



GCE AS MARKING SCHEME

SUMMER 2018

**AS (NEW)
ENGLISH LITERATURE - UNIT 1
2720U10-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2018 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

WJEC AS LEVEL

<p>MARKING GUIDELINES: Summer 2018</p> <p>ENGLISH LITERATURE</p> <p>UNIT 1: PROSE AND DRAMA</p>
--

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

Section A: Prose Fiction Pre-1900

Section A Mark Allocation

	AO1	AO2	AO3	A05
Part i 20 marks	10	10	-	-
Part ii 40 marks	5	5	15	15

In the rubric for this section, in Part (i) tasks, candidates are required to analyse passages from the novels in depth, discussing how meanings are shaped. In Part (ii) responses, candidates are informed that they will need to show wider knowledge and understanding of their set novel, and take account of relevant contexts and different interpretations, even though this is not re-stated in each question.

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

Q1	Jane Austen: <i>Sense and Sensibility</i> (Penguin Classics)
(i)	Examine the presentation of Marianne and Elinor in this extract. [20]
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract .We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>In Band 1 we should see some understanding of the characters and situation with some broad and probably asserted ideas. Band 2 responses will be more engaged and organised and should show some grasp of the concepts which underpin writing of this sort. Band 3 work will maintain a more consistently relevant focus with clearly expressed ideas. In Bands 4 and 5 there will be evidence of secure knowledge and understanding of relevant concepts combined with an increasingly perceptive and fluent discussion.</p>
AO2	<p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> • the structure of the passage is built around the contrast between the passion of Marianne and the calm control of Elinor • the shaping of the passage to foreground Marianne’s shock through her repetition, interruptions and numerous questions • Marianne’s language conveys a tone of distress and disbelief e.g. “while attending me in all my misery, has this been on your heart?”, “and I have reproached you for being happy”, “so calm!— so cheerful!— how have you been supported?” • Elinor’s language conveys a stoic and selfless image e.g. “I owed it to my family and friends, not to create in them a solicitude about me”, “I was glad to spare them from knowing how much I felt”, “I would not have you suffer on my account”. <p>Band 1 responses are likely to be descriptive/narrative but might assert some points about the presentation of Marianne and Elinor without further discussion. In Band 2 there should be some response to the way the extract is constructed with efforts to support ideas – there might be comments on language choice but still inclined to be assertive. In Band 3 we should see some clear ideas about form and language choices which are used to create character and mood. In Bands 4 and 5 there will be increasing evidence of effective analysis of technique and detailed critical understanding of the ways in which Austen has made meaning.</p>

(ii)	<p>With close reference to at least two other parts of the novel, consider the view that “in <i>Sense and Sensibility</i>, secrets lie at the very heart of all friendships”.</p> <p style="text-align: right;">[40]</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to this view that in <i>Sense and Sensibility</i>, secrets lie at the very heart of all friendships, where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of prose fiction.</p> <p>Band 1 responses will tend to narrate sections of the novel and describe characters in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning the presentation of friendship in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.</p>
AO2	<p>In their analysis of the ways meanings are shaped in presenting the relationship between secrets and friendship in the novel as a whole through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • various characters’ attitudes towards friendship and the ways these ideas are presented • structure – the false friendship between Lucy Steele/Mrs John Dashwood contrasted to the honesty of Colonel Brandon and the true bond between Marianne/Elinor • structure – the shaping of the novel and the way in which even genuine friendships are often characterised by secrets e.g. Elinor/Marianne and Edward/Elinor • the comic presentation of Sir John Middleton and his awkward friendship with the Dashwoods. <p>In Band 1, narrative/descriptive responses are likely to choose one or more examples of friendships with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and atmosphere through language choices.</p>

<p>AO3</p>	<p>In addition to the context of readers' reception which is built into the question, we are likely to see reference to a range of relevant contexts and their influence upon the ways in which Austen presents friendship and secrecy. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> • male/female power balances • early C19th courtship, marriage and family life • etiquette • social/moral obligations • social status • finance/wealth/inheritance. <p>In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p>
<p>AO5</p>	<p>Candidates must engage with the view in the question primarily. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>Sense and Sensibility</i>. • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>Sense and Sensibility</i> which are relevant to the presentation of friendship and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the view that secrets lie at the heart of all friendships.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

Q2	Charlotte Bronte: <i>Jane Eyre</i> (Penguin Classics)
(i)	Examine the presentation of Bertha in this extract. [20]
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract .We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>In Band 1 we should see some understanding of the character and situation with some broad and probably asserted ideas. Band 2 responses will be more engaged and organised and should show some grasp of the concepts which underpin writing of this sort. Band 3 work will maintain a more consistently relevant focus with clearly expressed ideas. In Bands 4 and 5 there will be evidence of secure knowledge and understanding of relevant concepts combined with an increasingly perceptive and fluent discussion.</p>
AO2	<p>Some of the features of the extract which candidates might choose for analysis of how Bertha is presented include:</p> <ul style="list-style-type: none"> • overview of Bertha’s madness: dangerous; mysterious; foreign; implicitly supernatural • structure – the passage is built around the re-telling of the fire and Bertha’s madness from a stranger’s perspective • structure – the contrast between the speaker’s tone of gossip and Jane’s desire for facts • the passage is shaped to guide the reader towards sympathy for Jane rather than Bertha • Bertha’s malicious nature is implicit through the language choices e.g. ‘as cunning as a witch’, ‘doing any wild mischief that came into her head’, ‘she nearly burnt her husband in his bed once’. <p>Band 1 responses are likely to be descriptive/narrative but might assert some points about Bertha without further discussion. In Band 2 there should be some response to the way the extract is constructed with efforts to support ideas – there might be comments on language choice but still inclined to be assertive. In Band 3 we should see some clear ideas about form and language choices which are used to create character and mood. In Bands 4 and 5 there will be increasing evidence of effective analysis of technique and detailed critical understanding of the ways in which Brontë has made meaning.</p>

(ii)	<p>With close reference to at least two other parts of the novel, how far would you agree that “Brontë uses episodes of violence to make a social comment”?</p> <p style="text-align: right;">[40]</p>
A01	<p>We will reward coherent, well-structured, relevant responses to this view that in <i>Jane Eyre</i>, Brontë uses episodes of violence to make a social comment, where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of prose fiction.</p> <p>Band 1 responses will tend to narrate sections of the novel and describe circumstances where violence is depicted in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning the presentation of thematic ideas in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.</p>
A02	<p>In their analysis of the ways meanings are shaped in <i>Jane Eyre</i> in presenting the theme of violence through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • various characters’ attitudes towards violence and the way these ideas are presented • the use of the first person narrator to explore the physical and psychological impact of violence and cruelty • structure – the verbal and physical brutality of Mrs Reed/Brocklehurst and their notion of charity set against the kindness of the Rivers family • the language of violence associated with Bertha and the relationship between madness and violence • the language of violence associated with Victorian Christianity. <p>In Band 1, narrative/descriptive responses are likely to choose one or more examples of violence with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion exploring the complexities of the various episodes of violence.</p>

<p>AO3</p>	<p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Brontë presents the theme of violence. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> • C19th attitudes towards madness and insanity • C19th notions of charity and Christianity • C19th attitudes towards children • C19th attitudes towards orphans and family obligations • C19th attitudes towards marriage • male/female power balances • social status and class. <p>In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to the task or supported by the text. In Band 2 there should be some clear understanding of the ways issues, such as those above, are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence of the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p>
<p>AO5</p>	<p>Candidates must engage with the view in the question primarily. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>Jane Eyre</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>Jane Eyre</i> which are relevant to the way in which episodes of violence are used to make a social comment and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the view that in <i>Sense and Sensibility</i>, secrets lie at the very heart of all friendships.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

Q3	Elizabeth Gaskell: <i>North and South</i> (Penguin Classics)
(i)	Examine the presentation of Nicholas Higgins in this extract. [20]
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract .We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>Band 1 responses might show a superficial understanding of the situation but writing is likely to be awkward, brief and general. Band 2 responses should demonstrate a more methodical approach to the extract. In Band 3 there should be some clear grasp of the concepts which underpin narrative fiction and dialogue with appropriate terminology while in Bands 4 and 5, there should be an increasingly confident and perceptive grasp of the ways in which Nicholas Higgins is presented, which will demonstrate a firm and confident grasp of relevant concepts.</p>
AO2	<p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> • structure – the contrast between the ignorance of Margaret and the hard-headed determination of Nicholas • the use of ‘we’ and ‘our’ to imply that Nicholas is a leader • the vulnerability of Boucher/Nicholas set against the greed of the masters to guide the reader’s response to sympathy for Nicholas and the men striking • the belligerent tone and language of sacrifice e.g. ‘I just look forward to dying at my post’, ‘that’s what folk call fine and honourable in a soldier’, ‘I take up th’ cause o’ justice’ • his enduring sense of pride is implicit • his use of questions to allude to Margaret’s naïvety and expose his irritation at her comments. <p>Band 1 responses are likely to be descriptive/narrative but might assert some points about Nicholas Higgins without further discussion. In Band 2 there should be some response to the way the extract is constructed with efforts to support ideas – there might be comments on language choice but still inclined to be assertive. In Band 3 we should see some clear ideas about form and language choices which are used to create character and mood. In Bands 4 and 5 there will be increasing evidence of effective analysis of technique and detailed critical understanding of the ways in which Gaskell has made meaning.</p>

(ii)	<p>“In <i>North and South</i> Gaskell is chiefly concerned with depicting a society in need of reform.” With close reference to at least two other parts of the novel, discuss this view of <i>North and South</i>. [40]</p>
A01	<p>We will reward coherent, well-structured, relevant responses to this view that In <i>North and South</i> Gaskell is chiefly concerned with depicting a society in need of reform, where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of prose fiction.</p> <p>Band 1 responses might tend to describe different types of reform at a superficial level but without any convincing engagement with the text. In Band 2 we might see some attempt to engage with the importance of social reform in the text as a whole. While writing might be inaccurate, at times there will be some sense of organisation of material and use of relevant concepts. Band 3 essays should be mostly relevantly engaged and wider-ranging with some sensible ideas about reform in the novel. Bands 4 and 5 will be increasingly well-informed and there should be perceptive discussions of the complexities of the issue and the way this is used by Gaskell to further the progress of the plot.</p>
A02	<p>In their analysis of the ways meanings are shaped in presenting reform through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • various characters’ attitudes towards reform and the way these ideas are presented • structure – the industrial North set in contrast to the more affluent South to emphasise the differences in society and the issue of social reform e.g. the clash in social etiquette/behaviour/education etc. between the, albeit less wealthy, Hales and the Thorntons • power struggle between the strikers and the masters draws attention to class politics and the battle for factory reform • the language choices and tragic depiction of Bessy and Boucher • the changing relationship between Margaret and Mr. Thornton • religious reform and dissent. <p>Band 1 responses will tend to narrate sections of the novel and describe different instances of reform without further discussion. In Band 2 there may be flaws in focus and organisation but we should see the start of some points about authorial techniques with valid support. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.</p>

<p>AO3</p>	<p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Gaskell presents reform and the ways in which different audiences understand them. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> • C19th working/factory conditions • attitudes towards industrial strikes • male/female power balances • social etiquette • finance/wealth/inheritance • C19th attitudes towards Christianity. <p>In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to the task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p>
<p>AO5</p>	<p>Candidates must engage with the view in the question primarily. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>North and South</i> • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>North and South</i> which are relevant to the presentation of reform and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the view that in <i>North and South</i> Gaskell is chiefly concerned with depicting a society in need of reform.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

Q4	Charles Dickens: <i>David Copperfield</i> (Penguin Classics)
(i)	Examine the presentation of Rosa Dartle in this extract. [20]
A01	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract .We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>In Band 1 we should see some understanding of the character and situation with some broad and probably asserted ideas. Band 2 responses will be more engaged and organised and should show some grasp of the concepts which underpin writing of this sort. Band 3 work will maintain a more consistently relevant focus with clearly expressed ideas. In Bands 4 and 5 there will be evidence of secure knowledge and understanding of relevant concepts combined with an increasingly perceptive and fluent discussion.</p>
A02	<p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> • the shaping of the passage to expose the changeable depiction of Rosa • the structure of the passage to contrast the passive behaviour of Steerforth and David with the passion and unpredictability of Rosa • the language of power and physical aggression associated with Rosa: ‘something fearful in the reality of it’; ‘sprung out of the passion within her’; ‘she had struck him’; ‘thrown him off with the fury of a wild cat’; ‘she is always dangerous’; ‘fierce’ • Steerforth’s repetition of ‘an Irish song’ creates a sense of pleading • the tone of mystery associated with Rosa • depiction of Rosa as something almost supernatural: ‘roused me from my trance’; ‘that made that song unearthly’ • the first person narration creates a sense of confusion and struggle to comprehend her behaviour. <p>Band 1 responses are likely to be descriptive/narrative/explanatory in approach and might identify basic features such as dialogue without further discussion. In Band 2 there should be some response to the way the extract is constructed with efforts to support ideas. In Band 3 we should see some clear ideas about form and language choices which are used to create character and atmosphere. In Bands 4 and 5 there will be increasing evidence of effective analysis of technique and detailed critical understanding of the ways Dickens has made meaning.</p>

(ii)	<p>With close reference to at least two other parts of the novel, consider the view that “in <i>David Copperfield</i> Dickens explores both the strength and vulnerability of women in Victorian society”. [40]</p>
A01	<p>We will reward coherent, well-structured, relevant responses to this view that in <i>David Copperfield</i> Dickens explores both the strength and vulnerability of women in Victorian society, where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of prose fiction.</p> <p>Band 1 responses will tend to narrate sections of the novel and describe characters in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning the presentation of characters in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.</p>
A02	<p>In their analysis of the ways meanings are shaped in <i>David Copperfield</i> in the presentation of the strength and vulnerability of women through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • overview: there is considerable choice here as candidates may explore a variety of female characters and the way in which physical/social/financial/verbal/psychological strength and vulnerability is depicted • behaviour of men set in contrast to women and the way in which this has an impact upon their strength/vulnerability • society and ideas of women and shame/ reputation/ etiquette • use of comedy to address serious notions of women and their strengths/ weaknesses e.g. Micawbers and Betsy Trotwood • use of setting to explore ideas of female power/powerlessness. <p>In Band 1, narrative/descriptive responses are likely to focus generally on ideas of women with only broad support/reference. In Band 2, there may be flaws in focus and organisation but we should see some understanding of the significance of the strength and vulnerability of women the shaping of the narrative. Band 3 writing should demonstrate a grasp of the significance of form while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and atmosphere through language choices.</p>

<p>AO3</p>	<p>We are likely to see reference to a vast range of relevant contexts and their influence upon the ways in which Dickens presents the strength and vulnerability of women and the ways in which different readers understand them. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> • C19th attitudes towards female sexuality/ pre-marital sex • C19th notions of etiquette/ class/ society • C19th attitudes towards women/ marriage • C19th attitudes towards class division • patriarchal values • finance/ wealth/ inheritance. <p>In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p>
<p>AO5</p>	<p>Candidates must engage with the view in the question primarily. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>David Copperfield</i> • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>David Copperfield</i> which are relevant to depiction of the strength and vulnerability of women. We will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the view that Dickens explores both the strength and vulnerability of women in Victorian society.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates’ awareness of plural readings and towards the top of the Band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

Q5	Thomas Hardy: <i>The Mayor of Casterbridge</i> (Penguin Classics)
(i)	Examine Hardy's presentation of Henchard in this extract. [20]
A01	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract .We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>In Band 1 we should see some understanding of the characters and situation with some broad and probably asserted ideas. Band 2 responses will be more engaged and organised and should show some grasp of the concepts which underpin writing of this sort. Band 3 work will maintain a more consistently relevant focus with clearly expressed ideas. In Bands 4 and 5 there will be evidence of secure knowledge and understanding of relevant concepts combined with an increasingly perceptive and fluent discussion.</p>
A02	<p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> • narrative perspective reveals a fondness and sense of loyalty for Henchard • structure of the passage is built around the contrasting vulnerability of Henchard with Abel Whittle to guide the reader towards sympathy for Henchard • the use of language to reveal Henchard's physical deterioration: 'could hardly drag along'; 'he didn't gain strength'; 'he couldn't eat'; 'he got weaker' • the change in Henchard's tone from angry imperatives – 'You go back!' – to gratitude – 'can ye really be such a poor fond fool as to care for such a wretch as I' • the shaping of the passage to include Henchard's own words in the form of the will • the repetition of 'no' implies Henchard's despair/wish to be forgotten and depicts him in a tragic manner. <p>Band 1 responses are likely to be descriptive/narrative/explanatory in approach and might identify basic features without further discussion. In Band 2 there should be some response to the way the extract is constructed with efforts to support ideas. In Band 3 we should see some clear ideas about form and language choices which are used to create character. In Bands 4 and 5 there will be increasing evidence of effective analysis of technique and detailed critical understanding of the ways in which Hardy has made meaning.</p>

(ii)	<p>With close reference to at least two other parts of the novel, consider the view that “<i>The Mayor of Casterbridge</i> is primarily a novel of death and suffering”.</p> <p style="text-align: right;">[40]</p>
A01	<p>We will reward coherent, well-structured, relevant responses to this view that <i>The Mayor of Casterbridge</i> is primarily a novel of death and suffering, where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of prose fiction.</p> <p>Band 1 responses will tend to narrate sections of the novel and describe reputation and social status in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning society’s treatment of death and suffering. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.</p>
A02	<p>In their analysis of the ways meanings are shaped in <i>The Mayor of Casterbridge</i> in the ways Hardy presents death and suffering, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • various characters’ attitudes towards death and suffering and the way these ideas are presented • the use and effect of psychological and well as physical suffering • structure – the shaping of the novel to reveal the mistaken death of Newson • the use of location and death • structure – a sense of role reversal as Farfrae’s rise in society/happy ending etc. is set in contrast to Henchard’s social fall and tragic end • the fragility of female reputation and impact of scandal e.g. the suffering and death of Lucetta • the impact of the skimmington-ride. <p>In Band 1, narrative/descriptive responses are likely to choose one or more examples of society’s attitudes towards death and suffering with no supporting case made and only textual reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as third person narrative and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and atmosphere through language choices.</p>

<p>AO3</p>	<p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Hardy presents death and suffering and the ways in which different audiences understand his techniques. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> • Victorian attitudes towards death • rural Dorset and the significance of the skimmington-ride • Victorian moral values • marriage/ courtship/sexual impropriety • differences in social status • status/ dependency of females • finance/wealth/ inheritance. <p>In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p>
<p>AO5</p>	<p>Candidates must engage with the view in the question primarily. In addition, they may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>The Mayor of Casterbridge</i> • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>The Mayor of Casterbridge</i> which are relevant to the discussion of how Hardy presents death and suffering. We will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to the view that <i>The Major of Casterbridge</i> is primarily a novel of death and suffering.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

Unit 1 Section A Prose part (i) Assessment Grid

Band	AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression 10 marks	AO2 Analyse ways in which meanings are shaped in texts 10 marks
5	9-10 marks <ul style="list-style-type: none"> • perceptive discussion of extract • very well developed argument • confident grasp of concepts and apt use of terminology • accurate, fluent expression 	9-10 marks <ul style="list-style-type: none"> • detailed, perceptive analysis and evaluation of writer's use of language and prose techniques to create meaning • confident and apt textual support.
4	7-8 marks <ul style="list-style-type: none"> • clearly informed discussion of extract • effectively structured argument • secure grasp of concepts and secure and sensible use of terminology • expression generally accurate and clear 	7-8 marks <ul style="list-style-type: none"> • sound analysis and evaluation of writer's use of language and prose techniques to create meaning • appropriate and secure textual support.
3	5-6 marks <ul style="list-style-type: none"> • engages with extract • response is mostly relevant to question • some sensible grasp of key concepts. generally appropriate terminology • expression tends to be accurate and clear, but there may be lapses 	5-6 marks <ul style="list-style-type: none"> • clear analysis of writer's use of language and prose techniques to create meaning • generally clear and appropriate textual support
2	3-4 marks <ul style="list-style-type: none"> • attempts to engage with extract • attempts to organise response, though not always relevant to question • some, not always relevant use of concepts and terminology • expression may feature inaccuracies 	3-4 marks <ul style="list-style-type: none"> • makes some basic points about writer's use of language and prose techniques to create meaning • supports some points by mostly appropriate reference to text
1	1-2 marks <ul style="list-style-type: none"> • understands extract at a superficial or literal level • response may lack organisation and relevance • shows some grasp of basic terminology, though this may be occasional • errors in expression and lapses in clarity 	1-2marks <ul style="list-style-type: none"> • identifies a few basic stylistic features • offers narrative/descriptive comment on text • occasional textual support, but not always relevant
0	0 marks Response not credit worthy or not attempted.	

Unit 1 Section A Prose part (ii) Assessment Grid

Band	AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression 5 marks	AO2 Analyse ways in which meanings are shaped in texts 5 marks	AO3 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received 15 marks	AO5 Explore literary texts informed by different interpretations 15 marks
5	<p>5 marks</p> <ul style="list-style-type: none"> perceptive discussion of text very well developed argument confident grasp of concepts and apt use of terminology accurate, fluent expression 	<p>5 marks</p> <ul style="list-style-type: none"> detailed, perceptive analysis and evaluation of writer's use of language and prose techniques to create meaning confident and apt textual support 	<p>13-15 marks</p> <ul style="list-style-type: none"> perceptive discussion of significance and influence of context in question focus confident analysis of wider context in which text is written and received 	<p>13-15 marks</p> <ul style="list-style-type: none"> confident and informed discussion of other relevant interpretations
4	<p>4 marks</p> <ul style="list-style-type: none"> clearly informed discussion of text effectively structured argument secure grasp of concepts and secure and sensible use of terminology expression generally accurate and clear 	<p>4 marks</p> <ul style="list-style-type: none"> sound analysis and evaluation of writer's use of language and prose techniques to create meaning appropriate and secure textual support 	<p>10-12 marks</p> <ul style="list-style-type: none"> sound appreciation of significance and influence of context in question focus sound analysis of wider context in which text is written and received 	<p>10-12 marks</p> <ul style="list-style-type: none"> makes clear and purposeful use of other relevant interpretations
3	<p>3 marks</p> <ul style="list-style-type: none"> engages with text response is mostly relevant to question some sensible grasp of key concepts and generally appropriate terminology expression tends to be accurate and clear, but there may be lapses. 	<p>3 marks</p> <ul style="list-style-type: none"> clear analysis of writer's use of language and prose techniques to create meaning generally clear and appropriate textual support 	<p>7-9 marks</p> <ul style="list-style-type: none"> clear grasp of the importance of context in question focus clear grasp of wider context in which text is written and received. 	<p>7-9 marks</p> <ul style="list-style-type: none"> makes use of other relevant interpretations
2	<p>2 marks</p> <ul style="list-style-type: none"> attempts to engage with text attempts to organise response, though not always relevant to question some, not always relevant use of concepts and terminology expression may feature inaccuracies 	<p>2 marks</p> <ul style="list-style-type: none"> makes some basic points about writer's use of language and prose techniques to create meaning supports some points by mostly appropriate reference to text 	<p>4-6 marks</p> <ul style="list-style-type: none"> acknowledges the importance of contexts makes some connections between text and contexts 	<p>4-6 marks</p> <ul style="list-style-type: none"> acknowledges that texts may be interpreted in more than one way
1	<p>1 mark</p> <ul style="list-style-type: none"> understands text at a superficial or literal level response may lack organisation and relevance shows some grasp of basic terminology, though this may be occasional errors in expression and lapses in clarity. 	<p>1 mark</p> <ul style="list-style-type: none"> identifies a few basic language and stylistic features offers narrative/descriptive comment on text occasional textual support, but not always relevant 	<p>1-3 marks</p> <ul style="list-style-type: none"> describes basic context in question focus describes wider context in which text is written and received 	<p>1-3 marks</p> <ul style="list-style-type: none"> describes other views with partial understanding
0	<p>0 marks Response not credit worthy or not attempted.</p>			

Section B Mark Allocation

Section B: Drama	AO1	AO2	AO3	AO5
60 marks	20	15	15	10

Section B Drama

In the rubric for this section, candidates are informed that they will need to analyse how meanings are shaped and to take account of relevant contexts and different interpretations which have informed their reading of their set drama text, even though this is not re-stated in each question.

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

Christopher Marlowe: *Doctor Faustus* (Longman)

Q6	<p>“We fly, in hope to get his glorious soul.” (Mephostophilis) To what extent do you agree with the view that “Mephostophilis is primarily responsible for Faustus’ damnation”? [60]</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the discussion of the view Mephostophilis is primarily responsible for Faustus’ damnation, where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of drama.</p> <p>At Band 1, responses will show some awareness of the way in which Marlowe depicts Faustus’ damnation, generally limited to showing some knowledge and understanding through describing or narrating character and scenes at a basic level. Band 2 responses will show some knowledge and understanding of the role of damnation in the play through engagement with Marlowe’s characterisation and plot. In general, their response will be more organised. Band 3 responses will begin to show a clear grasp of the complexity of the play’s structures and concepts and how Marlowe presents them. Bands 4 and 5 will show an increasingly secure understanding of how Marlowe addresses the complexity of Faustus’ damnation and their discussion will be controlled and well-supported.</p>
AO2	<p>Band 1 candidates are likely to explore the way the character of Faustus is presented largely at a narrative level. At Band 2 candidates should show some grasp of the way Faustus’ damnation is presented with some support. By Band 3 there should be a clear grasp of the complexities of the way Marlowe presents Faustus’ damnation. At Bands 4 and 5 expect an increasingly secure and detailed analysis of the ways in which Marlowe’s portrayal of Faustus’ damnation contributes to the play as a whole as well as the impact of dramatic techniques. Responses may include some of the following:</p> <ul style="list-style-type: none"> • Roman Catholicism and damnation • hubris • curiosity and forbidden knowledge • use of angels and devils • the role of Mephostophilis • soliloquies • seven deadly sins pageant • imagery • use of magic /magicians • stage directions • poetic language, e.g. hyperbole • use of rhetoric.

A03	<p>Candidates must engage with the idea of Faustus' damnation and explore the complexities of the way Marlowe depicts it. At Band 1 candidates are likely to show some awareness of damnation which may not be very effectively linked to the question or the text. Band 2 responses should show some discussion of the way Marlowe depicts Faustus' damnation with some support from the text. By Band 3, there should be a clear grasp of some of the ways the context has influenced Marlowe's presentation of Faustus' damnation. Bands 4 and 5 will show an increasingly secure understanding of the importance of Greek Tragedy and cultural context.</p>
A05	<p>Candidates must respond to the view in all its aspects, considering the extent to which Marlowe presents Mephostophilis as 'primarily' responsible for Faustus' damnation. They may debate and disagree entirely with the statement. They may also approach AO5 in these 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>Doctor Faustus</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. <p>Look for and reward all sensible and supported alternative readings of aspects of <i>Doctor Faustus</i> which are relevant to the discussion of Faustus' damnation and give credit for reference to relevant critical views, especially when the candidate has engaged with critical readings.</p>

Q7	<p>“The Seven Deadly Sins, Good Angel, Bad Angel and the Old Man create entertainment but also convey Marlowe’s more serious messages.” In the light of this statement, explore the contribution of these characters to <i>Doctor Faustus</i>.</p> <p style="text-align: right;">[60]</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the discussion of the view that The Seven Deadly Sins, Good Angel, Bad Angel and the Old Man create entertainment but also convey Marlowe’s more serious messages, where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of drama.</p> <p>At Band 1, responses will show some awareness of these characters but responses will be generally limited to showing some knowledge and understanding through describing characters or narrating the plot at a basic level. Band 2 responses will show some basic knowledge and understanding of how the dramatic use of these characters contributes to the play, through engagement with Marlowe’s characterisation and plot. In general, their response will be more organised. Band 3 responses will begin to show a clear grasp of ideas about the allegorical characters and how Marlowe presents them. Bands 4 and 5 will show an increasingly secure understanding of how the dramatic use of the allegorical characters contributes to the play’s ideas, structure and characterisation and their discussion will be controlled and well-supported.</p>
AO2	<p>Band 1 candidates are likely to explore the characters largely at a narrative level. At Band 2 candidates should show some grasp of the way the characters are presented with some support. By Band 3 there should be a clear grasp of the importance of the allegorical role of the characters. At Bands 4 and 5 expect an increasingly secure and detailed analysis of the ways in which Marlowe uses the allegorical characters to explore the complexity of the play and as a dramatic technique. Responses may include some of the following:</p> <ul style="list-style-type: none"> • Christianity/ damnation/ sin/ salvation/ temptation • death • imagery • stage directions • use of rhetoric. • use of angels and devils • soliloquies • seven deadly sins pageant • use of magic /magicians • poetic language, e.g. hyperbole.

A03	<p>Candidates must engage with the characters and explore the complexities of the way Marlowe depicts them. At Band 1 candidates are likely to show some awareness of the role of the characters which may not be very effectively linked to the question or the text. Band 2 responses should show some discussion of the way Marlowe depicts the allegorical characters with some support from the text. By Band 3, there should be a clear grasp of some of the ways the context has influenced Marlowe's presentation of the allegorical characters. Bands 4 and 5 will show an increasingly secure understanding of the importance of morality plays and cultural context.</p>
A05	<p>Candidates must respond to the view in the question. They may also approach AO5 in these 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>Doctor Faustus</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. <p>Look for and reward all sensible and supported alternative readings of aspects of <i>Doctor Faustus</i> which are relevant to the presentation of the allegorical characters and give credit for reference to relevant critical views, especially when the candidate has engaged with critical readings.</p>

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

Q8	How far would you agree with the statement that “in <i>Lady Windermere's Fan</i>, Wilde uses his characters to criticise marriage”? [60]
A01	<p>We will reward coherent, well-structured, relevant responses to the discussion of the view that it in <i>Lady Windermere's Fan</i>, Wilde uses his characters to criticise marriage, where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of drama.</p> <p>At Band 1, responses are likely to show awareness of Wilde's presentation of marriage, largely at a narrative level. Band 2 responses will show some grasp of the idea of the play attacking the double standards of sexual ethics and marriage, though their approach may be more narrative/descriptive than conceptual. Their responses will be more engaged and organised. Band 3 responses will begin to show a clear grasp of what Wilde may be considered to be attacking in terms of marriage in the play. Bands 4 and 5 will show an increasingly secure understanding of the play and present their ideas in response to this view in a controlled and well-supported discussion.</p>
A02	<p>Band 1 candidates are likely to explore marriage through the plot or character largely at a narrative level. At Band 2 candidates should show some grasp of the way Wilde structures the play and through some basic discussion of character, plot and language they may begin to address how Wilde criticises marriage with some support. By Band 3 there should be a clear understanding of the text as drama and a clear grasp of some dramatic techniques such as:</p> <ul style="list-style-type: none"> • symbolic and dramatic use of the fan • juxtaposition of the comic and the serious in situation and dialogue • use of wit • staging and stage directions • setting • lighting, music, sound effects • props and costume. <p>At Bands 4 and 5 we should expect more detailed and perceptive discussion of Wilde's dialogue and techniques.</p>
A03	<p>Candidates must engage with the idea of marriage and explore the complexities of the way Wilde depicts it. At Band 1 candidates are likely to show some awareness of marriage which may not be very effectively linked to the question or the text. Band 2 responses should show some discussion of the way Wilde criticises marriage with some support from the text. By Band 3, there should be a clear grasp of some of the ways the context has influenced Wilde's presentation of marriage. Bands 4 and 5 will show an increasingly secure understanding of the importance of cultural context.</p>

AO5

Candidates must respond to the view in the question primarily, and must consider if Wilde criticises marriage. They may also approach AO5 in these 3 ways:

- by debating alternative ideas and multiple readings of the material they have chosen from *Lady Windermere's Fan*
- by engaging with critical material including specific references to and quotations from other readers
- a combination of both of the above.

Look for and reward all sensible and supported alternative readings of *Lady Windermere's Fan* which are relevant to the presentation of marriage and give credit for reference to relevant critical views, especially when the candidate has engaged with critical readings.

Q9	<p>“The play relies primarily on society's appetite for gossip and scandal to create dramatic tension.” Discuss this view of <i>Lady Windermere's Fan</i>. [60]</p>
A01	<p>We will reward coherent, well-structured, relevant responses to the discussion of the view the play relies primarily on society's appetite for gossip and scandal to create dramatic tension, where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of drama.</p> <p>At Band 1, responses are likely to show awareness of the presentation of gossip and scandal largely at a narrative level. Band 2 responses will show some grasp of the idea of gossip and scandal, though their approach may be more narrative/descriptive than conceptual. Their responses however will be more engaged and organised. Band 3 responses will begin to show a clear grasp of Wilde's use of the complex politics of gossip and scandal to make social comment and should be able to make relevant choices in terms of textual support. Bands 4 and 5 will show an increasingly secure understanding of the play and present their ideas in response to this view in a controlled and well-supported discussion.</p>
A02	<p>Band 1 candidates are likely to explore the complexity of gossip and scandal through the plot or character largely at a narrative level. At Band 2 candidates should show some grasp of the way Wilde structures the play and through some basic discussion of character, plot and language they may begin to address how Wilde portrays the complexities of gossip and scandal, with some support. By Band 3 there should be a clear understanding of the text as drama and a clear grasp of some dramatic techniques such as:</p> <ul style="list-style-type: none"> • the symbolic and dramatic use of the fan • dialogue • use of dramatic tension • use of wit • staging and stage directions • setting • props and costume • lighting, music, sound effects. <p>At Bands 4 and 5 we should expect more detailed and perceptive discussion of Wilde's dialogue and techniques.</p>
A03	<p>Candidates must engage with the idea of gossip/ scandal and explore the complexities of the way Wilde depicts it. At Band 1 candidates are likely to show some awareness of gossip and scandal which may not be very effectively linked to the question or the text. Band 2 responses should show some discussion of the way Wilde depicts gossip and scandal with some support from the text. By Band 3, there should be a clear grasp of some of the ways the context has influenced Wilde's presentation of gossip and social scandal. Bands 4 and 5 will show an increasingly secure understanding of the importance of cultural context.</p>

AO5

Candidates must respond to the given view in all its aspects, so must consider if it relies 'primarily' on gossip and scandal to create dramatic tension. They may also approach AO5 in these 3 ways:

- by debating alternative ideas and multiple readings of the material they have chosen from *Lady Windermere's Fan*
- by engaging with critical material including specific references to and quotations from other readers
- a combination of both of the above.

Look for and reward all sensible and supported alternative readings gossip/scandal which are relevant and give credit for reference to relevant critical views, especially when the candidate has engaged with critical readings.

Tennessee Williams *A Streetcar Named Desire* (Penguin)

Q10	<p>“The play presents a society shaped by deceit.” To what extent would you agree with this statement?</p> <p style="text-align: right;">[60]</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the discussion of the view that <i>A Streetcar Named Desire</i> is a play presents a society shaped by deceit, where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of drama.</p> <p>At Band 1, responses are likely to show some awareness of society, largely at a narrative/descriptive level. Band 2 responses will show some grasp of the impact of deceit though their approach may be more narrative/descriptive than conceptual. Their responses however will be more engaged and organised. Band 3 responses will begin to show a clear grasp of Williams’ use of deceit to shape society and should be able to make relevant choices in terms of textual support. Bands 4 and 5 will show an increasingly secure understanding of the play and present their ideas in response to this view in a controlled and well-supported discussion.</p>
AO2	<p>Band 1 candidates are likely to explore the idea of deceit through the plot or character largely at a narrative level. At Band 2 candidates should show some grasp of the way Williams structures the play and through some basic discussion of character, plot and language they may begin to address how Williams uses deceit to make a social comment with some support. By Band 3 there should be a clear understanding of the text as drama and a clear grasp of dramatic techniques such as:</p> <ul style="list-style-type: none"> • dialogue • use of dramatic tension • use of symbolism, e.g. bathing • use of motifs • staging and stage directions to convey character as well as situation • setting • props and costume • lighting, music, sound effects. <p>At Bands 4 and 5 we should expect more detailed and perceptive discussion of Williams’ dialogue and techniques.</p>

<p>A03</p>	<p>Candidates must engage with the idea of deceit and explore the complexities of the way Williams depicts it. At Band 1 candidates are likely to show some awareness of how deceit shapes society which may not be very effectively linked to the question or the text. Band 2 responses should show some discussion of the way Williams presents 1940s society with some support from the text. By Band 3, there should be a clear grasp of some of the ways the context has influenced Williams' presentation of deceit. Bands 4 and 5 will show an increasingly secure understanding of the importance of cultural context.</p>
<p>A05</p>	<p>Candidates must respond to the given view, so must consider 'to what extent' Williams presents a society shaped by deceit. They may also approach AO5 in these 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>A Streetcar Named Desire</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. <p>Look for and reward all sensible and supported alternative readings which are relevant and give credit for reference to relevant critical views, especially when the candidate has engaged with critical readings.</p>

Q11	<p>“A play preoccupied with the characters' struggle to distinguish between their illusions and the reality of the world they inhabit.” Discuss this view of <i>A Streetcar Named Desire</i>. [60]</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the discussion of the view that <i>A Streetcar Named Desire</i> is a play preoccupied with the characters' struggle to distinguish between their illusions and the reality of the world they inhabit, where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of drama.</p> <p>At Band 1, responses may begin to engage with the idea of illusion and reality, though largely at a narrative/descriptive level. Band 2 responses will show some grasp of the way in which illusion and reality is presented, though their approach may be more narrative/descriptive than conceptual. Their responses however will be more engaged and organised. Band 3 responses will begin to show a clear grasp of Williams's use of both illusion and reality to make social comment and should be able to make relevant choices in terms of textual support. Bands 4 and 5 will show an increasingly secure understanding of the play and present their ideas in response to this view in a controlled and well-supported discussion.</p>
AO2	<p>Band 1 candidates are likely to explore the notion of illusion and reality through the plot largely at a narrative level. At Band 2 candidates should show some grasp of the way Williams structures the play and through some basic discussion of character, plot and language with some support. By Band 3 there should be a clear understanding of the text as drama and a clear grasp of dramatic techniques such as:</p> <ul style="list-style-type: none"> • dialogue • use of dramatic tension • use of symbolism, e.g. bathing • use of motifs • staging and stage directions to convey character as well as situation • setting • props and costume • lighting, music, sound effects. <p>At Bands 4 and 5 we should expect more detailed and perceptive discussion of Williams's dialogue and techniques.</p>
AO3	<p>Candidates must engage with the idea of illusion and reality, exploring the complexities of the way Williams depicts them. At Band 1 candidates are likely to show some awareness of how illusion and reality shapes society. However, responses may not be very effectively linked to the question or the text. Band 2 responses should show some discussion of the way Williams presents 1940s society with some support from the text. By Band 3, there should be a clear grasp of some of the ways the context has influenced Williams' presentation of illusion and reality. Bands 4 and 5 will show an increasingly secure understanding of the importance of cultural context.</p>

AO5

Candidates must engage with the view stated in the question, exploring the idea that the play is 'preoccupied' with the conflict between illusion and reality. They may also approach AO5 in these 3 ways:

- by debating alternative ideas and multiple readings of the material they have chosen from *A Streetcar Named Desire*
- by engaging with critical material including specific references to and quotations from other readers
- a combination of both of the above.

Look for and reward all sensible and supported alternative readings which are relevant and give credit for reference to relevant critical views, especially when the candidate has engaged with critical readings.

Caryl Churchill: *Top Girls* (Methuen)

Q12	<p>“The true triumph of <i>Top Girls</i> is Churchill’s ability to challenge traditional role models.” Discuss this view of the play. [60]</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the discussion of the view that in <i>Top Girls</i> the true triumph of the play is Churchill’s ability to challenge traditional role models, where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of drama.</p> <p>At Band 1, responses may begin to engage with the focus on the shifting idea of role models, though largely at a narrative/descriptive level. Band 2 responses will show some grasp of the link between the plot and themes in terms of representing role models, though their approach may be more narrative/descriptive than conceptual. Their responses, however, will be more engaged and organised. Band 3 responses will begin to show a clear grasp of Churchill’s ability to challenge traditional role models and should be able to make relevant choices in terms of textual support. Bands 4 and 5 will show an increasingly secure understanding of the play and present their ideas in response to this view in a controlled and well-supported discussion.</p>
AO2	<p>Band 1 candidates are likely to explore the way in which various characters are presented as role models, though largely at a narrative level. At Band 2 candidates should show some grasp of the way Churchill structures the play and through some basic discussion of character, plot and language they may begin to discuss the question with some support. By Band 3 there should be a clear understanding of the text as drama and a clear grasp of dramatic techniques such as:</p> <ul style="list-style-type: none"> • dialogue and use of overlapping dialogue • use of questioning • use of different language codes • use of dramatic tension • use of comedy • use of wit and irony • use of historical figures • staging and stage directions to convey character as well as situation • setting • props and costume • structuring. <p>At Bands 4 and 5 we should expect more detailed and perceptive discussion of Churchill’s dialogue and techniques.</p>

A03	<p>Candidates must engage with the idea of role models, exploring the complexities of the way Churchill depicts them. At Band 1 candidates are likely to show some awareness of Churchill's depiction of role models. However, responses may not be very effectively linked to the question or the text. Band 2 responses should show some discussion of the way Churchill presents 1970s/1980s society with some support from the text. By Band 3, there should be a clear grasp of some of the ways the context has influenced Churchill's presentation of role models. Bands 4 and 5 will show an increasingly secure understanding of the importance of cultural context.</p>
A05	<p>Candidates must engage with the view stated in the question. They may also approach AO5 in these 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>Top Girls</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. <p>Look for and reward all sensible and supported alternative readings which are relevant and give credit for reference to relevant critical views, especially when the candidate has engaged with critical readings.</p>

Q13	<p>To what extent would you agree with the statement that “in <i>Top Girls</i>, marriage offers only restrictions for women”? [60]</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the discussion of the view that in <i>Top Girls</i>, marriage offers only restrictions for women, where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of drama.</p> <p>At Band 1, responses may begin to engage with the focus on marriage as a restriction for women, though largely at a narrative/descriptive level. Band 2 responses will show some grasp of the different representations of marriage, though their approach may be more narrative/descriptive than conceptual. Their responses, however, will be more engaged and organised. Band 3 responses will begin to show a clear grasp of Churchill’s use of characters, actions and dialogue to make social comment on the way marriage is restrictive. Candidates will begin to explore attitudes / values of the period as well as the setting and should be able to make relevant choices in terms of textual support. Bands 4 and 5 will show an increasingly secure understanding of the play and present their ideas in response to this view in a controlled and well-supported discussion.</p>
AO2	<p>Band 1 candidates are likely to explore the plot or characters largely at a narrative level. At Band 2 candidates should show some grasp of the way Churchill structures the play and through some basic discussion of character, plot and language they may begin to address how Churchill uses marriage to explore the idea of female restriction with some support. By Band 3 there should be a clear understanding of the text as drama and a clear grasp of dramatic techniques such as:</p> <ul style="list-style-type: none"> • dialogue and use of overlapping dialogue • use of questioning • use of different language codes • use of dramatic tension • use of comedy • use of wit and irony • use of historical figures • staging and stage directions to convey character as well as situation • setting • props and costume • structuring. <p>At Bands 4 and 5 we should expect more detailed and perceptive discussion of Churchill’s dialogue and techniques.</p>

AO3	<p>Candidates must engage with the idea of marriage, exploring the complexities of the way Churchill depicts it over time. At Band 1 candidates are likely to show some awareness of Churchill's depiction of marriage as restrictive. However, responses may not be very effectively linked to the question or the text. Band 2 responses should show some discussion of the way Churchill presents the restrictions placed on women with some support from the text. By Band 3, there should be a clear grasp of some of the ways the context has influenced Churchill's presentation of marriage. Bands 4 and 5 will show an increasingly secure understanding of the importance of cultural context.</p>
AO5	<p>Candidates must engage with the given view, so must consider whether marriage offers only restrictions for women. They may also approach AO5 in these 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>Top Girls</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. <p>Look for and reward all sensible and supported alternative readings which are relevant and give credit for reference to relevant critical views, especially when the candidate has engaged with critical readings.</p>

Joe Orton: Loot (Methuen)

Q14	<p>“The play ridicules the hypocrisy of middle class morality.” Discuss this view of <i>Loot</i>.</p> <p style="text-align: right;">[60]</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the discussion of the view that the play ridicules the hypocrisy of middle class morality, where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of drama.</p> <p>At Band 1, responses are likely to show some engagement with middle class morality, though largely at a narrative/descriptive level. Band 2 responses will show some grasp of the link between the plot and themes in terms of a comment on the hypocrisy of middle class morality, though their approach may be more narrative/descriptive than conceptual. Their responses however will be more engaged and organised. Band 3 responses will begin to show a clear grasp of Orton’s presentation of middle class morality to make a social comment, whilst possibly exploring attitudes/values of the period and the setting, and should be able to make relevant choices in terms of textual support. Bands 4 and 5 will show an increasingly secure understanding of the play and present their ideas in response to this view in a controlled and well-supported discussion.</p>
AO2	<p>Band 1 candidates are likely to explore the hypocrisy of society, though largely at a narrative level. At Band 2 candidates should show some grasp of the way Orton structures the play through some basic discussion of character, plot and language. By Band 3 there should be a clear understanding of the text as drama and a clear grasp of dramatic techniques such as:</p> <ul style="list-style-type: none"> • dialogue • use of comic tension • use of comic irony • use of the surprise entry • use of farce • use of black comedy • timing and dramatic structure • staging and stage directions to convey character as well as situation • setting • props and costume • lighting, music, sound effects. <p>At Bands 4 and 5 we should expect more detailed and perceptive discussion of Orton’s dialogue and techniques.</p>

A03	<p>Candidates must engage with the idea of the hypocrisy of middle class morality, exploring the complexities of the way Orton depicts it. At Band 1 candidates are likely to show some awareness of Orton's depiction of middle class morality. However, responses may not be very effectively linked to the question or the text. Band 2 responses should show some discussion of the way Orton presents the hypocrisy of middle class morality with some support from the text. By Band 3, there should be a clear grasp of some of the ways the context has influenced Orton's presentation of middle class morality. Bands 4 and 5 will show an increasingly secure understanding of the importance of cultural context.</p>
A05	<p>Candidates must engage with the view stated in the question. They may also approach AO5 in these 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>Loot</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. <p>Look for and reward all relevant, sensible and supported alternative readings and give credit for reference to relevant critical views, especially when the candidate has engaged with critical readings.</p>

<p>Q15</p>	<p>“If you oppose me in my duty, I’ll kick those teeth through the back of your head.” (Truscott)</p> <p>In the light of this quotation, how far would you agree that “<i>Loot</i> presents an excessively violent and sinister view of society”? [60]</p>
<p>AO1</p>	<p>We will reward coherent, well-structured, relevant responses to the discussion of the view that <i>Loot</i> presents an excessively violent and sinister view of society, where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of drama.</p> <p>At Band 1, responses are likely to show some awareness of the use of characters to depict an excessively violent and sinister view of society, though largely at a narrative/descriptive level. Band 2 responses will show some grasp of the way excessive violence is used to depict a sinister view of society through the characters, though their approach may be more narrative/descriptive than conceptual. Their responses however will be more engaged and organised. Band 3 responses will begin to show a clear grasp of Orton’s use of excessive violence to made a social comment whilst possibly exploring attitudes and values/social mores of the period and the setting, and should be able to make relevant choices in terms of textual support. Bands 4 and 5 will show an increasingly secure understanding of the play and present their ideas in response to this view in a controlled and well-supported discussion.</p>
<p>AO2</p>	<p>Band 1 candidates are likely to explore the significance of Orton’s use of characters to depict a sinister view of society largely at a narrative level. At Band 2 candidates should show some grasp of the way Orton structures the play and through some basic discussion of character, plot and language they may begin to discuss how Orton depicts an excessively violent and sinister view of society with some support. By Band 3 there should be a clear understanding of the text as drama and a clear grasp of dramatic techniques such as:</p> <ul style="list-style-type: none"> • dialogue • use of violence • use of farce • use of black comedy • timing and dramatic structure • staging and stage directions to convey character as well as situation • setting • props and costume, in particular the dead body • lighting, music, sound effects. <p>At Bands 4 and 5 we should expect more detailed and perceptive discussion of Orton’s dialogue and techniques.</p>

A03	<p>Candidates must engage with the idea of excessive violence, exploring the complexities of the way Orton depicts it. At Band 1 candidates are likely to show some awareness of Orton’s depiction of an excessively violence and sinister society. However, responses may not be very effectively linked to the question or the text. Band 2 responses should show some discussion of the way Orton presents an excessively violent and sinister view of society with some support from the text. By Band 3, there should be a clear grasp of some of the ways the context has influenced Orton’s presentation of society. Bands 4 and 5 will show an increasingly secure understanding of the importance of cultural context.</p>
A05	<p>Candidates must engage with the view stated in the question. They may also approach AO5 in these 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>Loot</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. <p>Look for and reward all sensible and supported alternative readings of the way Orton uses social impropriety to generate dramatic tension and give credit for reference to relevant critical views, especially when the candidate has engaged with critical readings.</p>

Unit 1 Section B Drama Assessment Grid

Band	AO1 <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent accurate written expression</i> 20 marks	AO2 <i>Analyse ways in which meanings are shaped in literary texts</i> 15 marks	AO3 <i>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</i> 15 marks	AO5 <i>Explore how literary texts are informed by different interpretations</i> 10 marks
5	17-20 marks <ul style="list-style-type: none"> perceptive discussion of play very well-developed argument confident grasp of concepts and apt use of terminology accurate, fluent expression 	13-15marks <ul style="list-style-type: none"> detailed, perceptive analysis and evaluation of writer's use of language and dramatic techniques to create meaning confident and apt textual support 	13-15marks <ul style="list-style-type: none"> perceptive discussion of significance and influence of context in question focus confident analysis of wider context in which play 	9-10 marks <ul style="list-style-type: none"> confident and informed discussion of other relevant interpretations
4	13-16 marks <ul style="list-style-type: none"> clearly informed discussion of play effectively structured argument secure grasp of concepts and secure and sensible use of terminology expression generally accurate and clear 	10-12 marks <ul style="list-style-type: none"> sound analysis and evaluation of writer's use of language and dramatic techniques to create meaning appropriate and secure textual support 	10-12 marks <ul style="list-style-type: none"> sound appreciation of significance and influence of context in question focus sound analysis of wider context in which play is written and received 	7-8 marks <ul style="list-style-type: none"> makes clear and purposeful use of other relevant interpretations
3	9-12 marks <ul style="list-style-type: none"> engages with play response is mostly relevant to question some sensible grasp of key concepts and generally appropriate terminology expression tends to be accurate and clear, but there may be lapses 	7-9 marks <ul style="list-style-type: none"> clear analysis of writer's use of language and dramatic techniques to create meaning generally clear and appropriate textual support 	7-9 marks <ul style="list-style-type: none"> clear grasp of the importance of context in question focus clear grasp of wider context in which play is written and received 	5-6 marks <ul style="list-style-type: none"> makes use of other relevant interpretations
2	5-8 marks <ul style="list-style-type: none"> attempts to engage with play attempts to organise response, though not always relevant to question some, not always relevant use of concepts and terminology expression may feature inaccuracies, more so at the lower end of the band 	4-6marks <ul style="list-style-type: none"> makes some basic points about writer's use of language and dramatic techniques to create meaning supports some points by mostly appropriate reference to text 	4-6 marks <ul style="list-style-type: none"> acknowledges the importance of contexts makes some connections between play and context 	3-4 marks <ul style="list-style-type: none"> acknowledges that texts may be interpreted in more than one way
1	1-4 marks <ul style="list-style-type: none"> understands play at a superficial or literal level response may lack organisation and relevance shows some grasp of basic terminology, though this may be occasional errors in expression and lapses in clarity 	1-3 marks <ul style="list-style-type: none"> identifies a few basic features of language and dramatic techniques offers narrative/descriptive comment occasional support from text, but may not always be relevant 	1-3 marks <ul style="list-style-type: none"> describes basic context in question focus describes wider context in which play is written and received 	1-2 marks <ul style="list-style-type: none"> describes other views with partial understanding
0	0 marks Response not credit worthy or not attempted.			