



GCE AS MARKING SCHEME

SUMMER 2018

**AS (NEW)
ENGLISH LITERATURE - COMPONENT 1
B720U10-1**

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.

EDUQAS AS LEVEL

MARKING GUIDELINES: Summer 2018

ENGLISH LITERATURE

COMPONENT 1: PROSE

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

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.

Section A: Mark allocation

| | AO1 | AO2 | AO3 | AO5 |
|-------------------------------|-----------|-----------|-----------|-----------|
| Part (i) 20 marks | 10 | 10 | - | - |
| Part (ii) 40 marks | 10 | 10 | 10 | 10 |

| | |
|-----|---|
| 1. | Jane Austen: <i>Sense and Sensibility</i> (Penguin Classics) |
| (i) | Examine Austen's presentation of 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 of Elinor and Marianne 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"> • clear juxtaposition between Elinor's restrained emotion and Marianne's emotive, almost hysterical reaction • dialogue is dominated by Marianne • Marianne's shock at her sister's actions, she is 'struck' and reacts with 'wonder' at Elinor's consideration of others • juxtaposition of Marianne's selfishness and the selfless actions of Elinor. <p>Band 1 responses are likely to be descriptive/narrative/explanatory in approach and might identify basic features such as the way the extract is constructed with efforts to support ideas. In Band 3 we should see some clear ideas about form and language choices which are used to create character. In Bands 4 and 5 there will be increasing evidence of effective analysis of technique and detailed critical understanding of the ways Austen has made meaning.</p> |

| | |
|------------|---|
| (ii) | <p>How far do you agree with the view that ‘in the society presented in <i>Sense and Sensibility</i>, Austen persuades us that reason should triumph over emotion’? In your response you should refer to at least two other parts of the novel.</p> <p style="text-align: right;">[40]</p> |
| AO1 | <p>We will reward coherent, well-structured, relevant responses to the viewpoint and to the exploration of the function of settings 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/settings/events in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning the presentation/function of settings. 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 ideas about reason and emotion through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • overview: candidates may wish to fully agree with the statement or challenge this view. They may wish to give a more balanced approach, perhaps discussing how Austen may be advocating a balance between emotion and reason • the contrast between Marianne and Elinor. Marianne’s insistence that desires be spoken, whereas Elinor requires that they be silenced. Arguably Marianne suffers in comparison with Elinor as Elinor keeps her misery to herself so as not to negatively impact her family • Austen’s choice of narrative point of view – allows the reader an insight in to Elinor’s thoughts and feelings and therefore perhaps creates more sympathy for ‘reason’ rather than emotion • candidates could challenge the statement. Arguably, Austen is most critical not of those who feel too much but those who seem not to feel at all – i.e. Lucy Steele and Fanny Dashwood. <p>In Band 1, narrative/descriptive responses are likely to choose one or more examples of reason and/or emotion with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as third person narrative and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and atmosphere through language choices.</p> |

| | |
|------------|--|
| A03 | <p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Austen presents setting and the ways in which different audiences understand these. 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"> • etiquette • male/female power balances • social rank and the importance of wealth • the dependency of widows • legal arrangements governing family life • ideas about ‘sensibility’ in 19th century literature. <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> |
| A05 | <p>Candidates may approach A05 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 discussion of reason and/or emotion and 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 viewpoint and to Austen’s presentation of these two ideas.</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 Brontë: <i>Jane Eyre</i> (Penguin Classics) |
| (i) | Examine Brontë's presentation of settings 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 include:</p> <ul style="list-style-type: none"> • overview: – the setting is used to explore Jane's feelings at this point in the novel (when she has fled Thornfield) • juxtaposition of the darkness and light – of Jane's suffering and hope. • extended metaphor of light – could reflect Jane's resilience in such a difficult time in her life • imagery of desolation and barrenness – reflects Jane's grief at leaving Rochester • narrative point of view emphasises the harshness of the environment and therefore Jane's suffering 'I put out my hand to feel the dark mass before me.' <p>Band 1 responses are likely to be descriptive/narrative/explanatory in approach and might identify basic features such as first person narrative without further discussion. In Band 2 there should be some response to the way the extract is constructed with efforts to support ideas. In Band 3 we should see some clear ideas about form and language choices which are used to create setting and mood. In Bands 4 and 5 there will be increasing evidence of effective analysis of technique and detailed critical understanding of the ways Brontë has made meaning.</p> |

| | |
|------------|---|
| (ii) | With close reference to at least two other parts of the novel, consider the view that, ‘in <i>Jane Eyre</i>, settings have the power to change characters’. [40] |
| AO1 | <p>We will reward coherent, well-structured, relevant responses to the viewpoint and to the exploration of the function of settings 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 settings which the change that characters have undergone whilst in these settings. At this point they will probably not link these ideas together. They will 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 and the link between these ideas and Bronte’s presentation of setting. 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 <i>Jane Eyre</i> in engaging with the viewpoint through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • overview: candidates may wish to engage with the idea of ‘change’, interpreting this as both positive and negative • may link the idea of change and development to Bronte’s choice of narrative voice/genre of novel • could choose from a range of settings which change Jane in a number of ways: the red room/Lowood/Thornfield etc. • could discuss the way Bertha’s imprisonment in the attic/Thornfield dehumanises/reduces her. <p>In Band 1, narrative/descriptive responses are likely to choose one or more examples of settings with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as third person narrative and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and atmosphere through language choices, and the symbolic qualities of landscape and setting.</p> |

| | |
|------------|---|
| A03 | <p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Brontë presents settings and the ways in which different audiences understand this presentation. 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"> • status/dependency of females and C19th notions of marriage • status of orphans and poor relations • C19th notions of charity • C19th attitudes towards mental illness • C19th religious attitudes and values • finance/wealth/inheritance. • ideas of Empire/colonialism. <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> |
| A05 | <p>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 viewpoint/presentation of settings and 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 Brontë’s presentation of settings.</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 Gaskell's presentation of Margaret 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/characters 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 presentation of Margaret and a 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"> • passage juxtaposes Margaret's tempered thoughts with the 'thousand angry eyes' of the workers • highlights her attempts to understand and empathise with the suffering of the workers, 'She knew how it was;' • Gaskell's narrative point of view draws attention to Margaret's inner thought processes • irony of Margaret's description of the 'stormy passions' of the workers – the passage ends with 'her eyes smiting them with flaming arrows of reproach' – the similarities clear. <p>Band 1 responses might assert some points about Margaret's behavior/feelings and identify basic features such as dialogue. Band 2 writing should have a little more to say about technique. There might be comments on language choice but still inclined to be assertive. In Band 3, discussion of technique should be more purposeful with clear textual support. In Bands 4 and 5 there should be increasing evidence of analysis with growing critical understanding of the ways Gaskell has made meaning.</p> |

| | |
|------|--|
| (ii) | <p>‘A novel of personal and political transformation.’ In the light of this statement, discuss Gaskell’s presentation of the theme of change. In your response, you must make close reference to at least two other parts of <i>North and South</i>. [40]</p> |
| AO1 | <p>We will reward coherent, well-structured, relevant responses to the viewpoint and to the exploration of the function of settings 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 narrate one or more examples of personal desire/political/social opinion in the text in order to demonstrate knowledge and understanding of the text at a superficial level but without any convincing engagement with the text. In Band 2 we might see some attempt to engage with different types of change (see AO2 below) and while writing might be inaccurate at times there will be some sense of organisation and use of relevant concepts. Band 3 essays should be mostly relevantly engaged and wider-ranging with some sensible ideas about the thematic importance of change as a concept in fiction. Bands 4 and 5 will be increasingly well-informed and eventually perceptive discussions of attitudes towards these ideas within the text contributing to the ways we know characters and understand the progress of the plot.</p> |
| AO2 | <p>In their analysis of the ways meanings are shaped in presenting ideas about personal opinion/political/social desire through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • overview: It is likely that they will engage and explore different interpretations of change, including social and political change • the novel explores the change from the pastoral to the industrial world • candidates may wish to focus on Margaret and the way she marries the two ideas of personal and political change in her relationship with Thornton • the beginning of the novel highlights that change is a key concern of the novel – Margaret and her family are forced to change their entire lives because of her father’s decision to leave the church • candidates may consider the idea that the idea of marriage is linked to change throughout the novel. <p>Band 1 responses will tend to narrate sections of the novel and describe examples of change without further discussion. In Band 2 there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning 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> |

| | |
|------------|---|
| AO3 | <p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Gaskell presents change 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"> • status/dependency (or surprising independence) of females • social hierarchy / relationships crossing boundaries • industrial relations • social / moral obligations • manners / conventions governing behaviour. <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> |
| AO5 | <p>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 change and 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 Gaskell’s presentation of this idea.</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 Dickens's presentation of the relationship between Steerforth and David 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 presentation of Steerforth and David 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"> • overview: candidates may engage with the idea that this passage presents Steerforth and David as opposites • setting is used to highlight the difference in class between the two characters • passage highlights David's naïve understanding of Steerforth's character. David's mention of Steerforth's 'easy patronage' is in sharp contrast to comments such as 'I feel as if you were my property' • use of dialogue highlights the differences in their characters, David as submissive and Steerforth commanding. <p>Band 1 responses are likely to be descriptive/narrative/explanatory in approach and might identify basic features such as techniques 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 present Steerforth and David and the effect of these choices. 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, how far would you agree with the view that ‘in <i>David Copperfield</i>, Dickens challenges the Victorian idea that a person’s social status determines their worth’? [40]</p> |
| AO1 | <p>We will reward coherent, well-structured, relevant responses to the viewpoint and to the exploration of the function of settings 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/events in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning the presentation of 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> |
| AO2 | <p>In their analysis of the ways meanings are shaped in <i>David Copperfield</i> in the presentation of class through narrative techniques and language choices, candidates might draw upon some of the following listed below. In exploring a number of ideas candidates will engage with how class is presented in the novel and whether this presentation challenges Victorian ideas of wealth and value.</p> <ul style="list-style-type: none"> • overview: candidates may approach this question in a number of different ways. They may engage with Dickens’s presentation of characters or focus more of key events of the novel where class difference is particularly acute • candidates may consider the character of David in order to support the statement in the question. Narrative point of view means that we like and sympathise with his character and see the battles he goes through to regain his class status throughout the novel • the favouritism shown to those of a higher class throughout the novel • Steerforth’s treatment of Little Em’ly, Ham and Mr Mell. <p>In Band 1, narrative/descriptive responses are likely to choose one or more examples of class with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Candidates may also be beginning to engage with the link between the presentation of class and how/if this challenges Victorian ideas of the link between wealth and value and be moving away from description. 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 and how these add to the presentation of class.</p> |

| | |
|------------|---|
| A03 | <p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Dickens presents ideas about class 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"> • status/dependency of females/social hierarchy • religion • status of orphans/child labour and the impacts of an industrial society • class/social prejudice • family obligations/duty • education • C19th attitudes towards marriage/pre- or extra – marital sex/adultery. <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> |
| A05 | <p>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 the presentation of class and 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 Dickens’ presentation of class.</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 and Susan 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"> • Susan's minimal dialogue compared to those around her presents her as unable to have any control over the situation • there are hints at a stronger character underneath the passive exterior – she is described as speaking 'firmly' and of acting with 'a supreme effort of will' • Henchard is presented as belligerent and embittered, 'Good Lord, why she's cost me fifty times the money if a penny. Go on.' • reaction of some of the other characters increases feelings of sympathy for Susan and dislike towards Henchard, 'Ah, what cruelty is the poor soul married to!' <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. In Bands 4 and 5 there will be increasing evidence of effective analysis of technique and detailed critical understanding of the ways Hardy has made meaning.</p> |

| | |
|------|--|
| (ii) | <p>With close reference to at least two other parts of the novel, how far would you agree with the view that ‘the weaknesses of the female characters in <i>The Mayor of Casterbridge</i> mask the presence of their inner strength’? [40]</p> |
| AO1 | <p>We will reward coherent, well-structured, relevant responses to the viewpoint and to the exploration of the function of settings 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 character in order to demonstrate knowledge and understanding of the text at a superficial levels. In Band 2 there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning the ways characters are used in prose fiction to create plot and to develop abstract ideas. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.</p> |
| AO2 | <p>In their analysis of the ways meanings are shaped in <i>The Mayor of Casterbridge</i> when considering the view that the weaknesses of the women in <i>The Mayor of Casterbridge</i> masks the presence of a formidable inner strength candidates might draw upon the following:</p> <ul style="list-style-type: none"> • overview: candidates may wish to fully support the statement in question or to challenge it. Candidates may focus on Hardy’s presentation of one or more of the female characters or on key events in the novel in order to address the statement in the question • candidates may choose to focus more generally on the male characters’ attitudes to the women in the novel and argue that women did indeed need ‘formidable strength’ just to survive in such a society • Susan’s return after Newson’s disappearance at sea – could be read as a sign of weakness or a sign of strength • Elizabeth Jane’s strength in the face of her mother’s death and Henchard’s rejection of her • candidates could use Lucetta’s character to challenge the statement as it is arguably her moral ‘weakness’ which leads to her downfall and ultimately to her death. <p>In Band 1, narrative/descriptive responses are likely to choose one or more examples of secrets with no supporting case made and only textual reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as third person narrative and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and atmosphere and moral perspectives through language choices.</p> |

| | |
|------------|---|
| A03 | <p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Hardy suggests that the weaknesses of the women in <i>The Mayor of Casterbridge</i> mask the presence of a formidable inner strength 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"> • the vulnerability of the poor • differences in social status • Victorian moral values / courtship/sexual impropriety • Victorian values/attitudes towards marriage • the literary tradition (tragedy) • industrial developments e.g. agriculture, of the 19th century. <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> |
| A05 | <p>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>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 a discussion of the view that the weaknesses of the women in <i>The Mayor of Casterbridge</i> mask the presence of a formidable inner strength and 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 female characters' inner strength.</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> |

Component 1 Section A (i) Assessment Grid

| Band | AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression 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 texts • 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 critical understanding of writers' techniques to create meaning. • Confident and apt textual support. |
| 4 | 7-8 marks <ul style="list-style-type: none"> • Clearly informed discussion of texts. • 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 writers' techniques to create meaning. • Appropriate and secure textual support. |
| 3 | 5-6 marks <ul style="list-style-type: none"> • Engages with texts and 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 grasp of writers' use of structure, form and language to create meaning. • Generally clear and appropriate textual support. |
| 2 | 3-4 marks <ul style="list-style-type: none"> • Attempts to engage with texts and organise material, 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"> • Can make some basic points about use of structure, form and language to create meaning. • Can support some points by reference to texts. |
| 1 | 1-2 marks <ul style="list-style-type: none"> • Understands texts at a superficial or literal level. • Offers some ideas about texts. • Shows some grasp of basic terminology, though this may be occasional. • Errors in expression and lapses in clarity. | 1-2 marks <ul style="list-style-type: none"> • May identify a few basic stylistic features. • May offer narrative/descriptive comment on texts. • Occasional textual support. |
| 0 | 0 marks Response not credit worthy or not attempted. | 0 marks Response not credit worthy or not attempted. |

Component 1 Section A (ii) Assessment Grid

| Band | AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression 10 marks | AO2 Analyse ways in which meanings are shaped in texts 10 marks | AO3 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received 10 marks | AO5 Explore literary texts informed by different interpretations 10 marks |
|-------------|---|--|---|--|
| 5 | 9-10 marks <ul style="list-style-type: none"> • Perceptive discussion of texts • 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 critical understanding of writers' techniques to create meaning. • Confident and apt textual support. | 9-10 marks <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 is written and received. | 9-10 marks <ul style="list-style-type: none"> • Confident and informed discussion of other relevant interpretations. |
| 4 | 7-8 marks <ul style="list-style-type: none"> • Clearly informed discussion of texts. • 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 writers' techniques to create meaning. • Appropriate and secure textual support. | 7-8 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 | 5-6 marks <ul style="list-style-type: none"> • Engages with texts and 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 grasp of writers' use of structure, form and language to create meaning. • Generally clear and appropriate textual support. | 5-6 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 | 3-4 marks <ul style="list-style-type: none"> • Attempts to engage with texts and organise material, 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"> • Can make some basic points about use of structure, form and language to create meaning. • Can support some points by reference to texts. | 3-4 marks <ul style="list-style-type: none"> • Can acknowledge the importance of contexts • Makes some connections between play and contexts | 3-4 marks <ul style="list-style-type: none"> • Can acknowledge that texts may be interpreted in more than one way. |
| 1 | 1-2 marks <ul style="list-style-type: none"> • Understands texts at a superficial or literal level. • Offers some ideas about texts. • Shows some grasp of basic terminology, though this may be occasional. • Errors in expression and lapses in clarity. | 1-2 marks <ul style="list-style-type: none"> • May identify a few basic stylistic features. • May offer narrative/descriptive comment on texts. • Occasional textual support. | 1-2 marks <ul style="list-style-type: none"> • May describe basic context in question focus. • May describe wider context in which play is written and received. | 1-2 marks <ul style="list-style-type: none"> • Can describe other views with partial understanding. |
| 0 | 0 marks Response not credit worthy or not attempted. | 0 marks Response not credit worthy or not attempted. | 0 marks Response not credit worthy or not attempted. | 0 marks Response not credit worthy or not attempted. |

Section B: Prose Fiction Post-1900

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 prose 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.

Section B: Mark allocation

| A01 | A02 | A03 | A05 |
|-----|-----|-----|-----|
| 10 | 10 | 10 | 10 |

BLANK PAGE

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

| | |
|------------|---|
| Q6 | ‘Despite the violent episodes, <i>The Secret Agent</i> is a novel characterised by a lack of action.’ How far do you agree with this view of the novel? [40] |
| AO1 | <p>We will reward coherent, well-structured, relevant responses to the critical statement 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.</p> <p>Band 1 responses will tend to narrate sections of the novel and describe examples of action and/or inaction in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organization but we should see some understanding of the concepts underpinning the presentation of abstract ideas in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.</p> |
| AO2 | <p>In their analysis of the ways meanings are shaped in presenting violence in the through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • overview: candidates may choose to agree with the view or challenge the statement/offer a more balanced approach • could argue that there is the absence of violence in the novel (bar Stevie’s death and Winnie’s act of murder) • inaction and failure of the government to act on the threat of terrorism/anarchy • use of satire /narrator’s sardonic tone in the description of the anarchists - they are characterized by their lack of action. • use of irony – Winnie is the character who is expected to be the least violent yet it is she who carries out the most personal act of violence when she stabs Verloc. <p>In Band 1, narrative/descriptive responses are likely to offer assertions about the novel’s presentation 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 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 violence and some more subtle aspects of prose style such as the creation of tone and atmosphere through language choices.</p> |

| | |
|------------|---|
| AO3 | <p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which the novel can be seen as characterized by action/inaction and the ways in which different audiences understand these ideas. 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"> • the intended impact/consequences of acts of anarchism/terrorism • early C20th politics/international affairs • (Late Victorian?) Edwardian family values • historical incidents such as the attempted Greenwich bombing by Martial Bourdin and real life models for characters • terrorism as a genre. <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> |
| AO5 | <p>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>The Secret Agent</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>The Secret Agent</i> which are relevant to the discussion of the novel's presentation of violence and 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 ideas in the question.</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> |

| | |
|-----|--|
| Q7 | <p>'It is the characters' self-interest, rather than the world around them, which leads to their ruin.' Discuss this view of <i>The Secret Agent</i> with close reference to two characters of your choice. [40]</p> |
| AO1 | <p>We will reward coherent, well-structured, relevant responses to the statement 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.</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 organization but we should see some understanding of the concepts underpinning the presentation of abstract ideas in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.</p> |
| AO2 | <p>In their analysis of the ways meanings are shaped in presenting ideas about self-interest through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • overview: candidates may choose to agree with the view or challenge the statement/offer a more balanced approach • Winnie's refusal to ask too many questions about Verloc's profession and the consequences of this. However, could use Winnie to challenge the statement as arguably her ignorance is about sacrificing her own desires for the well-being of her brother • Inspector Heat's methods of investigation – governed by his own professional code rather than the law • use of satire/narrator's sardonic tone highlights that their political desires are made futile by their self interest • could use Stevie to challenge the statement as arguably it is his love for Verloc that leads to his demise. <p>In Band 1, narrative/descriptive responses are likely to assert one or more examples of self interest in the novel with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as third person narrative and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and atmosphere through language choices.</p> |

| | |
|------------|--|
| AO3 | <p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Conrad presents ideas about self-interest and the ways in which different audiences understand these ideas. 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"> • underpinning philosophies of anarchism/terrorism • early C20th politics/international affairs • Edwardian family values • historical incidents such as the attempted Greenwich bombing by Martial Bourdin and real life models for characters • morality/personal relationships. <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> |
| AO5 | <p>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>The Secret Agent</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>The Secret Agent</i> which are relevant to ideas about self interest and 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 ideas in the question.</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> |

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

| | |
|------------|---|
| Q8 | ‘Lucy Honeychurch is a product of her time.’ In the light of this statement, discuss the role and importance of Lucy in <i>A Room with a View</i>. [20] |
| AO1 | <p>We will reward coherent, well-structured, relevant responses to the presentation of Lucy where candidates have engaged in a clear, well organized and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology.</p> <p>Band 1 responses will tend to narrate sections of the novel and describe events which feature Lucy in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organization but we should see some understanding of the concepts underpinning the presentation of character and abstract ideas in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.</p> |
| AO2 | <p>In their analysis of the ways meanings are shaped through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • overview: candidates may engage that Forster uses Lucy and Lucy’s journey to make wider points about English society • structure/settings of the novel. Unlike some of the other characters Lucy is present in both halves of the novel and in both Italy and England and so can be understood as a symbol of both tradition and progress • other characters’ reactions to Lucy highlight her both as a figure of change but also as a repressed character – Charlotte encourages repression whilst characters such as Mr Emerson encourage her to express her feelings • Lucy’s troubled relationship with Cecil and George – she is ‘caught’ between them in the same way England is caught in the transition between tradition/modernity, Victorian/Edwardian values. <p>In Band 1, narrative/descriptive responses are likely to assert points about settings with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as narrative point of view and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and subtext through language choices.</p> |

| | |
|------------|--|
| AO3 | <p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Forster presents ideas about Lucy and the ways in which different audiences understand these ideas. 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"> • the English class system • women's status and related ideas about marriage/property/education • political / philosophical radicalism • Edwardian codes of manners/customs/morals • Victorian/Edwardian ideas of masculinity/femininity. <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 context.</p> |
| AO5 | <p>Candidates must engage with the view expressed in the question. 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>A Room with a View</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>A Room with a View</i> which are relevant to the presentation of Lucy and 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 Forster's presentation of Lucy and his links to societal values/ideas</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> |

| | |
|-----|--|
| Q9 | <p>'The strongest message of this novel is that personal and societal change is necessary.' How far do you agree with this view of the <i>A Room with a View</i>?</p> <p>[40]</p> |
| AO1 | <p>We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged in a clear, well organized and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology.</p> <p>Band 1 responses will tend to narrate sections of the novel and describe characters and events in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organization but we should see some understanding of the concepts underpinning the presentation of abstract ideas, characters and events 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 through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • overview: candidates may choose to agree with the view or challenge the statement/offer a more balanced approach. They may wish to focus on particular characters and/or events of the novel depending on their approach • candidates could argue that for the most part Forster presents change as positive. The characters most associated with change (The Emersons, Mr Beebe etc.) are more likeable than their contrastive counterparts. Change is clearly linked to beauty, both of character and in art/the settings of the novel • setting: change is associated with happiness (the River Arno) and freedom (the bathing pool) whereas stagnation with unhappiness and frustration (Pensione Bertolini). <p>In Band 1, narrative/descriptive responses are likely to assert points related to the view with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as narrative point of view and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and subtext through language choices.</p> |

| | |
|------------|--|
| AO3 | <p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Forster presents ideas about change and the ways in which different audiences understand it. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> • the restrictions and changing nature of the English class system • women's status and related ideas about education/marriage/property • Edwardian codes of manners/customs/morals • English values/traditions and the conflict with foreign culture. <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 context.</p> |
| AO5 | <p>Candidates must engage with the view expressed in the question. 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>A Room with a View</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>A Room with a View</i> which are relevant to the ideas of change and 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 Forster's presentation of characters and ideas.</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. At this level, candidates might challenge the assertions in the question and suggest readings which take issue with the idea that the strongest message of this novel is that personal and social change is necessary and inevitable in <i>A Room with a View</i>.</p> |

Emyr Humphreys: *A Toy Epic* (Seren)

| | |
|------------|---|
| Q10 | <p>‘<i>A Toy Epic</i> is primarily a coming of age story rather than a social commentary.’ How far do you agree with this view of the novel? [40]</p> |
| AO1 | <p>We will reward coherent, well-structured, relevant responses to view 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.</p> <p>Band 1 responses will tend to narrate sections of the novel in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organization but we should see some understanding of the concepts underpinning the presentation and function of characters in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion, which engages fully with the viewpoint.</p> |
| AO2 | <p>In their analysis of the ways meanings are shaped in presenting the view/ideas about ambition through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • overview: candidates may choose to agree with the view or challenge the statement/offer a more balanced approach. They may wish to focus on particular characters and/or events of the novel depending on their approach • candidates could use Humphreys’ choice of narrative point of view to support the statement. The use of voices allows for both introspection and commentary on other characters and the narrators’ own feelings, allowing the reader to hear about the difficulties of growing up from a first person perspective. • arc of the novel - tracing all three boys from childhood to late adolescence, highlights the novel as a coming of age narrative. • candidates could challenge the statement as arguably the coming of age narrative is heavily influenced by external, societal events such as the impending war etc. <p>In Band 1, narrative/descriptive responses are likely to assert a response to the viewpoint with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as narrative point of view and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and subtext through language choices.</p> |

| | |
|------------|--|
| AO3 | <p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Humphreys presents ideas and the ways in which different audiences understand these. 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"> • class values / respectability / social aspiration. • education • church/country/town settings • impact of war on society and impending conflict • poverty and unemployment between the wars • political movements – communism, socialism, fascism and nationalism • church and chapel • Anglicisation. <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> |
| AO5 | <p>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>A Toy Epic</i>. • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>A Toy Epic</i> which are relevant to the given viewpoint and 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 Humphreys' presentation of relevant ideas.</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> |

| | |
|-----|--|
| Q11 | <p>'Relationships in the novel suffer at the hands of external forces' In the light of this statement discuss Humphrey's presentation of relationships in <i>A Toy Epic</i>. [40]</p> |
| AO1 | <p>We will reward coherent, well-structured, relevant responses to the presentation of relationships 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.</p> <p>Band 1 responses will tend to narrate sections of the novel and describe characters/events in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organization but we should see some understanding of the concepts underpinning the presentation of 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> |
| AO2 | <p>In their analysis of the ways meanings are shaped in <i>A Toy Epic</i> in the presentation of relationships through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • overview: candidates will offer different interpretations of the idea of 'relationships'. They may wish to focus on ideas of friendship and/or familial relationships and/or the relationship of the three central characters with the changing nature of Wales as a country. They may wish to focus on a number of key characters and/or events depending on their approach • arc of the novel - tracing all three boys from childhood to late adolescence – choice of narrative voice(s) allow the reader to experience first-hand the characters' feelings towards external events/changes how these feelings change over time. • the effect the impending war has on different relationships. Attitudes to war erodes friendships and literally destroys friendships (the death of Jac Owens) • the effect of growing modernity and political/social and cultural changes to Wales in the 1930s. Effect on familial relationships (Albie). <p>In Band 1, narrative/descriptive responses are likely to assert points about relationships with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support with, perhaps, wider discussion of the symbolism behind Humphrey's presentation of relationships. Band 3 writing should demonstrate a grasp of the significance of form (such as third person narrative and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and subtext through language choices.</p> |

| | |
|------------|---|
| AO3 | <p>We are likely to see reference to a range of relevant contexts and their influence upon Humphreys' presentation of relationships and the ways in which different audiences understand it. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> • growing modernity in Wales in the 1930s • demographic shift from coast to towns • poverty and unemployment between the wars • political movements – communism, socialism, fascism and nationalism • class values / respectability/social aspiration • impending war/impact of war • church and chapel • Anglicisation. <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> |
| AO5 | <p>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>A Toy Epic</i>. • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>A Toy Epic</i> which are relevant to the presentation of relationships and 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 Humphreys' presentation of relationships.</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> |

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

| | |
|------------|---|
| Q12 | <p>‘The world of <i>Wide Sargasso Sea</i> is one which is characterised by a mistrust and suspicion of the strange and unfamiliar’ In the light of this statement, discuss Rhys’ presentation of difference in the novel. [40]</p> |
| AO1 | <p>We will reward coherent, well-structured, relevant responses to the where candidates have engaged with the viewpoint/presentation of difference 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.</p> <p>Band 1 responses will tend to narrate sections of the novel and describe events and characters in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organization but we should see some understanding of the concepts underpinning the presentation and function of characters in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.</p> |
| AO2 | <p>In their analysis of the ways meanings are shaped in presenting ideas about difference through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • overview: candidates will most likely engage with the idea that it is ‘difference’ that causes the characters in the novel the most suffering • the idea of difference is explored through the motif of dreams • racial difference: the suspicion and mistrust between black and white characters is made more acute for Antoinette because of her Creole status • different narrative voices/mode of narration reveals that feelings of ‘difference’ affect most of the characters – including Rochester • candidates may challenge the statement using Christophine – she seems to revel in her status as an outsider. <p>In Band 1, narrative/descriptive responses are likely to assert points about difference with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as narrative point of view and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and subtext through language choices.</p> |

| | |
|------------|---|
| A03 | <p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Rhys presents difference and the ways in which different audiences understand this theme. 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"> • attitudes towards marriage • status of women in English and Caribbean cultures • slavery and emancipation • colonial influence • wealth • English inheritance laws • the supernatural (Obeah) • customs and ceremonies. <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> |
| A05 | <p>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>Wide Sargasso Sea</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>Wide Sargasso Sea</i> which are relevant to the presentation of difference and 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 Rhys’s presentation of difference.</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> |

| | |
|-----|--|
| Q13 | <p>‘A damning exploration of the institution of marriage.’ How far do you agree with this view of <i>Wide Sargasso Sea</i>? [40]</p> |
| AO1 | <p>We will reward coherent, well-structured, relevant responses to the viewpoint 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.</p> <p>Band 1 responses will tend to describe characters and events in the novel in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organization but we should see some understanding of the concepts underpinning the presentation of ideas about marriage 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 <i>Wide Sargasso Sea</i> in presenting ideas about marriage, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • overview: candidates may choose to agree with the view or challenge the statement/offer a more balanced approach • mode of narration allows the reader to understand the suffering caused by marriage, especially to the women in the novel • the importance of setting in highlighting the suffering that marriage causes – for example Rochester’s discomfort in the Caribbean mirrors his and Antoinette’s incompatibility • candidates could choose to challenge the statement – could argue that Rhys is critical of marriage as a transaction rather than as an expression of love. All the marriages in the novel are presented as a social exchange. <p>In Band 1, narrative/descriptive responses are likely to assert points about marriage with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as narrative point of view and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and subtext through language choices.</p> |

| | |
|------------|--|
| AO3 | <p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Rhys presents ideas about marriage and the ways in which different audiences understand her techniques. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> • slavery and emancipation • colonial influence / ownership of different islands /tensions between France and England • status of women in English and Caribbean cultures • wealth • gender roles in English and Caribbean cultures • attitudes towards marriage • the supernatural (Obeah) • religion and its role in colonisation • customs and ceremonies. <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> |
| AO5 | <p>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>Wide Sargasso Sea</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>Wide Sargasso Sea</i> which are relevant to the presentation of marriage and 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 Rhys’s presentation of these ideas.</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> |

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

| | |
|------------|--|
| Q14 | <p>‘<i>The Remains of the Day</i> is primarily a novel about conflicting ideas of love.’ How far do you agree with this view of the novel? [40]</p> |
| AO1 | <p>We will reward coherent, well-structured, relevant responses to the viewpoint 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.</p> <p>Band 1 responses will tend to narrate sections of the novel in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organization but we should see some understanding of the concepts underpinning the presentation of abstract ideas in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.</p> |
| AO2 | <p>In their analysis of the ways meanings are shaped in <i>The Remains of The Day</i> through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • overview: candidates will probably engage with the different ideas of ‘love’ in the novel • loyalty/duty as a form of love. Stevens places familial love second to his professional love for Lord Darlington. This misplaced ‘love’ results in Stevens’ suffering at the end of the novel • character of Mrs Kenton – contests Stevens idea of love by leaving Darlington Hall • setting: descriptions of England reveal a deep rooted love for pastoral England, for the ‘traditional’ view of England. This is contested with Stevens’ conversations during his journeys which symbolise changes to English society. <p>In Band 1, narrative/descriptive responses are likely to assert points about love with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as narrative point of view and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and subtext through language choices.</p> |

| | |
|------------|--|
| A03 | <p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Ishiguro presents ideas about love and the ways in which different audiences understand it. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> • the British class system • the influence of WW1 and 2 • American influences • working-class culture and values after the wars • conventions of behavior / personal relationships • Englishness – rural life; seashores; pub culture. <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> |
| A05 | <p>Candidates may approach A05 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 Remains of The Day</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>The Remains of The Day</i> which are relevant to Ishiguro's presentation of love and 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 Ishiguro's presentation of love.</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> |

| | |
|------------|---|
| Q15 | <p>Some critics argue that Stevens is the novel's most heroic character. In the light of this view, discuss the way Ishiguro presents ideas about greatness in <i>The Remains of the Day</i>.</p> <p style="text-align: right;">[40]</p> |
| | <p>We will reward coherent, well-structured, relevant responses to this view 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.</p> <p>Band 1 responses will tend to describe one or more settings/characters in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organization but we should see some understanding of the concepts underpinning the presentation of abstract ideas in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 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 exploring this view through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • overview: candidates are likely to engage with and debate different interpretations of 'greatness' in the novel • greatness is linked to ideas about loyalty/dignity and duty • ideas of greatness are linked to the rigid social hierarchy of pre-war England but these are interrogated in the novel as Stevens is forced to re-evaluate these ideas of greatness • Stevens could be seen as a heroic character in the way he is completely devoted to his own world view – that of duty and loyalty to his employer. Alternatively his epiphany at the end of the novel reveals how this view has caused him suffering. <p>In Band 1, narrative/descriptive responses are likely to assert points about one or more examples of greatness in the text with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as narrative point of view and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and subtext through language choices.</p> |

| | |
|------------|---|
| A03 | <p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Ishiguro presents ideas about greatness 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"> • the British class system • working-class culture and values after the wars • patriotism • the influence of WW1 and 2 • conventions of behaviour / personal relationships • rural life in England. <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> |
| A05 | <p>Candidates may approach A05 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 Remains of The Day</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>The Remains of The Day</i> which are relevant to the presentation of greatness and 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 Ishiguro’s presentation of greatness.</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> |

Component 1 Section B Assessment Grid

| Band | AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression 10 marks | AO2 Analyse ways in which meanings are shaped in texts 10 marks | AO3 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received 10 marks | AO5 Explore literary texts informed by different interpretations 10 marks |
|----------|--|--|--|--|
| 5 | 9-10 marks <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. | 9-10 marks <ul style="list-style-type: none"> • Detailed critical understanding of writers' techniques to create meaning. • Confident and apt textual support. | 9-10 marks <ul style="list-style-type: none"> • Perceptive discussion of significance and influence of context. • Confident analysis of wider context in which novel is written and received. | 9-10 marks <ul style="list-style-type: none"> • Confident and informed discussion of other relevant interpretations. |
| 4 | 7-8 marks <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. | 7-8 marks <ul style="list-style-type: none"> • Sound analysis and evaluation of writers' techniques to create meaning. • Appropriate and secure textual support. | 7-8 marks <ul style="list-style-type: none"> • Sound appreciation of significance and influence of context. • Sound analysis of wider context in which novel is written and received | 7-8 marks <ul style="list-style-type: none"> • Makes clear and purposeful use of other relevant interpretations. |
| 3 | 5-6 marks <ul style="list-style-type: none"> • Engages with text and 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 grasp of writers' use of structure, form and language to create meaning. • Generally clear and appropriate textual support. | 5-6 marks <ul style="list-style-type: none"> • Clear grasp of the importance of context. • Clear grasp of wider context in which novel is written and received. | 5-6 marks <ul style="list-style-type: none"> • Makes use of other relevant interpretations. |
| 2 | 3-4 marks <ul style="list-style-type: none"> • Attempts to engage with text and organise material, 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"> • Can make some basic points about use of structure, form and language to create meaning. • Can support some points by reference to texts. | 3-4 marks <ul style="list-style-type: none"> • Can acknowledge the importance of contexts • Makes some connections between novel and contexts | 3-4 marks <ul style="list-style-type: none"> • Can acknowledge that texts may be interpreted in more than one way. |
| 1 | 1-2 marks <ul style="list-style-type: none"> • Understands text at a superficial or literal level. • Offers some ideas about texts. • Shows some grasp of basic terminology, though this may be occasional. • Errors in expression and lapses in clarity. | 1-2 marks <ul style="list-style-type: none"> • May identify a few basic stylistic features. • May offer narrative/descriptive comment on texts. • Occasional textual support. | 1-2 marks <ul style="list-style-type: none"> • May describe basic context • May describe wider context in which novel is written and received. | 1-2 marks <ul style="list-style-type: none"> • Can describe other views with partial understanding. |
| 0 | 0 marks Response not credit worthy or not attempted. | | | |