GCE AS

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WJEC Eduqas GCE AS in

ENGLISH LANGUAGE AND LITERATURE

ACCREDITED BY OFQUAL

SPECIMEN ASSESSMENT MATERIALS

Teaching from 2015



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This Ofqual regulated qualification is not available for candidates in maintained schools and colleges in Wales.

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AS ENGLISH LANGUAGE AND LITERATURE

COMPONENT 1

Comparative Analysis and Creative Writing

SPECIMEN PAPER

2 hours

ADDITIONAL MATERIALS

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

INSTRUCTIONS TO CANDIDATES

Answer both question 1 in Section A and question 2 in Section B.
Write your answers in the separate answer book provided.

INFORMATION FOR CANDIDATES

Question 1 in Section A and Question 2 in Section B carry 40 marks.
The number of marks is given in brackets at the end of each task in Section B.

You are advised to spend one hour on each section.

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.

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Section A: Comparative analysis of poetry and unseen text

Answer the following compulsory question.

Your response must include:

- *detailed analysis of the poem 'The Darkling Thrush', taken from the WJEC English Language and Literature Pre-1914 Poetry Anthology*
- *close reference to **one** of the unseen texts which appear on the following pages.*

Text A: The poem 'The Darkling Thrush', by Thomas Hardy, written on December 31, 1900.

Text B: The opening of the novel *The Poisonwood Bible,* by Barbara Kingsolver, published in 1998. The story is set in the African equatorial jungle of the Belgian Congo.

Text C: **An extract from former US Vice President Al Gore's Nobel Lecture in December 2007. The speech outlines Gore's concerns about threats to the natural world.**

1. Compare and contrast how the natural world is presented in Text A 'The Darkling Thrush' and *either* Text B *or* Text C.

In your response you should:

- use integrated linguistic and literary approaches to analyse both the poem and your chosen text
- explore connections between the poem and your chosen text, applying linguistic and literary concepts and methods.

[40]

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Text A: 'The Darkling Thrush' by Thomas Hardy

I leant upon a coppice gate
When Frost was spectre-gray,
And Winter's dregs made desolate
The weakening eye of day.
The tangled bine-stems scored the sky
Like strings of broken lyres,
And all mankind that haunted nigh
Had sought their household fires.

The land's sharp features seemed to be
The Century's corpse outleant,
His crypt the cloudy canopy,
The wind his death-lament.
The ancient pulse of germ and birth
Was shrunken hard and dry,
And every spirit upon the earth
And every spirit upon earth
Seemed fervourless as I.

At once a voice arose among
The bleak twigs overhead
In a full-hearted evensong
Of joy illimited;
An aged thrush, frail, gaunt, and small,
In blast-beruffled plume,
Had chosen thus to fling his soul
Upon the growing gloom.

So little cause for carolings
Of such ecstatic sound
Was written on terrestrial things
Afar and nigh around,
That I could think there trembled through
His happy good-night air
Some blessed
Hope, whereof he knew
Some blessed Hope,
And I was unaware.

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Text B: Opening of the novel *The Poisonwood Bible* by Barbara Kingsolver

Imagine a ruin so strange it must never have happened. First, picture the forest. I want you to be its conscience, the eyes in the trees. The trees are columns of slick, brindled bark like muscular animals overgrown beyond all reason. Every space is filled with life: delicate, poisonous frogs warpainted like skeletons, clutched in copulation, secreting their precious eggs onto dripping leaves. Vines strangling their own kin in the everlasting wrestle for sunlight. The breathing of monkeys. A glide of snake belly on branch. A single-file army of ants biting a mammoth tree into uniform grains and hauling it down to the dark for their ravenous queen. And, in reply, a choir of seedlings arching their necks out of rotted tree stumps, sucking life out of death. This forest eats itself and lives forever.

Away down below now, single file on the path, comes a woman with four girls in tow, all of them in shirtwaist dresses. Seen from above this way they are pale, doomed blossoms, bound to appeal to your sympathies. Be careful. Later on you'll have to decide what sympathy they deserve.

Reproduced from 'The Poisonwood Bible', Barbara Kingsolver, published by Faber and Faber, 2000

Text C: Extract from Al Gore's Nobel Lecture, 2007

Today, we dumped another 70 million tons of global-warming pollution into the thin shell of atmosphere surrounding our planet, as if it were an open sewer. And tomorrow, we will dump a slightly larger amount, with the cumulative concentrations now trapping more and more heat from the sun.

As a result, the earth has a fever. And the fever is rising. The experts have told us it is not a passing affliction that will heal by itself. We asked for a second opinion. And a third. And a fourth. And the consistent conclusion, restated with increasing alarm, is that something basic is wrong.

We are what is wrong, and we must make it right. In the last few months, it has been harder and harder to misinterpret the signs that our world is spinning out of kilter. Major cities in North and South America, Asia and Australia are nearly out of water due to massive droughts and melting glaciers. Desperate farmers are losing their livelihoods. Peoples in the frozen Arctic and on low-lying Pacific islands are planning evacuations of places they have long called home. Unprecedented wildfires have forced a half million people from their homes in one country and caused a national emergency that almost brought down the government in another. Climate refugees have migrated into areas already inhabited by people with different cultures, religions, and traditions, increasing the potential for conflict. Stronger storms in the Pacific and Atlantic have threatened whole cities. Millions have been displaced by massive flooding in South Asia, Mexico, and 18 countries in Africa. As temperature extremes have increased, tens of thousands have lost their lives. We are recklessly burning and clearing our forests and driving more and more species into extinction. The very web of life on which we depend is being ripped and frayed.

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Section B: Creative writing and commentary

*Answer the following compulsory question. It is divided into **three parts**, (a), (b) and (c). You may draw inspiration from Texts A-C on pages 7-9 to help you answer **all parts** of the compulsory question. You may introduce material of your own to help you in your responses.*

2. (a) Write a section from an adventure novel where an explorer discovers a menacing new world. Aim to write approximately 200 words. [10]

In the extract you should:

- write in first person
- include a description of the landscape
- include your initial reactions to what you see
- use an appropriate tone and style.

(b) Write the opening voiceover for a television documentary on the natural world. Aim to write approximately 200 words. [10]
This must **not** be presented as a transcription.

For your voiceover you should:

- select a relevant focus for the documentary e.g. a specific animal, place, season
- consider whether the tone should be serious or light-hearted
- make appropriate language choices
- show awareness of audience and purpose.

(c) Write an analytical commentary that compares and contrasts your choices of style, form and content in both the adventure novel extract and voiceover for the television documentary. Aim to write approximately 300-400 words. [20]

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AS ENGLISH LANGUAGE AND LITERATURE

COMPONENT 2

Drama and Non-Literary Texts

SPECIMEN PAPER

2 hours

ADDITIONAL MATERIALS

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

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

All questions in Section A and Section B carry 60 marks.
The number of marks is given in brackets at the end of each question or part-question.

You are advised to spend one hour on each section. In Section A, you are advised to spend 20 minutes on part (i) and 40 minutes on part (ii).

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.

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Section A: Post-1900 Drama

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

*You will need a clean copy (no annotation) of the **set text** which you have studied.*

*In your responses to **both** parts of the question, you must:*

- *use integrated literary and linguistic approaches*
- *analyse how meanings are shaped*

and in part (ii) you must:

- *consider the significance and influence of contextual factors.*

Alan Bennett: *The History Boys* (Faber)

Either,

1.

(i) Remind yourself of Act I from page 8 *"***Headmaster:** Mrs Lintott, Dorothy' to page 10 '**Mrs Lintott:** Poor sods." Using integrated literary and linguistic approaches, examine the presentation of the relationships between Mrs Lintott and the Headmaster, and Mrs Lintott and Hector in this extract. [20]

(ii) Consider how Bennett uses Mrs Lintott to highlight the position of women in society. In your response you should refer to **at least two** other episodes from the play. [40]

Or,

2.

(i) Remind yourself of Act I from page 51 "**Headmaster:** I am very angry" to page 53 "**Headmaster***:* This is a school and isn't normal." Using integrated literary and linguistic approaches, examine the presentation of the Headmaster and Hector in this extract. [20]

(ii) Examine how Bennett presents male and female authority figures in **at least two** other episodes from the play. [40]

Diane Samuels: *Kindertransport* (Nick Hern)

Or,

3.

(i) Remind yourself of Act 1 Scene 2 from page 33 *"*(EVA *(showing the letter to LIL).* My letter is finished.*"* to page 37 "FAITH: So what else did she change?". Using integrated literary and linguistic approaches, discuss how attitudes towards German Jews are presented in this extract. [20]

(ii) Discuss how attitudes to German Jews are presented in **at least two** other episodes from the play. [40]

Or,

4.

(i) Remind yourself of Act 2 Scene 1 page 67 "EVELYN *takes the letter and tears it"* to page 72 "EVELYN: I've put an end to the trouble." Using integrated literary and linguistic approaches, discuss the effect of Samuels' use of time shifts in this extract. [20]

(ii) "Within the play the past and the present are inextricably linked." Discuss the effects of Samuels' use of time shifts in **at least two** other episodes from the play. [40]

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Edward Albee: *Who's Afraid Of Virginia Woolf?* (Vintage Classics)

Or,

5.

(i) Remind yourself of Act 2 page 93 from "HONEY*: (the worse for wear, half asleep...*" to page 95 "GEORGE:...and you want to know who rang.*"* Using integrated literary and linguistic approaches, examine the presentation of the character of Honey in this extract. [20]

(ii) With reference to **at least two** other episodes from the play, discuss how far you agree with the viewpoint that through Honey's character Albee highlights "the crippling and stifling effects that 1960's American society had upon women". [40]

Or,

6.

(i) Remind yourself of Act 1 page 41 from "MARTHA: All right! Shut up!" to page 45 "MARTHA:....not on your salary." Using integrated literary and linguistic approaches, examine the impact that campus life has had on the character of Martha. [20]

(ii) Go on to consider the impact of living on the university campus in **at least two** other episodes from the play. [40]

Brian Friel: *Translations* (Faber)

Or,

7.

(i) Remind yourself of the extract on page 31 which begins "OWEN: The captain is the man..." and ends on page 33 with "SARAH is staring at MANUS". Using integrated literary and linguistic approaches, explore the characters and situation in this extract. [20]

(ii) "Literal, cultural, and generational." With reference to **at least two** other episodes from the play, explore how Friel presents the theme of translation. [40]

Or,

8.

(i) Remind yourself of the extract on page 59 which begins " **MAIRE:** He left me home..." and ends on page 60 with " **MAIRE:**... It didn't last long, did it?" Using integrated literary and linguistic approaches, explore the presentation of Maire in this extract. [20]

(ii) With reference to **at least two** other episodes from the play, consider how Friel uses Maire to highlight the role of women in 19th century agricultural Ireland. [40]

Tennessee Williams: *Cat on a Hot Tin Roof* (Penguin Modern Classics)

Or,

9.

(i) Remind yourself of the extract on page 27 which begins "BRICK: One man has one great good..." and ends on page 28 with "MARGARET:...could not be told?". Using integrated literary and linguistic approaches, explore the attitudes of Maggie and Brick toward Skipper in this extract. [20]

(ii) Consider the different ways that contemporary and modern audiences may have reacted to the character of Skipper. In your response you should refer to **at least two** other episodes from the play. [40]

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Or,

10. (i) Remind yourself of the extract on page 16 which begins “BIG MAMA: Son? Son? Son?” and ends on page 18 “BIG MAMA:...wonderful news?”. Using integrated literary and linguistic approaches, explore the presentation of Big Mama in this extract. [20]

(ii) With reference to **at least two** other episodes from the play, discuss how far you agree with the viewpoint that “Big Mama is powerless within a male-dominated society.” [40]

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Section B: Non-literary texts

*Answer **one** question from this section.*

*You will need a clean copy (no annotation) of the **set text** which you have studied for this section.*

In your response, you must:

- *use integrated literary and linguistic approaches*
- *analyse how meanings are shaped*
- *consider the significance and influence of contextual factors.*

Andrea Ashworth: *Once in a House on Fire* (Picador)

Either,

11. Using integrated linguistic and literary approaches, discuss the significance of Ashworth's use of social background in her presentation of abusive fathers and father figures in *Once in a House on Fire.* [60]

Or,

12. Using integrated linguistic and literary approaches, discuss the significance of the period and setting of the book in Ashworth's presentation of homes/houses in *Once in a House on Fire.* [60]

Jenny Diski: *Skating in Antarctica* (Virago)

Or,

13. Using integrated literary and linguistic approaches, explore how Diski presents travel and her experiences whilst travelling, as a strategy for survival in *Skating to Antarctica*. [60]

Or,

14. Using integrated linguistic and literary approaches, explore how Diski presents the identity of people and places in *Skating to Antarctica*. [60]

Dave Eggers: *A Heartbreaking Work of Staggering Genius* (Picador)

Or,

15. Using integrated linguistic and literary approaches, consider how Eggers draws on society's attitudes to death in his presentation of death in *A Heartbreaking Work of Staggering Genius*. [60]

Or,

16. Using integrated linguistic and literary approaches, discuss Eggers' treatment of relationships between brothers and sisters in *A Heartbreaking Work of Staggering Genius.* [60]

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Truman Capote*: In Cold Blood* (Penguin Classics)

Or,

17. Using integrated linguistic and literary approaches, explore Capote's presentation of rural American society in *In Cold Blood*. [60]

Or,

18. Use integrated linguistic and literary approaches to consider Capote's presentation of Nancy as an embodiment of the American dream in *In Cold Blood*. [60]

George Orwell: *Homage to Catalonia* (Penguin Classics)

Or,

19. Using integrated linguistic and literary approaches, discuss how Orwell presents Barcelona in the Spanish Civil War in *Homage to Catalonia.* [60]

Or,

20. Using linguistic and literary approaches, discuss how Orwell presents warfare in the 1930s in *Homage to Catalonia.* [60]

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COMPONENT 1: Comparative Analysis and Creative Writing

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 (**AO**s) 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.

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- 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

Section A: Comparative Analysis of Pre-1900 Poetry and unseen text

	AO1	AO2	AO4	AO5
Section A	15 marks	15 marks	10 marks	-
Section B	5 marks	5 marks	10 marks	20 marks

The following guidelines contain indicative content and possible approaches candidates may use in their response. The mark scheme, however, should not be regarded as a checklist. Candidates are free to choose any approach that can be supported by evidence, and they should be rewarded for all valid interpretations of the texts. Candidates can (and will most likely) discuss parts of the texts other than those mentioned in the mark scheme**.**

1. Compare and contrast how the natural world is presented in Text A *'*The Darkling Thrush*'* and *either* Text B *or* Text C.

In your response you should:

- **use integrated linguistic and literary approaches to analyse both the poem and your chosen text**
- **explore connections between the poem and your chosen text, applying linguistic and literary concepts and methods.**

[40]

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Indicative content for Section A Q1

AO1 - <u>Some linguistic and literary features</u> that candidates may choose to explore include, but are not limited to:

	Compulsory: Text A 'The Darkling Thrush'	**Text B: *The Poisonwood Bible***	**Text C: Al Gore speech**
AO1 **Candidates should use <u>coherent written expression</u> within their response.** **When discussing the poem and their chosen unseen text, candidates should select appropriate supporting evidence from the text and apply relevant linguistic and terminology in their analysis.**	• lexical set of music lines 5-6, picked up in 'evensong', 'carolings' and 'air' • lexical set of ghosts – 'spectre-gray', 'haunted', 'spirit' • metaphorical compound adjective 'spectre-gray' • metaphors of 'dregs' and the 'weakening eye' • simile in line 6 • personification of the land line 9 • extended metaphor and personification of the dead century lines 9-12 • juxtaposition e.g. 'bleak' and 'full-hearted' lines 18-19 • intensifiers in 'so little cause' and 'such ecstatic' • determiners in 'all mankind' and 'every spirit' • post-modified abstract noun-phrase 'joy illimited' • pre- and post-modified 'thrush' noun phrase line 21 • tripled post-modifying adjectives line 21	• continuous prose • paragraphing signals shift of focus • first person pronoun – intrusive narrator • second person address • imperative mood at the beginning and end of the extract • declaratives describing the forest and the figures • present tense • minor sentences/ellipsis • adverbials of time and place in second paragraph • reference to future 'you'll have to' • paradoxical opening sentence • verbs to involve the reader 'imagine' 'picture' • lexical sets of forest life and of conflict • many plural concrete nouns • strong dynamic verbs • verbs used as nouns 'glide' 'wrestle' • double pre-modification • indefinite article in 'a woman' - anonymity • similes	• first person address • the colloquial verb 'dumped' • the compound pre-modifier 'global-warming' • the noun phrases 'thin shell', 'massive droughts' and 'melting glaciers' • predominantly declarative tone • the metaphor of illness • fronted conjunctions in the second section • juxtaposition of 'the experts' and 'us' • inclusive pronouns • use of minor sentences • syntactic parallelism in the third section • repetition of the comparative 'harder' • use of proper nouns • modifiers linked to destruction and loss • nouns linked to escape - 'evacuation', 'refugees', etc. • use of tripling • the sibilance in 'stronger storms' • use of personification to describe weather conditions • the adverbial modifier 'recklessly' • repetition of the comparative 'more' • the noun phrase 'web of life'

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	Compulsory: Text A **'The Darkling Thrush'** • syndetic pair 'hard and dry' line 14 • dynamic verb 'fling' line 23 • some archaism e.g. 'nigh' • religious lexis 'evensong', 'carolings' and 'blessed' • alliteration, notably plosives in line 2 • four regular end-stopped octaves/eight-lined stanzas • stanzas 1-3 have end-stopped quatrains • iambic tetrameter alternated with iambic trimeter • declarative mood throughout • past tense • compound sentences in stanzas 1 and 2 • single complex-compound sentence in stanza 4 • parallelism in lines 11-12 • first person singular • conjunction 'and' introducing generalisation in lines 7-8, 15-16	**Text B: *The Poisonwood Bible*** • personification of the whole forest 'conscience' 'eyes' • personification of vines and seedlings • flower metaphor 'pale, doomed blossoms' • antithesis 'seedlings' and 'stumps' 'life' and 'death' • noun phrase 'shirtwaist dresses' connoting another world	Text C: *Al Gore speech* • syndetic pairing • use of the onomatopoeic verb 'ripped'

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<table>
<tr><td rowspan="2">AO2</td><td>Candidates may choose to explore:
the fact the poem was written at the turn of the 19th-20th century,
how the poem reflects on the significance of birdsong in the winter twilight,
how the poet establishes a sense of wisdom in the natural world at which man can only guess
thrush dominates second half of poem
how the mood of the poem moves from pessimism/lifelessness to tentative hope.</td><td>Candidates may choose to explore:
the ambiguity of the opening for the serious reader of fiction, drawing attention to the presence of the writer
how language is used to establish the setting
how the forest is presented as vibrant, exotic and dangerous
how the characters sketched in the second paragraph are incongruously placed to create curiosity.</td><td>Candidates may choose to explore:
the text’s genre as a persuasive speech
the fact that the speech was delivered by a former political leader
the significance of it being part of the Nobel Lectures
how the speaker presents the natural world as being under threat from humans
how the survival of both the natural world and humanity is interlinked.</td></tr>
<tr><td colspan="3">Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.

Candidates should consider HOW the natural world is presented. The focus should be on HOW meaning is created.

Look for and reward all valid interpretations.</td></tr>
<tr><td>AO4</td><td colspan="3">Candidates need to demonstrate sound understanding of the similarities and differences between the poem and the unseen text they have chosen.
We should expect sound, knowledge and understanding of the set poem to provide a basis for informed discussion of connections.
Connections need to be clear, as productive as possible and should be well supported.
Candidates may compare and contrast the texts in terms of style, attitudes and text genres.
Look for and reward all valid and meaningful connections.</td></tr>
</table>

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Assessment Grid for Section A

Band	AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression (15 marks)	AO2 Analyse ways in which meanings are shaped in texts (15 marks)	AO4 Explore connections across texts, informed by linguistic and literary concepts and methods (10 marks)
5	**13-15 marks** • thorough knowledge, understanding and insights gained from integrated study • confident and purposeful application of concepts and methods; apt textual support • accurate and precise use of terminology • effectively organised response, utilising an academic style and register • confident and fluent expression	**13-15 marks** • perceptive analysis of how language choices, form and structure affect meaning, particularly in the set poem • mature and assured reading of set poem and perceptive discussion of unseen text • confident understanding of and appreciation of writers' techniques	**9-10 marks** • confident understanding of the similarities and differences between the set poem and unseen text • productive, discerning connections, firmly linked to question focus
4	**10-12 marks** • clear evidence of integrated study • secure use of terminology • clearly understands and applies relevant concepts and methods • accurate and coherent written expression • effectively organised and shaped response	**10-12 marks** • sustained analysis of how language choices, form and structure affect meaning, particularly in set poem • thoughtful reading of set poem and unseen text • secure reading of implicit meaning • sound understanding of literary/linguistic features	**7-8 marks** • secure understanding of similarities and differences between the set poem and unseen text • secure and sound exploration of connections, with a clear and sensible link to question focus
3	**7-9 marks** • some evidence of integrated study • reasonable use of terminology • some understanding of literary/linguistic concepts and methods, not always relevant • generally accurate and coherent written expression • clearly organised	**7-9 marks** • some reasonable analysis of how language choices, form and structure affect meaning, particularly in set poem • sensible reading of both set poem and unseen text • sensible reading of implicit meaning • sensible understanding of literary/ linguistic features	**5-6 marks** • reasonable understanding of the similarities and differences between the set poem and unseen text • some sensible connections, generally linked to question focus
2	**4-6 marks** • basic evidence of integrated study • basic use of key terminology, though may include some inaccuracy • basic understanding of concepts and methods • lapses in quality of written expression • straightforward organisation	**4-6 marks** • basic analysis of how language choices, form and structure affect meaning • awareness of key linguistic/ literary features • basic understanding of set poem and some grasp of unseen text, with some generalisation and simplification	**3-4 marks** • some selection and discussion of some of the most obvious similarities and differences between the set poem and unseen text • connections may be tenuous at times/superficial, not always relevant to question focus
1	**1-3 marks** • limited evidence of integrated study • limited application of concepts and methods • irregular use of terminology • frequent lapses in clarity • response may lack organisation	**1-3 marks** • limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning • superficial analysis of set poem and unseen text • uncertain knowledge and understanding of set poem and limited understanding of unseen text	**1-2 marks** • limited evidence of understanding basic points of comparison and/or contrast; set poem and unseen text may be discussed individually and unevenly • limited exploration of connections between set poem and unseen, with limited relevance to question focus
0	**0 marks**: Response not worthy of credit or not attempted		

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Component 1 Section B: Creative Writing and Commentary

	AO1	AO2	AO4	AO5
Task (a)	-	-	-	10 marks
Task (b)	-	-	-	10 marks
Task (c)	5 marks	5 marks	10 marks	-

This question assesses the candidate's ability to write in two different styles for different audiences and to compare and contrast choices of style, form and content. In assessing candidates' responses to each part of this question, you must refer to both the overview and the assessment grid.

Overview

AO5	(a) Write **a section from an adventure novel** where an explorer discovers a menacing new world. Aim to write approximately 200 words	(b) Write **the opening voiceover for a television documentary** on the natural world. Aim to write approximately 200 words. This must not be presented as a transcription

Band 5
Candidates should demonstrate some flair and originality at this level. The novel extract and documentary will be engaging and there will be confident awareness of the generic conventions. Candidates will be secure in terms of intended audience and purpose. Confident language choices will be made which will reveal detailed knowledge of literary and linguistic features and their impact.

Band 4
Responses should be competent and clearly differentiated for the different audiences. There should be evidence of some purposeful and informed language choices being made. Sound knowledge of literary and linguistic features and their impact should be evident in the candidate's own writing. The style and tone of both the novel extract and the documentary will be suited to purpose and technical accuracy will be mostly secure.

Band 3
Responses should be sensibly organised and there should be a clear sense of writing for different audiences. Appropriate styles will be adopted with some success. Candidates should write with increased accuracy and show more sensitive awareness of audience and purpose – particularly towards the top of the band. Language choices should reveal sensible knowledge of the literary and linguistic features utilised in both documentaries and fiction.

Band 2
Candidates will show a growing understanding of form and some basic sense of audience. Expression will be mainly competent but with some lapses. The documentary and novel extract are likely to be more appropriately pitched although there may well be some inconsistencies in language use and form. Candidates should be beginning to apply knowledge and understanding from integrated study to own writing and there should be some basic awareness of the generic conventions.

Band 1
Responses in this band will be very basic, with a very limited sense of task. Written expression will often be loose, awkward or unclear. Problems with spelling and punctuation may well be evident. There will be a very limited awareness of audience especially in the documentary. Some basic understanding of form may be present e.g. there may be some grasp of the novel form.

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Assessment Grid for Section B parts (a) and (b)

Band	AO5 Demonstrate expertise and creativity in the use of English to communicate in different ways (10 marks per task)
5	**9-10 marks** • style is confidently controlled for audience, form, genre and purpose • writing is original and engaging • language choices reveal confident knowledge of linguistic and literary features and their impact • high degree of technical accuracy and consciousness in vocabulary and punctuation choices
4	**7-8 marks** • register is clearly suited to audience, form, genre and purpose • evidence of thoughtful creativity and response will show some signs of originality • language choices are appropriate and increasingly purposeful at the top of the band • mostly secure levels of technical accuracy
3	**5-6 marks** • style and tone are appropriate for audience, form, genre and purpose • creates a personal voice and makes a conscious attempt to organise material for effect • language choices reveal sound knowledge of linguistic and literary features and their impact • generally sound levels of technical accuracy though there may be some lapses
2	**3-4 marks** • some variation in register for audience, form, genre and purpose, increasingly more successful at the top of the band • attempts to engage creatively with task and to match form and content to purpose • beginning to apply knowledge of linguistic and literary features and their impact in their writing • some technical errors
1	**1-2 marks** • style is not always successful and there may be limited attempts to vary register appropriately for audience, form, genre and purpose • limited engagement with the task and limited creativity • limited attempt to apply knowledge of linguistic and literary features to own writing • frequent inaccuracies
	0 marks: response not worthy of credit or not attempted

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Assessment Grid for Section B task (c):

Write **an analytical commentary** that compares and contrasts your choices of style, form and content in **both** the adventure novel extract and voiceover for the television documentary. Aim to write approximately 300-400 words.

Band	AO1 **Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression** **5 marks**	AO2 **Analyse ways in which meanings are shaped in texts** **5 marks**	AO4 **Explore connections across texts, informed by linguistic and literary concepts and methods** **10 marks**
5	**5 marks** • thorough knowledge, understanding and insights gained from integrated study • confident application of concepts and methods when discussing their own writing • accurate and sensitive use of terminology • confident expression and skilful organisation	**5 marks** • perceptive awareness of how choices of form, structure and language have created meaning • insightful and confident understanding of the literary and linguistic techniques employed in own writing • mature and assured reading of both the fiction extract and the documentary	**9-10 marks** • confident understanding of the similarities and differences between their documentary and fiction extract. • connections should be meaningful and productive
4	**4 marks** • sound evidence of integrated study • purposefully identifies a range of terminology • purposefully applies some relevant key concepts and methods • controlled expression and effective organisation	**4 marks** • sustained focus on how language has been used to create meaning within their own writing. • thoughtful reading of own writing with some insight into the sub-text	**7-8 marks** • secure understanding of the similarities between their documentary and fiction extract • points will be well supported with relevant textual support
3	**3 marks** • clear evidence of integrated study • identifies a range of appropriate terminology • understanding of some relevant key concepts and methods • uses generally accurate, coherent expression • shows clear evidence organisation	**3 marks** • some analysis of how choices in language, form and structure have created meaning in both the fiction extract and the documentary • sensible reading of their own writing	**5-6 marks** • sensible and clear discussion of some key similarities and differences between their documentary and fiction extract
2	**2 marks** • basic evidence of integrated study • begins to apply key concepts and methods • identifies some key terminology in their own writing but the approach may be descriptive • written expression should use generally accurate expression, but with lapses, particularly towards bottom of band	**2 marks** • basic awareness of some key language features used in their own writing • basic discussion of how they have used language, form and structure to create meaning in both the fiction extract and documentary, • responses may tend to be descriptive rather than analytical	**3-4 marks** • some selection and discussion of some of the more obvious and relevant points of comparison and contrast between the fiction extract and documentary
1	**1 mark** • simple content features observed • limited evidence of integrated study • minimal application of concepts and methods • basic terminology may often be misunderstood and misapplied • lapses in accuracy and clarity in written expression • the response may lack organisation	**1 mark** • limited awareness of how some of the most obvious choices in form, structure and vocabulary create basic meaning in the fiction extract and the documentary	**1-2 marks** • limited evidence of understanding the similarities and differences between the documentary and fiction extracts, particularly towards the bottom of the band
	0 marks: Response not worthy of credit or not attempted		

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COMPONENT 2: Drama and Non-literary Texts

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 (**AO**s) 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.

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- 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

Section A: Post-1900 drama

	AO1	AO2	AO3
Task (a)	10 marks	10 marks	
Task (b)	10 marks	10 marks	20 marks

The following guidelines contain indicative content and possible approaches candidates may use in their response. The mark scheme, however, should not be regarded as a checklist. Candidates are free to choose any approach that can be supported by evidence, and they should be rewarded for all valid interpretations of the texts. Candidates can (and will most likely) discuss parts of the plays other than those mentioned in the mark scheme**.**

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Alan Bennett: *The History Boys*

1. (i) Remind yourself of Act I from page 8 "Headmaster: Mrs Lintott, Dorothy" to page 10 "Mrs Lintott: Poor sods." Using integrated literary and linguistic approaches, examine the presentation of the relationships between Mrs Lintott and the Headmaster, and Mrs Lintott and Hector in this extract. [20]

AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant literary and linguistic terminology in their analysis. Some literary and linguistic features that candidates may choose to explore: • topic management throughout the extract • the use of turn-taking • juxtaposition of vocatives 'Headmaster' and 'Dorothy' • intensifier – 'very' • alliteration – 'teaching terms' • the Headmaster's use of interrogatives • the Headmaster's minor utterances – 'Quite!', 'Different.', • exclamative tone – 'Remarkable!' • proper nouns – ''Oxford' and Cambridge' contrasted with 'Bristol' and 'York' • quantifiers – 'one', 'two' • interruption • repetition of first person pronoun 'I' • noun phrase 'league tables' and nouns ' scholarships' and 'reports' • repetition of verb 'want' • repetition of 'justice' • modification - 'plainly stated' and organised' • tripling of imperatives – 'Think charm. Think polish. Think Renaissance Man.' • antithesis – 'old' and 'new' • repetition of modifier 'good' • modifier - ' fearless' • adjective 'bright' and comparative 'brighter' • nouns 'cloisters' and 'cathedral' • weather imagery – 'fog' • sensory imagery – 'the smell of cold floors' • adverb 'apparently'.
AO2	There is much underlying tension in the Mrs Lintott and the Headmaster. In contrast Mrs Lintott's conversation with Hector is much more amicable. Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. **Look for and reward all valid interpretations**. Candidates may choose to explore: • the different views of Mrs Lintott and the Headteacher • how the Headmaster continually questions Mrs Lintott • the Headmaster's patronising tone • Mrs Lintott's need to defend her achievements • the Headmaster's dismissive reaction – 'I think they do.' • Mrs Lintott's sarcasm • Mrs Lintott's acceptance of the Headmaster's views • the contrast in the views of Hector compared with the Headmaster • Hector's more empathetic response to Mrs Lintott.

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(ii) Consider how Bennett uses Mrs Lintott to highlight the position of women in society. In your response you should refer to at least two other episodes from the play. [40]

AO1	Mrs Lintott is a useful character and candidates should consider her function within the play. The majority of responses will probably respond to this question by discussing how she interacts with other characters. Candidates should also consider her importance in terms of thematic links. Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Accuracy and coherence 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.
AO2	Candidates need to show understanding of the role of Mrs Lintott in the play as a whole. Candidates are free to discuss different interpretations of her character as long as they consider **how** Bennett establishes this character within the play. **Look for and reward all valid interpretations.** Candidates may choose to explore: • how Mrs Lintott is in a subservient roles to the male characters • the social perception of Mrs Lintott as a teacher – even though she gets the boys excellent A level grades she is not considered worthy enough to prepare them for Oxbridge • how Mrs Lintott portrays her opinions about the view on women in History, in the social context, and the subject itself – given a subversive voice • how Mrs Lintott as a comic figure is used to sardonically point out her own marginality • how Mrs Lintott asks the boys to consider how depressing she finds it to teach "five centuries of masculine ineptitude". Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider **how** meaning has been created.
AO3	**All valid contextual comments should be rewarded.** Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • how Mrs Lintott is used to represent the role of women in history • whether Bennett is suggesting advancements concerning the responsibility of women through Mrs Lintott's character • how Mrs Lintott is used to shape the views of the audience • how Alan Bennett draws attention to the role of women in society, which, in a nation under Margaret Thatcher, was being given increasing attention • how Bennett's presentation of women in the play is, arguably, a satirical representation of the reality of the time it is set • how the play challenges the stereotypical role of female passivity in a male dominated society.

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2. (i) Remind yourself of Act I from page 51 "Headmaster: I am very angry" to page 53 "Headmaster: This is a school and isn't normal." Using integrated literary and linguistic approaches, examine the presentation of the Headmaster and Hector in this extract. [20]

AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant literary and linguistic terminology in their analysis. Some literary and linguistic features that candidates may choose to explore: • topic management throughout the extract • the use of turn-taking • declarative – I am very angry.' • intensifier - 'very' • interrogative –'Are you following me?' • quantifier – three' • nouns – 'boy' and 'man' • indefinite article – 'a' • verb – 'fiddling' • adverbial of time – 'Yesterday' • repetition of verb 'propose' • infinitive verb 'to retire' • interrogative – 'Have you nothing to say?' • repetition of verb 'think' • alternate rhyme in Hector's citation • adjective – 'incorrigible' • repetition of the verb 'share' • abstract noun 'concession' • modal verbs - 'may', 'might' • noun phrase - 'cockeyed notion' • negative adverb 'not' • indefinite pronoun- 'nothing' • demonstrative pronoun - 'this' • lexical set of culture – Renaissance', 'Plato', 'Michaelangelo', 'Oscar Wilde' • expletive imperative 'Fuck' • metaphor - 'shrunken violets' • emphatic declarative - 'This is a school and it isn't normal'.
AO2	There is much tension in the conversation between the Headmaster and Hector with the Headmaster clearly trying to assert authority. Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. **Look for and reward all valid interpretations**. Candidates may choose to explore: • the Headmaster's anecdote about his wife • how the Headmaster reveals his knowledge of Hector's inappropriate behaviour • Hector's citing of poetry • the contrasting attitudes of the Headmaster and Hector • Hector's refusal to take the situation seriously • how the Headmaster tries to assert his authority by stating that Hector and Irwin must share the lessons • the Headmaster's obvious annoyance.

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(ii) Examine how Bennett presents male and female authority figures in at least two other episodes from the play. [40]

AO1	Authority figures are important within the play. The majority of responses will probably respond to this question by discussing how different characters embody authority. Candidates may explore characters that are meant to be authority figures but in fact lack authority. Candidates may discuss the differing attitudes shown towards authority figures. Candidates may explore the way that authority figures are mocked within the play. Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Accuracy and coherence 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.
AO2	Candidates need to show understanding of the role of authority figures in the play as a whole. Candidates are free to discuss different representations of authority figures as long as they consider **how** Bennett establishes these characters within the play. **Look for and reward all valid interpretations.** Candidates may choose to explore: • the role of the Headmaster - he is generally portrayed as being strict, adhering closely to the school rules and formalities • the Headmaster's aggressive speech to others • how the Headmaster fails at maintaining respect and authority with the other characters • Hector's French lesson - Hector playfully showing that he has authority in his lessons, much to the dismay of the headmaster who feels both humiliated and challenged enough to try and speak French • how Hector and Mrs Lintott represent important divisions within educational thinking and how they are perceived by society • how Mrs Lintott represents an old-fashioned, conventional teaching style • how Mrs Lintott's authority as a teacher is hindered by the limits of a patriarchal society • how Mrs Lintott is aware of the boundaries that exist between teacher and students • how Hector abuses his position of authority • Irwin's position in terms of his philosophy on education and as a role model • the comical authority that the boys, particularly Dakin, have over their school authorities. Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider **how** meaning has been created.
AO3	**All valid contextual comments should be rewarded.** Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • the different attitudes towards male/female authority - male domination and female subservience • how authority figures are subverted • how authority figures reflect the time the play was written • the role of education in society and how positions of power were abused.

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Diane Samuels: *Kindertransport*

3. (i) Remind yourself of Act 1 Scene 2 from page 33 "(EVA *(showing the letter to LIL)*. My letter is finished." to page 37 "FAITH: So what else did she change?". Using integrated literary and linguistic approaches, discuss how attitudes towards German Jews are presented in this extract. [20]

AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant literary and linguistic terminology in their analysis. Some literary and linguistic features that candidates may choose to explore: • topic management throughout the extract • the use of turn-taking • collocation – 'Mother and Father' • proper nouns ' Helga and Werner Sclesinger' • modifier –'illegal' • abstract noun – 'danger' • noun phrase – 'Jewish people' • antithesis 'olden' and 'new' • repetition of 'Nazis' • repetition of noun 'servants' • infinitive – 'to cook' • nouns 'gardener' and 'butler' • juxtaposition of 'butler' and 'bank manager' • modifier – 'Non-Aryan' • verb phrase 'had to cope' • use of interrogatives • repetition of verb 'change' • imperative – 'Promise me' • noun phrase – 'naturalisation papers' • noun – 'mistake' • noun phrase – 'fresh start'.
AO2	There is much to be said about the attitudes displayed towards German Jews at this point in the play. Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. **Look for and reward all valid interpretations**. Candidates may choose to explore: • Eva's attitude towards her parents – supportive; caring; still believes they will be able to come to England; however, Eva learning English (shown in the letter) is one sign of her changing identity (eventually becoming Evelyn); this rejection of her identity is reinforced later in the extract when Lil tells Faith Evelyn changed her date of birth to the day she arrived in England • the reference to anti-Semitic attitudes in Germany in Eva's letter – 'dangers' • Lil's attitude – encourages Eva to eat ham even though it is against her Jewish identity; Lil in part to blame for Eva losing her German Jewishness; however, Lil did take Eva in – shows caring attitude • British society's attitudes to German Jews: Eva's mother and father will only be able to get work as servants (even though her father was a bank manager) • the adverts in paper – shows there are many German Jews trying to get to Britain • how Lil tells Faith that Eva had to cope with a lot due to anti-Semitism in Germany, especially being separated from her parents.

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(ii) Discuss how attitudes to German Jews are presented in at least two other episodes from the play. [40]

AO1	The different attitude displayed towards German Jews is clearly a central concern within the play. The majority of responses will probably respond to this question by discussing the treatment of the characters such as Eva and Helga. Candidates may discuss the differing attitudes shown towards German Jews by linking them to the themes of the play e.g. racism, separation, identity, etc. Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Accuracy and coherence 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.
AO2	Candidates need to show understanding of the different attitudes displayed to German Jews within the play. Candidates should consider **how** Samuels establishes these attitudes within the play. **Look for and reward all valid interpretations**. Candidates may choose to explore: • the prejudice of the Nazis and how it leads to the forced separation of Eva and Helga • the attitude of the Border Officer towards Eva • how Anti-Semitism leads to concentration camps – Helga tells of losing her husband and her suffering in a camp; the newsreel of the liberation of Belsen that Lil tries to hide from Eva • the casual racism of British shown through the Postman; also shows lack of real understanding as to how dangerous Hitler was – treats it like a joke • the suspicions and racist attitude of Station Guard • Eva's rejection of her German Jewish identity • Faith's desire to find out about her German Jewish identity. Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider **how** meaning has been created.
AO3	**All valid contextual comments should be rewarded.** Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • the historical context of the play • the prejudice of the Nazis is which leads to the forced separation of Eva and Helga • Eva's rejection of her German Jewish identity • the political reality of Nazi oppression on Jews forces an unnatural separation of Eva/Helga; forces Helga to break promises.

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4. (i) Remind yourself of Act 2 Scene 1 page 67 "EVELYN *takes the letter and tears it".*to page 72 "EVELYN: I've put an end to the trouble." Using integrated literary and linguistic approaches, discuss the effect of Samuels' use of time shifts in this extract. [20]

AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant literary and linguistic terminology in their analysis. Some literary and linguistic features that candidates may choose to explore: • topic management throughout the extract • the use of turn-taking • verb – 'tears' • modal verb – 'shall' • comparative – 'worse' • noun phrase - 'good life' • abstract noun – 'blessings' • repetition of noun 'children • pronoun use – 'You' and 'I' • comparative 'older' • noun – 'newsreels' and 'pictures' • adverbial – 'forever' • interrogatives • noun – 'tears' • repetition – 'react', 'treat' 'mood' • vocatives – 'Gran' and Mum' • lexical set – 'rings', 'charm bracelet' 'chain', 'watch' • verb – 'selling' • noun – 'keepsake' • abstract noun – 'difference' • infinitive verb – 'to give up' • modifier – 'godforsaken' • imperative – 'Let me in' • noun phrase – 'torn papers' • abstract noun 'trouble'.
AO2	This extract makes vividly clear the effects of the past on the present and helps to show the audience how Eva became Evelyn. Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. **Look for and reward all valid interpretations**. Candidates may choose to explore: • Evelyn: 'All our children leave us' – shows effects of separation at a young age • Evelyn tearing the letters shows her desire to destroy the past; juxtaposed with scene in the past where Eva decides to reject her German Jewishness – shows process of Eva changing identity into Evelyn • the newsreel of the liberation of Belsen is shocking; Eva's response 'I don't want to cry' could be shock or it could be because she has already distanced herself from her family and her past • Lil's utterance 'What you don't see can't come back to haunt you' – but Evelyn *is* haunted by the past • how Faith is physically excluded from the storage room and how it mirrors the way her mother excludes her emotionally • how Lil fixing Eva's skirt is a poignant contrast with opening scene where Helga tries to teach Eva to sew so she is self-sufficient and refuses to help her

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(ii) "Within the play the past and the present are inextricably linked." Discuss the effects of Samuels' use of time shifts in at least two other episodes from the play. **[40]**

AO1	The use of time shifts is clearly important within the structure of the play. The majority of responses will probably respond to this question by discussing how time shifts are used to establish characters. Candidates may discuss how the use of time shifts reinforces the key themes in the play. Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Accuracy and coherence 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.
AO2	Candidates need to show understanding of importance of time shifts in the play as a whole. Candidates should consider **how** Samuels establishes these time shifts. **Look for and reward all valid interpretations**. Candidates may choose to explore: • how the use of time shifts throughout shows the effect of the past on the present and shows how Evelyn became Eva – there are lots of extracts that the students could choose, for example: – the opening scene: time shifts show effects of past on present; parallels mothers and children separating (although the 1930s separation is a forced one) – the final scene: Faith asks about her grandparents, and the audience sees the final meeting between Eva (now asking to be called Evelyn) and Helga – poignant; unable to understand each other (highlighted by Helga speaking in German, which Eva can no longer understand) Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider **how** meaning has been created.
AO3	**All valid contextual comments should be rewarded.** Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • the opening scene: time shifts show effects of past on present; parallels mothers and children separating (although the 1930s separation is a forced one) • the impact of the time shifts on the audience • how the time shifts allow for parallel narratives that reflect the social and historical context of the time the play is set.

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Edward Albee: *Who's Afraid Of Virginia Woolf?*

5. (i) Remind yourself Act 2 page 93 from "HONEY: *(the worse for wear, half asleep...")* to page 95 *"*GEORGE: *...* and you want to know who rang." Using integrated literary and linguistic approaches, examine the presentation of the character of Honey in this extract. [20]

AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant literary and linguistic terminology in their analysis. Some literary and linguistic features that candidates may choose to explore: • topic management throughout the extract • the use of turn-taking • modification – 'sick', 'weak' • verbs – 'staggering', 'confused', 'frightened' • onomatopoeia - 'Bing-bing-bong-BOOM!' • interrogative – 'What time is it?' • repetition of the noun –'bells' • repetition of the noun 'sound' • weather imagery – 'noun 'wind', repeated modifier 'cold' • repetition of the intensifier 'so' • adverbial 'somewhere' and pronoun 'someone' suggest Honey's vagueness and confusion • repetition of verb phrase 'didn't want' • repetition of emphatic declaratives 'I DON'T WANT...' • stressed imperative 'GO'WAY' • repetition of the noun 'children' • imperative – 'Stay away from me!' • stative verb 'feel' • possessive determiner 'my' • noun – 'drink' • repetition of verb –'want' • imperatives – 'Stop it!' • accusatory use of the pronoun 'You' • repeated interrogative 'Pills?' • use of ellipsis and fragmented utterances.
AO2	Honey's state of mind is clearly confused and she is evidently distraught at this point in the play. There is much underlying tension suggested in the relationship between Nick and Honey at this point in the play and students should provide close literary and linguistic focus on **how** that tension is established. Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Look for and reward all valid interpretations. Candidates may choose to explore: • Honey's state of mind • Honey's state of confusion • what the extract reveals about her relationship with Nick • how the themes of deception and denial are established • the revelation that Honey has been taking pills to stop herself from getting pregnant • her attitude to children and motherhood • Honey's unwillingness to confront the reality and the truth • Honey's fragility and vulnerability.

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(ii) With reference to at least two other episodes from the play, discuss how far you agree with the viewpoint that through Honey's character Albee highlights "the crippling and stifling effects that 1960's American society had upon women". [40]

AO1	Honey is an important character and candidates should consider her function within the play. The majority of responses will probably respond to this question by discussing her relationship with Nick. Candidates will also probably consider how she interacts with other characters. Candidates should also consider her importance in terms of thematic links. Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Accuracy and coherence 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.
AO2	Candidates need to show understanding of the role of Honey in the play as a whole. Candidates are free to discuss different interpretations of her character as long as they consider **how** Albee establishes this character in the play. Candidates may choose to approach this question by selecting key episodes that focus on Honey or considering Honey from the perspective of other characters and providing close analysis. Look for and reward all valid interpretations. Candidates may choose to explore: • her background – money and status <u>but</u> the implied connections with fraud and corruption • her drunken behaviour • how Honey's seemingly perfect relationship with Nick began without love • the impact that a the potentially destructive and unfulfilling marriage has upon Honey • the reason for Nick marrying Honey - Nick's revelation that his marriage was really one of necessity – 'I married her because she was pregnant' • how she has suffered a hysterical pregnancy • the fact that she does not have a child and the impact that has upon her relationship with Nick • how Honey and Nick's lack of a child symbolises the fact they are not communicating • her husband's ultimate sexual betrayal of her • how by the end of the play the deep flaws of in Honey's marriage to Nick have been revealed. Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider **how** meaning has been created.
AO3	**All valid contextual comments should be rewarded.** Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • the confinement of women within this society • the role of marriage and status in society – money versus love • public and private marriages • gender roles in society • how Honey is used to explore the 'fake'-ness of American society • the reaction of the audience at the time the play was written.

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6. (i) Remind yourself of Act 1 page 41 from "MARTHA: All right! Shut up!" *to* page 45 "MARTHA:....not on your salary." Using integrated literary and linguistic approaches, examine the impact that campus life has had on the character of Martha. [20]

AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant literary and linguistic terminology in their analysis. Some literary and linguistic features that candidates may choose to explore: • topic management throughout the extract • the use of turn-taking • proper noun – Daddy' • repetition of the verb 'built'; repetition of the noun 'college'; repetition of noun – 'FLOP' • metaphors – 'He *is* the college.', 'albatross' • imperative - 'Shut up and listen' • verb phrases 'came back here' and 'sat around' • nouns – 'hostess', 'salary'; noun phrases – 'new man', 'heir-apparent', 'dumb cluck', 'History Department' • repetition of modifier 'nice' • use of interrogatives • declarative – 'I'd marry into the college' • modifier - 'stupid' • abstract nouns – 'history', 'continuation', 'succession', 'prospects' • verb – 'groom' • abstract nouns – 'prize', 'mind' • repetition of 'along' • lexical set – 'young', intelligent', 'bushy-tailed', 'cute', 'bright-eyed' • comparative 'younger' • repetition of verb – 'fell' and adverb 'actually' • modifier – 'practical' • acronym - 'S.O.B.' • verb phrases – 'planned out' and 'take over' • modifier 'angry' and comparative 'angrier' • italicised noun – *'stuff'* • exclamative tone – 'The hell I will!' • tripling of modifiers – 'great…big…fat' • ellipsis.
AO2	Students should provide close literary and linguistic focus on **how** Albee reveals Martha's character at this point in the play and and will probably consider the impact that living on university campus has had upon her. Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Look for and reward all valid interpretations. Candidates may choose to explore: • why Martha returns to the university campus • why she chose to marry George • Martha's attitudes to marriage • her obvious frustration in her relationship with George • the attention she is paying to Nick and why • her attitudes towards George's lack of career progression • how she is confined and trapped by the life she has chosen • her changing behaviour at the end of the extract • her aggression and sarcasm towards George • the way Martha provokes George into smashing the bottle • Martha's humiliating attack on his masculinity • Martha's expectations of her relationships and her disappointment at the reality of her marriage.

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(ii) Go on to consider the impact of living on the university campus in at least two other episodes from the play. [40]

AO1	The university campus setting is important within the play. The majority of responses will probably respond to this question by discussing the impact of the setting on relationships and individuals. Candidates should also consider how the setting is used to establish key themes. Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Accuracy and coherence 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.
AO2	Candidates need to show understanding of the importance of the setting to the play as a whole. Candidates should consider **how** Albee utilises the setting to develop characterisation and themes. Look for and reward all valid interpretations. Candidates may choose to explore: • the pressures on individuals • the necessity to succeed and make something of your life • the compulsion to conform to stereotypical male and female behaviour • the lack of opportunity for women to achieve fulfilment • how living on the university campus encourages individuals to be selfish and self-serving • the expectation to conform to the social norms of the time • the impact on George of his failure to live up to the expectations of others • the pressures on Nick to create a positive first impression • the impact living on campus has on the marriages within the play • Martha's struggle to conform to the stereotypical notion of what is expected of the Principal's daughter • how confining the play's setting to one room (the living room of George and Martha) establishes an enclosed, claustrophobic atmosphere, suggesting the characters are trapped with each other • the ironic nature of the setting – a university campus should be a place of learning, achievement, and culture. Instead, Albee suggests it is a place of deceit, lust, greed and self-interest. Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider **how** meaning has been created.
AO3	**All valid contextual comments should be rewarded.** Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • *Who's Afraid of Virginia Woolf?* is set in the fictitious New England college town of New Carthage which has connotations of the ancient civilization of Carthage - the metaphorical representation of ancient (or outdated) beliefs and attitudes in campus life • Albee's decision to name the play's college town after a vanished civilization clearly invites the audience to draw parallels with modern civilisation and civilisation heading for a fall • the hypocrisy that lies behind the idealised American lifestyle - what lies behind the veneer of seemingly perfect lives • gender roles within society • the reaction of the audience at the time the play was written.

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Brian Friel: *Translations*

7. (i) Remind yourself of the extract on page 31 which begins "OWEN: The captain is the man..." and ends on page 33 with "*SARAH is staring at MANUS*". Using integrated literary and linguistic approaches, explore the characters and situation in this extract. [20]

AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant literary and linguistic terminology in their analysis. Some literary and linguistic features that candidates may choose to explore: • the noun phrase 'the new map' • the ellipsis before 'correct' • Owen's dominance in the turn taking • Owen's interrogative to the class to get their support • the use of minor sentences • repeated use of parenthesis • use of colloquialisms e.g. 'she's dying to hear from you' • Yolland's use of repairs as he falters in his speech • the use of the intensifier 'very' • use of exclamatory sentence moods • positive modifiers used to describe Baile Beag • the declarative 'I've fallen in love with it already' • lexical set of terms linked to language and translation • the noun 'intrusion' • pronoun use to indicate the divide between the two worlds • use of proper nouns e.g. Baile Beag, Hibernophile etc... • Hugh's use of ellipsis • Owen's imperatives showing his control over the audience • the tripling of 'our friendship, our hospitality, and every assistance' • the use of the vocative 'gentlemen' • the modifier 'desultory' and noun 'formalities' • the antithesis created between the nouns 'soldiers' and 'locals' • the noun phrase 'a bloody ramrod' • the significance of the noun 'translation' • Owen's mistranslation embodied in the noun 'uncertainty' and modifier 'uncertain' • the connotations of the verbs 'standardised' and 'changed' • Owen being misnamed with the proper noun 'Roland' • the declarative 'It's only a name.'

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AO2	Candidates should explore **how** Friel's use of language establishes the characters and situation in this extract. Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Look for and reward all valid interpretations. Candidates may choose to explore: • Owen's role as translator and his mistranslations • Owen's dominance in the extract and his attitudes to both the locals and soldiers • Manus' differing viewpoints • the relative silence of the women within the extract • the tensions between the inhabitants of Baile Beag and the visitors • the significance of language and translation in this scene • the significance of the Ordnance Survey • Yolland's attempts to communicate effectively with the locals • Yolland's growing affection for Baile Beag • Hugh's behaviour in the scene and the significance of his drunkeness • the significance of language as a barrier to communication and truth could be explored.

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(ii) "Literal, cultural, and generational." With reference to at least two other episodes from the play, explore how Friel presents the theme of translation [40]

AO1	The theme of translation is the most significant in the play and is even embodied within Friel's title. Candidates should consider the different ways in which translations occur within the play. The majority of responses will probably respond to this question by discussing the significance of literal translations centring on the rendering of Gaelic names into English. They might also consider more metaphorical translations of cultural ideals etc. Others may consider the barriers that the inability to translate constructs as well as those characters who are able to overcome these barriers. Candidates should also consider the links between the theme and the social context of the play. Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Accuracy and coherence 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.
AO2	Candidates need to show understanding of the importance of the theme of translation in the play as a whole. Candidates are free to discuss different interpretations of the theme as long as they consider **how** Friel establishes this theme within the play. **Look for and reward all valid interpretations**. Candidates may choose to explore: • The significance of names and naming in the play • The inadequacies of translation and the malleability of words • The failure of communication • Yolland and Maire's relationship and their attempts to overcome the language barrier • Hugh's thoughts on the change symbolised in the Ordnance Survey's renaming • The links between identity and language. Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider **how** meaning has been created.
AO3	All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • Anglo-Irish history and conflict • social and political situation within the play and at the time of publication e.g political protests, Northern Ireland and Great Britain etc... • concerns over colonial violence • issues of emigration and cultural hegemony • the significance of the play being written in English • the difference between the spirtual heritage of ancient Ireland and the, perhaps, more materialistic concerns of England • the role of women in a patriarchal society • the balance of power between the men due to the issues of language and translation • the position of women in this society and their relative silence at points within the play • Friel's use of comedy to undermine language and meaning at times in the play • Friel's insistence that play is 'about language and only about language'.

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8. (i) Remind yourself of the extract on page 59 which begins " MAIRE: He left me home..." and ends on page 60 with " MAIRE:... It didn't last long, did it?" Using integrated literary and linguistic approaches, explore the presentation of Maire in this extract. [20]

AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant literary and linguistic terminology in their analysis. Some literary and linguistic features that candidates may choose to explore: • lexical set of physical details to describe Maire • her use of colloquialisms • her repeated use of interrogatives expressing her concern at first, and curiosity later • use of ellipsis • turn taking and topic control between Owen and Maire • Owen's use of simple and minor sentences in response to Maire's questioning • the italicised verb 'think' • use of fronted conjunctions • repeated use of parenthesis indicated fragmentation of speech • the antithesis of 'yesterday' and 'tomorrow' • repetition of 'laughed' and 'laughing' • stress on the pronoun 'you' • Maire's use of exclamatories • double modification in 'tiny wee place' • the adverb 'suddenly' • she begins to use imperatives later in the extract when she is trying to draw Owen into conversation about Yolland • use of proper nouns and the significance of naming • use of elision • the asyndetic listing of locations • her topic shift to compliment Sarah • the simple sentence 'I know' • the noun phrase 'the wee ones' indicating her domestic role • her rather emotionless declarative 'Nellie Ruadh's baby died in the middle of the night.'
AO2	Candidates should explore **how** Friel's use of language establishes the character of Maire in this extract. Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Look for and reward all valid interpretations. Candidates may choose to explore: • Maire's heightened emotional state • her determination to believe that Yolland would not abandon her • her relationship with Yolland and how it has developed to reach this point • her relationship with Owen • her position in the community and the role she fulfils within the narrative • the verbal dominance she shows in this extract in contrast to expected gender roles • how Maire links to the theme of translation and naming in her lengthy speech toward the end of the extract.

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(ii) With reference to at least two other episodes from the play, consider how Friel uses Maire to highlight the role of women in 19th century agricultural Ireland. [40]

AO1	Maire is an important character in the play as she embodies many key themes. Candidates should consider the different relationships she builds up in the play as well as how she represents the role of women within the society of the play. The majority of responses will probably respond to this question by discussing the significance Maire's relationship with Yolland. The relationship links to issues of translation but also allows us to explore the social and cultural tensions in Ireland at the time. Candidates might also consider Maire's exchanges with Manus throughout the play. Candidates should also consider the links between the character and any other key themes in the play. Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Accuracy and coherence 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.
AO2	Candidates need to show understanding of the importance of the character of Maire in the play as a whole. Candidates are free to discuss different aspects of the character as long as they consider **how** Friel establishes the character of Maire within the play. Look for and reward all valid interpretations. Candidates may choose to explore: • Maire's relationship with Yolland and its links to key themes such as love, translation etc. • her love for Yolland transcends language and cultural barriers • Maire's acceptance of the English presence in Baile Beag - 'I want English' • her role as a dominant female character within the play • the power she seems to possess over Manus • her attendance at the hedge school and desire to improve her prospects • her dreams of leaving for America • her loss of these dreams and aspirations in the breaking down of her relationship with Yolland. Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider **how** meaning has been created.
AO3	All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • how the social and political situation in Ireland has impacted on Maire's life • the role of women in a patriarchal society and in a rural community • Anglo-Irish conflict and history • the controlling measures of colonial power • the role of the hedge school and the Irish education system • the audience's reaction to Maire's dominance over male characters • language and cultural change.

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Tennessee Williams: *Cat on a Hot Tin Roof*

9. (i) Remind yourself of the extract on page 27 which begins 'BRICK: One man has one great good...' and ends on page 28 with 'MARGARET:...could not be told?'. Using integrated literary and linguistic approaches, explore the attitudes of Maggie and Brick toward Skipper in this extract. [20]

AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant literary and linguistic terminology in their analysis. Some literary and linguistic features that candidates may choose to explore: • Maggie's position as dominant speaker • turn taking and topic management • the pre-modification in the noun phrase 'great good thing' / 'great good true thing' • Brick's use of parenthesis to clarify his relationship with Skipper • the use of exclamatories by both speakers • antithesis of 'dirty' and 'clean' • the repetition of proper nouns • use of parallelism • the use of metaphors linked to ice and death • Brick's fragmented interrogative 'Why would I marry you, Maggie, If I was--?' • Maggie's use of complex and compound sentences • imagery of purity and innocence • the italicised modifier 'unconscious' in the noun phrase 'unconscious desire' • use of plosives in 'perfectly pure' • heavy use of pronouns • Maggie's use of declaratives as she recounts their early marriage • the use of the conjunction 'but' indicating a shift in tone • use of colloquialisms e.g. 'hittin' the bottle' • Maggie's simple sentence 'I joined Skipper' • use of pre-modification to describe Skipper - the repetition of 'poor' • Maggie's raised voice when confronting Skipper • use of imperatives • possessive determiners linked to relationships • the use of the verb 'admit' when Maggie confronts Skipper about his and Brick's relationship • the use of the verbs 'slapped' and 'ran' • use of ellipsis toward the end of the extract • use of stage directions.
AO2	Candidates should explore **how** Williams' use of language establishes the attitudes of Maggie and Brick toward Skipper. Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. **Look for and reward all valid interpretations**. Candidates may choose to explore: • the way Maggie and Brick speak to and behave toward each other • the underlying tensions in their relationship • Maggie's heightened emotional state • her frustration at Brick's refusal to accept her point of view • Brick's discomfort at discussing his relationship with Skipper • Skipper's significance in their marriage • the references to Skipper's romantic feelings for Brick.

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(ii) Consider the different ways that contemporary and modern audiences may have reacted to the character of Skipper. In your response you should refer to at least two other episodes from the play. [40]

AO1	Skipper is physically absent from the action of the play but his presence permeates the relationship of Maggie and Brick at all times. Candidates should consider Skipper's function within the play. The majority of responses will probably respond to this question by discussing the impact he has on Maggie and Brick's marriage and the suggestions of a homosexual link between the two men. Candidates should also consider his importance in terms of thematic links and the social context of the play. Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Accuracy and coherence 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.
AO2	Candidates need to show understanding of the role of Skipper in the play as a whole. Candidates are free to discuss different interpretations of his character as long as they consider **how** Williams establishes this character within the play. **Look for and reward all valid interpretations**. Candidates may choose to explore: • Brick's conversation with Big Daddy in Act Two - Skipper as a cause of Brick's drinking, questions regarding the nature of their friendship, attitudes to homosexuality etc... • Maggie's sexual relationship with Skipper and her motives for this as outlined by Brick in Act Two • the alignment between Maggie and Skipper in longing for a man neither can truly have • the impact Skipper's death has on Brick, who withdraws into a world of grief and alcohol • The influence Skipper has on Maggie's decision to announce her 'pregnancy' • the way Williams uses Skipper as a dramatic device with which to explore social expectations and tensions • how talking about Skipper changes Brick's character • Skipper's impact on the marriage of Brick and Maggie. Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider **how** meaning has been created.
AO3	All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • attitudes toward homosexuality in today's society • the position of male characters in a patriarchal society • the role of marriage • the shocking impact these issues in the play might have had on its audience at the time • how social conventions of the period made Skipper's feelings for Brick taboo - suppressed sexuality and the civilized veneer of the American South • social expectations placed upon men • Williams' often nightmarish view of American life • potential auotobiographical references • the reaction of audiences of the time to the topics explored through the character of Skipper.

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10. (i) Remind yourself of the extract on page 16 which begins 'BIG MAMA: Son? Son? Son?' and ends on page 18 with 'BIG MAMA:...wonderful news?'. Using integrated literary and linguistic approaches, explore the presentation of Big Mama in this extract. [20]

AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant literary and linguistic terminology in their analysis. Some literary and linguistic features that candidates may choose to explore: • the opening use of repeated minor interrogatives to gain Brick's attention • dominant speaker and topic control • the connotations of the proper noun 'Big Mama' • the superlative 'most' in the noun phrase about Big Daddy's illness • the elision in her speech • her eagerness to reach Brick as shown in the verb 'rattles' • the lack of trust she shows in the interrogative 'What's this door doin', locked faw?' • Big Mama's dismissal of Maggie in the declarative 'That's all right, it won't be...' • her use of imperatives • the stage directions offering a physical description of Big Mama e.g the similes 'like an old bulldog' and 'tensed like a boxer, or rather, a Japanese wrestler', the intensifier 'very' etc… • the use of the adverb 'loudly' • the use of ellipsis • raised pitch when speaking to Brick and Maggie • the stative verb 'hate' • Maggie's reaction to her as indicated in the stage direction 'with affected lightness' and in her emphasis on 'some' in 'some moments of privacy' • Big Mama's use of the vocative 'honey' • Maggie attempt to shift topic and discuss Gooper and Mae's children • the verb 'thrust' indicating Big Mama's frustration with Maggie's untidiness • the stage direction 'gentle - loving' • the tripling of 'shouted', 'sobbed', 'fell' • the exclamatory 'Look!' • the use of the noun 'bruises' • her final interrogative with its fronted conjunction.
AO2	Candidates should explore **how** Williams' use of language establishes the character of Big Mama. Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. **Look for and reward all valid interpretations**. Candidates may choose to explore: • the tensions between Big Mama and Maggie • Big Mama's role as the matriarch • attitudes to children and family • Big Mama's clear affection for Brick • Brick's attempts to avoid Big Mama in this extract • the differences between the two women • her reactions to Big Daddy's illness.

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(ii) With reference to at least two other episodes from the play, discuss how far you agree with the viewpoint that 'Big Mama is powerless within a male-dominated society.' [40]

AO1	Big Mama is an important character in the play as she is the matriarch of a family in turmoil. Candidates should consider her function within the play. The majority of responses will probably respond to this question by discussing Big Mama's relationship with her children and the varying way in which she treats Brick and Gooper. They might also consider Big Mama's marriage to Big Daddy. Candidates should also consider her importance in terms of thematic links and the social context of the play. Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Accuracy and coherence 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.
AO2	Candidates need to show understanding of the role of Big Mama in the play as a whole. Candidates are free to discuss different interpretations of his character as long as they consider **how** Williams establishes this character within the play. Look for and reward all valid interpretations. Candidates may choose to explore: • Big Mama's loveless marriage to Big Daddy and her continued dedication to him despite this • the impact Big Mama has on the lives of her children • her attitudes to marriage and a woman's role within it • her clear preference for Brick as shown in her behaviour in the opening of Act Two • Big Daddy's birthday party • her desperation that Brick carry on the family line • her role in the ending of the play. Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider **how** meaning has been created.
AO3	All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • the role and position of women in a patriarchal society • the role of women in marriage • the importance of family and continuing the family name • attitudes to motherhood and children • how female dominance changes within the familial sphere • how the audience of the period would react to a woman like Big Mama • the kind of power Big Mama holds - or tries to hold - over her sons • Williams' use of irony in his portrayal of Big Mama at times • attitudes to motherhood and children • life in the American South.

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Assessment Grid for Component 2 Section A: Drama (i)

Band	AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression (10 marks)	AO2 Analyse ways in which meanings are shaped in texts (10 marks)
5	**9-10 marks** • thorough knowledge, understanding and insights gained from integrated study • purposeful application of concepts and methods; apt textual support • accurate and precise use of terminology • effectively organised response, • confident and fluent expression	**9-10 marks** • perceptive analysis of how language choices, form and structure affect meaning • mature reading of texts • confident understanding of and appreciation of writers' techniques
4	**7-8 marks** • clear evidence of integrated study • Secure use of terminology • clearly understands and applies relevant concepts and methods • coherent written expression • well organised and shaped response	**7-8 marks** • sustained analysis of how language choices, form and structure affect meaning • thoughtful reading of texts • secure reading of implicit meaning • sound understanding of literary/linguistic features
3	**5-6 marks** • some evidence of integrated study • reasonable use of terminology • some understanding of literary/linguistic concepts and methods, not always relevant • generally coherent written expression • clearly organised	**5-6 marks** • some analysis of how language choices, form and structure affect meaning, though may not always be sustained • sensible reading of texts • sensible reading of implicit meaning • sensible understanding of literary/ linguistic features
2	**3-4 marks** • basic evidence of integrated study • basic use of key terminology, though may include some inaccuracy • basic understanding of concepts and methods • lapses in quality of written expression • straightforward organisation	**3-4 marks** • basic analysis of how language choices, form and structure affect meaning • awareness of key linguistic/ literary features • straightforward understanding of texts with some generalisation and simplification
1	**1-2 marks** • limited evidence of integrated study • limited application of concepts and methods • irregular use of terminology • frequent lapses in clarity • response may lack organisation	**1-2 marks** • limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning • superficial analysis of texts
0	**0 marks:** response not worthy of credit or not attempted	

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Assessment Grid for Component 2 Section A: Drama (ii)

Band	AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression 10 marks	AO2 Analyse ways in which meanings are shaped in texts 10 marks	AO3 Demonstrate the significance and influence of the contexts in which texts are produced and received 20 marks
5	**9-10 marks** • thorough knowledge, understanding and insights gained from integrated study • purposeful application of concepts and methods; apt textual support • accurate and precise use of terminology • effectively organised response, utilising an academic style and register • confident and fluent expression	**9-10 marks** • perceptive analysis of how language choices, form and structure affect meaning • mature reading of texts • confident understanding of and appreciation of writers' techniques	**17-20 marks** • confident evaluation of impact of contextual factors in shaping the production and reception of texts • confident grasp of overview
4	**7-8 marks** • clear evidence of integrated study • secure use of terminology • clearly understands and applies relevant concepts and methods • coherent written expression • well organised and shaped response	**7-8 marks** • sustained analysis of how language choices, form and structure affect meaning • thoughtful reading of texts • secure reading of implicit meaning • sound understanding of literary/linguistic features	**13-16 marks** • clear awareness of the influence of contextual factors on the production and reception of texts • secure grasp of overview
3	**5-6 marks** • some evidence of integrated study • reasonable use of terminology • some understanding of literary/linguistic concepts and methods, not always relevant • generally coherent written expression • clearly organised	**5-6 marks** • some analysis of how language choices, form and structure affect meaning, though may not always be sustained • sensible reading of texts • sensible reading of implicit meaning • sensible understanding of literary/ linguistic features	**9-12 marks** • sensible awareness of the influence of contextual factors on the production and reception of texts • sensible grasp of overview
2	**3-4 marks** • basic evidence of integrated study • basic use of key terminology, though may include some inaccuracy • basic understanding of concepts and methods • lapses in quality of written expression • straightforward organisation	**3-4 marks** • basic analysis of how language choices, form and structure affect meaning • awareness of key linguistic/ literary features • straightforward understanding of texts with some generalisation and simplification	**5-8 marks** • basic awareness of the influence of contextual factors on the production and reception of texts • basic overview
1	**1-2 marks** • limited evidence of integrated study • limited application of concepts and methods • irregular use of terminology • frequent lapses in clarity • response may lack organisation	**1-2 marks** • limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning • superficial analysis of texts	**1-4 marks** • limited awareness of the influence of contextual factors on the production and reception of texts • limited overview
0	**0 marks:** response not worthy of credit or not attempted		

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Component 2 Section B: Non-literary texts

AO1	AO2	AO3
20 marks	20 marks	20 marks

Andrea Ashworth: *Once in a House on Fire*

11. Using integrated linguistic and literary approaches, discuss the significance of Ashworth's use of social background in her presentation of abusive fathers and father figures in *Once in a House on Fire.* [60]

AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant linguistic and literary terminology in their analysis. Terminology should be used to enhance and develop their analysis of the effectiveness of the writer's technique. The response should be clearly organised in a logical and coherent manner. They should engage in clear and effective academic discourse, which adopts an academic style and register. Candidates should select relevant material from the text to demonstrate their understanding of the concept behind the question. These may include autobiographical writing, the use of first person narration, flashback and biased opinion.
AO2	Candidates should explore the three fathers that Ashworth discusses. They may also discuss other father figures and their effectiveness in helping Ashworth and her mother and sisters. They should focus on **how** these men are presented. Candidates are likely to focus on the violent/abusive nature of her two step-fathers, but may also comment on the occasional tender moment from Terry. They may also comment on her biological father. Reward all valid discussion/analysis, which may include: • the loss of her father at age 5 and his Maltese background • the way Ashworth presents his memory –albeit briefly • her first step-father Peter and the numerous abuses she suffers at his hands. They may also comment on his treatment of other women, including Lorraine, her sisters and his affairs • the prospect of a new start in Canada and how Peter failed to change • her second step-father Terry. The occasional happy times spent together • his abusive behaviour ending up with the police pressing charges. The subsequent stalking • reference to her daughter Zizi and husband Mark in the afterward • the concept that fathers should provide protection and love, and Ashworth's experiences as being entirely different. The lack of appropriate male role models. Their lack of suitability as fathers.
AO3	All valid contextual comments should be rewarded, but candidates may choose to discuss: • Manchester in the 1970/80's and the fear her mother faced about seeking support for domestic abuse • the lack of support for victims of domestic abuse • gender roles and patriarchal society. Lack of opportunities for women. • presentation of class and society • importance of economic stability.

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12. Using integrated linguistic and literary approaches, discuss the significance of the period and setting of the book in Ashworth's presentation of homes/houses in *Once in a House on Fire.* [60]

AO1	Candidates should use coherent written expression within their response Candidates should apply relevant linguistic and literary terminology in their analysis. Terminology should be used to enhance and develop their analysis of the effectiveness of the writer's technique The response should be clearly organised in a logical and coherent manner. They should engage in clear and effective academic discourse, which adopts an academic style and register Candidates should select relevant material from the text to demonstrate their understanding of the concept behind the question. These may include autobiographical writing, the use of first person narration and flashback
AO2	Candidates should explore a range of different homes/houses from the whole text, and examine **how** Ashworth presents them. Reward all valid discussion/analysis, but candidates may wish to focus on: • the variety of council houses lived in in the Manchester area and their descriptions • the poverty experienced which impacts on their living conditions • the houses of relatives at home and in Canada when the family migrate • her accommodations at both universities and her house in California as described in the Afterward • the metaphorical ideas of home as an idyllic place of peace, protection and love • Ashworth's experiences of this being entirely different from this ideal, albeit from the very occasional example of affection • her ability to acclimatise to many different accommodations and adapt to different situations.
AO3	All valid contextual comments should be rewarded, but candidates may choose to discuss: • poverty in 1970/80s • political upheaval in the 1970/80s • role of migration • council houses • Manchester/Canada/University accommodation • transient nature of the notion of 'home' • domestic abuse in the home, and the lack of support for victims.

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Jenni Diski: *Skating in Antarctica*

13. Using integrated literary and linguistic approaches, explore how Diski presents travel and her experiences whilst travelling, as a strategy for survival in *Skating to Antarctica*. [60]

AO1	Diski's autobiography centres on her own survival over the obstacles within her life e.g. her childhood, mental illness etc. Candidates should consider the examples of both literal and metaphorical survival in the text. The majority of candidates will probably respond to this question by discussing by focusing on Diski's survival of personal hardships linked to her childhood They might also consider her survival on the journey to Antarctica itself - both on an emotional and physical level. Candidates should also consider the links between survival, the novel's autobiographical form and the social context of the novel. Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Accuracy and coherence 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.
AO2	Candidates need to show understanding of the importance of the theme of survival in the text as a whole, and how travel and her experiences help her 'survive'. Candidates are free to discuss different examples of survival but should consider **how** Diski presents the theme. Look for and reward all valid interpretations. Candidates may choose to explore: • Diski's childhood struggles and the impact this had on her • her hospital experiences and desire for 'oblivion' • the symbolism of whiteness as a survival tool for Diski • the journey to Antartica itself as a means to survive her own unhappiness with her life - 'I wanted my white bedroom extended beyond reason. That was Antarctica, and only Antarctica.' • Diski's relationship with her mother • the impact of her father's death • references made to other explorers e.g. Shackleton. Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider **how** meaning has been created.
AO3	All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • attitudes to mental illness • expected gender roles • societal expectations and viewpoints of different people • the role of the family at the time of writing • the significance of the autobiographical nature of the text.

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14. Using integrated linguistic and literary approaches, explore how Diski presents the identity of people and places in *Skating to Antarctica*. [60]

AO1	Whilst Diski's novel centres on a physical journey, it is more dominantly about the people who have shaped her life. Candidates should consider the impact people have on Diski's life and experiences. The majority of responses will probably respond to this question by discussing Diski's childhood, particularly the differences in her perceptions of her mother and father. They might also consider the travellers she meets on her journey to Antarctica such as Big Jim. Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Accuracy and coherence 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.
AO2	Candidates need to show understanding of the importance of people in the novel as a whole. Candidates are free to discuss different individuals or groups of people but should consider **how** Diski presents them to us and what she might be suggesting about the notion of identity. Look for and reward all valid interpretations. Candidates may choose to explore: • her childhood experiences and relationship with her mother • the different way in which she recalls memories of her father e.g. the time they spent together in London • the impact of her father's death • her relationship with her daughter Chloe • her interactions with other travellers • her memories of Jennifer who she describes as 'far less substantial than Tinkerbell'. Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider **how** meaning has been created.
AO3	All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • expected gender roles • the significance of the autobiographical nature of the text • the importance of people in travel writing and their social contexts • varying notions of identity • the different cultures and places Diski encounters.

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Dave Eggers: *A Heartbreaking Work of Staggering Genius*

15. Using integrated linguistic and literary approaches, consider how Eggers draws on society's attitudes to death in his presentation of death in *A Heartbreaking Work of Staggering Genius*. [60]

AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant linguistic and literary terminology in their analysis. Terminology should be used to enhance and develop their analysis of the effectiveness of the writer's technique. The response should be clearly organised in a logical and coherent manner. They should engage in clear and effective academic discourse, which adopts an academic style and register. Candidates should select relevant material from the text to demonstrate their understanding of the concept behind the question. These may include autobiographical writing, the use of first person narration and flashback.
AO2	Candidates should explore a range of 'deaths' or 'near deaths' from the whole text, and examine **how** Eggers presents his differing attitude. All valid discussion/analysis should be rewarded, but candidates may choose to discuss: • the way he and Beth put their own lives on hold to care for their mother. • some examples of care shown to her, e.g. holding her nose, carrying her to the car, staying at the hospital • the way he describes her breathing as she nears death • his mother's bravery and the humorous, yet occasionally tense relationship they have • how he tries to ensure Toph leads as 'normal' a life as possible. Protects him from the horrific reality of their situation • the search for her ashes, and his scattering of them in Lake Michigan. His struggle here with his grief and actions • his fury at the attendance at his mother's funeral • the contrast in the long terminal illness of his mother, and the sudden surprising death of his father. Candidates may also comment on 'near deaths' within the book, for example: • John's suicide attempt and his numerous stays in clinics • the relationship between Eggers and John towards the end of the book when John accuses him of 'seeking out' people with misfortunate lives • Shalini's accident and the way Eggers devotes his time to visiting her at the hospital, even though they weren't that close. His attendance at her birthday party in Los Angeles. • his own attitude when he believes he is dying, when in fact he has kidney stones.
AO3	All valid contextual comments should be rewarded, but candidates may choose to discuss: • his age at the time of having to 'adopt' Toph and his varying degree of maturity in the way he manages situations involving Toph • living in San Francisco in the 1990s, post AIDS outbreak • the difference in his attitude when he is with Toph, compared to how he conducts himself when alone on his return to Chicago to find his mother's ashes • differing attitudes towards death and how they influence Eggers • role of religion • how Eggers appears to seek out friendships with people with unfortunate lives to lend some validity to his own existence.

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16. Using integrated linguistic and literary approaches, discuss Eggers' treatment of relationships between brothers and sisters in *A Heartbreaking Work of Staggering Genius*. [60]

AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant linguistic and literary terminology in their analysis. Terminology should be used to enhance and develop their analysis of the effectiveness of the writer's technique. The response should be clearly organised in a logical and coherent manner. They should engage in clear and effective academic discourse, which adopts an academic style and register. Candidates should select relevant material from the text to demonstrate their understanding of the concept behind the question. These may include autobiographical writing, the use of first person narration, flashback and biased opinion.
AO2	Candidates should explore a range of brother/sister relationships from the whole text, and examine **how** Eggers presents them. They are likely to focus on the relationship between Eggers and Toph, but should also explore their relationships with Beth and Bill. Reward all valid discussion/analysis, but candidates may choose to focus on: • Eggers' comments about Bill in the Acknowledgements section of the book • his difference from Bill in terms of what would be best for Toph e.g. Toph wanting to be a stockbroker after staying with Bill, and Eggers' reaction to this • Eggers' relationship with Beth, and Beth's support with Toph's upbringing, but a recognition that in Eggers' opinion she sometimes places her studies/career first • the 'exclusivity' of Eggers' relationship with Toph. Their unity and 'parent/child' like relationship • examples may include the games they play, (wrestling/sliding along floors), his clear protective nature over Toph and guilt at not fulfilling this role effectively, his fear of leaving Toph on his own and his panic when Toph cannot be found after a friend's party, the suitability of girlfriends with regards to Toph.
AO3	All valid contextual comments should be rewarded, but candidates may choose to discuss: • losing their parents at such a young age • as the youngest of the three elder children, how responsibility for Toph falls on Eggers • Bill's apparent 'absence' from Toph's upbringing and the occasionally frosty relationship between Eggers and Bill • the difficulties and challenges Eggers faces by not being Toph's actual father, when enrolling him in schools • other parents and their perceived attitudes towards Eggers and Toph. • the role of educational/social services in the upbringing of children • conventional/unconventional sibling relationships.

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Truman Capote: *In Cold Blood*

17. Using integrated linguistic and literary approaches, explore Capote's presentation of rural American society in *In Cold Blood*. [60]

AO1	Capote uses a range of settings in the novel. Candidates should consider the function of settings within the novel, both literally and metaphorically. The majority of responses will probably respond to this question by discussing Holcomb itself as well as the Clutter farm. They might also other settings such as the jail. Candidates should also consider the links between setting and the social context of the novel. Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Accuracy and coherence 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.
AO2	Candidates need to show understanding of the importance of the setting in rural America to the novel as a whole. Both places and people should be considered. Candidates are free to discuss different settings and locations but should consider **how** Capote uses setting to represent different themes, move the character forward, etc. Look for and reward all valid interpretations. Candidates may choose to explore: • the opening description of Holcomb • Capote's use of pastoral elements • descriptions of the American heartland • River Valley Farm and its links to the American dream • Nancy's bedroom which symbolises her innocence and youth • Capote's choice of setting heightens the shock we feel at the Clutters murders • the way in which Holcomb changes after the murder - the lack of trust etc... • the symbolism of the open road as a setting - the novel follows Perry and Dick's journey to destroy the lives of the Clutters • Perry and Dick's capture at a Las Vegas motel - the location here is antithetical to Capote's wholesome depiction of middle American life on River Valley Farm • the court and the jail • the scene of the execution. Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider **how** meaning has been created.
AO3	All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • Capote's use of the creative non-fiction novel form • Capote's personal involvement in the Clutter murder case and its impact on the narrative • the American Dream • the death penalty debate in America at the time • Capote's own views on the death penalty • the role of the family in 1950s America • the socio-economic conditions of the time • the pace of life in rural America • farming and agricultural lifestyles • role of religion.

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18. Use integrated linguistic and literary approaches to consider Capote's presentation of Nancy as an embodiment of the American dream in *In Cold Blood*. [60]

AO1	Nancy Clutter only appears early on in the novel but is a very important character in the novel. Candidates should consider her function within the novel and whether they agree that she embodies the American dream. The majority of responses will probably respond to this question by discussing Capote's descriptions of her in the first chapter and by looking at the way the Holcomb community perceived her. They might also consider her relationships with her father, Bobby and the killers. Candidates should also consider her importance in terms of thematic links and the social context of the novel. Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Accuracy and coherence 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.
AO2	Candidates need to show understanding of the role of Nancy Clutter in the novel as a whole. Candidates are free to discuss different interpretations of his character as long as they consider **how** Capote establishes this character within the novel. Look for and reward all valid interpretations. Candidates may choose to explore: • the initial references to Nancy as 'the town darling' • the way in which Capote first introduces her character • stereotypical female portrayal - often linked to domestic roles etc... • her relationship with Bobby • the tensions which sometimes surface between her and her father • Nancy as a role model to younger girls in Holcomb • how Nancy spends her last day • her behaviour during the robbery • the differing ways in which she is treated by Dick and Perry • the impact of her death on her friends and on Perry • the way in which Capote uses the narrative voice of the novel to present Nancy in a positive light. Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider **how** meaning has been created.
AO3	All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • the role of women in a patriarchal society • Capote's use of the creative non-fiction novel form • concept and notion of the American dream • the role of the family in 1950s America • religious tensions - Bobby is Catholic, whilst the Clutters are Methodist • Capote's authorial bias.

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George Orwell: *Homage to Catalonia*

19. Using integrated linguistic and literary approaches, discuss how Orwell presents Barcelona in the Spanish Civil War in *Homage to Catalonia.* [60]

AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant linguistic and literary terminology in their analysis. Terminology should be used to enhance and develop their analysis of the effectiveness of the writer's technique. The response should be clearly organised in a logical and coherent manner. They should engage in clear and effective academic discourse, which adopts an academic style and register. Candidates should select relevant material from the text to demonstrate their understanding of the concept behind the question. These may include autobiographical writing, the use of first person narration, flashback and biased opinion.
AO2	Candidates should explore the differing ways Orwell presents Barcelona in the Spanish Civil War in the text, with an emphasis on **how** his attitude is conveyed. Reward all valid discussion/analysis, but candidates may wish to focus on: • initial impression of the city upon arrival • the almost idyllic working class town • presentation of the Lenin Barracks • lack of 'servile' language/tipping • generosity of the working class • contrast between poor living conditions/lack of food/condition of the town and general contentment of the population • his sense of an underlying atmosphere of the evil of war • his uncertainty as to whether he likes it or not, but his belief that it is worth fighting for • his return after three months on the front line to see Barcelona changed • the lack of revolutionary atmosphere and the return of 'servile' language • the May Day's fighting in Barcelona and guarding the POUM controlled telephone exchange. His disappointment with what had occurred • descriptions of various buildings and architecture in Barcelona, including a scathing attack on the Sagrada Familia • his departure from the town with his wife.
AO3	All valid contextual comments should be rewarded, but candidates may choose to discuss, apart from Barcelona in the Spanish Civil War which is targeted in the question: • 1930s and the rise of Fascism • the rise and the influence of Communism • class and political struggles • religion.

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20. Using linguistic and literary approaches, discuss how Orwell presents warfare in the 1930s in *Homage to Catalonia.* [60]

AO1	Candidates should use coherent written expression within their response. Candidates should apply relevant linguistic and literary terminology in their analysis. Terminology should be used to enhance and develop their analysis of the effectiveness of the writer's technique. The response should be clearly organised in a logical and coherent manner. They should engage in clear and effective academic discourse, which adopts an academic style and register. Candidates should select relevant material from the text to demonstrate their understanding of the concept behind the question. These may include autobiographical writing, the use of first person narration, flashback and biased opinion.
AO2	Candidates should explore the differing ways Orwell presents warfare in the text, with an emphasis on **how** this is achieved. Reward all valid discussion/analysis, but candidates may wish to focus on: • the presentation of Barcelona at the start • the lack of reliable equipment of the POUM militia • the fact that many of the recruits failed to understand the meaning of what they were fighting for • poor quality of weaponry and his first encounter of a 'near miss' at Zaragoza • the boredom and conditions of life in the trenches • his frustration at the lack of political understanding amongst his fellow soldiers • the conditions in Huesca, in particular the lice and rats. • the 'holding attack' in Huesca • the influence of his time on the front line on his political ideas • his defence of the telephone exchange in the Barcelona May Day's fighting • the differences in equipment each side had and the issues at stake as discussed in the second Appendix • his return to the front line and the injury to his neck which ultimately results in his hospitalisation.
AO3	All valid contextual comments should be rewarded, but candidates may choose to discuss: • the condition of arms in differing groups involved in the Spanish Civil War • supplies of weapons/political support • lessons observed from trench warfare in the First World War • 1930s and the rise of Fascism • religion • the rise and the influence of Communism • Barcelona in the Spanish Civil War • class and political struggles.

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Assessment Grid for Component 2 Section B: Non-literary texts

Band	AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression 20 marks	AO2 Analyse ways in which meanings are shaped in texts 20 marks	AO3 Demonstrate the significance and influence of the contexts in which texts are produced and received 20 marks
5	**17-20 marks** • thorough knowledge, understanding and insights gained from integrated study • purposeful application of concepts and methods; apt textual support • accurate and precise use of terminology • effectively organised response, utilising an academic style and register • confident and fluent expression	**17-20 marks** • perceptive analysis of how language choices, form and structure affect meaning • mature reading of texts • confident understanding of and appreciation of writers' techniques	**17-20 marks** • confident evaluation of impact of contextual factors in shaping the production and reception of texts • confident grasp of overview
4	**13-16 marks** • clear evidence of integrated study • secure use of terminology • clearly understands and applies relevant concepts and methods • coherent written expression • well organised and shaped response	**13-16 marks** • sustained analysis of how language choices, form and structure affect meaning • thoughtful reading of texts • secure reading of implicit meaning • sound understanding of literary/linguistic features	**13-16 marks** • clear awareness of the influence of contextual factors on the production and reception of texts • secure grasp of overview
3	**9-12 marks** • some evidence of integrated study • reasonable use of terminology • some understanding of literary/linguistic concepts and methods, not always relevant • generally coherent written expression • clearly organised	**9-12 marks** • some analysis of how language choices, form and structure affect meaning, though may not always be sustained • sensible reading of texts • sensible reading of implicit meaning • sensible understanding of literary/ linguistic features	**9-12 marks** • sensible awareness of the influence of contextual factors on the production and reception of texts • sensible grasp of overview
2	**5-8 marks** • basic evidence of integrated study • basic use of key terminology, though may include some inaccuracy • basic understanding of concepts and methods • lapses in quality of written expression • straightforward organisation	**5-8 marks** • basic analysis of how language choices, form and structure affect meaning • awareness of key linguistic/ literary features • straightforward understanding of texts with some generalisation and simplification	**5-8 marks** • basic awareness of the influence of contextual factors on the production and reception of texts • basic overview
1	**1-4 marks** • limited evidence of integrated study • limited application of concepts and methods • irregular use of terminology • frequent lapses in clarity • response may lack organisation	**1-4 marks** • limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning • superficial analysis of texts	**1-4 marks** • limited awareness of the influence of contextual factors on the production and reception of texts • limited overview
0	**0 marks:** response not worthy of credit or not attempted		

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AS English Language and Literature
Allocation of examination component marks by assessment objective

Component	Section	AO1 marks	AO2 marks	AO3 marks	AO4 marks	AO5 marks
Component 1: Comparative Analysis and Creative Writing **2 hours** (80 marks)	A (40 marks) Comparative analysis	15	15	-	10	-
	B (40 marks) Creative writing and commentary Task (a) Task (b) Task (c)	 - - 5	 - - 5	 - - -	 - - 10	 10 10 -
Component 2: Drama and Non-literary Texts **2 hours** (120 marks)	A : (60 marks) Post-1900 Drama part (i) part (ii)	 10 10	 10 10	 20	 - -	 - -
	B: (60 marks) Non-literary text study	20	20	20	- -	- -
Total Marks	200	60	60	40	20	20

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