GCE A LEVEL

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WJEC Eduqas GCE A LEVEL in

ENGLISH LANGUAGE AND LITERATURE

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SPECIMEN ASSESSMENT MATERIALS

Teaching from 2015



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For teaching from 2015
For award from 2017

GCE A LEVEL
ENGLISH LANGUAGE AND LITERATURE

SPECIMEN ASSESSMENT MATERIALS

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A LEVEL ENGLISH LANGUAGE AND LITERATURE

COMPONENT 1

Poetry and Prose

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.

INSTRUCTIONS TO CANDIDATES

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

INFORMATION FOR CANDIDATES

Each question carries 60 marks.
The number of marks is given in brackets at the end of each question or part-question. As a guide, you are advised to spend an hour on Section A and an hour on Section B: (20 minutes on part (i) and 40 minutes on part (ii)).

You are reminded of the need for orderly, clear presentation in your answers.
Assessment will take into account the quality of written communication used in your answers.

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

Section A: Poetry

*For this section you will need a clean copy (no annotation) of the WJEC English Language and Literature Poetry Pre-1914 Anthology. Answer **one** question.*

***Either*,**

1. Read the extract below from the novel *Saturday* by Ian McEwan, published in 2006, and then answer the following question.

   With detailed reference to **two poems** from the Anthology and Text A, use integrated linguistic and literary approaches to explore how a sense of place is created.

   In the course of your response you must:

   - consider how relevant contextual factors have shaped your reading of your chosen poems
   - explore connections between your chosen poems, and between those poems and the unseen text.

   [60]

Text A: from *Saturday* by Ian McEwan

This extract is taken from the first chapter. The central character, Henry Perowne, a neurosurgeon, wakes in the middle of a February night and observes the view from the bedroom window of his London home.

He leans forward, pressing his weight onto his palms against the sill, exulting in the emptiness and clarity of the scene. His vision – always good – seems to have sharpened. He sees the paving stone mica glistening in the pedestrianised square, pigeon excrement hardened by distance and cold into something almost beautiful, like a scattering of snow. He likes the symmetry of black cast-iron posts and their even darker shadows, and the lattice of cobbled gutters. The overfull litter baskets suggest abundance rather than squalor; the vacant benches set around the circular gardens look benignly expectant of their daily traffic – cheerful lunchtime crowds, the solemn studious boys from the Indian hostel, lovers in quiet raptures or crisis, the crepuscular drug dealers, the ruined old lady with her wild, haunting calls. Go away! She'll shout for hours at a time, and squawk harshly, sounding like some marsh bird or zoo creature.

Standing here, as immune to the cold as a marble statue, gazing towards Charlotte Street, towards a foreshortened jumble of scaffolding and pitched roofs, Henry thinks the city is a success, a brilliant invention, a biological masterpiece – millions teeming around the accumulated and layered achievements of the centuries, as though around a coral reef, sleeping, working, entertaining themselves, harmonious for the most part, nearly everyone wanting it to work. And the Perownes' own corner, a triumph of congruent proportions; the perfect square laid out by Robert Adam enclosing a perfect circle of garden – an eighteenth century dream bathed and embraced by modernity, by street light from above, and from below by fibre-optic cables, and cool fresh water coursing down pipes, and sewage borne away in an instant.

An habitual observer of his own moods, he wonders about this sustained, distorting euphoria.

Or,

2. Read the poem below entitled 'Funeral Blues' by W H Auden, published in 1940, and then answer the following question.

   With detailed reference to **two poems** from the Anthology and Text B, use integrated linguistic and literary approaches to explore the presentation of death.

   In the course of your response you must:

   - consider how relevant contextual factors have shaped your reading of your chosen poems
   - explore connections between your chosen poems, and between those poems and the unseen text.

[60]

Text B: 'Funeral Blues' by W H Auden

Stop all the clocks, cut off the telephone,
Prevent the dog from barking with a juicy bone.
Silence the pianos and with muffled drum
Bring out the coffin, let the mourners come.

Let aeroplanes circle moaning overhead
Scribbling on the sky the message He is Dead.
Put crepe bows round the white necks of the public doves,
Let the traffic policemen wear black cotton gloves.

He was my North, my South, my East and West,
My working week and my Sunday rest,
My noon, my midnight, my talk, my song;
I thought that love would last forever: I was wrong.

The stars are not wanted now, put out every one,
Pack up the moon and dismantle the sun.
Pour away the ocean and sweep up the wood;
For nothing now can ever come to any good.

Section B: Prose

*You will need a clean copy (no annotation) of the **set text** which you have studied. Answer **one** question. Each question is in two parts. 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 also:

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

Charlotte Brontë: *Jane Eyre* (Penguin Classics)

Either,

3. **(i)** Remind yourself of the extract on page 18 from "All John Reed's violent tyrannies…" to page 19 "…I see it clearly." By focusing closely on literary and linguistic techniques, analyse how Brontë presents Jane's thoughts and feelings in this extract. **[20]**

(ii) Examine Brontë's presentation of the impact of social class and privilege in the novel as a whole. **[40]**

Or,

4. **(i)** Remind yourself of the extract on page 338 from "He lifted the hangings…" to page 339 "…shut up my prize." By focusing closely on literary and linguistic techniques, analyse how Brontë presents Bertha Rochester in this extract. **[20]**

(ii) Discuss Brontë's presentation of contemporary attitudes towards mental instability and consider Bertha's significance within the novel as a whole. **[40]**

Charles Dickens: *Great Expectations* (Penguin Classics)

Either,

5. **(i)** Remind yourself of the extract on page 73 from "The Educational scheme…'" to page 74 "…and no snuffers". By focusing closely on literary and linguistic techniques, analyse how Dickens presents the village school in this extract. **[20]**

(ii) Discuss Dickens' presentation of the significance of education in the novel as a whole. **[40]**

Or,

6. **(i)** Remind yourself of the extract on page 477 from "The June weather…" to page 478 "…I am married to Joe!" By focusing closely on literary and linguistic techniques, analyse how Dickens presents Pip's homecoming in this extract. **[20]**

(ii) Examine how Dickens makes use of marriages in the novel as a whole. **[40]**

Ian McEwan: *Atonement* (Vintage)

Either,

7. **(i)** Remind yourself of the extract on page 91 from "He had emerged from the trees…" to page 93 "…nobility of mankind…". By focusing closely on literary and linguistic techniques, analyse how McEwan presents Robbie's thoughts of the future in this extract. **[20]**

(ii) Examine the presentation and significance of the medical profession in the novel as a whole. **[40]**

Or,

8. **(i)** Remind yourself of the extract on page 161 from "Briony moved to a window …" to page 162 "…barefoot that afternoon." By focusing closely on literary and linguistic techniques, analyse how McEwan presents Briony's thoughts and the situation in this extract. **[20]**

(ii) Discuss how McEwan makes use of the pre-war period and setting in the novel as a whole. **[40]**

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

Either,

9. **(i)** Remind yourself of the passage on page 13 from "As it was, I believe my judgement …" to page 15 "…detectable in my expression." By focusing closely on literary and linguistic techniques, analyse how Ishiguro develops Stevens' character and his relationship with Dr Farraday in this extract. **[20]**

(ii) Discuss the significance of the social discourse of 'bantering' within the novel as a whole. **[40]**

Or,

10. **(i)** Remind yourself of the passage on pages 194 from "Mr Morgan,…" to page 196 …"More than our share." By focusing closely on literary and linguistic techniques, analyse how Ishiguro presents ideas about dignity in this extract. **[20]**

(ii) Examine Ishiguro's presentation of social and personal dignity in the novel as a whole. **[40]**

Alice Walker: *The Color Purple* (The Women's Press)

Either,

11. **(i)** Remind yourself of the extract on page 52 from "Dear God…" to page 53 "…down the road home." By focusing closely on literary and linguistic techniques, analyse how Walker presents the characters and the situation in this extract. **[20]**

(ii) Discuss the presentation and significance of fathers in the novel as a whole, including stepfathers and/or surrogate parents. **[40]**

Or,

12. **(i)** Remind yourself of the extract on pages 204 from "Protesting and driven,…" to page 205 "…temporary defeat". By focusing closely on literary and linguistic techniques, analyse how Walker presents the experiences of the Olinka in this extract. **[20]**

(ii) Examine how Walker makes use of Nettie's letters in presenting racial oppression within the novel as a whole. **[40]**

A LEVEL ENGLISH LANGUAGE AND LITERATURE

COMPONENT 2

Drama

SPECIMEN PAPER

2 hours

ADDITIONAL MATERIALS

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

INSTRUCTIONS TO CANDIDATES

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

INFORMATION FOR CANDIDATES

Questions in Section A carry 72 marks (part (a) 24 marks and part (b) or (c) 48 marks).
Questions in Section B carry 48 marks.
The number of marks is given in brackets at the end of each question or part-question.
As a guide, in Section A you are advised to spend 30 minutes on the extract-based question and 45 minutes on the essay; you are advised to spend 45 minutes on Section B.

You are reminded of the need for clear presentation in your answers.
Assessment will take into account the quality of written communication used in your answers.

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

Section A: Shakespeare

*Answer **one** question. Each question is in two parts. You must answer part (a), then either part (b) or part (c) on the **set play** which you have studied for this section.*

In your responses to both part (a) and parts (b) or (c), you must:

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

*and in your response to parts (b) or (c) you must **also**:*

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

Antony and Cleopatra

1. (a) By focusing closely on the literary and linguistic techniques used, explore how Shakespeare creates dramatic tension in this extract from Act 4, Scene 15.

[24]

They heave ANTONY aloft to CLEOPATRA

CLEOPATRA — And welcome, welcome! Die where thou hast liv'd.
Quicken with kissing. Had my lips that power,
Thus would I wear them out.

OTHERS — A heavy sight!

ANTONY — I am dying, Egypt, dying.
Give me some wine, and let me speak a little.

CLEOPATRA — No, let me speak; and let me rail so high
That the false huswife Fortune break her wheel,
Provok'd by my offence.

ANTONY — One word, sweet queen:
Of Caesar seek your honour, with your safety. O!...

CLEOPATRA — They do not go together.

ANTONY — Gentle, hear me:
None about Caesar trust but Proculeius.

CLEOPATRA — My resolution and my hands I'll trust;
None about Caesar.

ANTONY — The miserable change now at my end
Lament nor sorrow at; but please your thoughts
In feeding them with those my former fortunes
Wherein I lived the greatest prince o'th'world,
The noblest; and do now not basely die,
Not cowardly put off my helmet to
My countryman - a Roman, by a Roman
Valiantly vanquish'd. Now my spirit is going;
I can no more.

CLEOPATRA Noblest of men, woo't die?
Hast thou no care of me? Shall I abide
In this dull world, which in thy absence is
No better than a sty? O see, my women,
The crown o'th'earth doth melt.—My lord! (*Antony dies)*

O, wither'd is the garland of the war,
The soldier's pole is fall'n! Young boys and girls
Are level now with men. The odds is gone,
And there is nothing left remarkable
Beneath the visiting moon. *(Swoons)*

Either,

(b) How far can *Antony and Cleopatra* be considered a tragedy? **[48]**

Or,

(c) "Roman world, Egyptian earth." Examine the presentation of both Rome and Egypt in *Antony and Cleopatra*. **[48]**

King Lear

2. **(a)** By focusing closely on the literary and linguistic techniques used, discuss Shakespeare's presentation of the relationship between Goneril and Albany in this extract from Act 4 Scene 2. **[24]**

ALBANY O Goneril!
You are not worth the dust which the rude wind
Blows in your face. I fear your disposition:
That nature which contemns its origin
Cannot be border'd certain in itself;
She that herself will sliver and disbranch
From her material sap, perforce must wither
And come to deadly use.

GONERIL No more; the text is foolish.

ALBANY Wisdom and goodness to the vile seem vile;
Filths savour but themselves. What have you done?
Tigers, not daughters, what have you perform'd?
A father, and a gracious agèd man,
Whose reverence even the head-lugg'd bear would lick,
Most barbarous, most degenerate, have you madded.
Could my good brother suffer you to do it?
A man, a Prince, by him so benefited!
If that the heavens do not their visible spirits
Send quickly down to tame these vile offences,
It will come,
Humanity must perforce prey on itself
Like monsters of the deep.

GONERIL Milk-liver'd man!
That bear'st a cheek for blows, a head for wrongs;
Who hast not in thy brows an eye discerning
Thine honour from thy suffering; that not know'st
Fools do those villains pity who are punish'd
Ere they have done their mischief. Where's thy drum?
France spreads his banners in our noiseless land,
With plumed helm thy slayer begins to threat;
Whil'st thou, a moral fool, sits still, and cries
'Alack, why does he so?'

ALBANY See thyself, devil!
Proper deformity seems not in the fiend
So horrid as in woman.

GONERIL O vain fool!

ALBANY Thou changed and self-cover'd thing, for shame!
Be-monster not thy feature. Were't my fitness
To let these hands obey my blood,
They are apt enough to dislocate and tear
Thy flesh and bones. Howe'er thou art a fiend,
A woman's shape doth shield thee.

GONERIL Marry, your manhood - mew!

***Either**,*

(b) "A patriarchal society brings out the cruelty in men." Examine the different ways in which the cruelty of male characters is presented in *King Lear*. **[48]**

Or,

(c) "In the harsh world of *King Lear*, loyalty is rare." Examine the impact disloyalty has upon society and family in *King Lear*. **[48]**

Much Ado About Nothing

3. **(a)** By focusing closely on the literary and linguistic techniques used, explore how Shakespeare creates dramatic tension at this point in the play, taken from Act 5 Scene 1. **[24]**

DON PEDRO	See, see; here comes the man we went to seek.
	Enter BENEDICK.
CLAUDIO	Now, signior, what news?
BENEDICK	Good day, my lord.
DON PEDRO	Welcome, signior, you are almost come to part almost a fray.
CLAUDIO	We had lik'd to have had our two noses snapp'd off with two old men without teeth.
DON PEDRO	Leonato and his brother. What think'st thou? Had we fought, I doubt we should have been too young for them.
BENEDICK	In a false quarrel there is no true valour. I came to seek you both.
CLAUDIO	We have been up and down to seek thee; for we are high-proof melancholy, and would fain have it beaten away. Wilt thou use thy wit?
BENEDICK	It is in my scabbard; shall I draw it?
DON PEDRO	Dost thou wear thy wit by thy side?
CLAUDIO	Never any did so, though very many have been beside their wit. I will bid thee draw, as we do the minstrels - draw to pleasure us.
DON PEDRO	As I am an honest man, he looks pale. Art thou sick or angry?
CLAUDIO	What, courage, man! What though care kill'd a cat, thou hast mettle enough in thee to kill care.
BENEDICK	Sir, I shall meet your wit in the career, an you charge it against me. I pray you choose another subject.
CLAUDIO	Nay, then, give him another staff; this last was broke cross.
DON PEDRO	By this light, he changes more and more; I think he be angry indeed.
CLAUDIO	If he be, he knows how to turn his girdle.
BENEDICK	Shall I speak a word in your ear?
CLAUDIO	God bless me from a challenge!
BENEDICK	*[Aside to Claudio]* You are a villain; I jest not; I will make it good how you dare, with what you dare, and when you dare. Do me right, or I will protest your cowardice. You have kill'd a sweet lady, and her death shall fall heavy on you. Let me hear from you.

Either,

(b) Examine the different ways in which Shakespeare explores the theme of honour through male and female characters in *Much Ado About Nothing*. **[48]**

Or,

(c) Consider how Shakespeare's presentation of Leonato's character and actions may be received differently by an audience of Shakespeare's own time and a modern audience. **[48]**

Othello

4. **(a)** By focusing closely on the literary and linguistic techniques used, discuss Shakespeare's presentation of Othello and Desdemona and their relationship in this extract from Act 2 Scene 1. **[24]**

OTHELLO O my fair warrior!

DESDEMONA My dear Othello!

OTHELLO It gives me wonder great as my content
To see you here before me. O my soul's joy!
If after every tempest come such calms,
May the winds blow till they have waken'd death,
And let the labouring bark climb hills of seas
Olympus-high and duck again as low
As hell's from heaven! If it were now to die,
'Twere now to be most happy; for, I fear
My soul hath her content so absolute
That not another comfort like to this
Succeeds in unknown fate.

DESDEMONA The heavens forbid
But that our loves and comforts should increase
Even as our days do grow!

OTHELLO Amen to that, sweet powers!
I cannot speak enough of this content;
It stops me here; it is too much of joy.
And this, and this, the greatest discords be
[*They kiss*.]
That e'er our hearts shall make!

IAGO [*Aside*] Oh, you are well-tun'd now!
But I'll set down the pegs that make this music,
As honest as I am.

OTHELLO Come, let us to the castle.
News, friends: our wars are done, the Turks are drown'd.
How do our old acquaintance of the isle?
Honey, you shall be well desired in Cyprus;
I have found great love amongst them. O my sweet,
I prattle out of fashion, and I dote
In mine own comforts. I prithee, good Iago,
Go to the bay, and disembark my coffers;
Bring thou the Master to the Citadel;
He is a good one, and his worthiness
Does challenge much respect. Come, Desdemona,
Once more, well met at Cyprus.
[*Exeunt all but Iago and Roderigo]*

Either,

(b) "Tragedies expose the fragility of human relationships." How far do you agree with this interpretation of the play *Othello?* **[48]**

Or,

(c) "Cassio conforms to stereotypical expectations of men in a patriarchal society." Discuss Shakespeare's presentation of Cassio in the light of this statement.

[48]

The Tempest

5. **(a)** By focusing closely on the literary and linguistic techniques used, explore how Shakespeare presents Caliban and Prospero in this extract from Act 1, Scene 2 of the play. [24]

PROSPERO
Thou poisonous slave, got by the devil himself
Upon thy wicked dam, come forth!

Enter CALIBAN.

CALIBAN
As wicked dew as e'er my mother brush'd
With raven's feather from unwholesome fen
Drop on you both! A south-west blow on ye
And blister you all o'er!

PROSPERO
For this, be sure, tonight thou shalt have cramps,
Side-stitches that shall pen thy breath up; urchins
Shall, for that vast of night that they may work,
All exercise on thee; thou shalt be pinch'd
As thick as honeycomb, each pinch more stinging
Than bees that made 'em.

CALIBAN
I must eat my dinner.
This island's mine, by Sycorax my mother,
Which thou tak'st from me. When thou cam'st first
Thou strok'st me and made much of me, wouldst give me
Water with berries in't, and teach me how
To name the bigger light, and how the less,
That burn by day and night; and then I lov'd thee,
And show'd thee all the qualities o'th'isle,
The fresh springs, brine pits, barren place and fertile.
Curs'd be I that did so! All the charms
Of Sycorax, toads, beetles, bats light on you!
For I am all the subjects that you have,
Which first was mine own king; and here you sty me
In this hard rock, whiles you do keep from me
The rest o'th'island.

PROSPERO
Thou most lying slave,
Whom stripes may move, not kindness! I have us'd thee,
Filth as thou art, with human care, and lodg'd thee
In mine own cell, till thou didst seek to violate
The honour of my child.

Either,

(b) "Natural and social disorder are at the centre of the play." In the light of this statement, discuss the significance of the title of the play *The Tempest*. [48]

Or,

(c) Consider how Shakespeare's presentation of Ferdinand's character and actions may be received differently by an audience of Shakespeare's own time and a modern audience.

[48]

Section B: Post-1900 Drama

*Answer **one** question on 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.*

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

Either,

6. "We will have a civilization of men, smooth, blond and right at the middleweight limit." Consider how Albee uses the character of Nick in *Who's Afraid of Virginia Woolf?* to explore the concept of the ideal man. **[48]**

Or,

7. *"*The play depicts a world in which marriage is both fragile and deeply flawed." Consider Albee's presentation of the theme of marriage in W*ho's Afraid of Virginia Woolf?.* **[48]**

Alan Bennett: ***The History Boys*** (Faber)

Either,

8. **"**Within the British education system in the 1980's, traditional values of order and discipline were being challenged by more progressive methods." Explore Bennett's presentation of the theme of education in *The History Boys*. **[48]**

Or,

9. "Within *The History Boys* women are marginalised; they are victims in a male-dominated society". Examine Bennett's presentation of attitudes to women in *The History Boys.* **[48]**

Brian Friel: ***Translations*** *(Faber)*

Either,

10. "Social, linguistic and cultural barriers clearly impact upon relationships within the play." Consider how Friel presents the theme of love in *Translations*. **[48]**

Or,

11. "Those who cannot change their minds cannot change anything*."* Consider how Friel uses the character of Hugh to present attitudes to change in society in *Translations*. **[48]**

Diane Samuels: *Kindertransport* (Nick Hern Books)

Either,

12. How does Samuels present the significance of journeys in *Kindertransport*? **[48]**

Or,

13. "Within the play the separation of parents and children has far reaching emotional and psychological consequences." Examine the different ways Samuels presents the impact that separating children and parents has on individuals in the play *Kindertransport.* **[48]**

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

Either,

14. *"*We are products of our past, but we don't have to be prisoners of it." Examine the different ways in which Williams makes use of the past in *Cat on a Hot Tin Roof.* **[48]**

Or,

15. Explore Williams' presentation of men and masculinity in *Cat on a Hot Tin Roof*. **[48]**

A LEVEL

ENGLISH LANGUAGE AND LITERATURE

COMPONENT 3

Non-Literary Texts

SPECIMEN PAPER

2 hours

ADDITIONAL MATERIALS

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

INSTRUCTIONS TO CANDIDATES

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

INFORMATION FOR CANDIDATES

Both sections carry 40 marks each.
The number of marks is given in brackets at the end of each question or part-question.
As a guide, you are advised to spend an hour on Section A and an hour on Section B: (35 minutes on part (i) and 25 minutes on part (ii)).

You are reminded of the need for orderly, clear presentation in your answers.
Assessment will take into account the quality of written communication used in your answers.

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

Section A: Comparative Analysis of Spoken Non-Literary Texts

Answer the following compulsory question.

1. This question is based on all three texts below.

Text A is a transcript from a radio report by American journalist Herbert Morrison, who was covering the landing of the *Hindenburg* airship, at Lakehurst Naval Station in New Jersey, USA in 1937. The German-built *Hindenburg* was the world's first transatlantic commercial airliner and was on its first transatlantic flight of that year. The airship caught fire while approaching a mooring mast; flames first appeared near the tail and, within 37 seconds, completely engulfed the ship. Of the 97 people on board, 35 were killed.

Text B is a transcript from a BBC Radio 4 interview recorded in 1986. The speaker, Eva Hart, was one of the seven hundred survivors from the sinking of the *Titanic* in 1912. The ship was on its maiden voyage when it struck an iceberg. Over fifteen hundred passengers drowned. Eva Hart recalls how, as a seven-year-old, she watched from a lifeboat as the Titanic sank.

Text C is an edited extract from a speech made in 1986 by Ronald Reagan, who was president of the USA at that time. The speech was given shortly after seven American astronauts were killed when the American space shuttle *Challenger* exploded just over a minute after lift-off.

Using integrated approaches, compare and contrast the presentation of disasters in Texts A – C.

In your response you should:

- use integrated linguistic and literary approaches to analyse the texts;
- show understanding of the meanings in each text;
- explore the similarities and differences between the texts. **[40]**

Key to discourse features

word underlining indicates a stressed syllable
[incomplete] incomplete utterance
(.) a micropause
(1) a timed pause in seconds
/ rising intonation
\ falling intonation
[cresc] getting louder
[forte] loud
[allegro] fast
[edit] some text omitted

Text A: live radio report - Hindenburg airship disaster (1937)

the ship is riding majestically toward us like some great feather (.) riding as though it was
mighty good (.) mighty proud of the place it's playing in the world's aviation (1) it's practically
standing still now (2) they've dropped ropes out of the nose of the ship (.) and it's been taken
a hold of down on the field by a number of men (1) it's starting to rain again (.) the rain had
slacked up a little bit (1) the back motors of the ship are just holding it (.) just enough to keep
it fr from [incomplete utterance] [*allegro and forte*] it burst into flames (.) get out of the way
get out of the way *[cresc]* it's on fire and it's crashing (.) it's crashing (.) oh my it's
burning (.) bursting into flames and is falling on the mooring mast (2) this is terrible this is
the worst of the worst catastrophes in the world (.) oh it's crashing (.) there's smoke and
there's flames now (.) and the frame is crashing to the ground (.)oh the humanity

Reproduced from www.otr.com/hindenburg

Text B: radio interview (1986) - survivor of 1912 Titanic disaster

we watched her and then we gradually saw the bows of the ship sinking (1) we could hear all
the panic of the people on the decks rushing about looking for lifeboats (.) and all the
lifeboats had gone and there were still fifteen hundred people still on board with no possible
means of being saved [edit] and we could hear the panic (.) then we could hear them rushing
about on the deck (.) and eventually um I don't know whether it was when the cold water hit
the red hot boilers but the there was this tremendous explosion and the fore part of the ship
went down (.) and um her stern was stuck up in the air at the most terrible angle for a while
and then just settled (.) leaned over (.) and went down

Text C: an edited extract from President Reagan's speech – Challenger space shuttle disaster (1986)

Today is a day for mourning and remembering.

For the families of the seven, we cannot bear, as you do, the full impact of this tragedy. But we feel the loss, and we're thinking about you so very much. Your loved ones were daring and brave, and they had that special grace, that special spirit that says, "Give me a challenge and I'll meet it with joy." They had a hunger to explore the universe and discover its truths. They wished to serve, and they did. They served all of us.

And I want to say something to the schoolchildren of America who were watching the live coverage of the shuttle's takeoff. I know it is hard to understand, but sometimes painful things like this happen. It's all part of the process of exploration and discovery. It's all part of taking a chance and expanding man's horizons. The future doesn't belong to the fainthearted; it belongs to the brave. The Challenger crew was pulling us into the future, and we'll continue to follow them.

We'll continue our quest in space. There will be more shuttle flights and more shuttle crews and, yes, more volunteers, more civilians, more teachers in space. Nothing ends here; our hopes and our journeys continue.

The crew of the space shuttle Challenger honoured us by the manner in which they lived their lives. We will never forget them, nor the last time we saw them, this morning, as they prepared for their journey and waved goodbye and "slipped the surly bonds of earth" to "touch the face of God."

Section B: Non-Literary Text Study

*Answer **one** question on the **set text** which you have studied for this section.*

You must answer both part (i) and part (ii) of your chosen question. In your responses to part (i) you must:

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

and in your response to part (ii)you must :

- *analyse how meanings are shaped*
- *consider the significance and influence of contextual factors.*

Either,

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

2. *The extract below, taken from Chapter 8, details Andrea's experiences at comprehensive school. Read the extract below and then complete the tasks which follow.*

'Seconds?' Stacey, the girl who was dinner monitor on our table, balanced an enormous spoonful of slop over my plate.

Cabbage and curry, wafting pongs out of silver tins, was dinner on Mondays.

'Go on, then.' I let her slither lumpy yellow stuff over the remains of my mashed potatoes. Saying yes to seconds was not a matter of choice. Stacey was tall and tough and just like a boy, but for her long blonde ponytail, which nobody, but nobody, ever dreamt of giving a yank. Lads were afraid of her; steely-faced girls in the upper years left her well alone. If she offered an extra dollop of curry, you took it. It meant she wanted you on her side, and that she would be on yours.

Stacey was feeding me up so that I would help her with her English homework behind the coats in the cloakroom. Mrs Chappell scribbled subjects on scraps of paper which she shook in a battered top hat on her desk, asking one of us to pluck out a slip. Before next class, I had to perform magic tricks for two, pulling poems like silk hankies out of nowhere, for Stacey as well as for me. I made up rhymes about wrinkly roads running through elephants' skin, and described the schoompf of steam engines down tunnels, although I had seen no elephants outside the telly and had never set foot on a train. Aeroplanes were like flying toothpaste tubes, I was able to boast in front of the class, since no one else had ever left England (unless you counted Wales).

While poetry felt like a game, and spelling was a piece of cake, grammar exercises were torture to me. Dismantling sentence after sentence, I fumbled with verbs, objects and nouns as if they were Lego bricks. I clicked them into what felt like the right order, without knowing what was really what. It was nailbiting, waiting for the results, knowing Stacey would be miffed if I gave her any clunking mistakes.

'Done it again!' She broke into a grin, elbowing pride when the grammar exercises came back, as if the nineteen out of twenty was really her own work. 'Blue merit badge before you know it!' Only Stacey could wear a merit badge without it doing her any damage. For the rest of us, it meant a thwack that sent the fastener spiking through your jumper and shirt into your chestbone. A gang of girls with jutting chins made it their business to inflict bruises on brainboxes.

(i) Use integrated linguistic and literary approaches to explore how Andrea Ashworth presents school life in this extract. **[24]**

(ii) Go on to consider elsewhere in *Once in a House on Fire* the importance of the education system at the time that Andrea was growing up. **[16]**

Or,

Jenny Diski: *Skating to Antarctica* (Virago)

3. *The extract below, taken from the Chapter entitled 'The Best Pram in Town', describes Diski's childhood memories of spending time with her father in London. Read the extract below and complete the tasks which follow.*

My father's emotional vulnerability was far more concealed, at least from me, than my mother's. When I was still very small, he was as beguiling to me as he had been to the ladies of Paramount Court. I adored him; he adored me. At weekends the two of us would roam London, take possession of it. Saturday mornings watching the changing of the guards, patting the horses standing guard in the street, my father egged me on to try to make the guardsmen laugh. In the afternoon, we would explore the museums: the British Museum, or the museums in Exhibition Road, roaming the Natural History, Geology and Science museums, while he made up stories about the exhibits, ad-lib comedies that split my sides with laughter. *What a talker, such a charmer*, the old women had said, sighing. Sunday mornings at Petticoat Lane, buying pickled cucumbers, bagels and cream cheese, and then, after a Chinese lunch in Soho, an afternoon spent at the cinema, first at the news and cartoon house in the Charing Cross Road, and then to Leicester Square for a proper film, in the dark, the long tunnel of dusty light over our heads, his arm around me, my head again his shoulder.

Weekends were a glut. I was a glutton. We loved our weekends, we loved each other, and we laughed, as I recall it, from first thing Saturday morning until he put the key into the door on Sunday evening. Sometimes, if I played my cards right, I could get him to agree to go to yet another cartoon cinema before we finally went home. I knew he was always secretly pleased to be persuaded to do more, to put off ending the day. I delighted at being able to persuade him. Neither of us minded putting off having to go home to where my mother sat, not laughing, as likely as not with a headache, a giant box of prescription codeine close by her; or shut away, sullen, not speaking to us, in the bedroom; or, slamming down our supper – not hers, she had no appetite – spoiling for a fight, because it was inescapable that she was not nearly so loved as her husband and her child. London sparkled for us; our flat, when we returned to it, was as overcast as the industrial north.

(i) Use integrated linguistic and literary approaches to consider the presentation of Jenny Diski's father in this extract. **[24]**

(ii) Go on to examine Diski's presentation of male stereotypes elsewhere in *Skating to Antarctica*. **[16]**

Or,

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

4. *The extract below, taken from the end of 'Part I', details Eggers' thoughts and feelings as he sits by the side of his mother's bed during her terminal illness. Read the extract below and complete the tasks which follow.*

She is not looking at me. Her eyes are not open. They were open a slit, but are not now open. I am not sure if they were seeing me. I walk to the window and close the curtains. Outside, the trees are bare and black, quickly sketched. I sit in the taut pleather chair in the corner and watch her and the light-blue suction machine. The light-blue suction machine, working rhythmically, seems fake, a stage prop. I sink into the chair and lean back. The ceiling is swimming. It is milky, stuccoed in sweeping half-circles, and the half-circles are moving, turning slowly, the ceiling shifting like water. The ceiling has depth or – the ceiling is moving forward and back. Or the walls are not solid. The room is maybe not real. I am on a set. There are not enough flowers in the room. The room should be full of flowers. Where are the flowers? When does the gift shop open? Six? Eight? I bet myself. I bet it is six. All right, it's a bet. I consider how many flowers I can buy. I do not know what they cost; I have never bought flowers. I will see what they cost and then buy all the flowers that they have that I can afford, move them from the gift shop to this room. Fireworks.

She will wake up and see them.

"What a waste," she will say.

She stirs and opens her eyes. She looks at me. I get up off the chair and stand by the bed. I touch her arm. It is hot.

"Happy birthday," I whisper, smiling, looking down into her.

She does not answer. She is not looking at me. She is not awake.

I sit down again.

Toph is on his back, his arms splayed. He sweats when he sleeps, regardless of the room's temperature. When he sleeps, he moves and turns around and around, like the hand of a clock. His breathing is audible. His eyelashes are long. His hand hangs over the foldout bed. As I am looking at him, he wakes up. He gets up and comes to me as I am sitting in the chair and I take his hand and we go through the window and fly up and over the quickly sketched trees and then to California.

(i) Use integrated linguistic and literary approaches to discuss how Eggers presents his thoughts and feelings in this extract. **[24]**

(ii) Go on to discuss how Eggers blends reality and fantasy elsewhere in *A Heartbreaking Work of Staggering Genius.* **[16]**

Or,

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

5. *In the extract below, taken from '4 – The Corner', Capote presents the details of the court case in a factual, legalistic style. Read the extract below and complete the tasks which follow.*

By Friday, when the court recessed for the week-end, the state had completed its case, which included the appearance of four Special Agents of the Federal Bureau of Investigation in Washington, DC. These men, laboratory technicians skilled in various categories of scientific crime detection, had studied the physical evidence connecting the accused to the murders (blood samples, footprints, cartridge shells, rope and tape), and each of them certified the validity of the exhibits. Finally, the four KBI agents provided accounts of interviews with the prisoners, and of the confessions eventually made by them. In cross-examining the KBI personnel, the defence attorneys, a beleaguered pair, argued that the admissions of guilt had been obtained by improper means – brutal interrogation in sweltering, brightly lighted, closet-like rooms. The allegation, which was untrue, irritated the detectives into expounding very convincing denials. (Later, in reply to a reporter who asked him why he had dogged this artificial scent at such length, Hickock's lawyer snapped, 'What am I supposed to do? Hell, I'm playing without any cards. But I can't just sit here like a dummy. I've got to sound off once in a while.')

The prosecution's most damaging witness proved to be Alvin Dewey; his testimony, the first public rendering of the events detailed in Perry Smith's confession, earned large headlines (UNVEIL MUTE MURDER HORROR – Cold, Chilling Facts Told), and shocked hi listeners – none more so than Richard Hickock, who came to a startled and chagrined attention when, in the course of Dewey's commentary, the agent said, 'There is one incident Smith related to me that I haven't as yet mentioned. And that was that after the Clutter family was tied up, Hickock said to him how well built he thought Nancy Clutter was, and that he was going to rape her. Smith said he told Hickock there wasn't going to be anything like that go on. Smith told me he had no respect for anyone who couldn't control their sexual desires, and that he would have fought Hickock before allowing him to rape the Clutter girl.' Heretofore, Hickock had not known that his partner had informed the police of the proposed assault; nor was he aware that, in a friendlier spirit, Perry had altered his original story to claim that he alone had shot the four victims – a fact revealed by Dewey as he neared the end of his testimony: 'Perry Smith told me he wished to change two things in the statement he had given us. He said everything else in that statement was true and correct. Except these two things. And that was that he wanted to say he killed Mrs Clutter and Nancy Clutter – not Hickock. He told me that Hickock … didn't want to die with his mother thinking he had killed any members of the Clutter family. And he said the Hickocks were good people. So why not have it that way.'

(i) Use integrated linguistic and literary approaches to discuss how Capote presents the details of the court case in this extract. **[24]**

(ii) Go on to consider the influence of journalism in Capote's presentation of Holcomb and its residents elsewhere in *In Cold Blood*. **[16]**

Or,

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

6. *In the extract below, taken from 'Chapter III', Orwell describes the hardships faced in the trenches. Read the extract below and complete the tasks which follow.*

Meanwhile, firewood – always firewood. Throughout that period there is probably no entry in my diary that does not mention firewood, or rather the lack of it. We were between two and three thousand feet above sea-level, it was mid-winter and the cold was unspeakable. The temperature was not exceptionally low, on many nights it did not even freeze, and the wintry sun often shone for an hour in the middle of the day; but even if it was not really cold, I assure you that it seemed so. Sometimes there were shrieking winds that tore your cap off and twisted your hair in all directions, sometimes there were mists that poured into the trench like a liquid and seemed to penetrate your bones; frequently it rained, and even a quarter of an hour's rain was enough to make conditions intolerable. The thin skin of earth over the limestone turned promptly into a slippery grease, and as you were always walking on a slope it was impossible to keep your footing. On dark nights I have often fallen half a dozen times in twenty yards; and this was dangerous, because it meant that the lock of one's rifle because jammed with mud. For days together clothes, boots, blankets, and rifles were more or less coated with mud. I had brought as many thick clothes as I could carry, but many of the men were terribly underclad. For the whole garrison, about a hundred men, there were only twelve greatcoats, which had to be handed from sentry to sentry, and most of the men had only one blanket. One icy night I made a list in my diary of the clothes I was wearing. It is of some interest as showing the amount of clothes the human body can carry. I was wearing a thick vest and pants, a flannel shirt, two pullovers, a woollen jacket, a pigskin jacket, corduroy breeches, puttees, thick socks, boots, a stout trench-coat, a muffler, lined leather gloves, and a woollen cap. Nevertheless I was shivering like a jelly. But I admit I am unusually sensitive to cold.

Firewood was the one thing that really mattered. The point about the firewood was that there was practically no firewood to be had. Our miserable mountain had not even at its best much vegetation, and for months it had been ranged over by freezing militiamen, with the result that everything thicker than one's finger had long since been burnt.

(i) Use integrated linguistic and literary approaches to discuss Orwell's description of the living conditions in this extract. **[24]**

(ii) Go on to discuss Orwell's presentation of the hardships of the Spanish civil war elsewhere in *Homage to Catalonia.* **[16]**

COMPONENT 1: Poetry and Prose

MARK SCHEME

General Advice

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

- Make sure that you are familiar with the assessment objectives (**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 for each question or part question.

- Explain your mark with an assessment of the quality of the response at the end of each answer. Your comments should indicate both the positive and negative points as appropriate.

- Use your professional judgement, in the light of decisions made at the marking conference, to fine-tune the mark you give.

- It is important that the **full range of marks** is used. Full marks should not be reserved for perfection. Similarly there is a need to use the marks at the lower end of the scale. No allowance can be given for incomplete answers other than what candidates actually achieve.

- Consistency in marking is of the highest importance. If you have to adjust after the initial sample of scripts has been returned to you, it is particularly important that you make the adjustment without losing your consistency.

- In the case of a rubric infringement, mark all the answers and then delete the lowest mark commensurate with the fulfilling of the rubric. **Please write "rubric infringement" on the front cover of the script.** At the end of the marking period send a list with full details of the rubric infringements to the WJEC GCE English Subject Officer: please explain clearly the nature of the difficulty and give centre and candidate number.

- If you wish to refer a script to the Principal Examiner for a second opinion, if, for example, poor handwriting makes fair assessment difficult, then write "Refer to P/E" on the front of the script. Send a note of the centre and candidate number to the WJEC GCE English Subject Officer at the end of the marking period.

- Please do not use personal abbreviations, as they can be misleading or puzzling to a second reader. You may, however, find the following symbols useful:

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

COMPONENT 1: Poetry and Prose Mark Scheme

Section A: Poetry

AO1	AO2	AO3	AO4
20 marks	20 marks	10 marks	10 marks

We may expect candidates to select some of the following possible approaches to each question. It is possible that candidates may select entirely different approaches. We should keep an open mind and reward valid, well-supported ideas which demonstrate independent thinking. Look for and reward all valid alternatives.

1. With detailed reference to two poems from the *WJEC Poetry Anthology* and Text A, use integrated linguistic and literary approaches to explore how a sense of place is created.

In the course of your response you must:

- **consider how relevant contextual factors have shaped your reading of your chosen poems**
- **explore connections between poems, and between poems and the unseen text.** **[60]**

Overview

At **lower bands**, candidates will offer limited evidence of integrated study, with limited evidence of terminology. There may be errors in their application and understanding of place in Text A, and they may select inappropriate poems from the anthology. There should be an awareness of contextual influences. At **Band 3** and above, candidates should clearly address the notion of place and link their terminology and analysis coherently. Candidates should make clear, purposeful connections. Contextual influences should be more closely linked to the presentation of place. At **Bands 4 and 5**, candidates will demonstrate an increasingly wider, and more sophisticated, range of terminology to explore how meaning is shaped in the studied poems and the unseen extract. Analysis should be increasingly more mature and confident at the top of the bands. Comparisons and consideration of contextual factors should be thoughtful and insightful.

Indicative Content

AO1	Candidates should use coherent written expression within their responses. **Poetry: candidates must select two poems relating to a sense of place.** When discussing their chosen poems, candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. **Unseen Text:** Candidates should apply relevant literary and linguistic terminology in their analysis. Literary and linguistic features that may be explored in the unseen text include, but are not limited to: • third person narrative • present tense • declarative sentences, some lengthened by use of the dash • sharp imperative exclamative – old lady's voice • simple parallelism of 'He leans...He sees...He likes' • brief parenthesis • asyndetic list of daytime visitors to the square 'cheerful...calls' • tripling of praise for the city 'a success...masterpiece' • tripling of continuous verbs 'sleeping...themselves' • syndetic list of modern amenities 'street light...instant' • verb 'exulting' establishes attitude • syndetic pair of abstract nouns 'emptiness and clarity' • unglamorous concrete nouns 'excrement', 'posts', 'litter baskets', 'benches' • choice of abstract noun 'abundance' over 'squalor' • choice of adverb 'benignly' • plural nouns 'crowds', 'boys', etc. • varied pre-modification for daytime visitors' cheerful', 'solemn', ruined' • post-modification of lovers 'in ...raptures or crisis' • proper noun 'Charlotte Street' • confident abstract nouns in para. 2 'success', 'achievements', 'triumph' • merging of art and science in the noun phrase 'biological masterpiece' • parallel phrasing of 'perfect square and 'perfect circle' • noun phrase 'distorting euphoria' • some high register lexis e.g. adjectives 'crepuscular', 'congruent' • proper noun 'Robert Adam' assumes reader's knowledge • similes 'like...snow', 'like...creature', 'as...reef' • personification of benches as 'benignly expectant'.

AO2	**Poetry:** Candidates need to show understanding of **how** a sense of place is created in their chosen poems. There should be clear focus on how language, structure and form create meaning. **Unseen Text:** Candidates should explore **how** McEwan's use of language contributes to the understanding of place in the unseen text. Features that may be analysed and explored: • the use of an omniscient narrator and continuous prose • how visual observation is followed by memories of the daytime square, admiration of the city's success as a whole and recognition of the contributions of past and present • the impact of the final sentence undermining the previous two paragraphs • how the symbol of the ruined old lady exposes the darker side of the city • how the extended image of the reef suggests density and pace of city life • Henry's scientific approach – regarding the city as a living organism • the soothing personification of the syndetic pair of verbs 'bathed and embraced' • how the onomatopoeic verb 'squawk' creates a discordant note. Look for and reward all valid interpretations.
AO3	**Poetry** Candidates may discuss a number of contextual points depending upon the chosen poems. Reward contextual points where they are used relevantly. There should be a clear focus on the link between context and the actual meaning of the poems selected.
AO4	Candidates can choose any two poems that create a sense of place. Possible poems could include: Blake's 'London'; Wordsworth's 'Composed Upon Westminster Bridge'; Coleridge's 'Kubla Khan'; Shelley's 'Ozymandias'. **Connections** • Candidates need to demonstrate awareness of the similarities and differences between the poems they have selected and the unseen text. • It is reasonable to assume that the majority of candidates will make connections in terms of content. • Candidates may also compare and contrast the texts in terms of style, attitudes and contexts. • Well-informed responses may connect the texts in terms of more demanding contextual factors (e.g. literary movements, historical events) as well as making perceptive connections in terms of audience, purpose and genre.

2. With detailed reference to two poems from the Anthology and Text B, use integrated linguistic and literary approaches to explore the presentation of death.

In the course of your response you must:

- **consider how relevant contextual factors have shaped your reading of your chosen poems**
- **explore connections between poems, and between poems and the unseen text. [60]**

Overview

At **lower bands**, candidates will offer limited evidence of integrated study, with limited evidence of terminology. There may be errors in their application and understanding of how death is presented in the unseen text, and they may select inappropriate poems from the anthology. There should be an awareness of contextual influences. At **Band 3** and above, candidates should clearly address the notion of death and should be able to link their terminology and analysis coherently. Candidates should make clear, purposeful connections. Contextual influences should be more closely linked to the presentation of death. At **Bands 4 and 5**, candidates will demonstrate an increasingly wider, and more sophisticated, range of terminology to explore how meaning is shaped in the studied poems and the unseen poem. Analysis should be increasingly more mature and confident at the top of the bands. Comparisons and consideration of contextual factors should be thoughtful and insightful.

Indicative Content

AO1	Candidates should use coherent written expression within their responses. **Poetry: candidates must select two poems relating to the presentation of death.** When discussing their chosen poems, candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. **Unseen Text:** Candidates should apply relevant literary and linguistic terminology in their analysis. Literary and linguistic features that may be explored in the unseen text include, but are not limited to: • third person narrative moving to first person • present tense • primarily imperative sentences with some declarative • forceful nature of imperative verbs to begin lines • four quatrains. • heroic couplets (AABB rhyme scheme) • mainly iambic pentameter –some variation • Elegy form (Dirge) • common nouns, especially in first and fourth quatrains • funereal imagery in the noun phrases, ‘muffled drum’ ‘black cotton gloves’ • hyperbolic images and language • syndetic listing in lines 9-10 • asyndetic listing in line 11 • enjambment and caesura lines 3-4; caesura in line 12 • repetition of adverb ‘now’ in final quatrain • possessive determiner ‘my’ • complex sentences • capitalisation of third person singular pronoun in line 6 • metaphors in third quatrain • parallel phrasing in third quatrain.

AO2	**Poetry:** Candidates need to show understanding of **how** death is presented in their chosen poems. There should be clear focus on how language, structure and form create meaning. **Unseen Text:** Candidates should explore how Auden's use of language contributes to the presentation of death in the unseen text. Features that may be analysed and explored: • the move from public images of grief to private reflection • how Auden presents the speaker's desire for isolation/silence in the opening quatrain • the idea that time has to stop to allow mourning • the importance of the title—'Blues' may suggest both sadness and a musical element to the poem • how a public acknowledgement for the all consuming depth of his grief is displayed in quatrain two • how funereal/mourning imagery is used throughout • the points of the compass, time and days of the week in quatrain three • the powerful emotion of line 12, and use of stative verb 'thought' • how beautiful and natural images are rendered useless in quatrain four • a desire to be isolated from the natural/elemental world • the pessimism of the last line. Through their exploration of language, candidates should discuss the sombre, personal, reflective tone of the poem, but also comment on how the speaker's grief and anguish have caused him to feel that life will never be the same again. He will never recover from this loss. Look for and reward all valid interpretations.
AO3	**Poetry** Candidates may discuss a number of contextual points depending upon the chosen poems. Reward contextual points where they are used relevantly. There should be a clear focus on the link between context and the actual meaning of the poem.
AO4	Candidates can choose any two poems that relate to death. Possible poems could include: Swift's 'A Satirical Elegy'; Browning's 'My Last Duchess'; Brontë's 'Spellbound', 'Remembrance'; Moore's 'Epitaph On A Well Known Poet'. **Connections** • Candidates need to demonstrate awareness of the similarities and differences between the unseen text and the poems they have chosen to analyse. • It is reasonable to assume that the majority of candidates will make connections in terms of content. • Candidates may also compare and contrast the texts in terms of style, attitudes and contexts. • Well-informed responses may connect the texts in terms of more demanding contextual factors (e.g. literary movements, historical events) as well as making perceptive connections in terms of audience, purpose and genre.

Assessment Grid for Component 1 Section A: Poetry

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 (10 marks)	AO4 Explore connections across texts, informed by linguistic and literary concepts and methods (10 marks)
5	**17-20 marks** • thorough knowledge, understanding and insights gained from integrated study • sophisticated 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	**17-20 marks** • perceptive analysis of how language choices, form and structure affect meaning • mature and assured reading of texts • confident understanding of and appreciation of writers' techniques	**9-10 marks** • confident evaluation of impact of contextual factors in shaping the production and reception of texts • confident grasp of overview	**9-10 marks** • astute and illuminating connections between extract and poems including comments on style, attitudes etc. • confident connections across selected genre • purposeful and productive comparisons
4	**13-16 marks** • clear evidence of integrated study • purposeful use of terminology • clearly understands and applies relevant concepts and methods • accurate and coherent written expression • effectively 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	**7-8 marks** • sound awareness of the influence of contextual factors on the production and reception of texts • secure grasp of overview	**7-8 marks** • secure exploration of connections between extract and poems • secure understanding of connections within selected genre • well-selected points of comparison and/or contrast
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 accurate and 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	**5-6 marks** • sensible awareness of the influence of contextual factors on the production and reception of texts • sensible grasp of overview	**5-6 marks** • sensible exploration of connections between extract and poems • sensible understanding of connections within selected genre • reasonable selection of points for comparison and/or contrast
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	**3-4 marks** • basic awareness of the influence of contextual factors on the production and reception of texts • basic overview	**3-4 marks** • basic exploration of connections between extract and poems • some understanding of connections within selected genre • points of comparison and/or contrast may be tenuous at times, or a tendency to be superficial
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	**1-2 marks** • limited awareness of the influence of contextual factors on the production and reception of texts • limited overview	**1-2 marks** • limited exploration of connections between extract and poems • limited evidence of understanding of basic points of comparison and/or contrast; texts may be discussed individually and unevenly • limited understanding of genre
	0 marks: response not worthy of credit or not attempted			

Component 1 Section B: Prose

	AO1	AO2	AO3
Part (i)	10 marks	10 marks	
Part (ii)	10 marks	10 marks	20 marks

We may expect candidates to select some of the following possible approaches to each question. It is possible that candidates may select entirely different approaches. We should keep an open mind and reward valid, well-supported ideas which demonstrate independent thinking.

The indicative content, reference to relevant terms and contextual factors are suggested approaches rather than an exhaustive list. Do not expect to see all of the points below. It is possible that candidates may select entirely different approaches. We should keep an open mind and reward valid, well-supported ideas which demonstrate independent thinking. Candidates may choose to discuss stylistic features and parts of the novels which do not appear in the mark scheme. Reward all valid points.

Each question is in two parts. In both parts, candidates are required to:

- use integrated literary and linguistic approaches as relevant
- analyse how meanings are shaped.

In part (ii) candidates are also required to:

- consider the significance and influence of contextual factors.

Charlotte Bronte: *Jane Eyre*

3 (i) Remind yourself of the extract on page 18 from "All John Reed's violent tyrannies…" to page 19 "…I see it clearly." By focusing on literary and linguistic techniques, analyse how Brontë presents Jane's thoughts and feelings in this extract. [20]

AO1	Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology. Literary and linguistic features that may be explored in the unseen text include, but are not limited to: • first person narration • anaphora 'all. . ' • simile of the 'turbid well' • parallel phrasing/ repeated adverb 'always' • interrogatives to create indignant tone • post-modification of Eliza and Georgia with pejorative adjectives 'headstrong' 'selfish' 'acrid' 'insolent' • dynamic verbs such as 'twisted' 'broke' 'torn' to show John's destructive aggressive nature • parallelism 'from morning. . .to night' creating monotony • personification of reason and resolve • exclamatory mood 'What a consternation…How all my brain…' • italicization of *why.*
AO2	Candidates should identify and discuss Jane's thoughts and feelings, selecting relevant supporting evidence to show how Brontë's use of language conveys them. Reward all valid interpretations. These might include: • accumulated resentment of treatment by the Reeds sharpened by John's recent bullying • use of contrast to explore injustice of her position in comparison with her cousins' • fruitless search for a reason for her ill-treatment • strong indignation mixed with desire to escape by flight or death • Jane's attempt to use reason to seek solutions.

3. (ii) Examine Brontë's presentation of the impact of social class and privilege in the novel as a whole. [40]

AO1	Reward accurate, coherent expression and clear organisation. As the novel is written in first person most responses are likely to concentrate on Jane's own experiences on the receiving end of social class and privilege. However, responses which explore the impact of class and privilege in relation to other characters, for example Bertha, Blanche and the Rivers family, either exerting the influence of class and privilege, or suffering as a consequence, are equally valid.
AO2	Candidates should select relevant material, and use literary and linguistic approaches to show how Brontë presents the impact of class and privilege. Candidates may choose to explore: • the Reed family's treatment of Jane • Jane's treatment at school • Jane as governess set against Blanche and her class and privileges/ Adèle as spoiled, privileged child • Rochester's attitude towards social class and privilege • Jane's dilemma over St John's proposition • Bertha's imprisonment and treatment.
AO3	Look for and reward all valid and relevant contextual comments. Key contextual factors include: • status/dependency of females • status of orphans and poor relations • C19th notions of charity and education • C19th attitudes towards children, especially poor children • social/moral obligations • status of employees • obligations of duty/service to God • finance/wealth/inheritance.

4 (i) Remind yourself of the extract on page 338 from"He lifted the hangings…" to page 339 "…shut up my prize." By focusing on literary and linguistic techniques, analyse how Brontë presents Bertha Rochester in this extract. [20]

AO1	Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology. Literary and linguistic features that may be explored in the unseen text include, but are not limited to: • setting of the hidden windowless room • genderless third person pronoun 'it' • animal imagery 'wild as a mane' 'clothed hyena' 'hind feet' • dynamic verbs for movement and sound 'grovelled' 'bellowed' • warning imperatives 'Take care!' 'Ware!' from Grace • superlatives in 'the fiercest yells. . .most convulsive plunges' • absence of speech from Bertha • irony of 'conjugal embrace' 'endearments' 'prize' • italicisation '*my wife . . this'* to contrast Bertha with Jane • imagery of hell and demons • parallelism in the imperatives 'Compare these. . .that bulk'.
AO2	Candidates should discuss the presentation of Bertha selecting relevant supporting evidence to show *how* Brontë's use of language conveys her condition and behaviour. Look for and reward all valid interpretations. These might include: • the prison environment with Grace as jailer • dehumanised portrayal of Bertha, capable of violence but inarticulate • impressions of rage and hatred, especially towards Rochester • regarded as dangerous, even by the experienced Grace • Rochester's bitter summary of his situation.

4. (ii) Discuss Brontë's presentation of contemporary attitudes towards mental instability and consider Bertha's significance within the novel as a whole. [40]

AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show where Bertha appears elsewhere and discuss the attitudes presented, using literary and linguistic approaches to show what effects are achieved. The question also invites discussion of her role in the plot and her importance to generic conventions.
AO2	Look for relevant textual support with some reference to how literary and linguistic techniques are used to convey ideas about Bertha, whether as a threatening presence, a burden to her husband, an obstacle to happiness or the victim of an ill-judged marriage. Look for and reward all valid interpretations. These might include : • mystery and suspense caused by Bertha's nocturnal adventures, perhaps the strongest of the Gothic elements in the novel • the arson attack on Rochester which brings him and Jane closer • opportunity for Jane to serve Rochester when Mason is injured • symbolism of the torn wedding veil, when she appears in Jane's chamber • Rochester's account of his marriage , seen from the male viewpoint • the destruction of Thornfield Hall; death of Bertha; Rochester injured but left a widower.
AO3	Look for and reward all valid and relevant contextual comments. Key contextual factors include: • the role of women in society at the time • attitudes to colonialism and race • attitudes to marriage at the time the novel was set and written • arranged marriage for money, hastily undertaken and regretted • issues related to women and mental instability • lack of sympathetic treatment for mental disorders • later feminist readings of the novel; Jean Rhys's 'Wide Sargasso Sea' • mystery and excitement in the Gothic style partly responsible for early critical success and popularity.

Charles Dickens: *Great Expectations*

5. (i) Remind yourself of the extract on page 73 from "The Educational scheme…" to page 74 "…and no snuffers". By focusing closely on linguistic and literary techniques, analyse how Dickens presents the village school in this extract. [20]

AO1	Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology. Literary and linguistic features that may be explored in the unseen text include, but are not limited to: • high register/polysyllabic lexis- voice of the educated adult narrator • ironic use of the lexis of formal education 'Educational scheme' 'competitive examination' 'intellectual victory' • satirical tone throughout • anonymity of 'Mr Wopsle's great-aunt' • hyperbole e.g. 'fell into a state of coma' • pre-modified noun phrases 'ragged book' 'three defaced Bibles' for poor resources • phrases describing discordant noise 'horrible din' 'frightful chorus' ' shrill monotonous voice' • symbolism of the lack of light 'one low-spirited dip-candle' • dynamic verb 'staggered' • onomatopoeia 'shrieks' • parentheses.
AO2	Candidates should identify and discuss features of the school selecting relevant supporting evidence to show *how* Dickens uses language to satirise his targets and create humour. Look for and reward all valid interpretations. These might include: • local 'dame school' with few resources, run by the child Biddy and her decrepit grandmother • Dickens' use of satire to expose the lack of educational provision for working class children in the early 1800s. • Mr Wopsle's great aunt, entirely inadequate as a teacher, one of many minor characters used for humour • inattentive, noisy and clueless pupils draw on readers' classroom memories • any order at all is achieved by Biddy, a child herself.

5. (ii) Discuss Dickens' presentation of the significance of education in the novel as a whole. [40]

AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material concerned with the theme of education and apply literary and linguistic approaches. Pip's desire to be educated is likely to be the starting point in most responses.
AO2	Candidates should select appropriate supporting evidence to show how education is presented. Look for a reward all valid interpretations. These might include: • Pip's early struggles and desire to learn even before he visits Satis House, explored humorously when he writes a letter to the illiterate Joe • Joe's early history and his drunken violent father, explaining his lack of schooling. Joe explains that Mrs Joe would oppose his learning 'for fear as I might rise. Like a sort of rebel' – an early link between education and power • comedy created by Pumblechook's habit of using mental arithmetic as a form of punishment • Pip envies Biddy's ability to learn, which makes it difficult for him to patronise her. When Pip's expectations are known, Biddy questions his idea of improving Joe's learning and manners. • education perhaps Magwitch's most important gift to Pip- 'through good and evil I stuck to my books' • education might also be interpreted more broadly: Pip learns what a true gentleman is, what money cannot buy and to learn from his mistakes.
AO3	Look for and reward all valid and relevant contextual comments. Key contextual factors include: • Pip's desire for education reflects the value placed on it by Dickens. The chapters set during Pip's apprenticeship may recall Dickens being sent to work at 12 when his father was imprisoned for debt. • always a campaigner, Dickens intends to highlight the patchy and inadequate educational provision for poorer children. The novel begins during the time of Dickens' own childhood in the early 19th Century and written before the 1870 Education Act. • literary genre: an example of the 'education novel' in which a child grows up and learns to find his place in the world. • educational provision for the lower social classes • Pip's lack of social mobility due to his class • gender issues linked to Biddy's role as Pip's teacher.

6. (i) Remind yourself of the extract on page 477 from "The June weather…" to page 478 "…I am married to Joe!" By focusing closely on literary and linguistic techniques, analyse how Dickens presents Pip's homecoming in this extract. [20]

AO1	Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology. Literary and linguistic features that may be explored in the unseen text include, but are not limited to: • pathetic fallacy, contrasting with bleaker pictures of the setting earlier in the novel • ameliorative adjectives 'delicious' 'beautiful' 'peaceful' 'pleasant' • lexical set of moral goodness ' 'guiding spirit' 'simple faith 'clear home-wisdom' • image of 'toiling home barefoot', perhaps reminiscent of the Prodigal Son • symbolism of the closed school and forge • onomatopoeia 'rustled' to emphasise stillness • anaphora 'no gleam of fire. . . no roar of bellows' • symbolism of the white curtains and flowers • parallelism 'I wept. . she wept..' • affectionate vocatives such as the noun catchphrase 'old chap' • direct speech and adjacency pairs • compound declarative at end of extract.
AO2	Candidates should identify and discuss features of the homecoming selecting relevant supporting evidence to show *how* Dickens uses language to shape meaning and create effect. Look for and reward all valid interpretations. These might include: • use of fine summer weather to enhance Pip's appreciation of his old home and his anticipation of returning as if to the innocence of childhood • the shadow of his association with Magwitch no longer darkens Pip's ideas of home • empty school and forge to create mystery and suspense • revelation of Joe and Biddy's marriage is an effective plot twist and perhaps Pip's last lesson • the reader knows that Pip still loves Estella and that Biddy does not deserve to be a second choice.

6. (ii) Examine how Dickens makes use of marriages in the novel as a whole.
[40]

AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material to discuss more than one marriage in the novel. Most responses will feature the marriage of Joe Gargery to Pip's sister, the most fully developed example. Candidates must consider how Dickens makes use of the marriages presented in the novel, perhaps to make social comment, to lend comedy and/or to illustrate themes of snobbery, cruelty and abuse, absence of love, but also loyalty and patience. Marriage as plot exigencies might also be explored.
AO2	Candidates should use literary and linguistic approaches to show *how* the marriages are presented. They might choose to comment on: • the tempestuous partnership of Joe and Mrs Joe Gargery which provides much of the comedy early in the novel. By subverting the stereotype of the downtrodden wife, Dickens explores significant themes of snobbery, oppression, loyalty and attitudes to children. • knockabout humour with Pip as a 'connubial missile'. Mrs Joe, relentless in her bullying and contempt of the faithful Joe, is a caricature who gets her comeuppance. • Joe's patience, loyalty and admiration of Mrs Joe 'a fine figure of a woman' in the face of domestic abuse establish his moral credentials. Depth is added to his character when he recalls his drunken violent father and his mother 'breaking her honest hart'. • Joe's marriage to Biddy might be seen as his reward – Dickens' characters tend to get what they deserve. Loyal friend Herbert Pocket can marry Clara when his career, thanks to Pip, prospers; Wooden but warm-hearted Wemmick marries equally wooden Miss Skiffins. • Matthew Pocket's marriage is plagued by his wife's aristocratic pretensions. • Estella learns to value love through its absence from her marriage to Drummle • the planned marriage of Miss Havisham is essential to the plot. Look for and reward all valid interpretations
AO3	Look for and reward all valid and relevant contextual comments. Key contextual factors include: • Dickens specialises in unhappy marriages. He separated from his wife in 1858 and problematic relationships with women may underlie his portraits of marital discord. • when Herbert marries Clara, he rejoices in her humble family. His mother's consciousness of rank is satirized but Victorian readers would be well attuned to the stigma attached to marrying beneath one's station. • cruelty within marriage, such as that suffered by Estella, would be a risk incurred by women and still a taboo subject. • above the working class, women had few career opportunities. Biddy becomes a schoolmistress but Dickens still marries her off to provide a conventional happy ending.

Ian McEwan: Atonement

7. (i) Remind yourself of the extract on page 91 from "He had emerged from the trees…" to page 93 "…nobility of mankind…". By focusing closely on literary and linguistic techniques, analyse how McEwan presents Robbie's state of mind and thoughts of the future in this extract. [20]

AO1	Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology. Literary and linguistic features that may be explored in the unseen text include, but are not limited to: • simile of the clock introducing theme of time • metaphor of 'unspent fortune' • interrogatives for the unknown • regular use of the auxiliary verb 'would' • premodified noun phrase ' the weathered, knowing doctor' • 'secret stories' as yet unknown and perhaps untold • use of antitheses 'tragedies and successes' 'puniness and nobility' 'warm heart and cool judgment' • symbolism of the 'vast and gloomy' study • asyndetic list of 'trophies' • proper nouns – writers valued now and in his imaginary future • tripled abstract nouns 'Birth, death and frailty' • parallelism in 'press the enfeebled pulse…fevered hand'.
AO2	Candidates should discuss Robbie's eagerness, optimism and ambition selecting relevant supporting evidence to show *how* McEwan uses language to convey his mood and assumptions. Look for and reward all valid interpretations. These might include: • impact of falling in love • educated/Cambridge background • emphasis on books and literary perspectives • confident sense of vocation • connection between the disciplines of medicine and literature.

7. (ii) Examine the presentation and significance of the medical profression in the novel as a whole. [40]

AO1	Reward accurate coherent expression and clear organisation. Candidates should select material to show *how* the medical profession is presented and to consider its significance in the novel as a whole. Most responses are likely to concentrate on Briony's experience as a trainee nurse at St Thomas's and the development of character/themes.
AO2	Candidates should use literary and linguistic approaches to show *how* the medical profession is presented and to consider its significance in the novel as a whole. They might choose to comment on: • both Cecilia and Briony go into nursing • demanding hours and conditions, perhaps part of Briony's repentance • symbolism of treating, mending, healing injuries • importance of discipline and procedure similar to military or prison life, forming connections with Robbie's experiences • graphic accounts of injuries following Dunkirk • Robbie's basic medical knowledge useful for survival skills. Look for and reward all valid interpretations.
AO3	Look for and reward all valid and relevant contextual comments. Key contextual factors include: • the role of medicine and the position of doctors • issues of education • social class: many Nightingale nurses were from privileged families • important part played by women in the war effort increased their independence • hospital life and procedures researched by McEwan from letters and memoirs at the Imperial War Museum. • McEwan has woven his own father's recollections into events based on WW2, such as being scolded by a nursing sister for swearing.

8. (i) Remind yourself of the extract on page 161 from " Briony moved to a window…" to page 162 "…barefoot that afternoon." By focusing closely on linguistic and literary techniques, analyse how McEwan presents Briony's thoughts and the situation in this extract. [20]

AO1	Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology. Literary and linguistic features that may be explored in the unseen text include, but are not limited to: • the verb 'indulged' • simple sentence 'One day she would die' • lexical set of size 'vastness' 'great' 'towering' • possessive determiner in 'her sorrow' 'her tragedy' • imagery of performance in 'arena' and 'cast' and 'watched' • modal auxiliaries in 'could have gone' 'would not have' • conditional conjunction 'If' • personification of the 'smoothing hand of time' • interrogative expressing vague memory • foregrounded conjunction 'But' • verbs of silent departure' slipped' 'tiptoeing'.
AO2	Candidates should select evidence to discuss Briony's self-dramatising tendency and also the presentation of this moment as a turning point. They should use literary and linguistic approaches to show *how* McEwan's language conveys these ideas. Look for and reward all valid interpretations. These might include: • Briony's lead role in the story of her mother's funeral • irony of the 'interminable embrace' • the need for an audience • her decision to stay outside 'for no particular reason' • the idea of alternative versions of that night.

8 (ii) Discuss how McEwan makes use of the pre-war period and setting in the novel as a whole. [40]

AO1	Reward accurate coherent expression and clear organisation. Candidates should select material to show how McEwan uses the pre-war period and setting. Careful selection from Part 1 of the novel is required, with further careful consideration of the relevance of this period and setting to the development of the themes and characters in the novel as a whole.
AO2	Candidates should use literary and linguistic approaches to show *how* McEwan creates the world of the Tallis family while creating suspense and a sense of impending doom. They might choose to comment on: • apparently safe world of the country house family gathering • problems and conflicts – Jack's absence, Emily's health, the Quinceys' divorce, briony's ruined play • the fountain scene and the symbol of the broken vase • Robbie's Freudian slip over the letter • passion hidden behind the library door and misunderstood by the child observer • claustrophobic midsummer heat • constraints of dinner party etiquette • authorial comments indicating impending disaster. Look for and reward all valid interpretations.
AO3	Look for and reward all valid and relevant contextual comments. Key contextual factors include: • 1935 setting. Reader aware of shadow of impending WW2. Jack Tallis professionally involved as a civil servant • literary context of upper middle class family portraits such as Elizabeth Bowen's 'The Last September' • literary context of the child involved in affairs beyond its understanding – Henry James' 'What Maisie Knew', L.P. Hartley's 'The Go-Between' • the role of mothers and daughters • issues of social class.

Kazuo Ishiguro: *The Remains of the Day*

9. (i) Remind yourself of the passage on page 13 from "As it was, I believe my judgement…" to page 15 "…detectable in my expression." By focusing closely on linguistic and literary techniques, analyse how Ishiguro develops Stevens' character and his relationship with Dr Farraday in this extract. [20]

AO1	Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology. Literary and linguistic features that may be explored in the unseen text include, but are not limited to: • a little dialogue, much outweighed by reflection and explanation • Farraday - minor and simple sentences, mild blasphemy to contrast with the narrative voice • noun phrases 'A lady-friend' and 'a lady's man' which horrify Stevens by suggesting he might have a private life • the adjective 'embarrassing' • repetition of the adverb 'maybe' • abstract noun 'bewilderment' to show how Stevens is uncomfortable with such humour • emotions 'astounded' 'bewilderment' and 'shock' • emphasis on 'American' behaviour and notions of service • qualifying clause 'I am sure' • use of first person narration.
AO2	Candidates should select evidence to discuss the development of Stevens' character and his relationship with Dr Farraday. They should use literary and linguistic approaches to show *how* Ishiguro's language conveys these ideas. Look for and reward all valid interpretations.These might include: • contrast with Farraday's casual manner • discomfort with informal exchanges • willingness to please and defend his employer • awkwardness and embarrassment • interpretation of all new experiences in terms of professional duty.

9. (ii) Discuss the significance of the social discourse of 'bantering' within the novel as a whole. [40]

AO1	Reward accurate coherent expression and clear organisation. Candidates should select material to show how the idea of bantering is presented and how Stevens' earnest intentions and ineptitude contribute to the themes and concerns of the novel
AO2	Candidates should use literary and linguistic approaches to show how bantering is presented in terms of social discourse and consider its significance within the novel as a whole. They might choose to comment on: • Taunton episode when Stevens attempts his second witticism which bemuses the 'local persons' at the Coach and Horses • he also reveals his months of time and effort to add this skill to his 'professional armoury' by studying a radio comedy programme, on which the witticisms are 'always in the best of taste' • he sets himself homework, devising his own witticisms and despite his concerns over the 'hazards' of bantering hopes to 'become proficient' given time and practice • Stevens tolerates bantering from Miss Kenton in the most companionable period of their relationship and perhaps even responds to it. Their discussion of the pretty housemaid Lisa is one of their friendliest exchanges • at sunset on Weymouth pier, Stevens listens to the conversation of strangers and considers the possibility that 'in bantering lies the key to human warmth' • he resolves renew his commitment to acquiring the skill, still unable to quite grasp the value of anything he cannot regard as a 'duty'. Look for and reward all valid interpretations.
AO3	Look for and reward all valid and relevant contextual comments. Key contextual factors include: • the relationship between staff and employers • contrast between British and American social norms • national and cultural differences – less formality, deference and rank-consciousness attach to American notions of good service; service is more of a transaction than a vocation • invisible service, 'the illusion of absence' became the aim of servants like Stevens in the 19th and early 20th centuries, rather than the lively, informal interaction MrFarraday might prefer.

10. (i) Remind yourself of the passage on page 194 from "Mr Morgan…" to page 196 "…More than our share." By focusing closely on literary and linguistic techniques, analyse how Ishiguro presents ideas about dignity in this extract. [20]

AO1	Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology. Literary and linguistic features that may be explored in the unseen text include, but are not limited to: • vocative 'sir' used to Stevens, rather than by him • cautious expression e.g. the modal verb 'might' • harry's simple declaratives • politeness markers 'if you'll excuse me' • juxtaposition 'a few masters. . .slaves' • the inclusive first person pronoun 'we' • direct/second person address 'no matter who you are' • connotations of the noun 'slave' • past tense 'We won the right…' • quantifier in the patriotic phrase 'every Englishman' • confident declarative 'You can't have dignity if you're a slave'.
AO2	Candidates should select evidence to discuss the presentation of dignity. They should use literary and linguistic approaches to show *how* Ishiguro's language conveys these ideas. Look for and reward all valid interpretations. These might include: • dignity is the hallmark of the gentleman, according to Stevens. Although Stevens disagrees with Harry Smith's more democratic view that dignity is classless, he is in a false position and unwilling to admit or defend his opinion. • Harry Smith's view is that WW2 was fought by the Allies to protect the rights of the individual. He might be seen as representing socialism or as the voice of the working class. • the concept of slavery is interesting, given Stevens' disclosures about his professional life and duties in the novel so far. Stevens' reluctance to argue with Harry or to claim his own identity might be seen as undignified.

10. (ii) Examine Ishiguro's presentation of social and personal dignity in the novel as a whole. [40]

AO1	Reward accurate coherent expression and clear organisation. Candidates should select material to discuss how Ishiguro presents social and personal dignity and Stevens' interpretation of dignified behaviour in the novel as a whole.
AO2	Candidates should use literary and linguistic approaches to show how these ideas are conveyed. They might choose to comment on: • introduced when Stevens recalls the Hayes Society's insistence that an applicant should have 'a dignity in keeping with his position'. • colleague Mr Graham argues that dignity is innate, Stevens that it can be acquired. • he recounts his father's favourite stories to show that he personified dignity • analogy that a butler wears dignity as a gentleman wears his suit, only removing it when he is entirely alone. • when 1923 conference coincides with his father's death, Stevens wants to believe that he displayed a similar dignity. • fends off Miss Kenton's invasion of his pantry, where he is reading a romance, justifying his panic as defence of his dignity. • perhaps his obedient compliance- attempting to convey the facts of life to Young Mr Cardinal; accepting the mockery of Mr Spencer- puts Stevens in undignified positions. • he allows Miss Kenton and his chance of happiness to slip away by clinging to his notion of dignity. • recalling the late 1930s, Stevens still wants to believe his devotion to Lord Darlington was 'loyalty intelligently bestowed' but at last, tearful on Weymouth pier, he admits to a stranger 'I can't even say I made my own mistakes…what dignity is there in that?' Look for and reward all valid interpretations
AO3	Look for and reward all valid and relevant contextual comments. Key contextual factors include: • political attitudes of the working class • the role of the gentleman in society • Lord Darlington, like Stevens, can be seen as blinded by principles such as gentlemanly conduct towards a defeated enemy, leading to his support for appeasement and his exploitation by Herr Ribbentrop • In 1956 Stevens' arid professionalism and emotional repression would be seen as unfashionably outdated, even more so when the novel was published. Ishiguro said that he decide to 'take a myth of England that was known internationally…the English butler' • Twentieth century western political ideas about totalitarianism and democracy will lead most readers to support the views of Harry Smith.

Alice Walker: *The Color Purple*

11. (i) Remind yourself of the extract on page 52 from "Dear God …" to page 53 '…down the road home.' By focusing closely on literary and linguistic techniques, analyse how Walker presents the characters and the situation in this extract. [20]

AO1	Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology. Literary and linguistic features that may be explored in the unseen text include, but are not limited to: • multiple modification in a little. . . man' • Celie's courteous interrogatives • broken adjacency pairs • double negative 'don't say nothing' • anaphora 'she…' to criticize Shug • nouns 'spit' and 'ground glass' • derogatory noun phrase 'the nasty woman disease' • adverbial of manner 'real sad' • simple declarative 'I love Shug Avery' • parallel phrasing 'Always. . .will.' • repeated first person possessive determiner 'my money…house…land' • metaphor and parallelism 'Weeds come up. . .Trash blow. • onomatopoeia 'harrumphing'. NB. Candidates are likely to discuss Celie's dialect features. Examples selected should relate clearly to the question set.
AO2	Candidates should discuss the characters, their attitudes and the situation selecting relevant supporting evidence to show *how* Walker uses language to convey them. Look for and reward all valid interpretations. These might include: • Celie, the wronged wife, ironically and unusually on her husband's side –early indication that Shug will unite, rather than divide them • Celie's apparent docility and inner hostility to Old Mr_____ • Mr_____'s frank regret that he did not marry Shug; Celie's indifference to this • Old Mr_____ as the voice of the neighbourhood in his disapproval of Shug • Old Mr-----'s assumption that, as landowner, he can rule his family's lives.

11. (ii) Discuss the presentation and significance of fathers in the novel as a whole, including stepfathers and/or surrogate parents. [40]

AO1	Reward accurate coherent expression and clear organisation. Candidates should select material to show how fathers and father figures are presented and to discuss their significance in the novel as a whole. Most responses are likely to concentrate on Celie and Nettie's stepfather, Fonso/Alphonso and on Mr_____ (Albert).
AO2	Candidates should use literary and linguistic approaches to show how these characters are presented and to discuss their significance. They might choose to comment on: • although 'Pa not Pa', this is revealed much later. Fonso, one of the least appealing of the male characters, is violent, dishonest, predatory and neglectful. • girls are commodities to be used for housework and sex. Celie's pregnancies end her education. • Mr_____ neglects and ignores his children, marries Celie primarily to secure childcare. • Mr_____opposes Harpo's wish to marry Sofia, the girl he loves, just as his own father opposed his relationship with Shug. • Mr_____ encourages Harpo to follow his example and beat Sofia to make her 'mind' which helps to break up the marriage. • Harpo, who enjoys domestic tasks and is seen changing a nappy, struggles to challenge the stereotypical division of labour within the family. • Harpo and Mr_____are reconciled after Celie leaves with Shug. The change in Mr_____ is shown by more attention to the child Henrietta than he ever showed to his own children. • exceptions to the pattern of neglect and abuse are brief or understated. Jack, Odessa's husband 'love children'; Samuel is a good adoptive father to Olivia and Adam. Look for and reward all valid interpretations.
AO3	Look for and reward all valid and relevant contextual comments. Key contextual factors include: • the power of fathers helps to show that patriarchy is built into early 20th century Georgian society by the male ownership of land. By the close of the novel, Celie and Shug own their own homes, by career or inheritance, giving them independence. • Walker risked and received hostility from her own race by her commitment to showing black women abused by their own men. • in the earlier 20th century when Celie's childhood is set, children had few rights and incestuous child abuse was a taboo subject.

12. (i) Remind yourself of the extract on page 204 from "Protesting and driven…" to page 205 "…temporary defeat". By focusing closely on literary and linguistic techniques, analyse how Walker presents the experiences of the Olinka in this extract. [20]

AO1	Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology. Literary and linguistic features that may be explored in the unseen text include, but are not limited to: • second person address 'you' and vocative 'Celie' • foregrounded syndetic pair 'Protesting and driven' • foregrounded conjunctions • repeated adjective 'barren' • superlative adjective 'most horrible' • minor sentence 'Including. . .roofleaf' • juxtaposition of roofleaf with 'corrugated tin' • italicised verb '*pay*' • first person plural pronoun 'We' • asyndetically listed pre-modifiers 'cold. . .metal' • onomatopoeia 'ululation'.
AO2	Candidates should identify and discuss features of the Olinka's treatment at the hands of the roadbuilders, selecting relevant supporting evidence to show how Walker uses language to create her effects. Look for and reward all valid interpretations. These might include: • the episode is seen through the sympathetic eyes of Nettie, who continues to regard Celie as her audience, although she has never received a reply • although an observer, she shares the people's problems • letter recalls the hardship and distress of the Olinka as they struggle to survive and to hold on to their customs and beliefs • native communities have no value or power in the face of relentless deforestation and destruction for commercial gain.

12. (ii) Examine how Walker makes use of Nettie's letters in presenting racial oppression within the novel as a whole. [40]

AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material from Nettie's letters (and perhaps from Celie's reactions to them) to show how Walker makes use of them and to consider their impact on the whole novel. This should include the theme of racial oppression but candidates may also explore other important themes, plot and structure, and character development.
AO2	Candidates should use literary and linguistic approaches to show how Nettie's letters contribute to the novel. They might choose to comment on: • letters add historical perspective showing the effects of colonial rule in Africa, contributing to Walker's treatment of racial oppression • contrast of Nettie's more formal Standard English with Celie's narrative voice – may enhance the appeal of Celie's more distinctive style • draws attention to the theme of education, also developed by Olivia, Tashi and the question of schooling for girls. Tashi's father voices the patriarchal beliefs of his tribe • Roofleaf worship and its history adds to the presentation of pantheism v. the orthodox church and Nettie herself moves towards spiritualism. • Nettie also travels to New York and London, extending the geographical range of the novel • the longevity of their correspondence puts love, faith and sisterhood at the centre of the novel • in terms of the plot, Samuel provides the story of the sisters' real father and the marriage of his widow to Alphonso. Look for and reward all valid interpretations.
AO3	Look for and reward all valid and relevant contextual comments. Key contextual factors include: • attitudes to colonialism • the role of the missionary • conservation and environmental issues • gender roles in a patriarchal society • Nettie's time in West Africa covers all of the period between the wars when much of Africa was still under colonial rule. Modern readers will recognize the absence of concepts such as conservation and sustainability. • Walker, a Civil Rights activist, uses the African letters to explore oppression and exploitation of black people from a different perspective. • tribal polygamy extends the exploration of patriarchal communities and gender roles beyond Celie's experience.

Assessment Grid for Component 1 Section B: Prose (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 • sophisticated and 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 and assured reading of texts • confident understanding of and appreciation of writers' techniques
4	**7-8 marks** • clear evidence of integrated study • purposeful 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	

Assessment Grid for Component 1 Section B: Prose (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 • sophisticated 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	**9-10 marks** • perceptive analysis of how language choices, form and structure affect meaning • mature and assured 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 • purposeful use of terminology • clearly understands and applies relevant concepts and methods • accurate and coherent written expression • effectively 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** • sound 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 accurate and 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		

COMPONENT 2: DRAMA

MARK SCHEME

General Advice

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

- Make sure that you are familiar with the assessment objectives (**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 and part question.

- Explain your mark with an assessment of the quality of the response at the end of each answer. Your comments should indicate both the positive and negative points as appropriate.

- Use your professional judgement, in the light of decisions made at the marking conference, to fine-tune the mark you give.

- It is important that the **full range of marks** is used. Full marks should not be reserved for perfection. Similarly there is a need to use the marks at the lower end of the scale. No allowance can be given for incomplete answers other than what candidates actually achieve.

- Consistency in marking is of the highest importance. If you have to adjust after the initial sample of scripts has been returned to you, it is particularly important that you make the adjustment without losing your consistency.

- In the case of a rubric infringement, mark all the answers and then delete the lowest mark commensurate with the fulfilling of the rubric. **Please write "rubric infringement" on the front cover of the script.** At the end of the marking period send a list with full details of the rubric infringements to the WJEC GCE English Subject Officer: please explain clearly the nature of the difficulty and give centre and candidate number.

- If you wish to refer a script to the Principal Examiner for a second opinion, if, for example, poor handwriting makes fair assessment difficult, then write "Refer to P/E" on the front of the script. Send a note of the centre and candidate number to the WJEC GCE English Subject Officer at the end of the marking period.

- Please do not use personal abbreviations, as they can be misleading or puzzling to a second reader. You may, however, find the following symbols useful:

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

COMPONENT 2: Drama Mark Scheme

Section A: Shakespeare

	AO1	AO2	AO3
Part (i)	12 marks	12 marks	
Part (ii)	12 marks	12 marks	24 marks

We may expect candidates to select some of the following possible approaches to each question. It is possible that candidates may select entirely different approaches. We should keep an open mind and reward valid, well-supported ideas which demonstrate independent thinking.

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**.**

Candidates must answer part (a), the extract-based question and then either part (b) or part (c). In both parts, candidates are required to:

- use integrated literary and linguistic approaches as relevant
- consider the significance and influence of contextual factors

Antony and Cleopatra

1. (a) By focusing closely on the literary and linguistic techniques used, explore how Shakespeare creates dramatic tension in this extract from Act 4, Scene 15. [24]

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 use of stage directions • the use of turn taking • the emotional tension between the two characters • use of antithetical verbs • the noun 'lips' and verb phrase 'wear them out' • the minor sentence used by the guards • the imagery of Cleopatra as 'Egypt' • repetition of simple sentences • Antony's use of imperatives • repeated reference to the proper noun 'Caesar' • affectionate vocatives e.g. 'sweet queen', 'My lord!' • imagery of death and loss • the noun phrase 'prince o'th'world' • use of superlatives 'greatest'; 'noblest' • Cleopatra's use of interrogatives • the use of the noun 'sty' to describe a world without Antony • lexical sets of military images.
AO2	Clearly this extract is an important exchange reflecting the emotional tension between Antony and Cleopatra, culminating in his death. Candidates should explore **how** Shakespeare's use of language establishes the various forms of tension within 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: • Cleopatra's desperation to keep Antony with her • the futility of her attempts to revive him • Antony's desire to see Cleopatra safe after his death • how Cleopatra's emotional state changes as the extract progresses • how dramatic tension is elevated at the end of the scene • Cleopatra's reaction to Antony's death.

Either,

1. (b) How far can *Antony and Cleopatra* be considered a tragedy? [48]

AO1	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. Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Aspects candidates may choose to focus upon include, but are not limited to: • the play is considered to be both tragedy and history and candidates should explore aspects of both • the majority of responses will probably measure the play against Aristotle's definition of tragedy • some consideration of the tragic hero, scenes of death and loss, the play's structure etc... are to be expected.
AO2	Candidates need to show understanding of the play's title and its link to narrative and character development. Candidates should discuss any different interpretations as long as they consider **how** these issues are explored. Look for and reward all valid interpretations. Candidates may choose to explore: • the social position of the characters • the failure of human freedom • Antony as a tragic hero • the effect his relationship with Cleopatra has on Antony • the deaths within the play • the tensions between Rome and Egypt • the fates of both Antony and Cleopatra • guilt and responsibility • the lack of happy ending. 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: • candidates could choose to consider Antony and Cleopatra's position in Shakespeare's canon of work • the historical influences within the play • the power struggle between the two empires • the tragic hero's role in drama • the significance of male honour.

Or,

1. (c) "Roman world, Egyptian earth." Examine the presentation of both Rome and Egypt in *Antony and Cleopatra*. [48]

AO1	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. Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Aspects candidates may choose to focus upon include, but are not limited to: • setting and place are significant in this play as the conflict between Rome and Egypt forms the backdrop for the exploration of Antony and Cleopatra's relationship • candidates should also consider how the symbolism of the settings is reflected in the characters themselves • the majority of responses will probably respond to this question by looking at the oppositional qualities of the two empires.
AO2	Candidates need to show understanding of setting and place in the play as a whole. Candidates should discuss any different interpretations of as long as they consider **how** these issues are explored. **Reward all valid interpretations.** Candidates may choose to explore: • any of the locations in the play although the main focus will likely be on Rome and Egypt • the constant shifting between the locations in a series of short scenes set all of over the Empire • the dichotomy between Rome and Egypt - the clash of East and West • the views characters express of their own countries and of the opposing nation • the significance of the references to the Roman 'world' but the Egyptian 'earth' in the quotation within the question • Egypt's decadence and links to nature • Rome's political and bureaucratic nature • how the essence of the two main settings is embodied within Caesar and Cleopatra • Rome as masculine versus Egypt as feminine • Antony's position as caught between the two worlds • Caesar's triumph over Egypt. 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: • Elizabethan perceptions of the differences between Eastern and Western cultures • views on Empire in Shakespeare's time • the gender roles within both Rome and Egypt • western attitudes toward a female leader - embodied in Caesar's attitudes to Cleopatra.

King Lear

2. (a) By focusing closely on the literary and linguistic techniques used, discuss Shakespeare's presentation of the relationship between Goneril and Albany in this extract from Act 4 Scene 2. [24]

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 – Albany is the dominant speaker and this represents a power shift in his relationship with Goneril • Albany's denunciation of Goneril in his opening declarative – 'You are not worth the dust that the rude wind/Blows in your face' • use of modal verbs – 'will sliver and disbranch', 'must wither' and the negative modal 'cannot' • Goneril's dismissive imperative – 'No more, the text is foolish.' • juxtaposition of the abstract nouns – 'wisdom' and 'goodness' with 'vile' and 'Filths' • repetition of 'vile' • Albany's use of rhetorical questions emphasize his outrage and disbelief – 'What have you done?', '...what have you performed?', 'Could my good brother suffer you to do it?' • animal imagery – metaphor 'Tigers' • Albany's respect for King Lear shown through double modification – 'gracious aged' and abstract noun 'reverence' • Albany's use of superlatives – 'Most barbarous', 'most degenerate' • noun phrases – 'visible spirits' and 'vile offences' • Albany's use o the imperative – 'See thyself, devil!' • imagery of hell – vocative 'devil', repetition of the noun 'fiend' • Goneril's use of vocatives – 'Milk-livered man', 'O vain fool' • Goneril's attack on Albany's masculinity – the verb 'bear'st', patterning – 'a cheek for blows, a head for wrongs', the rhetorical question 'Where's thy drum?', verbs 'Sit'st still and criest', abstract noun 'manhood' • Goneril's dismissive use of the noun phrase – 'moral fool' • use of intensifier – 'so horrid' • Albany's dehumanisation of Goneril through the nouns 'thing', 'monster' and 'fiend' • modifiers 'changed' and 'self-covered' • Albany's use of violent verbs – ' dislocate', 'tear' • lexical set – 'blood' and 'hands' vs. 'flesh' and 'bones' • noun phrase 'woman's shape' • use of the indefinite article – 'a fiend', 'A woman's shape' • use of exclamatory mood.

AO2	There is much tension in the relationship between Goneril and Albany at this point in the play and students should provide close literary and linguistic focus on the vehement nature of the heated exchange that occurs between them. 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 development in Albany's character at this point in the play • how Albany expresses the depth of his feeling at the vile behaviour of the sisters • Goneril's use of insulting vocatives and her mocking criticism of Albany's masculinity.

Either,

2. (b) "A patriarchal society brings out the cruelty in men." Examine the different ways in which the cruelty of male characters is presented in *King Lear*. [48]

AO1	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. Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Aspects candidates may choose to focus upon include, but are not limited to: • cruelty is an important theme within the play and the majority of candidates will probably respond to this question by discussing how cruelty is represented through the way characters behave.
AO2	Candidates need to show understanding of the theme of cruelty in the play as a whole and are free to discuss different interpretations. Candidates should consider **how** Shakespeare establishes this theme within the play. Look for and reward all valid interpretations. Candidates may choose to explore: • how cruelty is inflicted in both physical and emotional ways • Lear's cruelty to his daughters and the abuse of power this implies • Goneril and Regan's treatment of Lear • the motivation behind the actions of Goneril and Regan • how Goneril plots to kill her husband and Regan • Shakespeare's use of the sub-plot, focusing on Edmund and his relationships with Gloucester and Edgar • Cornwall's role in the blinding of Gloucester • the mental torturing of both Lear and Gloucester • Lear's cruel treatment of Cordelia through banishing her • some candidates may consider how Shakespeare also makes male characters the victims of cruelty. They could explore Goneril and Regan's treatment of Lear and how Goneril plots to kill her husband and Regan. 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 motivation behind the actions of Goneril and Regan in the wider social context of the play • the role of parents • the role of men and women in a patriarchal society • cruelty in the context of the moral and spiritual debate within the play e.g. whether the gods exist, or they are unimaginably cruel • whether there is any possibility of justice in the world or whether the world is fundamentally a cruel environment • the cruelty of fate.

Or,

2. (c) "In the harsh world of *King Lear*, loyalty is rare." Examine the impact disloyalty has upon society and family in *King Lear.* [48]

AO1	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. Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Aspects candidates may choose to focus upon include, but are not limited to: • disloyalty is an important theme within the play and it is expected that candidates will respond to this question by discussing how characters behave in disloyal ways • candidates are also expected to explore the destructive impact disloyalty has on the country and on the family unit.
AO2	Candidates need to show understanding of the theme of disloyalty in the play as a whole and are free to discuss different interpretations. Candidates should consider **how** Shakespeare establishes this theme within the play. Look for and reward all valid interpretations. Candidates may choose to explore: • Goneril and Regan's treatment of Lear • Shakespeare's use of the sub-plot, focusing on Edmund and his relationships with Gloucester and Edgar • Lear's banishment of Cordelia and Kent as a disloyal act • consider disloyalty through a consideration of characters who are loyal – Edgar, Kent and Cordelia • how far King Lear is disloyal through the division of the country – on a personal and political level. 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 relationships between the sisters and their husbands within the context of the theme of disloyalty • the importance of status in Shakespeare's time and how it results in disloyal behaviour • the disloyalty in parent/child relationships – there is ample opportunity for contextual comment here • the treatment of the king • the political implications of the disloyalty of king to the state through division of the country • the negative impact disloyalty has upon society in the play.

Much Ado About Nothing

3. (a) By focusing closely on the literary and linguistic techniques used, explore how Shakespeare creates dramatic tension at this point in the play, taken from Act 5 Scene 1. [24]

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 • Benedick's use of the aside • Benedick's use of accusatory declaratives – end of extract • how Benedick's use of modal verbs build up tension – 'I shall meet your wit',' I will make it good how you dare', 'I will protest your cowardice', 'her death shall fall heavy on you' • the use of interrogatives – 'shall I draw it?', 'Art thou sick, or angry?', 'Shall I speak a word in your ear?' • Benedick's imperatives towards the end of the extract – 'Do me right', 'Let me hear from you' • repetition of the abstract noun 'wit' and verb 'draw' • juxtaposition of noun phrases – 'false quarrel', 'true valour' • imagery of violence – abstract noun 'fray', repetition of the verb 'killed', infinitive verb 'to kill', abstract noun 'challenge', noun 'scabbard • comparative – 'more and more' • abstract nouns – 'cowardice', 'challenge', valour', 'melancholy' • repetition of the verb 'dare' • Benedick's accusatory use of the second person pronoun 'you' • pronoun use throughout the extract and how it separates Benedict from Claudio and Don Pedro – 'I', 'we', 'thy' • images of death • characterisation.
AO2	Clearly this extract is highly dramatic for an audience and candidates should explore **how** Shakespeare's use of language establishes that tension. 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: • how the light-hearted banter of Don Pedro and Claudio is juxtaposed with Benedick's more solemn behaviour • how Don Pedro and Claudio mock Benedick • how the change in Benedick's character from earlier in the play creates dramatic tension • how Benedick's aside at the end of the extract elevates the dramatic tension as he makes clear the seriousness of his challenge • Claudio's failure to realise the gravity of the situation.

Either,

3. (b) Examine the different ways in which Shakespeare explores the theme of honour through male and female characters in *Much Ado About Nothing.* [48]

AO1	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. Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Aspects candidates may choose to focus upon include, but are not limited to: • honour is an important theme within the play and the primary reason for many of the actions taken by several different characters • the majority of responses will probably respond to this question by discussing how honour is represented through the way characters behave.
AO2	Candidates need to show understanding of the theme of honour in the play as a whole. Candidates are free to discuss different interpretations of 'honour' as long as they consider **how** Shakespeare establishes this theme. Look for and reward all valid interpretations. Candidates may choose to explore: • the accusations made against Hero and the way society would have perceives her as a result • Claudio's rejection of Hero • Don Pedro's refusal to defend Hero's honour • Claudio's obsession with his own honour • Hero's inability to seize back her own honour • Beatrice's request that Benedick avenge Hero's honour • how characters behave in dishonourable ways, e.g. Don John • sexual and social honour. 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 importance of status in Shakespeare's time • the difference between male and female honour - there is ample opportunity for contextual comment here • how men could defend their honour (unlike women) • the different standards for men and women of the time in regards to honour and chastity • how female honour was aligned with virginity and chaste behaviour • the implications of Hero's 'loss of honour' on the social standing of her family and the disgrace it would bring • how honour is linked to male friendship and the military.

Or,

3. (c) Consider how Shakespeare's presentation of Leonato's character and actions may be received differently by an audience of Shakespeare's own time and a modern audience. [48]

AO1	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. Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Aspects candidates may choose to focus upon include, but are not limited to: • Leonato is a useful character and candidates should consider his function within the play • the majority of responses will probably respond to this question by discussing how he interacts with other characters • candidates should also consider his importance in terms of thematic links.
AO2	Candidates need to show understanding of the role of Leonato in the play as a whole. Candidates are free to discuss different interpretations of his character as long as they consider **how** Shakespeare establishes this character within the play. Candidates may choose to approach this question by selecting key episodes or by considering Leonato from the perspective of several characters and providing close analysis. Look for and reward all valid interpretations. Candidates may choose to explore: • how he contributes to the consideration of gender, of marriage, of familial relationships, of friendship • how he contributes to themes, e.g. deception • key episodes such as the greeting of Don Pedro, the advisory "chat" with Hero and discussion of marriage, the denunciation of Hero and the challenge to Claudio • how he is presented through his interaction with characters e.g. Don Pedro and Hero in particular. 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 the question focus on different audiences might be: • how Leonato contributes to the consideration of gender, marriage, familial relationships and friendship • how Leonato's character is used to explore class and position in society.

Othello

4. (a) By focusing closely on the literary and linguistic techniques used, discuss Shakespeare's presentation of Othello and Desdemona and their relationship in this extract from Act 2 Scene 1. [24]

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 • the use of the vocative 'My dear Othello!' • Othello's use of elevated/hyperbolic language • Othello's opening declarative – 'It gives me wonder great as my content/To see you here before me.' • noun phrase – 'O my soul's joy! • weather imagery – nouns 'tempest, 'winds' • abstract nouns – 'content', 'calms', 'soul', 'fate' • juxtaposition of the abstract nouns 'tempest' and 'calms' convey the depth of Othello's feeling • juxtaposition of the verbs 'climb' and 'duck' • dramatic irony – 'If it were now to die/'Twere now to be most happy' • superlative 'most' • adverbial of time – 'now' • intensifier - 'so absolute', 'too much joy' • repetition of 'content' • Desdemona's use of the abstract nouns 'loves' and 'comforts' • use of the possessive determiner 'our' to suggest unity • repetition of the demonstrative pronoun 'this' • use of the negative modal verb 'cannot' to emphasize the strength of Othello's emotion • use of superlative 'greatest' • modal verb of certainty 'our hearts shall make' • lexical set of music – 'discords', 'well-tuned', 'music' • Iago's ominous aside in the exclamatory mood – 'Oh, you are well-tuned now' • Iago's use of the adverbial of time 'now' creates a threatening mood • vocative 'O my sweet' • verb 'dote' • use of vocative suggest Othello's misreading of Iago – 'I prithee, good Iago'.
AO2	Candidates should explore **how** Shakespeare's use of language establishes the characters of Othello and Desdemona and their relationship. 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 Othello and Desdemona publically express their devotion to each other • how mutual love and joy at their reunion informs this exchange between Othello and Desdemona • the talk of "content", "loves and comforts" • the confident expectation of a happy stay in Cyprus • the underlying darkness and tension that surrounds their relationship. E.g. the irony of "If it were now to die,/ 'Twere now to be most happy", the powerful image in Iago's aside etc.

Either,

4. (b) "Tragedies expose the fragility of human relationships." How far do you agree with this interpretation of the play *Othello?* [48]

AO1	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. Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Aspects candidates may choose to focus upon include, but are not limited to: • the majority of responses will probably respond to this question by discussing the relationship between Othello and Desdemona. • all the relationships in the play are used to demonstrate the vulnerability of people when involved personally with other people.
AO2	Candidates should respond to the given view that "Tragedies expose the fragility of human relationships" by presenting their own view(s). They may agree or disagree with the given view. Candidates should consider **how** Shakespeare's use of language creates meaning within the play. Look for and reward all valid interpretations. Candidates may choose to explore: • the range of fractured or dysfunctional relationships (between lovers, parent and child, "friends", master and servant) • how Othello and Desdemona come from completely different worlds • how from the very beginning, Othello faces a dilemma of vulnerability because of his marriage to Desdemona - it shows that although one can truly love a person, the need for human control can destroy any relationship • Othello's jealousy, lack of trust and insecurity • how Iago succeeds in breaking Othello's fragile trust and Othello's mind itself collapses • the way in which Iago's malevolence is the extraordinary catalyst for much of the instability within the relationship between Othello and Desdemona • Emilia's love for her husband, Iago and how it leaves her nothing but regret and deep despair • how Emilia, out of love for her husband, Iago, betrays Desdemona and steals her precious handkerchief. • Emilia's courageous exposure of Iago and Cassio's generous forgiveness as a testament of the strength rather than the fragility of human relationships • how the emotions of love, jealousy and finally hate lead into one another and bring about the tragic ending. 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: • elements of tragedy and the tragic hero • gender roles in society • social status and hierarchy • the significance of inter-racial marriage within the context of the play • the concept of marriage in general • disloyalty within relationships • male dominance and power • male friendships • the concept of masculinity at the time the play was set.

Or,

4. (c) "**Cassio conforms to stereotypical expectations of men in a patriarchal society." Discuss Shakespeare's presentation of Cassio in the light of this statement. [48]**

AO1	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. Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Aspects candidates may choose to focus upon include, but are not limited to: • Cassio is a minor character who plays a significant role in the action • candidates should consider his function within the play • the majority of responses will probably respond to this question by discussing how he interacts with other characters • candidates should also consider his importance in terms of thematic links.
AO2	Candidates need to show understanding of the role of Cassio in the play as a whole. Candidates are free to discuss different interpretations of his character as long as they consider **how** Shakespeare establishes this character within the play. Candidates may choose to approach this question by selecting key episodes or by considering Cassio from the perspective of several characters and providing close analysis. Look for and reward all valid interpretations. Candidates may choose to explore: • how Cassio is represented as a young, inexperienced soldier whose high position is clearly resented by Iago • how Cassio was made Othello's lieutenant rather than Iago who expected the appointment • how he is disrespectfully described by Iago as lacking real "battlefield" experience - Cassio is instead a schooled soldier, not one who learned his craft on the front-line as Iago has • the rivalry between Iago and Cassio • Cassio's dismissal as chief lieutenant and his loss of Othello's respect • his treatment of women – the differing attitudes he displays towards Desdemona and Bianca; he clearly worships Desdemona but has a tendency to mock his courtesan girlfriend • the way Iago uses Cassio's friendship with Desdemona to play on Othello's insecurities about Desdemona's fidelity • how he is manipulated into fighting Roderigo, hitting him and Montano, and consequently losing his position as Othello's "lieutenant" • how Cassio is manipulated into talking about Bianca, unaware that Othello, hiding nearby assumes descriptions of Desdemona • how Cassio remains loyal to Othello throughout the play • Cassio's redemption at the end 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 importance of status in Shakespeare's time • how Cassio contributes to the consideration of gender, marriage and friendship • the role of the military • the importance of reputation and honour in society.

The Tempest

5. (a) By focusing closely on the literary and linguistic techniques used, explore how Shakespeare presents Caliban and Prospero in this extract from Act 1, Scene 2 of the play. [24]

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: • mainly declarative tone • the shared dominance in the turn taking between the two • Prospero's use of insulting vocatives • negative modification e.g. 'poisonous', 'lying' etc... • Caliban's use of exclamatives • use of modal verbs in Prospero's threats • similes to indicate suffering • use of possessive determiners • juxtaposition of pronouns to create distance between the two • limited use of positive verbs e.g. 'strok'st, 'lov'd' • imagery of slavery and rebellion • noun phrase 'hard rock' • use of parenthesis • the violent verb 'violate' • the abstract noun 'honour'.
AO2	Clearly this extract is an important exchange reflecting the tensions between Prospero and Caliban. Candidates should explore **how** Shakespeare's use of language establishes their characters and relationship. 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: • Prospero's angry and aggressive mode of address • Caliban's refusal to back down • Caliban's recall of Prospero's earlier, more positive, behaviour toward him • the debate over ownership of the island • the shifting balance of power between the two • the implication that Caliban has threatened Miranda.

Either,

5. (b) "Natural and social disorder are at the centre of the play." In the light of this statement, discuss the significance of the title of the play *The Tempest*. [48]

AO1	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. Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Aspects candidates may choose to focus upon include, but are not limited to: • the play's title has both literal and metaphorical significance and both should be explored • the majority of responses will probably explore how the title links to key themes explored within the play.
AO2	Candidates need to show understanding of the play's title and its link to narrative and character development. Candidates should discuss any different interpretations as long as they consider **how** these issues are explored. Look for and reward all valid interpretations. Candidates may choose to explore: • the tempest which brings Prospero and Miranda to the island and its significance as a narrative device • the storm as a physical manifestation of Prospero's state of mind • Candidates should also explore the metaphorical tempests within the play in terms of character relationships, trickery etc... • the role of the natural world and its power in juxtaposition to the 'civilisation' of man • the theme of freedom and imprisonment, power, social upheaval etc... 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: • Shakespeare's use of storm imagery in his work e.g. *King Lear*, *Macbeth* • the significance of colonialism in Shakespeare's time • attitudes toward other cultures • *The Tempest's* position as one of Shakespeare's last plays • the role of women in a patriarchal world.

Or,

5. (c) Consider how Shakespeare's presentation of Ferdinand's character and actions may be received differently by an audience of Shakespeare's own time and a modern audience. [48]

AO1	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. Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Aspects candidates may choose to focus upon include, but are not limited to: • Ferdinand is an important character and candidates should consider his function in the play as well as different audience response to his character and actions • candidates should also consider Ferdinand's significance in terms of thematic links • the majority of responses will probably respond to this question by discussing Ferdinand's relationship with Miranda and his social position.
AO2	Candidates need to show understanding of Ferdinand in the play as a whole. Candidates should discuss any different interpretations of Ferdinand's character as long as they consider **how** meaning is explored. Look for and reward all valid interpretations. Candidates may choose to explore: • Ferdinand's position as Alonso's son and heir to the throne of Naples • his relationship with Miranda and his efforts to win her from Prospero • his reactions to his father's death • his naivety and kindness • his links to the theme of relationships, power etc... • the marriage to Miranda and its contribution to narrative resolution. 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: • social class and Ferdinand's position as Prince • the importance of female chastity • marriage in a patriarchal society • the significance of honour in Shakespeare's era.

Assessment Grid for Component 2 Section A: Shakespeare (a)

Band	AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression (12 marks)	AO2 Analyse ways in which meanings are shaped in texts (12 marks)
4	**10-12 marks** • thorough knowledge, understanding and insights gained from integrated study • sophisticated and purposeful application of concepts and methods; apt textual support • accurate and precise use of terminology • effectively organised response • confident and fluent expression	**10-12 marks** • perceptive analysis of how language choices, form and structure affect meaning • mature and assured reading of extract • confident understanding of and appreciation of Shakespeare's' techniques
3	**7-9 marks** • clear evidence of integrated study • purposeful use of terminology • clearly understands and applies relevant concepts and methods • coherent written expression • well organised response	**7-9 marks** • sustained analysis of how language choices, form and structure affect meaning • thoughtful and sensible reading of extract • secure and sensible reading of implicit meaning • sound and sensible discussion of literary/linguistic features
2	**4-6 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 • generally clearly organised	**4-6 marks** • some analysis of how language choices, form and structure affect meaning, though may not always be sustained • some sensible reading of extract • some grasp of implicit meaning • some understanding of literary/ linguistic features
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 texts
0	**0 marks:** response not worthy of credit or not attempted	

Assessment Grid for Component 2 Section A: Shakespeare (b and c)

Band	AO1 **Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression** **(12 marks)**	AO2 **Analyse ways in which meanings are shaped in texts** **(12 marks)**	AO3 **Demonstrate the significance and influence of the contexts in which texts are produced and received** **(24 marks)**
4	**10-12 marks** • thorough knowledge, understanding and insights gained from integrated study • sophisticated and purposeful application of concepts and methods; apt textual support • accurate and precise use of terminology • effectively organised response • confident and fluent expression	**10-12 marks** • perceptive analysis of how language choices, form and structure affect meaning • mature and assured reading of play • confident understanding of and appreciation of Shakespeare's' techniques	**22-24 marks** • perceptive, confident evaluation of impact of contextual factors in shaping the production of the play and influencing its reception • confident grasp of overview **19-21 marks** • purposeful and sound discussion of the impact of contextual factors in the production and reception of the play • clear grasp of overview
3	**7-9 marks** • clear evidence of integrated study • purposeful use of terminology • clearly understands and applies relevant concepts and methods • coherent written expression • well organised response	**7-9 marks** • sustained analysis of how language choices, form and structure affect meaning • thoughtful and sensible reading of play • secure and sensible reading of implicit meaning • sound and sensible discussion of literary/linguistic features	**16-18 marks** • sound awareness of the impact of contextual factors in the production and reception of the play • secure grasp of overview **13-15 marks** • sensible awareness of the impact of contextual factors on the production and reception of the play • reasonable grasp of overview
2	**4-6 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	**4-6 marks** • some analysis of how language choices, form and structure affect meaning, though may not always be sustained • some sensible reading of play • some grasp of implicit meaning • some understanding of literary/ linguistic features	**10-12 marks** • some awareness of the impact of contextual factors on the production and reception of the play • some grasp of overview **7-9 marks** • some awareness of influence of contextual factors but may not be linked effectively to production/reception of the play • attempts to grasp overview

<table>
<tr><td>1</td><td>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</td><td>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 play</td><td>4-6 marks
shows very basic awareness of the influence of contextual factors but not always linked to the production and reception of the play
limited overview
1-3 marks
limited awareness of contextual influences and struggles to link these to the production/reception of the play
very limited overview</td></tr>
<tr><td>0</td><td colspan="3">0 marks: response not worthy of credit or not attempted</td></tr>
</table>

Component 2 Section B: Post-1900 Drama

AO1	AO2	AO3
16 marks	16 marks	16 marks

We may expect candidates to select some of the following possible approaches to each question. It is possible that candidates may select entirely different approaches. We should keep an open mind and reward valid, well-supported ideas which demonstrate independent thinking.

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**.**

Candidates must answer **one** question only and are required to:

- use integrated literary and linguistic approaches as relevant
- consider the significance and influence of contextual factors.

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

6. "We will have a civilization of men, smooth, blond and right at the middleweight limit." Consider how Albee uses the character of Nick in *Who's Afraid of Virginia Woolf?* to explore the concept of the ideal man. [48]

AO1	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. Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Aspects candidates may choose to focus upon include, but are not limited to: • Nick is an important character and candidates should consider his function within the play • the majority of responses will probably respond to this question by discussing how he interacts with other characters. • candidates should also consider his importance in terms of thematic links.
AO2	Candidates need to show understanding of the role of Nick in the play as a whole. Candidates are free to discuss different interpretations of his character as long as they consider **how** Albee establishes this character within the play. Candidates may choose to approach this question by selecting key episodes or by considering Nick from the perspective of other characters and providing close analysis. Look for and reward all valid interpretations. Candidates may choose to explore: • his role as a sporting hero – athletic prowess, quarter-back and boxer • his role as a high-achiever and his intellectual ability

	• how he appears to be modest, polite and charismatic but his character is gradually revealed to be ambitious, selfish and upwardly mobile • his lack of morality and conscience • how he initially behaves with acceptable social etiquette but by the end of the play he indulges public displays of affection with Martha in front of her husband • his lack of guilt and emotion when he is seducing Martha – just selfish desire • how he is the antithesis to George • his tense, uneasy and provocative relationship with George • stereotypical representations of masculinity – Nick as the perfect physical specimen and the way he is juxtaposed with George's imperfections • his narcissism and his narcissistic attitudes • his flirtatious attitude towards Martha • how he exploits Martha as a means to gain power and status within the university • how he remains cool, formal and detached • his desire to remain uninvolved • how at times he appears smug and condescending • how he is described as the 'wave of the future' • his passionless relationship with his wife – not based on truth and love. 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 concept of masculinity – the role of the alpha male • Nick's role as a biologist • the damaging effects of traditional, stereotypical gender roles • the era of mapping human DNA and Nazi experimentation with genetics • the human quest for perfection - Nick's genetic project • the role of marriage and status – money versus love • the audience's potential reaction to Nick as being one of dislike because of his arrogance and disdain of George.

7. 'The play depicts a world in which marriage is both fragile and deeply flawed.' Consider Albee's presentation of the theme of marriage in W*ho's Afraid of Virginia Woolf?*. [48]

AO1	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. Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Aspects candidates may choose to focus upon include, but are not limited to: • marriage is an important theme within the play • he majority of responses will probably respond to this question by discussing the different marriages within the play • candidates may discuss the differing attitudes shown towards marriage.
AO2	Candidates need to show understanding of the theme of marriage in the play as a whole and are free to discuss the different attitudes displayed towards it. Candidates should consider **how** Albee establishes this theme within the play. Look for and reward all valid interpretations. Candidates may choose to explore: • the two central relationships in the play – George/Martha, Nick/Honey • the suggestion that George and Martha's relationship began with love and Nick and Honey's seemingly perfect marriage began without love • private and public images of marriage • how marriage is driven by social ambition • appearance and reality within marriage • the destructive nature of a mutually unfulfilling marriage • the emotional violence of George and Martha's marriage • Nick's revelation that his marriage was really one of necessity – 'I married her because she was pregnant' • Martha's belief that George's lack of personality and drive has resulted in a rift in their marriage – 'If you existed I'd divorce you' • how neither couple in this play has a child and how this fact seems to come between both couples • how Martha and George's lack of a child is another sign of failure in their relationship • how Honey and Nick's lack of a child symbolises the fact they are not communicating. • how by the end of the play the deep flaws of both marriages have been revealed • George and Martha's relationship at the end of the play – through exorcising their demons there is the possibility of starting anew. 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 marriage and status in society – money versus love • public and private marriages • gender roles in society • the reaction of the audience at the time the play was written.

Alan Bennett: *The History Boys*

8. "**Within the British education system in the 1980's, traditional values of order and discipline were being challenged by more progressive methods." Explore Bennett's presentation of the theme of education in *The History Boys*. [48]**

AO1	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. Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Aspects candidates may choose to focus upon include, but are not limited to: • education is clearly a very important theme within the play • The majority of responses will probably respond to this question by discussing the different attitudes of individuals to education.
AO2	Conflicting approaches to education are a central theme of *The History Boys*. Candidates need to show understanding of the theme of education in the play as a whole and are free to discuss different viewpoints. Candidates should consider **how** Bennett establishes this theme within the play. Look for and reward all valid interpretations. Candidates may choose to explore: • the different attitudes displayed towards education • how Irwin wants the boys to harness this knowledge to present a new view of history • how Irwin stands for the 'payment by results' school of education • how Irwin is accused of delivering journalism as opposed to true history • Hector's belief that education is about preserving learning and not necessarily just about passing exams - "the pursuit of knowledge for its own sake" • how Hector recognises the flaws in education • Hector's perception that exams are the 'enemy of education' – he is infuriated by the boys consistently asking, "will that be on the exam?"; for Hector learning should be of value not a means to passing an exam • Hector's belief in the study of literature and art – he sees these disciplines as fundamental in education and of immense value • how Mrs Lintott's attitudes oppose those of Hector – she places more emphasis on academic success and truth rather than artistic merit • how Hector and Mrs Lintott represent important divisions within educational thinking, • how Mrs Lintott represents an old-fashioned, conventional teaching style - the boys acquire the knowledge of history needed to achieve an 'A' grade in their examinations but do not actually engage with the material; they simply memorize and regurgitate the correct information • the Headteacher's primary concern with the league tables • the cynical attitude of the boys to education e.g. Dakin's concern with pleasing whatever teacher may be in the room in order to succeed • the way the play establishes many question about education that remain unanswered. 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 central debate of what society perceives to be a good education • the opposing views of education at the heart of the play - the battle between an old style of teaching (embodied by Hector), where learning is important for its own sake, and a modern approach (personified by the much younger Irwin) • the social context of education – league tables • the setting of the play in the early 1980s – ' I chose to set the action in the early 80s," says the playwright, Alan Bennett, "because it was the last time that students stayed behind for an extra term after A-levels to sit the Oxbridge entrance. This allowed the play a dramatic focus, but I would certainly hope that it has some relevance to today."

9. "Within *The History Boys* women are marginalised; they are victims in a male-dominated society". Examine Bennett's presentation of attitudes to women in *The History Boys.* **[48]**

AO1	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. Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Aspects candidates may choose to focus upon include, but are not limited to: • the majority of responses will probably respond to this question by discussing the role of Mrs Lintott in the play • candidates may approach female characters through a consideration of key themes • candidates may explore male attitudes to women within the play.
AO2	Candidates need to show understanding of the different roles women play. Candidates are free to discuss different interpretations of the female characters as long as they consider **how** Bennett establishes the characters within the play. Look for and reward all valid interpretations. Candidates may choose to explore: • how Mrs Lintott and Fiona are both in subservient roles to the male characters • the sexual objectification of Fiona • 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" • the male environment of the school is unnatural and does not reflect the reality of the outside world – the boys' attitudes are shaped by a male-dominated society and lack of female influence • how the boys perceive women in a sexualised manner - the invention of the prostitutes in the French lesson • Dakin's warfare metaphor to represent his relationship with Fiona.

	• the Headmaster's inappropriate behaviour as he chases Fiona around his office • the boys' lack of knowledge about 'real' women – references to the highly stylised women from 1940s films • the boys' incredulity at the possibility of being interviewed by a female academic. 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 • male domination and female subservience • how the play challenges both an overtly male society and the stereotyped role of female passivity • patriarchal power • 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 addresses the issue of 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.

Brian Friel: *Translations*

10. "Social, linguistic and cultural barriers clearly impact upon relationships within the play." Consider how Friel presents the theme of love in *Translations*. [48]

AO1	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. Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Aspects candidates may choose to focus upon include, but are not limited to: • love is an important theme and candidates should consider its importance to the play • the majority of responses will probably respond to this question by discussing how love is represented through the way characters behave
AO2	Candidates need to show understanding of the theme of love in the play as a whole. Candidates should discuss any different interpretations of love as long as they consider **how** the theme is explored. Look for and reward all valid interpretations. Candidates may choose to explore: • Yolland and Maire's relationship • linguistic barriers between the couple • their struggle to express their emotions clearly and honestly • the love scene between Yolland and Maire • Yolland's captivation with Maire's beauty • Yolland's disappearance • the absence of love within some relationships e.g. Hugh's relationship with his son at times • Yolland's romanticised love for Baile Beag. 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 cultural differences between the characters • the impact of social status on Yolland and Maire's relationship • the historical context of the play - mapping of Ireland • Maire's contemplation of emigrating to America • how love is linked to social position and power • the social expectations placed upon women in relationships.

11. "Those who cannot change their minds cannot change anything." Consider how Friel uses the character of Hugh to present attitudes to change in society in *Translations*. [48]

AO1	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. Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Aspects candidates may choose to focus upon include, but are not limited to: • Hugh is an important character and candidates should consider his function in the play • candidates should also consider Hugh's significance in terms of thematic links • the majority of responses will probably respond to this question by discussing how love is represented through the way characters behave.
AO2	Candidates need to show understanding of Hugh in the play as a whole and should consider how he is used to explore key themes. Candidates should discuss any different interpretations as long as they consider **how** the character is established. Look for and reward all valid interpretations. Candidates may choose to explore: • Hugh's job as Master of an Irish hedge school and his views on education • his function as a teacher and the brief moments of inspiration we witness • the way other characters view him e.g. Bridget and Doalty's fear of his disapproval but also their pride in him • his first entrance into the play in the middle of Act 1 • his behaviour toward other characters, particularly those who attend or work at the hedge school • his significance to the theme of translation - he seems to embody the recognition that change is inevitable • his idiolect • his final speech on the disintegration of language and culture and the virtue of fighting back • his call for ownership of the new culture. 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 education system in Ireland i.e. hedge schools • the change from traditional educational approaches • the importance of social status in the play • Hugh's attitudes to change and language reflect Irish concerns at the time • modernisation and the futility of resisting colonisation • the evolution of language • the role of the male in an evolving society.

Diane Samuels: *Kindertransport*

12. How does Samuels present the significance of journeys in *Kindertransport*? [48]

AO1	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. Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Aspects candidates may choose to focus upon include, but are not limited to: • journeys are clearly significant within the play as a whole and candidates may discuss literal and/or metaphorical journeys • the theme of journeys links to the theme of separation and the central journey in the play is the journey of the children on the Kindertransport • train journeys are also linked to characters throughout the play. E.g. Eva, the Ratcatcher • candidates could also explore the use of sound imagery in the play. E.g. the sound effects of the train symbolise journeys, the sound of the ship horn emphasises the next stage in Eva's journey, etc. • candidates may consider the importance of the train station setting and its links to journeys undertaken within the play.
AO2	Candidates need to show understanding of the significance of journeys in the play as a whole and should consider **how** Samuels establishes this theme within the play. Look for and reward all valid interpretations. Candidates may choose to explore: • how journeys link to the theme of separation • the use of the train station setting • the central journey in the play - the children on the Kindertransport • Lil's attempt to evacuate Eva on the train • Eva's determination not to go on another journey that means another separation • the symbolism of the sealed windows of the train and how it emphasises the separation between mother and daughter as a result of the journey • the consequences of Eva's journey on the Kindertransport – her new relationship with Lil; her changing identity; her inability to accept Helga; her anger at not being allowed to stay with Helga, etc • the way journeys represent fear for Eva • how the shadow of the Ratcatcher metaphorically represents Eva's fear - some candidates may consider the link between the Ratcatcher's music and the sounds of the train • the relevance of journeys to Helga's character. E.g. Helga's journey to England to find Eva, Helga's desire for Eva to make the journey to New York • Eva's journey to becoming Evelyn – shedding her German Jewish identity - and her problems as an adult, e.g. her inability to deal with authority figures; her coldness to Faith; her desire to keep Faith her 'little girl forever' • how train journeys are linked to the Ratcatcher throughout 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: • Eva's journey to becoming Evelyn – shedding her German Jewish identity • the link between the Ratcatcher and the children of Hamlyn being taken away from their parents and its significance to the play as a whole • how the sealed windows of the train foreshadow their later emotional separation of mother and daughter.

13. "Within the play the separation of parents and children has far reaching emotional and psychological consequences." Examine the different ways Samuels presents the impact that separating children and parents has on individuals in the play *Kindertransport.* [48]

AO1	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. Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Aspects candidates may choose to focus upon include, but are not limited to: • separation is a key theme in *Kindertransport* • the majority of responses will probably respond to this question by discussing the impact separation has had through the way characters behave.
AO2	Candidates need to show understanding of the impact separation of parents/children has on individuals and as well as relationships. Candidates should consider **how** Samuels shows the impact of parent/child separation through structure, language and actions. Look for and reward all valid interpretations. Candidates may choose to explore: • the psychological effects on Eva – being part of the Kindertransport means she feels abandoned; changes her name to Evelyn – rejecting German Jewish identity • Eva's divestment of the jewellery (Jewishness) given to her by her mother – foregrounds what is to later come in the play • the first meeting at the train station and Eva's extreme anxiety when Lil goes to find some food • Eva's anxiety and fear of strangers • Eva's separation anxiety and how it is repeatedly reinforced by her seeing the shadow of the Ratcatcher – the ending of the play shows that Evelyn cannot escape her past • Eva's constant anxiety that Lil will throw her out or leave her • Eva's desperation that her parents should come • Helga's understanding that she has lost her daughter Eva - 'We have been together a week and you are still years away' • the tension between Faith and Evelyn • Evelyn's hiding of past in the storeroom box and effects when they are found by Faith • the effect on Faith of Evelyn's rejection of her past • the final scene: Faith asks about her grandparents, and the audience sees the final poignant meeting between Eva (Evelyn) and Helga • the inability of Evelyn and Helga to understand each other - emphasized by the language barrier of Helga speaking in German, which Eva can no longer understand • 'Pied Piper' imagery which gathers significance throughout 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 opening scene: time shifts show effects of past on present; parallels mothers and children separating (although the 1930s separation is a forced one) • the prejudice of the Nazis is which leads to the forced separation of Eva and Helga • the significance of loss parent/child bond as a result of forced separation (due to Nazis) • 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.

Tennessee Williams: *Cat on a Hot Tin Roof*

14. "We are products of our past, but we don't have to be prisoners of it." Examine the different ways in which Williams makes use of the past in *Cat on a Hot Tin Roof.* [48]

AO1	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. Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Aspects candidates may choose to focus upon include, but are not limited to: • the use of the past is relevant dramatically to the unfolding psychological action that occurs on stage • the majority of responses will probably respond to this question by discussing how the past is explored through various characters.
AO2	The play focuses on a group of people who during the course of the action are compelled to face up to the implications of the past in order to live in the present and move on in the future. Candidates should consider **how** Williams uses the past to establish characterisation and themes. Look for and reward all valid interpretations. Candidates may choose to explore: • Brick's struggle with the past and how it affects his ability to live in the present/future • the impact of Brick's own personal history on his relationship with Maggie • he various different interpretations of Brick's relationship with Skipper and whether the truth of a matter is ever fully captured • the emergence of past experiences – Brick/Skipper, Jack Straw/Peter Ochello • Big Daddy's assertion that he can live with the past in contrast with Brick's inability to deal with his • Big Daddy's past experiences and how it has given him a practiced tolerance in the world • Big Mama's struggle to make meaning of the past following the furious declaration of her husband • Big Mama's desperation to hold onto the values of the past such as decency and love in contrast to a modern world which is fuelled by hatred and greed • the insecurity of Maggie's past and her desperation to hold onto the present. 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 way the past is still very much alive in the setting/background of the play • the play is set in the 1950s but the world it evokes is reminiscent of Old Southern grandeur e.g. massive house, servants, field hands, etc. • the outdated form of life belonging to the Old South as opposed to modern society • the structure of the play and its impact on an audience - how the gradual revelations from the past engage the audience • the representation of Big Daddy as an old plantation patriarch and the ways his past life travelling around the poverty stricken South allows him to reject stereotypical attitudes • different attitudes to homosexuality.

15. Explore Williams' presentation of men and masculinity in *Cat on a Hot Tin Roof.* [48]

AO1	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. Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Aspects candidates may choose to focus upon include, but are not limited to: • the majority of responses will probably respond to this question by discussing the different male characters in the play • candidates may approach male characters through a consideration of key themes.
AO2	Candidates need to show understanding of the different roles men play. Candidates are free to discuss different interpretations of the male characters as long as they consider **how** Williams establishes the characters within the play. Look for and reward all valid interpretations. Candidates may choose to explore: • the representation of Brick as a football hero in the past • Brick's inability to be the conventional male hero - Maggie describes him as a beautiful but weak, passive character • Brick's relationship with Maggie and his marital failure - he lives according to a 'law of silence' • Brick as an anti-hero – the 'charm of the defeated' • Brick's alcoholism • men as failures • Big Daddy's failure as a parent - inability to communicate on a meaningful level with his sons • the conversation between Big Daddy and Brick in Act 2 • Big Daddy's broad-mindedness when discussing Brick's relationship with Skipper • Big Daddy's relationship with his wife and his ability to live with mendacity • Big Daddy's disrespectful attitude towards women • Big Daddy in the role of patriarch – secure with his masculinity in contrast with Brick • the vulgarity of Big Daddy • the initial presentation of Gooper as a mature and responsible family man • how Williams undercuts the initial impression of Gooper by revealing he has been eavesdropping on Maggie and Brick and the plan he produces for the future of the estate • Skipper's role within the play • Brick's idealisation of his friendship with Skipper into 'one great true thing' • male friendship and whether it can exist • the ending of the play – can Brick be redeemed as the male hero? 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 concept of masculinity • definitions of the male hero • patriarchal power • attitudes towards homosexuality • male treatment of women.

Assessment Grid for Component 2 Section B: Drama

Band	AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression (16 marks)	AO2 Analyse ways in which meanings are shaped in texts (16 marks)	AO3 Demonstrate the significance and influence of the contexts in which texts are produced and received (16 marks)
4	**13-16 marks** • thorough knowledge, understanding and insights gained from integrated study • sophisticated and purposeful application of concepts and methods; apt textual support • accurate and precise use of terminology • effectively organised response • confident and fluent expression	**13-16 marks** • perceptive analysis of how language choices, form and structure affect meaning • mature and assured reading of play • confident understanding of and appreciation of Shakespeare's' techniques	**13-16 marks** • confident evaluation of impact of contextual factors in shaping the production and reception of the play • confident grasp of overview
3	**9-12 marks** • clear evidence of integrated study • purposeful use of terminology • clearly understands and applies relevant concepts and methods • coherent written expression • well organised response	**9-12 marks** • sustained analysis of how language choices, form and structure affect meaning • thoughtful and sensible reading of play • secure and sensible reading of implicit meaning • sound and sensible discussion of literary/linguistic features	**9-12 marks** • sound awareness of the influence of contextual factors on the production and reception of the play • secure grasp of overview
2	**5-8 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	**5-8 marks** • some analysis of how language choices, form and structure affect meaning, though may not always be sustained • some sensible reading of play • some grasp of implicit meaning • some understanding of literary/ linguistic features	**5-8 marks** • some awareness of the influence of contextual factors on the production and reception of the play • some grasp of 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 play	**1-4 marks** • limited awareness of the influence of contextual factors on the production and reception of the play • limited overview
0	**0 marks:** response not worthy of credit or not attempted		

COMPONENT 3: 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.

- In the case of a rubric infringement, mark all the answers and then delete the lowest mark commensurate with the fulfilling of the rubric. **Please write "rubric infringement" on the front cover of the script.** At the end of the marking period send a list with full details of the rubric infringements to the WJEC GCE English Subject Officer: please explain clearly the nature of the difficulty and give centre and candidate number.

- If you wish to refer a script to the Principal Examiner for a second opinion, if, for example, poor handwriting makes fair assessment difficult, then write "Refer to P/E" on the front of the script. Send a note of the centre and candidate number to the WJEC GCE English Subject Officer at the end of the marking period.

- Please do not use personal abbreviations, as they can be misleading or puzzling to a second reader. You may, however, find the following symbols useful:

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

Component 3: Non-Literary Texts Mark Scheme

Section A: Comparative analysis of spoken non-literary texts (40 marks)

AO1	AO2	AO4
10 marks	10 marks	20 marks

The mark scheme is intended to inform your judgements regarding a candidate's response. It is by no means indicative of what he/she must include, neither is it an exhaustive list. Look for and reward valid, alternative readings which have merit and are supported by references to the texts.

1. Using integrated approaches, compare and contrast the presentation of disasters in Texts A – C. [40]

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**.**

	Text A:	**Text B:**	**Text C:**
AO1	Some literary and linguistic features that candidates may choose to explore: • mainly third person perspective • opening declarative utterance • use of present tense • adverbial – 'majestically' suggest sense of ceremony • simile – 'like some great feather' • American colloquial adjective phrases 'mighty good', 'mighty proud' • adverbials of place to guide and inform the listener e.g. towards us', 'out of the nose of the ship', 'down on the field' • the use of the incomplete utterance just prior to the disaster occurring • contrast in tone and delivery between the first and second half of the transcription • measured opening replaced by increase in pitch and pace • the use of allegro and forte on the declarative 'it burst into flames' • stress on the nouns 'flames' and 'fire' • repetition of the imperative utterance	Some literary and linguistic features that candidates may choose to explore: • first person plural perspective • chronological account • use of compound declarative utterances as speaker recalls the experience • personification of the ship 'her' • adverb 'gradually' suggest the slow process of the ship sinking • sibilant alliteration ' ship sinking' • stressed phoneme on the verb 'sinking' • sensory imagery – 'saw', 'hear' • repetition of modal verb 'could' • the repeated use of the abstract noun 'panic' • dynamic verbs denote the urgency of the situation e.g. 'rushing' (repeated), 'hit' • repetition of the noun 'lifeboats' • stressed determiner 'all' • repetition of the adverbial still' • quantifier 'fifteen hundred' • stress on the second use of the	Some literary and linguistic features that candidates may choose to explore: • opening adverbial of tome 'Today' • paired verbs 'mourning and remembering' set the purpose of the speech • use of pronouns 'we' and 'you' distinguish between the families and the rest of America • unified pronoun 'we' • modal verb phrase 'cannot bear' • conjunctions 'but' and 'and' • intensifiers 'so, very' • abstract nouns 'tragedy', 'loss' • noun phrases 'full impact', 'special grace', special spirit' • repetition of the modifier 'special' • past tense 'were', 'had • imperative within the quotation 'Give me a challenge...' • infinitive verb 'to serve', past tense of verb – 'served' • metaphor 'they had a hunger...' • verbs 'explore' and 'discover' • switch to first person pronoun 'I'

	'get out of the way' suggests the horror and disbelief of the speaker • repetition of 'crashing' • repetition of the stressed phoneme in 'crashing' • interjection 'oh' • use of plosives 'burning' and 'bursting' • repetition of the demonstrative determiner 'this' • superlative 'worst' stresses the horror of the situation • adjective - 'terrible.' • dynamic verbs - 'burning', crashing', 'burst' • lexis in second half is repetitive, with emphasis on lexical set of fire • syntax - longer utterances replaced by short urgent utterances • micropauses emphasize Morrison is shocked by the sudden explosion and rapid descent of the airship • distress is seen in the increased frequency of stressed words	adverbial 'still' • oppositional pronoun use 'we' and 'them' • non-fluency features e.g. non-verbal utterances 'um' • adverb 'eventually' denotes the passing of time • juxtaposition of 'cold water' and 'red hot boiler' • double modification 'red hot' • noun phrases, such as 'this tremendous explosion,' and 'the most terrible angle' • stress and rising intonation on the first syllable of 'terrible' • subject specific lexis e.g. 'bow', 'stern', 'fore', 'deck' • adverbials of place 'over' and 'down' guide the listener through the account • use of litotes 'just settled' • repeated use of conjunction 'and'	• noun phrase 'schoolchildren of America' • pre-modifier 'painful' • abstract nouns 'exploration', 'discovery' chance' • parallelism 'It's all part...' • verbs 'taking' and 'expanding' • repetition of the verb 'continue' • antithesis 'fainthearted'/'brave' • perspective changes from first person singular to first person plural • repetition of modal verb 'will' • pronouns 'us' and 'them' • repetition of comparative 'more' • syndetic listing 'There will be more... in space' • repetition of third person determiner 'our' • verb 'honoured' • adverbial 'this morning' • the metaphorical references in the closing quotations.
	• **Candidates should use coherent written expression within their response.**		

<table>
<tr><td rowspan="2">AO2</td><td>Candidates may choose to explore:

• how the transcript is a spontaneous response to unexpected events
• the contrast between the mood and atmosphere in the first half of the transcript with the second half
• the sense of ceremony in the first half of the transcript
• the horror and disbelief of the speaker as he witnesses the disaster unfold
• how the frantic nature of some of the utterances suggest the speaker’s feelings of helplessness as he watches the scene
• the sense of carnage and destruction that is created
• the significance of the disaster in terms of aviation development (as commented on in the transcript)
• the scale of the disaster given the Hindenburg's high profile
• the context of the broadcast – the description is for a radio audience and is therefore detailed
• how the form of transport was technologically at the 'cutting edge'.</td><td>Candidates may choose to explore:

• this is an account given long after the event
• the relatively factual account of what happened – limited in terms of a personal, emotional response
• the time scale between the event and Eva Hart's account - the adult perspective on a childhood memory
• the scale of the disaster
• the sense of panic on board the ship
• the distance between the speaker as a survivor and those people rushing around in a panic
• the time it takes for the ship to actually sink
• the destruction witnessed
• the juxtaposition of the ship finally sinking ‘just settled’, ‘leaned over’ ‘went down’ with the chaos on board prior to this
• the relatively calm mood created at the end of the transcript given the content of what Eva is describing
• how the Titanic pushed the boundaries of maritime engineering
• the fact that the participant would have recounted her experience many times
• the context of the interview – Radio 4 audience.</td><td>Candidates may choose to explore:

• how Reagan made this response to national disaster within hours of the even
• how one aim of the speech was to “mourn and remember” – as Reagan says early in the speech
• how President Reagan acknowledges the bravery of the American astronauts
• how President Reagan attempts to comfort and reassure the people
• how the President directly addresses the schoolchildren of America
• how the speech aims to boost morale, to comfort, and to inspire
• how Reagan reiterates the pioneering aspect of space travel
• how the speech attempts to reassure the nation and the shell-shocked NASA “workers” that, despite the tragedy, space exploration will continue
• how the speech promotes the messages of faith, continuation and the need for further exploration
• the fact this is a scripted response
• the context of the speech – addressing an American audience in the face of the shuttle disaster.</td></tr>
<tr><td colspan="3">• Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.
• Candidates should consider <u>HOW</u> disasters are presented in each text. The focus should be on HOW meaning is created.
• Reward all valid interpretations.</td></tr>
</table>

AO4	• Candidates need to demonstrate awareness of the similarities and differences between the three texts. • Candidates should compare and contrast the texts in terms of style, attitudes and meanings. • Candidates are likely to make connections in terms of literary and linguistic features used – well-informed responses will link those features to meaning and make more meaningful connections. • The majority of candidates are likely to make connections in terms of context and how it affects the way the disaster is represented by the speaker. • Well-informed responses may connect the texts in terms of more demanding contextual factors (e.g. historical events). • **Reward all valid and meaningful connections.**

Assessment Grid for Component 3 Section A: Comparative analysis of spoken non-literary texts

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)	AO4 Explore connections across texts, informed by linguistic and literary concepts and methods (20 marks)
5	**9-10 marks** • thorough knowledge, understanding and insights gained from integrated study • sophisticated and 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 and assured reading of texts • confident understanding of and appreciation of writers' techniques	**17-20 marks** • astute and illuminating connections between unseen texts, including comments on style, attitudes etc. • confident connections between text genres • purposeful and productive comparisons
4	**7-8 marks** • clear evidence of integrated study • purposeful use of terminology • clearly understands and applies relevant concepts and methods • coherent written expression • well organised 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** • secure exploration of connections between unseen texts • secure understanding of connections between text genres • well-selected points of comparison and/or contrast
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** • sensible 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 exploration of connections between unseen texts • sensible understanding of connections between text genres • reasonable selection of points for comparison and/or contrast
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 exploration of connections between unseen texts • some understanding of connections between text genres • points of comparison and/or contrast may be tenuous at times, or a tendency to be superficial
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 exploration of connections between unseen texts • limited evidence of understanding of basic points of comparison and/or contrast; texts may be discussed individually and unevenly • limited understanding of text genres
0	**0 marks:** response not worthy of credit or not attempted		

Component 3 Section B: Non-Literary Text Study

SECTION B: Prose

	AO1	AO2	AO3
Part (i)	12 marks	12 marks	-
Part (ii)	-	8 marks	8 marks

Notes

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.

Andrea Ashworth: *Once In A House On Fire*

2. (i) Use integrated linguistic and literary approaches to explore how Ashworth presents school life in this extract. [24]

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 include, but are not limited to: • nouns 'slop', 'pongs' and 'dollop' and pre-modified noun phrase 'lumpy yellow stuff' to describe the school dinner • minor interrogative, 'Seconds?', as Stacey rewards Andrea for helping her with her work. • polysyndetic list to describe Stacey as imposing, 'tall and tough and just like a boy' • prepositional phrases, 'behind the coats' and 'in the cloakroom', to highlight Andrea's secret act of helping Stacey. • metaphor of writing poetry, 'magic tricks for two' • simile to describe poetry 'like silk hankies', 'like a game' • onomatopoeic noun 'schoompf' • declarative mood 'I had seen no elephants...' • simile to describe Andrea's difficulty with grammar exercises, 'as if they were Lego bricks' • juxtaposition of Stacey's attitude to the merit badge and that of other pupils: for her it is described with the noun 'pride' and for others the onomatopoeic noun 'thwack' and the plosive alliteration 'bruises on brainboxes'.
AO2	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. From Chapter 8 of the autobiography, Ashworth describes her experiences at her local secondary comprehensive school; she manages to fit in and avoid being bullied by helping a girl Stacey with her English homework. Stacey is described as fearsome and Andrea is keen to be her friend rather than her enemy. Andrea clearly finds English work easy and is able to use her vivid imagination to write poetry, though she finds grammar work more challenging and describes her nerves that she might get Stacey's homework wrong and risk her wrath. This extract shows Andy's ability to survive and fit in, largely learnt through her experiences of physical and domestic abuse at home.

2. (ii) Go on to consider elsewhere in *Once in a House on Fire* the importance of the education system at the time that Andrea was growing up. [16]

AO2	Candidates need to show understanding of the theme of the education system in the text as a whole. Candidates are free to discuss different interpretations of different interpretations of what constitutes the 'education system' as long as they consider **how** Ashworth explores this theme. Look for and reward all valid interpretations. Candidates may draw on a wide range of material from Ashworth's autobiography and the likely focus will be on Andrea's experiences in the schools that she attends and the way in which she thrives in the education system and how it represents freedom to her. Responses could focus on the interruptions to Andy's schooling; from administrative errors in the local council when the family move home that mean she is late starting school, to her own tendency to truant when life at home is particularly tough. As in the extract, Andy manages to fit in well with her peers, and makes several good friends in school, namely Wendy and Tamsyn. Clearly gifted in English, she finds her lessons in poetry a particular outlet for both her imagination and the dark thoughts about her home life and what she witnesses and experiences herself. Candidates will most likely comment on the end of the autobiography when Andy leaves her mother and sisters to go Oxford University, a moment of great hope for the future as her taxi pulls away: she has been liberated by an education system which is not restrained by the boundaries of money or class (to an extent). To conclude, responses might draw the distinction between her happy school-life and troubled home-life. 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 include: • the eleven plus examination and the status of the grammar school at this time • the implications of Ashworth's love of school and the freedom it brings • the social and cultural importance of Andrea's place in Oxford University • how the education system is linked to status and opportunity for Ashworth • the stigma of domestic abuse and the lack of help given to Ashworth's family – there is plenty of contextual material here.

Jenny Diski: *Skating to Antarctica*

3. (i) Use integrated linguistic and literary approaches to consider the presentation of Jenny Diski's father in this extract. [24]

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 include, but are not limited to: • verbs reveal her passion for her father: 'beguiling', 'adored' • adverbials of time journey the reader through their weekend: 'At weekends', 'Saturday mornings', 'In the afternoon'. • declarative mood reveals their jokey companionship, 'my father egged me on...' • lexical set of proper nouns related to London, 'British Museum', 'Exhibition Road', 'Natural History, Geology and Science museums', 'Petticoat Lane'. • nouns suggesting fun and friendship, 'stories', 'comedies', 'laughter'. • italicised views of the women of their neighbours Paramount Court, '*What a talker, such a charmer*...' • syndetic list of nouns which add vivid sensory details to the description 'pickled cucumbers, bagels and cream cheese'. • metaphorical pre and post modified noun phrase suggesting the intimacy of the cinema, 'the long tunnel of dusty light' • prepositions indicate their physical bond, 'around', 'against' • parallelism, 'We loved our weekends, we loved each other...' • metaphorical verb 'sparkled' to describe London juxtaposed with the noun phrase 'the industrial north' to describe their family flat.
AO2	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. From towards the end of the memoir, in this extract Diski recalls her happy memories as a young girl spent with her father in London. The happiness and security she describes in this extract is somewhat atypical of her memories of her parents and her childhood as a whole and functions as a rare moment of contentment in her young life. Here, as elsewhere in the memoir, her father is a described as her ally against her mother's melodramatic behaviour. She describes, with a daughter's hero-worship of her father, their time together in London, visiting museums and other tourist spots. London is vibrant and full of energy and laughter for the young Diski – a complete contrast to the bleak and depressing scene that awaits them when they return home to their flat. The last line of the extract sums up the stark juxtaposition of her time in London with her father and the flat occupied by her mother: 'London sparkled for us; our flat [...] was as overcast as the industrial north.'

3. (ii) Go on to examine Diski's presentation of male stereotypes elsewhere in *Skating to Antarctica*. [16]

AO2	Candidates need to show understanding of the range of male characters as stereotypes in the text as a whole. Candidates are free to discuss different elements of male characters as long as they consider **how** Diski presents them. Look for and reward all valid interpretations. Candidates may consider Diski's presentation of a number of men in the memoir, though most may choose to focus on the wider presentation of her father and their relationship in the text and judge whether or not her presentation might be considered 'stereotypical' of that of a father. Responses could focus on the initial juxtaposition between her mother and her father and explore the way in which her father initially provides the young 'Jennifer' with important security and protection from her mother's moods. Candidates will no doubt go on to explore the ways in which her father lets her down and fails to live up to her, it may be considered, unrealistic expectations of him – he leaves the family home several times, he forces Jennifer to choose between her parents and he, in later years, criticises her relationship with his new partner Pam. Interesting material might be drawn from their last few meetings before his death of a heart attack and may focus on his own attention-seeking behaviour to her such as the suicide note he gives her in the restaurant. Other male stereotypes which candidates might consider include the other travellers she encounters on her journey to Antarctica, such as Big Jim, the male members of the Shackleton fan club, John and James or, closer to home, her ex-husband, Chloe's father. 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 include: • candidates may consider the concept of masculinity at the time that Diski was growing up and different male stereotypes • Diski's relationship with her father, focusing on how it changes and develops throughout the memoir • the notion of fatherly security.

Dave Eggers: ***A Heartbreaking Work of Staggering Genius***

4. (i) Use integrated linguistic and literary approaches to discuss how Eggers presents his thoughts and feelings in this extract. [24]

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 include, but are not limited to: • opening two simple declaratives, 'She is not looking at me. Her eyes are not open.' and following compound declarative set sombre tone, 'I walk to the window and close the curtains.' • syndetic pair of plosive adjectives, 'bare and black', to describe trees • metaphor for the blurry and vague landscape outside the window, 'quickly sketched' • sibilant present participles add to dream-like scene, 'swimming', 'sweeping', 'shifting' • parallel syntax have hallucinatory effect, 'The ceiling is swimming.', '...the ceiling shifting...', 'The ceiling has depth […] the ceiling is moving...' • first person narrative for Eggers' first-hand account of this poignant memory, 'I am on a set.' • simple declaratives for dramatic tension, 'I touch her arm. It is hot.' • onomatopoeic verb creates touching tone, 'whisper' • simile, 'like the hand of a clock.' • present tense declarative with multiple clauses linked by coordinating conjunctions as Eggers fantasises about escaping the situation, 'He gets up and comes to me as I am sitting in the chair and I take his hand and we go through the window...'.
AO2	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. This extract is from early on in the memoir, 'Part I', and details Eggers' thoughts and feelings as he sits by the side of his mother's bed before her death from stomach cancer. The moment he describes takes place on his mother's birthday. Eggers uses a number of narrative devices to try and distance himself from this painful memory. An emotional moment for Eggers, he juxtaposes his constant presence in the room, a vigil that he and Beth share, with the surreal experience of feeling that the room is moving around him and that he is actually on a film set. The extract, and the chapter, ends with his imagined vision of Toph rising from sleep, taking Dave's hand and the two of them flying off to California.

4. (ii) Go on to discuss how Eggers blends reality and fantasy elsewhere in *A Heartbreaking Work of Staggering Genius*. [16]

AO2	Candidates need to show understanding of Eggers' writing techniques in the text as a whole. Candidates are free to discuss different elements of reality and fantasy as long as they consider HOW Eggers presents them. Look for and reward all valid interpretations. Given that Eggers self-consciously blends reality and fantasy in his memoir, candidates have a wealth of material to draw upon for this question. It is likely that responses will take their focus from the extract itself and discuss the challenging situation Eggers finds himself in due to the illnesses and subsequent deaths of both his parents, from cancer, within thirty-one days of each other and the way that fantasy is for him an escape from the reality of the situation. Responses might focus productively on the description of the deaths themselves, or on Eggers' own attempts to come to terms with his grief, such as the scattering of his mother's ashes which he undertakes on his own during a trip home. There are several other incidents in the memoir which candidates might consider in order to demonstrate Eggers' deliberate strategy of blending reality and fantasy. 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 include: • the nature of the text as a memoir and the real situations described in it • issues surrounding postmodernist fiction; Eggers' use of intertextuality and his self-conscious narrative on the events described • contextual issues surrounding the publication of the text itself such as the subsequent (and public) problems it caused between Eggers and his sister Beth.

Truman Capote: *In Cold Blood*

5. (i) Use integrated linguistic and literary approaches to discuss how Capote presents the details of the court case in this extract. [24]

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 include, but are not limited to: • legalistic lexis 'court recessed', 'the state', 'case', 'cross-examining', 'defence attorney' • proper nouns and acronyms 'Special Agents', 'Federal Bureau of Investigation, 'KBI' • syndetic list of forensic evidence in parentheses '(blood samples, footprints, cartridge shells, ropes and tape)' • noun phrases 'beleaguered pair', 'brutal interrogation' desperate attempt to make a case • interrogative 'What am I supposed to do' • metaphor 'I'm playing without any cards' and simile 'sit here like a dummy' • capitalisation of newspaper headline • modifiers 'startled and chagrined' to describe Dick's reaction to Perry's revelations • use of proper noun surnames in Dewey's testimony, 'Hickock', 'Smith', 'Clutter' • euphemism 'well built' • repetition of verb 'rape' • comparative adjective 'friendlier' • syndetic pair 'true and correct.
AO2	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. In this extract Capote presents the details of the court case in a factual, legalistic style. Alvin Dewey's testimony is recounted at some length and the shock revelations made relating to Dick's desire to rape Nancy and the fact that Perry had murdered the two women. Despite Perry's obvious criminal behaviour Capote presents him as a defender of Nancy's honour and as a result we sympathise with his presentation.

5. (ii) Go on to consider the influence of journalism in Capote's presentation of Holcomb and its residents elsewhere in *In Cold Blood.* [24]

AO2	Candidates need to show understanding of the influence of journalism on the presentation of Holcomb and its residents in the text as a whole. Candidates are free to discuss different aspects of Capote's journalistic style in his presentation of Holcomb and its residents as long as they consider HOW Capote is influenced by it. Look for and reward all valid interpretations. Wider comments on the influence of journalism on the presentation of Holcomb and its residents elsewhere in the text allows the candidates to consider the narrative techniques used and to speculate regarding the reliability of the narrative perspective. Clearly *In Cold Blood* describes real events happening to real people. However the way in which those events have been presented by Capote clearly signifies authorial bias. Capote uses a variety of stylistic devices to assert the veracity of the events he records but the attitudes which are expressed towards the characters through specific language choices are clearly the author's own interpretation of those events. Candidates may consider the detail with which Capote presents Holcomb, taking Part 1 as evidence of this. Candidates will no doubt refer to Capote's own time spent at Holcomb and his involvement in the lives of its residents. There are a number of residents described by Capote in great detail, not least the Clutters themselves. 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 include: • aspects of Capote's own authorial bias • contextual consideration of the process of writing and publishing *In Cold Blood* • ideas of 'New Journalism'.

George Orwell: *Homage to Catalonia*

6. (i) Use integrated linguistic and literary approaches to discuss Orwell's description of the living conditions in this extract. [24]

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 include, but are not limited to: • adverbial of time, 'the day before', signals the impact of meeting the Italian on Orwell's decision to enlist. • opening minor declarative strikes despondent tone, 'Meanwhile, firewood – always firewood.' • first person plural narrative perspective with first person plural subject pronouns, 'We were...', as Orwell describes communal experience • hyperbolic adjective 'unspeakable' highlights extremity of weather • personification of winds with violent verbs, 'shrieking winds that tore your cap off' • alliteration of dynamic verbs 'tore' and 'twisted' reveal wind's force • simile 'mists that poured […] like liquid • precarious conditions described with simple pre and post modified noun phrases, 'thin skin of earth', 'a slippery grease', 'dark nights'. • long syndetic list of nouns of clothes, 'a thick vest and pants […] and a woollen cap.' • simile 'shivering like a jelly' • alliterative noun phrase sums up their discomfort, 'miserable mountain'.
AO2	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. In this extract, taken from 'Chapter III' of *Homage to Catalonia*, Orwell describes the hardship, and in particular the cold, that he and his fellow soldiers face in the trenches of Spain. With vivid detail, he describes the harsh weather conditions that they faced in the mountains, from high winds to mists 'like liquid'. The rain, too, adds to the overall discomfort they feel, making it very hard to walk on slopes without falling on mud. Most men were poorly clothed and even Orwell, who lists the many items he wears, feels the terrible cold.

6. (ii) Go on to discuss Orwell's presentation of the hardships of the Spanish civil war elsewhere in *Homage to Catalonia.* [16]

AO2	Candidates need to show understanding of the presentation of hardships of the Spanish Civil War in the text as a whole. Candidates are free to discuss different elements of hardship as long as they consider **how** Orwell presents them. Look for and reward all valid interpretations. Wider comments on Orwell's presentation of hardships of the Spanish Civil War elsewhere in the text will no doubt take their focus from the extract and select other moments in *Homage to Catalonia* where Orwell talks about the poor conditions of life in the trenches. There are many such extracts to choose from, as Orwell recounts his time there through descriptive detail and attention to the senses, such as the smell of human excrement and the frightening sight of large rats (which Orwell is particularly afraid of and, contextually, is noted through the rats in *Nineteen Eighty-Four*). Much of the first half of *Homage to Catalonia* is Orwell's description of the daily, monotonous life they led in the squalid and dangerous trenches where lack of basic provisions, such as candlelight, made tasks very hard. It is possible that some responses might focus on other aspects of hardship in the text, such as Kopp's imprisonment in the make-shift Spanish jail, or Orwell's periods in hospital with injuries. 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 include: • the context of the Spanish Civil War • the issues of provisions and armament affecting the militia at this time • Orwell's role as a journalist on the front-line • Orwell's own political affiliations and his changing feelings towards the war.

Assessment Grid for Component 3 Section B (i): Non-literary text study

Band	AO1 **Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression** **(12 marks)**	AO2 **Analyse ways in which meanings are shaped in texts** **(12 marks)**
4	**10-12 marks** • thorough knowledge, understanding and insights gained from integrated study • sophisticated and purposeful application of concepts and methods; apt textual support • accurate and precise use of terminology • effectively organised response • confident and fluent expression	**10-12 marks** • perceptive analysis of how language choices, form and structure affect meaning • mature and assured reading of extract • confident understanding of and appreciation of writer's techniques
3	**7-9 marks** • clear evidence of integrated study • purposeful use of terminology • clearly understands and applies relevant concepts and methods • coherent written expression • well organised response	**7-9 marks** • sustained analysis of how language choices, form and structure affect meaning • thoughtful and sensible reading of extract • secure and sensible reading of implicit meaning • sound and sensible discussion of literary/linguistic features
2	**4-6 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 • generally clearly organised	**4-6 marks** • some analysis of how language choices, form and structure affect meaning, though may not always be sustained • some sensible reading of extract • some grasp of implicit meaning • some understanding of literary/ linguistic features
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 extract
0	**0 marks:** response not worthy of credit or not attempted	

Assessment Grid for Component 3 Section B: Non-literary text study (ii)

Band	AO2 Analyse ways in which meanings are shaped in texts (8 marks)	AO3 Demonstrate the significance and influence of the contexts in which texts are produced and received (8 marks)
4	**7-8 marks** • perceptive analysis of how language choices, form and structure affect meaning • mature and assured reading of text • confident understanding of and appreciation of writer's techniques	**7-8 marks** • confident evaluation of impact of contextual factors in shaping the production and reception of the text • confident grasp of overview
3	**5-6 marks** • sustained analysis of how language choices, form and structure affect meaning • thoughtful and sensible reading of text • secure and sensible reading of implicit meaning • sound and sensible discussion of literary/linguistic features	**5-6 marks** • sound awareness of the influence of contextual factors on the production and reception of the text • secure grasp of overview
2	**3-4 marks** • some analysis of how language choices, form and structure affect meaning, though may not always be sustained • some sensible reading of text • some grasp of implicit meaning • some understanding of literary/ linguistic features	**3-4 marks** • some awareness of the influence of contextual factors on the production and reception of the text • some grasp of overview
1	**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 text	**1-2 marks** • limited awareness of the influence of contextual factors on the production and reception of the text • limited overview
0	**0 marks:** response not worthy of credit or not attempted	

A Level English Language and Literature
Allocation of examination component marks totals by assessment objective

Component	Section marks	AO1 marks	AO2 marks	AO3 marks	AO4 marks
Component 1: Poetry and Prose (120 marks)	A (60) Poetry	20	20	10	10
	B (60) Prose	Part (i) 10 Part (ii) 10	Part (i) 10 Part (ii) 10	- Part (ii) 20	- -
Component 2: Drama (120 marks)	A :Shakespeare (a) extract (24)	12	12	-	-
	(b) and (c) extended writing (48)	12	12	24	-
	B: (48) Drama	16	16	16	-
Component 3: Non-literary texts (80 marks)	A : (40) Analysis of unseen non-literary texts	10	10	-	20
	B: (i) (24) Non-literary text study extract	12	12	-	-
	(ii) (16) extended writing	-	8	8	-
TOTAL MARKS	320	102	110	78	30