Be positive in your approach: look for details to reward in the candidate's response rather than faults to penalise.
- As you read the candidate's response, annotate using details from the Assessment Grid/Notes/overview as appropriate. Tick points you reward and indicate inaccuracy or irrelevance where it appears.
- Decide which band **best fits** the performance of the candidate **for each assessment objective** in response to the question set. Give a mark for each relevant assessment objective and then add each AO mark together to give a total mark for each question or part question.
- Explain your mark with an assessment of the quality of the response at the end of each answer. Your comments should indicate both the positive and negative points as appropriate.
- Use your professional judgement, in the light of decisions made at the marking conference, to fine-tune the mark you give.
- It is important that the **full range of marks** is used. Full marks should not be reserved for perfection. Similarly there is a need to use the marks at the lower end of the scale. No allowance can be given for incomplete answers other than what candidates actually achieve.

- Consistency in marking is of the highest importance. If you have to adjust after the initial sample of scripts has been returned to you, it is particularly important that you make the adjustment without losing your consistency.
- In the case of a rubric infringement, mark all the answers and then delete the lowest mark commensurate with the fulfilling of the rubric. **Please write "rubric infringement" on the front cover of the script.** At the end of the marking period send a list with full details of the rubric infringements to the WJEC GCE English Subject Officer: please explain clearly the nature of the difficulty and give centre and candidate number.
- If you wish to refer a script to the Principal Examiner for a second opinion, if, for example, poor handwriting makes fair assessment difficult, then write "Refer to P/E" on the front of the script. Send a note of the centre and candidate number to the WJEC GCE English Subject Officer at the end of the marking period.
- Please do not use personal abbreviations, as they can be misleading or puzzling to a second reader. You may, however, find the following symbols useful:

E	expression
I	irrelevance
e.g. ?	lack of an example
X	wrong
(✓)	possible
?	doubtful
R	repetition

Component 2: Poetry and Drama**Notes**

English Literature essays involve personal responses and arguments/discussions may be conducted in a wide variety of relevant and effective ways. Choices of material for discussion will vary from candidate to candidate and examiners must rely upon their professional judgement and subject expertise in deciding whether or not candidates' choices and approaches are effective and valid when they fall outside the boundaries of the examples noted below. Examiners are reminded that it is crucially important to be alert to the unexpected or highly individual but nevertheless valid approach.

Section A: Poetry

AO1	AO2	AO4
15	15	20

In the rubric for this section, candidates are informed that they will need to analyse how meanings are shaped and make relevant connections between poems.

The following guidelines indicate where and how rewards can be earned and offer suggestions about the approaches candidates might take. When judging how much reward a candidate has earned under the different assessment objectives, examiners must consult the relevant assessment grid and look for a best fit which will then indicate a numerical mark.

1. Re- read *The Ruined Maid* on page 19. Explore connections between the ways in which Hardy writes about characters in this poem and in at least one other poem in the collection. [50]

AO1	At Band 1 responses are likely to show some awareness of 'Melia's appearance in the poem, largely at a narrative level. Band 2 responses will show some grasp of the changes in the character and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the attitudes of the two speakers in the poem. Bands 4 and 5 responses will show an increasingly secure understanding of the ironic and moral context of the characters in a controlled and well-supported discussion.
AO2	Band 1 responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poems. Band 2 should show some response to the way the poems are shaped and developed. Band 3 should show a clear grasp of form and language choices. Bands 4 and 5 should show evidence of increasingly secure and detailed analysis of the ways in which the poet has made meanings. Responses are likely to include some of the following: • use of contrasting voices in a dialogue • use of strong rhymes (thou/now, bleak/cheek • use of regular quatrains, with repeated final lines like a chorus • use of contrasting details (tatters / bright feathers) • use of different tones and irony.
AO4	Band 1 connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By Band 2 candidates should show some grasp of connections between characters in the two poems. At Band 3, there should be a clear grasp of the connections in terms of ideas and form and language choices. At Bands 4 and 5, candidates should increasingly demonstrate a secure understanding of connections, which is supported by discussions of the poet's concepts and ways of making meanings.

2. Re-read *I Found Her Out There* on page 56. Explore connections between the ways in which Hardy writes about the setting in this poem and in at least one other poem in the collection. [50]

AO1	At Band 1 responses are likely to show awareness of some features of the coastal setting in the poem, largely at a narrative level. Band 2 responses will show some grasp of the particular details of the setting and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the relationship between the setting and the lost one. Bands 4 and 5 responses will show an increasingly secure understanding of the identification of the loved one with the setting in a controlled and well-supported discussion.
AO2	Band 1 responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poems. Band 2 should show some response to the way the poems are shaped and developed. Band 3 should show a clear grasp of form and language choices. Bands 4 and 5 should show evidence of increasingly secure and detailed analysis of the ways in which the poet has made meanings. Responses are likely to include some of the following: • use of key rhyme words throughout (breaks/ shakes, rest/nest) • use of short 2-3 stressed lines in regular eight line stanza (controlled, rhythmic, intense atmosphere) • use of active verbs (breaks, shakes, stirred, sweep) • use of language of the sea, storms and cliffs (salt-edged, hurricane, gales, wind-tugged) • identification of dead wife and setting which develops throughout the poem.
AO4	Band 1 connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By Band 2 candidates should show some grasp of the connections between the settings in the two poems. At Band 3, there should be clear grasp of the connections in terms of ideas and form and language choices. At Bands 4 and 5, candidates should increasingly demonstrate a secure understanding of connections which is supported by discussions of the poet's concepts and ways of making meanings.

3. Re-read *Wind* on page 9. Explore connections between Hughes' presentation of the power of the natural world in this poem and in at least one other in the collection. [50]

AO1	At Band 1, responses are likely to show awareness of the power of the wind (probably offering some examples of its force), largely at a narrative level. Band 2 responses will show some grasp of the extent of the natural force and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the effects of the power, on the natural world itself and the human world. Bands 4 and 5 will show increasingly secure understanding of the nature of the power (its intensity and development) in a controlled and well supported discussion.
AO2	Band 1 responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poem. Band 2 should show some response to the way the poem is shaped and developed. Band 3 should show a clear grasp of form and language choices. Bands 4 and 5 should show evidence of increasingly secure and detailed analysis of the ways in which the poet has made meanings. Responses are likely to include some of the following: • use of quatrains and near rhymes (night/wet, sky/eye) • use of powerful verbs (stampeding, rang, shatter) • use of sound - alliteration and onomatopoeia (black-backed gull (bent) • use of hyperbole (the stones cry out) • imagery, especially similes (flexing like the lens of a mad eye).
AO4	Band 1 connections are likely to be at a narrative/descriptive level and poems may be discussed separately. By Band 2 candidates should show some grasp of the connections between the expressions of power in the two poems. At Band 3 there should be a clear grasp of the connections in terms of concepts and form and language choices. At Bands 4 and 5, candidates should increasingly demonstrate a secure understanding of connections which is supported by discussions of the poet's concepts and ways of making meanings

4. Re-read *The Horses* on page 7. Explore connections between Hughes' presentation of animals in this poem and in at least one other poem in the collection. [50]

AO1	Band 1 responses are likely to show awareness of the impression the horses make in the scene, largely at a narrative level. Band 2 responses will show some grasp of features of the animals and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the key features like stillness and silence. Bands 4 and 5 will show increasingly secure understanding of the interaction of the animals with the natural and human worlds in controlled and well-supported discussions.
AO2	Band 1 responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poem. Band 2 responses should show some response to the way the poem is shaped and developed. Band 3 responses should show a clear grasp of form and language choices. Bands 4 and 5 responses should show evidence of increasingly secure and detailed analysis of the ways in which the poet has made meanings. Responses are likely to include some of the following: • use of free verse • narrative shape leading to climax • Wordsworthian ending (in din of crowded streets) • detailed observation (tilted hind-hooves stirring) • active verbs (erupted, shook) • use of contrast (from stillness and dark to sunlight and blue) • use of senses (sound and sight).
AO4	Band 1 connections are likely to be at a narrative/descriptive level and poems may be discussed separately. By Band 2 candidates should show some grasp of the connections between the presentation of animals in the two poems. At Band 3 there should be a clear grasp of the connections in terms of concepts and form and language choices. At Bands 4 and 5 candidates should increasingly demonstrate a secure understanding of connections which is supported by discussions of the poet's concepts and ways of making meanings.

- 5** Re-read *The Skunk* on page 45. Explore connections between Heaney's presentation of love in this poem and in at least one other poem in the collection. **[50]**

AO1	Band 1 responses are likely to show awareness of things linked to love in the poem, largely at a narrative level. Band 2 responses will show some grasp of the atmosphere of love in the poem and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the things associated to love in the poem (the skunk, absence, love letters, wife). Bands 4 and 5 will show an increasingly secure understanding of the force of the memories and objects of love in a controlled and well-supported discussion.
AO2	Band 1 responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poem. Band 2 should show some response to the way the poem is shaped and developed. Band 3 should show a clear grasp of form and language choices. Band 4 and 5 should show evidence of increasingly secure and detailed analysis of the ways in which the poet makes meanings. Responses are likely to include some of the following: • use of thick textured language (snuffing the boards) • use of surprise (skunk linked to love and wife) • love expressed through the senses (sound - sootfall, taste - aftermath of mouthful of wine) • vivid visual images (striped and damasked, head-down, tail-up) • use of controlled organisation (the stanzas, and from chasuble to nightdress).
AO4	Band 1 connections are likely to be at a narrative/descriptive level and poems may be discussed separately. By Band 2 candidates should show some grasp of the connections between the presentations of love in the two poems. At Band 3 there should be a clear grasp of the connections in terms of concepts and form and language choices. At Bands 4 and 5 candidates should increasingly demonstrate a secure understanding of connections which is supported by discussions of the poet's concepts and ways of making meanings.

6. Re-read *The Strand at Lough Beg* on page 9. Explore connections between Heaney's presentation of loss in this poem and in at least one other poem in the collection. [50]

AO1	Band 1 responses are likely to show awareness of events and places linked to loss, largely at a narrative level. Band 2 responses will show some grasp of the effects of loss and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of links between loss and some concepts in the poem such as place, history, memory and sacraments. Bands 4 and 5 will show increasingly secure understanding of the poem's complex treatment of loss in a controlled and well-supported discussion.
AO2	Band 1 responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poem. Band 2 should show some response to the way the poem is shaped and developed. Band 3 should show a clear grasp of form and language choices. Bands 4 and 5 should show evidence of increasingly secure and detailed analysis of the ways in which the poet has made meanings. Responses are likely to include some of the following: • the chronology of the narrative • dramatic use of imagined death • use of contrast - of the road killing and the strand's nature • appeals to the senses (white glow, squeaking sedge) • importance of touch (feelers round haycocks, I dab you clean) • use of varied iambic line • use of rhyme (graze/gaze/haze, knew/yew).
AO4	Band 1 connections are likely to be at a narrative/descriptive level and poems may be discussed separately. By Band 2 candidates should show some grasp of the connections between the presentations of loss in the two poems. At Band 3 there should be a clear grasp of the connections in terms of concepts and form and language choices. At Bands 4 and 5 candidates should increasingly demonstrate a secure understanding of connections which is supported by discussions of the poet's concepts and ways of making meanings.

7. **Re-read ‘Cousin Sidney’ on page 50. Explore connections between the ways in which Abse creates a character in this poem and in at least one other poem in the collection.** [50]

AO1	Band 1 responses are likely to show awareness of surface details of characters, largely at a narrative level. Band 2 responses will show some grasp of characters and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the ways in which characters are created. Bands 4 and 5 responses will show an increasingly secure understanding of characters and the ways in which they are created in a controlled and well-supported discussion.
AO2	Band 1 responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poem. Band 2 should show some response to the way the poem is shaped and developed. Band 3 responses should show a clear grasp of form and language choices. Bands 4 and 5 responses should show evidence of increasingly secure and detailed analysis of the ways in which the poet has made meanings. Responses are likely to include some of the following: • repetition/ recollection of others calling Sidney ‘dull as a bat’ • anecdotal memories and images in first verse • poignant use of the word ‘hero’ • repeated image of the garden swing emphasizes Sidney’s youth and playfulness • repetition of ‘silly ass’ lends a tragic note to Sidney’s youthful eagerness to go to war • images of the waiting parents and ‘waiting’ house build the sense of a beloved son.
AO4	Band 1 connections are likely to be at a narrative/descriptive level and poems may be discussed separately. By Band 2 candidates should show some grasp of the connections between the presentation of characters in the two poems. At Band 3 there should be a clear grasp of the connections in terms of concepts and form and language choices. At Bands 4 and 5 candidates should increasingly demonstrate a secure understanding of connections which is supported by discussions of the poet’s concepts and ways of making meanings.

8. Re-read 'The Game' on page 21. Explore connections between the ways in which Abse presents a place in this poem and in at least one other poem in the collection. [50]

AO1	At Band 1, responses are likely to show awareness of place in the poem, largely at a narrative level. Band 2 responses will show some grasp of the atmosphere behind the narrative and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the ways in which place is presented. Bands 4 and 5 responses will show an increasingly secure understanding of the force and importance of place in a controlled and well-supported discussion.
AO2	Band 1 responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poem. Band 2 should show some response to the way the poem is shaped and developed. Band 3 should show a clear grasp of form and language choices. Bands 4 and 5 should show evidence of increasingly secure and detailed analysis of the ways in which the poet has made meanings. Responses are likely to include some of the following: • use of sound in the opening stanza • use of present tense immerses the reader in the sense of place • place names and player names bring the scene to life • biblical and Faustian allusions invest the place with powerful meaning • allusions to past games and players add to the mood and atmosphere • various images of desolation and use of pathetic fallacy in final stanza.
AO4	Band 1 connections are likely to be at a narrative/descriptive level and poems may be discussed separately. By Band 2 candidates should show some grasp of the connections between the responses to places in the two poems. At Band 3 there should be a clear grasp of the connections in terms of concepts and form and language choices. At Bands 4 and 5 candidates should increasingly demonstrate a secure understanding of connections which is supported by discussions of the poet's concepts and ways of making meanings.

9. Re-read *Havisham* on page 36. Explore connections between the ways in which Duffy creates atmosphere here and in at least one other poem in the collection. [50]

AO1	At Band 1 responses are likely to show awareness of the atmosphere in the poem largely at a narrative level. Band 2 responses will show some grasp of the extreme feelings creating the atmosphere and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the atmosphere of anger and hate in the poem. Bands 4 and 5 will show an increasingly secure understanding of the relationship between the persona and the atmosphere of the poem in a controlled and well-supported discussion.
AO2	Band 1 responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poem. Band 2 should show some response to the way the poem is shaped and developed. Band 3 should show a clear grasp of form and language choices. Bands 4 and 5 should show evidence of increasingly secure and detailed analysis of the ways in which the poet makes meanings. Responses are likely to include some of the following: • extreme images (pebbles for eyes, ropes) • abrupt sentences (Spinster. Bang) • use of heavily stressed ten syllable line • violent verbs (strangle, bite, bursting, stabbed) • breakdown of language, approaching sounds (Nooooo, b-b-b) • shocking language (Beloved sweetheart bastard).
AO4	Band 1 connections are likely to be at a narrative/descriptive level and poems may be discussed separately. By Band 2 candidates should show some grasp of the connections between the presentations of atmosphere in the two poems. At Band 3 there should be a clear grasp of the connections in terms of concepts and form and language choices. At Bands 4 and 5 candidates should increasingly demonstrate a secure understanding of connections which is supported by discussions of the poet's concepts and ways of making meanings.

10. Re-read *Valentine* on page 30. Explore connections between the ways in which Duffy presents ideas about love here and in at least one other poem in the collection. [50]

AO1	At Band 1 responses are likely to show some awareness of behaviour linked to love in the poem, largely at a narrative level. Band 2 responses will show some grasp of the ideas about love, and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the contrasting ideas about love in the poem. Bands 4 and 5 will show an increasingly secure understanding of the implications of 'trying to be truthful' about love in a controlled and well-supported discussion.
AO2	Band 1 responses are likely to be narrative in approach and may show some awareness of the descriptive language in the poem. Band 2 should show some response to the way the poem is shaped and developed. Band 3 should show a clear grasp of form and language choices. Bands 4 and 5 should show evidence of increasingly secure and detailed analysis of the ways in which the poet has made meanings. Responses are likely to include some of the following: • use of surprise (the introduction of the onion) • imagery (moon, platinum loop) • concision, lack of connectives (Here. Take it) • the pattern and shape of the poem (Not a... Not a...) • witty development of ambiguity of the gift (promises light, lethal).
AO4	Band 1 connections are likely to be at a narrative/descriptive level and poems may be discussed separately. By Band 2 candidates should show some grasp of connections between the ideas about love in the two poems. At Band 3 there should be a clear grasp of connections in terms of concepts and form and language choices. At Bands 4 and 5 candidates should increasingly demonstrate a secure understanding of connections which is supported by discussions of the poet's concepts and ways of making meanings.

Component 2 Section A Assessment Grid

Band	AO1 <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i> 15 marks	AO2 <i>Analyse ways in which meanings are shaped in literary texts</i> 15 marks	AO4 <i>Explore connections across literary texts</i> 20 marks
5	13-15 marks - perceptive discussion of poems - very well developed argument - confident grasp of concepts and apt use of terminology - accurate, fluent expression	13-15 marks - detailed, perceptive analysis and evaluation of writer's use of language and poetic techniques to create meaning - confident and apt textual support	17-20 marks productive and discerning comparisons/connections between poems
4	10-12 marks - clearly informed discussion of poems - effectively structured argument - secure grasp of concepts and secure and sensible use of terminology - expression generally accurate and clear	10-12 marks - sound analysis and evaluation of writer's use of language and poetic techniques to create meaning - appropriate and secure textual support	13-16 marks makes purposeful use of specific connections and comparisons between poems
3	7-9 marks - engages with poems - response is mostly relevant to question - some sensible grasp of key concepts and generally appropriate terminology - expression tends to be accurate and clear, but there may be lapses	7-9 marks - clear analysis of writer's use of language and poetic techniques to create meaning - generally clear and appropriate textual support	9-12 marks makes generally clear and appropriate comparisons/connections between poems
2	4-6 marks - attempts to engage with poems - attempts to organise response, though not always relevant to question - some, not always relevant use of concepts and terminology - expression may feature inaccuracies, more so at the lower end of the band	4-6 marks - makes some basic points about writer's use of language and poetic techniques to create meaning - supports some points by mostly appropriate reference to poems	5-8 marks makes some basic, usually valid comparisons/connections between poems
1	1-3 marks - understands poems at a superficial or literal level - response may lack organisation and relevance - shows some grasp of basic terminology, though this may be occasional - errors in expression and lapses in clarity	1-3 marks - identifies a few basic language and stylistic features - offers narrative/descriptive comment on poems - occasional textual support, but not always relevant	1-4 marks identifies basic links between poems
0	0 marks: Response not credit worthy or not attempted.		

Component 2 Section B: Drama

In the rubric for this section, in Part (i) tasks, candidates are required to analyse passages from the plays in depth. In Part (ii) responses, candidates are informed that they will need to take account of relevant contexts even though this is not re-stated in each question.

The following guidelines indicate where and how rewards can be earned and offer suggestions about the approaches candidates might take. When judging how much reward a candidate has earned under the different assessment objectives, examiners must consult the relevant assessment grid and look for a best fit which will then dictate a numerical mark.

Section B Mark allocation

	AO1	AO2	AO3
Part (i)	10	10	-
Part (ii)	5	5	20

- 11. (i) Examine Marlowe's presentation of the relationship between Faustus and Mephostophilis in the extract below. [20]**

AO1	At Band 1, responses will show some awareness of the characters of Faustus and Mephostophilis with a tendency to offer character studies. Band 2 responses will show some grasp of the nature of the relationship and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of some key features of the relationship such as the argument over who is in control and Faustus's pride. Bands 4 and 5 will show an increasingly secure understanding of the religious and Renaissance ideas affecting the relationship in a controlled and well-supported discussion.
AO2	Band 1 candidates are likely to offer character studies largely at a narrative level. At Band 2 candidates should show some grasp of the way the relationship is presented with some support. By Band 3 there should be a clear grasp of some dramatic techniques such as the use of religious language and costume. At Bands 4 and 5 expect an increasingly secure and detailed analysis of the ways in which Marlowe presents the relationship. Responses are likely to include some of the following: • the importance of the study setting to theme of Renaissance learning • use of Franciscan costume in relation to themes of deception and blasphemy • use of blank verse, such as Faustus' s hyperbolic language • use of biblical language • use of scholastic Latin term and logical forms • use of arrogant speech (charge thee, speak).

(ii) Giving close consideration to relevant contexts, explore the importance of religion in Marlowe's treatment of Faustus elsewhere in the play. [30]

AO1	At Band 1, responses will show some awareness of religion elsewhere in the play, largely at a narrative level. Band 2 responses will show some grasp of the importance of religion elsewhere in the play and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the importance of religion elsewhere in the play. Bands 4 and 5 will show an increasingly secure understanding of the importance of religion elsewhere in the play in a controlled and well-supported discussion.
AO2	Band 1 responses are likely to offer some examples of religion in the play largely at a narrative level. At Band 2 candidates should show some grasp of the way religion is presented with some support. By Band 3, there should be a clear grasp of some of the ways religion is presented, such as the use of the Seven Deadly Sins and Angels. At Bands 4 and 5 expect an increasingly secure and detailed analysis of the ways in which Marlowe presents the importance of religion in the play.
AO3	At Band 1 candidates are likely to show some awareness of the religious context which may not be very effectively linked to the question or the text. Band 2 responses should show some grasp of the importance of religion in relation to Faustus' actions with some support from the text. By Band 3, there should be a clear grasp of some of the ways the religious context has influenced Marlowe's treatment of Faustus. Bands 4 and 5 will show an increasingly secure understanding of the importance of the Elizabethan religious context in Marlowe's treatment of Faustus. Responses are likely to include references to some of the following contexts: • time of religious uncertainty and challenge of Renaissance learning • hostility to the Catholic church and papacy (written just after Armada) • Faustus's link to Wittenberg University, connected to Luther and emergence of Protestantism • ideas about Hell (had been vividly portrayed in Bosch and Dante) • influence of Morality plays (in Angels, Seven Deadly Sins, the Old Man) • the Calvinist debate about pre-destination.

- 12. (i) Analyse Wilde's presentation of the relationship between Lady Windermere and Lord Darlington in the extract below. [20]**

AO1	At Band 1, responses are likely to show awareness of the characters of Lady Windermere and Lord Darlington largely at a narrative level. Band 2 responses will show some grasp of the nature of the relationship and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of some key features of the relationship, such as their different moral attitudes and Lord Darlington's flirtatiousness and flattery. Bands 4 and 5 will show an increasingly secure understanding of the social and moral complexity of the relationship in a controlled and well-supported discussion.
AO2	At Band 1 candidates are likely to offer character studies of the two characters, largely at a narrative level. At Band 2 candidates should show some grasp of the way the relationship is presented with some support. By Band 3, there should be a clear grasp of the nature of Wilde's dialogue and use of staging and props. At Bands 4 and 5 expect an increasingly secure and detailed analysis of the ways in which Wilde uses dramatic techniques to present the different social and moral attitudes of the two characters. Responses are likely to include some of the following: • Lord Darlington's use of euphemistic language ('console herself') and preference for it ('vileness is a terrible word') • his use of innuendo • use of genteel social setting (flowers and tea) • emphasis on moral discussion of social behaviour • directness of Lady Windermere's language (it is a terrible thing. Certainly) • Lord Darlington's use of paradox (good people do a great deal of harm) • Lord Darlington's flattery • Lady Windermere's uncomfortableness, signalled by movement on stage and hanging the subject • she stands while he sits, adding weight to her absolute views • irony of their conversation in retrospect.

- (ii) **Giving close consideration to relevant contexts, explore the importance of Victorian values in Wilde's treatment of Lady Windermere elsewhere in the play.** [30]

AO1	At Band 1, responses are likely to show awareness of Victorian values, largely at a narrative level. Band 2 responses will show some grasp of the importance of Victorian values in relation to Lady Windermere and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the importance of some Victorian values in Wilde's treatment of Lady Windermere. Bands 4 and 5 will show an increasingly secure understanding of the importance of Victorian values in Wilde's treatment of Lady Windermere in a controlled and well-supported discussion.
AO2	At Band 1, candidates are likely to offer some examples of Victorian values in the play, largely at a narrative level. At Band 2, candidates should show some grasp of the ways in which Wilde presents Victorian values in relation to Lady Windermere with some support. By Band 3 there should be a clear grasp of some of the ways in which Wilde presents the importance of Victorian values in his treatment of Lady Windermere. At Bands 4 and 5 expect an increasingly secure and detailed analysis of the ways in which Wilde presents the importance of Victorian values in his treatment of Lady Windermere.
AO3	At Band 1, candidates are likely to show some awareness of Victorian values, which may not be very effectively linked to text or question. Band 2 responses should show some grasp of the importance of Victorian values in relation to the treatment of Lady Windermere with some support from the text. By Band 3, there should be a clear grasp of how some Victorian values have influenced Wilde's presentation of Lady Windermere and her predicament in the play. At Bands 4 and 5, candidates will show an increasingly secure understanding of the importance of Victorian values in relation to Lady Windermere in a controlled and well-supported discussion. Responses are likely to include references to some of the following contexts: ● issues of deception and trust in marriage ● effects on women of society's double standards ● censoriousness of late Victorian society ● the scandals of the Nineties, the age of Decadence ● the 'New Woman' movement ● the influence of Shaw and socialist ideas.

13. (i) **Analyse Williams' presentation of the relationship between Stella and Stanley in the extract below.** [20]

AO1	At Band 1, responses will show some awareness of the characters of Stella and Stanley, largely at a narrative level. Band 2 responses will show some grasp of the nature of the relationship and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of some key features of the relationship such as Stella's placatory nature and Stanley's coarse masculinity. Bands 4 and 5 will show an increasingly secure understanding of the complexity of the relationship in a controlled and well-supported discussion.
AO2	At Band 1, candidates are likely to offer character studies of Stella and Stanley largely at a narrative level. At Band 2, candidates should show some grasp of the way the relationship is presented with some support. By Band 3, there should be a clear grasp of some aspects of Williams' use of dialogue and staging. At Bands 4 and 5 expect an increasingly secure and detailed analysis of the ways in which Williams uses dramatic techniques to present the relationship between Stella and Stanley. Responses are likely to include some of the following: ● use of staging such as leaving door open, to suggest Stanley's casual superiority ● use of music, blues piano to suggest sad atmosphere of New Orleans, Blanche's song of woe suggesting hope and tragedy ● use of actions such as Stella jumping up, sign of adoration and desire ● use of dialogue. Stanley's short simple sentences and slang, sometimes one word (So.) suggesting suspicion and man of the body rather than man of words. Contrast with Stella's more placatory language suggesting empathy, consideration for others ● centrality of Belle Reve to the conversation, name hints at themes and that it will affect their relationship in the play to come.

- (ii) **Giving close consideration to relevant contexts, explore elsewhere in the play how Williams' treatment of Stella is influenced by American attitudes to women in the 1940s.** [30]

AO1	At Band 1, responses will show some awareness of American attitudes to women in the play, largely at a narrative level. Band 2 responses will show some grasp of American attitudes to women with more focus on Stella and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of some 1940s American attitudes to women in Williams' treatment of Stella. Responses at Bands 4 and 5 will show an increasingly secure understanding of how 1940s American attitudes to women have influenced Williams' treatment of Stella in a controlled and well-supported discussion.
AO2	At Band 1, candidates are likely to offer some examples of attitudes to women, largely at a narrative level. At Band 2, candidates should show some grasp of the way 1940s attitudes to women are presented with some support. By Band 3, there should be a clear grasp of some of the ways 1940s American attitudes have influenced Williams' presentation of Stella elsewhere in the play. At Bands 4 and 5 expect an increasingly secure and detailed analysis of the dramatic techniques used by Williams to show how 1940s American attitudes to women have influenced his treatment of Stella.
AO3	At Band 1, candidates are likely to show some awareness of the 1940s American context (play first performed 1947) which may not be very effectively linked to text or question. Band 2 responses should show some grasp of the influence of attitudes to women in relation to Stella with some support from the text. By Band 3, there should be a clear grasp of how some attitudes to women in 1940s America have influenced Williams' treatment of Stella. At Bands 4 and 5 candidates should show an increasingly secure understanding of the influence of 1940s America's attitudes to women on Williams' treatment of Stella in a controlled and well-supported discussion. Responses are likely to include references to some of the following contexts: • post-war uncertainty about gender relationships and roles • poor New Orleans city life, masculine habits of poker and drinking may show influence of Williams' father's behaviour • Williams' own experience of St Louis slums and the Depression • contrast of Stanley's behaviour to the gallantry of old Southern states • the brutality of Stanley's behaviour influenced by post-war realism of new drama • some candidates may argue that main influence may not be social context but Williams' reading of D H Lawrence and his emphasis on power of sex and desire.

14. (i) Analyse Hare's presentation of Irina and Gerard in the extract below.**[20]**

AO1	At Band 1 responses are likely to show awareness of the characters largely at a narrative level. Band 2 responses will show some grasp of the presentation of Irina's and Gerard's characters and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of some key features of Hare's presentation such as Irina's response to the situation and her attitude to Gerard, her role in this extract and how the extract illustrates the position of women. Bands 4 and 5 will show an increasingly secure understanding of Hare's presentation in a controlled and well-supported discussion.
AO2	At Band 1, candidates are likely to offer character studies largely at a narrative level. At Band 2, candidates should show some grasp of the ways the characters are presented with some support. By Band 3, there should be a clear grasp of some dramatic techniques such as Hare's use of stage directions and tone. At Bands 4 and 5 expect an increasingly secure and detailed analysis of the ways in which Hare presents Irina and Gerard. Responses are likely to include some of the following: • Irina's use of dialogue, language and tone: authoritative in contrast to Gerard's • use of stage directions suggesting Irina's control and confidence and Gerard's unsureness • Hare using Irina to question the prison system through her stressing that his sentence was unjust • Gerard's reactions to his sentence – sympathy evoked by his description of his daily existence • use of pauses and short sentences • questioning by both characters.

- (ii) **Giving close consideration to relevant contexts, explore elsewhere in the play how Hare uses the character of Irina to present social and political issues. [30]**

AO1	At Band 1, responses are likely to show some awareness of social and political issues in the play, largely at a narrative level. Band 2 responses will show some grasp of social and political issues in Hare's treatment of Irina elsewhere in the play. Band 3 responses will begin to show a clear grasp of social and political issues in Hare's treatment of Irina linked to particular examples. Bands 4 and 5 will show an increasingly secure understanding of the social and political issues which have influenced Churchill's presentation of Irina elsewhere in the play in a controlled and well-supported discussion.
AO2	At Band 1, candidates are likely to offer some examples of social and political issues, largely at a narrative level. At Band 2, candidates should show some grasp of the ways social and political issues are presented with some link to Irina elsewhere in the play. By Band 3, there should be a clear grasp of some of the ways Hare presents social and political issues in his treatment of Irina. At Bands 4 and 5 expect an increasingly secure and detailed analysis of the ways in which Hare presents social and political issues in his treatment of Irina elsewhere in the play.
AO3	At Band 1, candidates are likely to show some awareness of the social/political issues such as the judiciary system in the play but may not very effectively link them to the text. Band 2 responses will show some grasp of the link between social/political issues and Irina's presentation and role with some support from the text. By Band 3 there should be a clear grasp of how Hare uses Irina to comment on social/political issues in the play. At Bands 4 and 5, candidates will show an increasingly secure understanding of the play in a controlled and well-supported discussion. Responses are likely to include references to some of the following contexts: • the judiciary system • the police force • class distinction and corruption within both the judiciary system and the police force • the position of women in positions of authority.

15. (i) **Analyse the ways in which Orton creates dramatic impact in the extract below.** **[20]**

A01	At Band 1, responses will show some awareness of some of the dramatic effects largely at a narrative level. Band 2 responses will show some grasp of dramatic impact and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of some dramatic techniques and their impact in terms of plot and characterisation. Bands 4 and 5 will show an increasingly secure understanding of dramatic impact and how it links to plot and themes in a controlled and well-supported discussion.
A02	Band 1 candidates are likely to show some awareness of farcical dramatic impact but largely at a narrative level. At Band 2, candidates should show some grasp of dramatic effects with some support. By Band 3 there should be a clear grasp of some of Orton's dramatic techniques. At Bands 4 and 5 expect an increasingly secure and detailed analysis of the ways in which Orton creates dramatic impact. Responses are likely to include some of the following: • use of visual shocks on stage, with outrageous behaviour of stuffing a mother's body into a wardrobe in order to hide money in her coffin • also the shock of Hal casually combing his hair while discussing something as taboo as undressing his mother • use of unexpected follow-ons in dialogue: 'seems a shame' followed by comment about embalming, suggesting complete lack of moral feeling • use of religion in the dialogue; Hal's reference might cause audience to expect moral reaction, instead he shows concern for himself.

- (ii) **Giving close consideration to relevant contexts, go on to explore Orton's use of the conventions of farce elsewhere in the play.** [30]

AO1	At Band 1 responses are likely to show some awareness of examples of farce elsewhere in the play, largely at a narrative level. Band 2 responses will show some grasp of conventions of farce and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of some conventions of farce and their link to themes such as moral nihilism and police brutality. Bands 4 and 5 responses will show an increasingly secure understanding of Orton's use of the conventions of farce elsewhere in the play in a controlled and well-supported discussion.
AO2	Band 1 candidates are likely to show some awareness of the conventions of farce, largely at a narrative level. Band 2 candidates should show some grasp of some conventions of farce with some support. By Band 3, there should be a clear grasp of the dramatic effects of some conventions of farce elsewhere in the play. At Bands 4 and 5, expect an increasingly secure and detailed analysis of the dramatic effects of Orton's use of conventions of farce elsewhere in the play.
AO3	At Band 1, candidates are likely to show some awareness of conventions which may not be very effectively linked to the text. Band 2 responses should show some grasp of the conventions of farce with some support. By Band 3, there should be a clear grasp of some of the conventions of farce such as the use of outrageous behaviour and unexpected entrances. At Bands 4 and 5, candidates should show an increasingly secure understanding of Orton's use of the conventions of farce in a controlled and well-supported discussion. Responses are likely to include references to some of the following contexts: • use of outrageous incidents, such as playing with corpse's false teeth • timing of entrances and exits, especially entrances of Truscott always just missing the body and the money • use of absurd props, such as the search for the glass eye • use of misunderstandings especially over the 'mummy', linked to theme of stupidity of police • absurd plot carried to extreme • candidates may mention the influences of comic methods/conventions of Wilde and Furbank on Orton's play.

Component 2 Section B Drama (i) Assessment Grid

Band	AO1 <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i> 10 marks	AO2 <i>Analyse ways in which meanings are shaped in literary texts</i> 10 marks
5	9-10 marks - perceptive discussion of extract - very well-developed argument - confident grasp of concepts and apt use of terminology - accurate, fluent expression	9-10 marks - detailed, perceptive analysis and evaluation of writer's use of language and dramatic techniques to create meaning - confident and apt textual support
4	7-8 marks - clearly informed discussion of extract - effectively structured argument - secure grasp of concepts and secure and sensible use of terminology - expression generally accurate and clear	7-8 marks - sound analysis and evaluation of writer's use of language and dramatic techniques to create meaning - appropriate and secure textual support
3	5-6 marks - engages with extract - response is mostly relevant to question - some sensible grasp of key concepts and generally appropriate terminology - expression tends to be accurate and clear, but there may be lapses	5-6 marks - clear analysis of writer's use of language and dramatic techniques to create meaning - generally clear and appropriate textual support
2	3-4 marks - attempts to engage with extract - attempts to organise response, though not always relevant to question - some, not always relevant use of concepts and terminology - expression may feature inaccuracies, more so at the lower end of the band	3-4 marks - makes some basic points about writer's use of language and dramatic techniques to create meaning - supports some points by mostly appropriate reference to text
1	1-2 marks - understands extract at a superficial or literal level - response may lack organisation and relevance - shows some grasp of basic terminology, though this may be occasional - errors in expression and lapses in clarity	1-2 marks - identifies a few basic features of writer's use of language and dramatic techniques - offers narrative/descriptive comment - occasional support from text, but not always relevant
0	0 marks: Response not credit worthy or not attempted.	

Component 2 Section B Drama (ii) Assessment Grid

Band	AO1 <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i> 5 marks	AO2 <i>Analyse ways in which meanings are shaped in literary texts</i> 5 marks	AO3 <i>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</i> 20 marks
5	5 marks - perceptive discussion of play - very well-developed argument - confident grasp of concepts and apt use of terminology - accurate, fluent expression	5 marks - detailed, perceptive analysis and evaluation of writer's use of language and dramatic techniques to create meaning - confident and apt textual support	17-20 marks - perceptive discussion of significance and influence of context in question focus - confident analysis of wider context in which play is written and received
4	4 marks - clearly informed discussion of play - effectively structured argument - secure grasp of concepts and secure and sensible use of terminology - expression generally accurate and clear	4 marks - sound analysis and evaluation of writer's use of language and dramatic techniques to create meaning - appropriate and secure textual support	13-16 marks - sound appreciation of significance and influence of context in question focus - sound analysis of wider context in which play is written and received
3	3 marks - engages with play - response is mostly relevant to question - some sensible grasp of key concepts and generally appropriate terminology - expression tends to be accurate and clear, but there may be lapses	3 marks - clear analysis of writer's use of language and dramatic techniques to create meaning - generally clear and appropriate textual support	9-12 marks - clear grasp of the importance of context in question focus - clear grasp of wider context in which play is written and received
2	2 marks - attempts to engage with play - attempts to organise response, though not always relevant to question - some, not always relevant use of concepts and terminology - expression may feature inaccuracies, more so at the lower end of the band	2 marks - makes some basic points about writer's use of language and dramatic techniques to create meaning - supports some points by mostly appropriate reference to text	5-8 marks - acknowledges the importance of contexts - makes some connections between play and contexts
1	1 mark - understands play at a superficial or literal level - response may lack organisation and relevance - shows some grasp of basic terminology, though this may be occasional - errors in expression and lapses in clarity	1 mark - identifies a few basic features of language and dramatic techniques - offers narrative/descriptive comment - occasional support from text, but may not always be relevant	1-4 marks - describes basic context in question focus - describes wider context in which play is written and received
0	0 marks: Response not credit worthy or not attempted		

AS English Literature
Allocation of examination component marks by assessment objective

Component	Section Marks	AO1 marks	AO2 marks	AO3 marks	AO4 marks	AO5 marks
Component 1: Prose (100 marks)	A (60)					
	Part (i): 20 marks	10	10	—	—	—
	Part (ii): 40 marks	10	10	10	—	10
	B: (40)	10	10	10	—	10
Component 2: Poetry & Drama (100 marks)	A (50)	15	15	—	20	—
	B (50)			—	—	—
	Part (i): 20 Part (ii): 30	10 5	10 5	20	—	—
Total Marks	200	60	60	40	20	20