



GCE AS MARKING SCHEME

SUMMER 2022

**AS
ENGLISH LITERATURE - COMPONENT 1
B720U10-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2022 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.

GCE AS ENGLISH LITERATURE
SUMMER 2022 MARK SCHEME
COMPONENT 1: PROSE

Online marking

WJEC will be using a method of marking examination scripts known as e marker ® for this paper. Under this system, candidates' scripts are scanned and then transmitted to examiners electronically via the internet. Examiners mark on-screen; marked responses and marks are then submitted electronically.

Whilst the basic principles remain unchanged, this method entails some important changes to the way the system operates when examiners mark on paper:

- Examiners do not mark complete scripts. Instead scripts are divided into segments by question (item), and are transmitted to examiners in this form.
- Examiners are required to complete a standardising exercise, which is divided into two parts:
 1. The common marking of a number of responses selected and marked by the Principal Examiner and Team Leader;
 2. Marking at regular intervals further responses selected and marked by the team. Should marks given to these items fall outside the tolerance agreed by senior examiners on more than one occasion, examiners will be prevented from further marking of that item until the senior examiner has been able to resolve the issue.

In terms of technical requirements, examiners participating will need a personal computer running on Windows XP, Vista or Version 7 and a broadband internet connection. With an Apple Mac a Windows emulator is required.

For further details, please see the user guide available on e marker ® when you log on. Details of how to log on to the system and your username and password have been sent separately.

General Advice to Examiners

- Make sure that you are familiar with the assessment objectives (AOs) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears at the start of each Section and also in the Assessment Grids at the end.
- Familiarise yourself with the questions, and each part of the marking guidelines.
- The mark-scheme offers two sources of marking guidance and support for each Section:
 - **'Notes' on the material which may be offered in candidates' responses, with a brief overview.**
 - **Assessment Grid, offering band descriptors for each Assessment Objective, and weightings for each Assessment Objective.**

- Be positive in your approach: look for details to reward in the candidate's response rather than faults to penalise.
- As you read the candidate's response, annotate using the on-screen comment bank as appropriate. Indicate points you reward and indicate inaccuracy or irrelevance where they appear. You are not required to include a summative comment at the end of the response, only enter the mark.
- You must **tick** at the end of the response to show all of the response has been seen.
- Decide which mark band **best fits** the performance of the candidate in response to the question set. Judge the candidate's performance in each answer **as a whole**: weakness in one area can be compensated for by strengths in another. You should also bear in mind the different ratios of Assessment Objective weighting when arriving at your 'best-fit' decision.
- Use your professional judgement, in the light of decisions made at the marking conference, to fine-tune the mark you give.

In this unit candidates are required to answer two questions, one from Section A and one from Section B. Section A is divided into two parts. Part (i) is to be marked out of **20 marks**, and Part (ii) out of **40 marks**, making a maximum possible total of **60 marks**. Section B is to be marked out of **40 marks**. A total of **100 marks** is the maximum possible for this unit.

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

It is important to remember that final grading is the result of a series of aggregations, making it more difficult for a candidate to gain a particular grade unless **due credit is given for positive achievement where it is shown in each element of the examination**.

Marking

Consistency in marking is of the highest importance. What is sought in the examining process is evidence of your professional judgement, so it is essential that the mark you give is supported by comments within the answer. Ticks over a significant word or words are very helpful in highlighting what you regard as of merit. Many scripts will be reviewed at a later stage (samples extracted for standardising, borderline candidates, requests for reports or re-marks). In such cases an examiner's comments are an essential guide to reasons for the mark awarded. It is essential that all comments relate to the marking guidelines and can be justified to the centres and candidates. **Some indication that each page has been read must be given.**

Mark positively, always seeking to give credit for what is there rather than to penalise omissions. There are no fixed penalties for particular errors. Errors of spelling and grammar, for example, are covered by considerations of relevant assessment objectives.

Reference to Principal Examiner

If you wish to refer a response to the Principal Examiner for a second opinion, if, for example, poor handwriting makes fair assessment difficult, then follow the instructions for reporting a problem.

Prior to on-screen marking

Examiners are asked to go carefully through the examination paper and mark scheme prior to the actual marking process and to consider both questions on the paper. You are also required to mark about ten of each item in training mode. In this mode, you will be able to practise using the on-screen comment bank.

Further guidance on the training process is issued separately.

The final deadline for completion of marking is **THURSDAY, 9 JUNE**

The following guidelines contain an overview, notes, suggestions about possible approaches candidates may use in their response, and an assessment grid.

The mark scheme, however, should not be regarded as a checklist.

Candidates are free to choose any approach that can be supported by evidence, and they should be rewarded for all valid interpretations of the texts. Candidates can (and will most likely) discuss parts of the texts other than those mentioned in the mark scheme.

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

Q1	Jane Austen: <i>Sense and Sensibility</i> (Penguin Classics)
1. (i)	Examine Austen's presentation of Colonel Brandon in this extract.
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 of Colonel Brandon and 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"> • uses Marianne's mocking and dismissive tone (through dialogue) at CB's arrival to present him as a character how she sees as not worthy of her time or focus. Use of free indirect discourse to explore Elinor's opposite feelings – she argues that his anxious demeanour belies a man of integrity and feeling rather than a weak character • use of staccato dialogue/repetitious speech presents CB as unsure/trepidatious/hesitant in the company of Elinor and Marianne. Contextually this arguably presents him as weak • reference to 'Mrs Jennings' and the idea that it was she, not CB who suggested his visit again presents him as hesitant and the opposite of the stereotype of masculinity prevalent in contemporary England • patterned interrogatives in his speech acting as weak imperatives 'will you allow me to prove it' • use of Elinor to coax the information out of CB presents him as weak and lacking in confidence. <p>In Bands 1 and 2 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)	How far do agree that “in <i>Sense and Sensibility</i>, Austen presents men as the weaker sex”? In your response, you must give close consideration to at least two parts of the novel and relevant contexts.
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 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 view in the question. 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 in which meanings are shaped in presenting the ideas underpinning the view in the question, their analysis of narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • overview: candidates are likely to give a fairly balanced response, probably focusing on 2 or 3 male figures. More considered approaches may consider the male characters in contrast to the stronger female characters such as Elinor • candidates will perhaps explore the way John is manipulated by Fanny into leaving Elinor and Marianne destitute • could debate Willoughby and to what extent his manipulation of Marianne demonstrates weakness (perhaps of character) or stereotypical, contemporary patriarchal strength • could debate Edward Ferrars' actions in the novel – moral strength or weakness? • candidates could also offer a more contextualised argument by considering the way that the characters are shaped by societal expectations and therefore neither gender's actions can be fully criticised. <p>In Band 1, narrative/descriptive responses are likely to choose one or more characters and attempt to link them to the view in the question, 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 Austen presents the ideas suggested in the viewpoint 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"> • 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>
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>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 the ideas suggested by the viewpoint in the question 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 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 Rochester in this extract.
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"> • important to note that we understand Rochester's character through Jane's narration – so whilst the reader may view his response to events as being one of fury/indignation etc Jane offers us a more nuanced view – of a man conflicted between 'despair and fury' • presented (to a degree) as somewhat animalistic in his reaction 'set his teeth' and one who has the potential (but, crucially in Jane's eyes as a man who does not fulfil this potential) to be violent, 'he could have struck Mason . . .' • presented as man who is struggling (and failing at points) to keep his emotions under control with 'convulsive'/'spasmodic' • uses Jane's microscopic focus on Rochester's face to reveal his inner conflict – arguably between violence/shame/reason. Motif of fire • Rochester's silence – presents him as brooding and ice-calm. <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 present character/tone/ mood etc. In Bands 4 and 5 there will be increasing evidence of effective analysis of technique and detailed critical understanding of the ways in which Brontë has made meaning.</p>

(ii)	How far do you agree with the view that “In <i>Jane Eyre</i> Bronte is critical of the institution of marriage.”? In your response, you must give close consideration to at least two parts of the novel and relevant contexts.
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 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 ideas in the viewpoint. 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 in which 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 are likely to agree with the view in the question. More considered points may offer a contextualized argument – that it is the Victorian idea of marriage that Bronte is criticizing – not the union of man and woman in the eyes of God • candidates are likely to explore the triangle of Jane/Rochester and Bertha – perhaps arguing that it is the women who suffer the most in these unions • candidates may explore St John’s offer of marriage to Jane and her unconventional rejection of this. Through this, candidates could argue that Bronte is advocating for a marriage based on love and equality rather than practicality • presentation of the character of Bertha - a visual and grotesque symbol of the suffering caused by arranged marriages. <p>In Band 1, narrative/descriptive responses are likely to choose one or more examples of passage with a link to female empowerment 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 Brontë presents the ideas in the question either in a critical or positive way 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 ideas in the question 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 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>

Q3	Elizabeth Gaskell: <i>North and South</i> (Penguin Classics)
(i)	Examine Gaskell's presentation of Margaret in this extract.
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 setting 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"> • use of free indirect discourse reveals Margaret as a conflicted character. • image of the stars and the way they 'arose, and twinkled and disappeared' could be a symbol of Margaret's current state of mind in reaction to the turbulence and instability she is experiencing in her life • cumulative effect of the commas/short clauses in 'A sense of change, of individual nothingness, of perplexity and disappointment, overpowered Margaret' and the personification of change again reflects her turbulent mind at this uncertain stage of her life • presented as passionately desiring stability in her life through her description of heaven as a place unchanging • presented as a stoic character towards the end of the passage. <p>Band 1 responses might assert some points about character and identify basic features such as description. 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>“In Margaret Hale Gaskell presents us with an unconventional and independent heroine.” In the light of this statement, explore Gaskell’s presentation of female empowerment in <i>North and South</i>. In your response, you must give close consideration to at least two parts of the novel and relevant contexts.</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the viewpoint and to the exploration of the ideas in the question 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 female empowerment 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 the different examples of female empowerment 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 female empowerment. 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 in which meanings are shaped in presenting ideas about female empowerment/the view in the question through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • overview: candidates may agree with the statement or choose to challenge it. Candidates are likely to give a contextualised argument to support the way(s) in which Margaret is either conventional and/or unconventional • as a woman from the South, Margaret does not conform to the contemporary trope of the Southern woman visiting/relocating to the North. She rejects the idea that her family is morally superior and instead forges relationships with those she feels have moral value (the Higgins family). Gaskell also presents the Hales as unconventionally middle class through Mr Hale’s rejection of the church and Frederick’s past • the relationship between Thornton and Margaret Gaskell argues for understanding between the classes through exploring the conflict between these characters – unconventional • Margaret’s physical presence at events such as the strike/riot present her as an unconventional character – such appearances would have marked her out as almost akin to a fallen woman. The way she ventures out of the domestic sphere marks her as both unconventional and independent. <p>Band 1 responses will tend to narrate sections of the novel and describe examples of female empowerment 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 the ideas in the question 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 • literary context – North and South’s widely accepted position as a ‘Condition of England’ novel • 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 the ideas in the question 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 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>

Q4	Charles Dickens: <i>David Copperfield</i> (Penguin Classics)
(i)	Examine Dickens's presentation of Mr Creakle in this extract.
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 Creakle 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"> • description of Creakle's physicality presents him as overbearing/overpowering – 'Tungay stood at Mr. Creakle's elbow' • through David's narration Creakle is presented as vindictive and an egomaniac – 'He had no occasion, I thought, to cry out 'Silence!' so ferociously, for the boys were all struck speechless and motionless.' Juxtaposition of the silence of the boys and the aggression of Creakle. • repetition of aggressive declaratives and imperatives • use of the word 'exordium' – hints at the idea that Creakle's interactions with the boys are part of a grandiose treaty or speech – he uses his position to hector the children regarding their morality. <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 Creakle 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 in which Dickens has made meaning.</p>

(ii)	<p>“In <i>David Copperfield</i> Dickens argues that life’s lessons are best learnt outside the classroom.” In the light of this statement discuss Dickens’ presentation of education in <i>David Copperfield</i>. In your response, you must give close consideration to at least two parts of the novel and relevant contexts.</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 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 ideas in the viewpoint. 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 in which meanings are shaped in <i>David Copperfield</i>, 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 the ideas in the viewpoint are presented in the novel.</p> <ul style="list-style-type: none"> • overview: candidates are likely to agree with the statement – although their approaches will probably be very different • David’s experiences • more considered approaches may foreground the idea that, as a bildungsroman, the novel’s central idea is that learning and growth happens through informal experience rather than formal education • candidates will offer a range of ‘life lessons’ and perhaps argue that David learns these lessons through living life and not in the classroom • candidates may explore David’s time spent in a factory setting where he learns the sadness and isolation caused by poverty. <p>In Band 1, narrative/descriptive responses are likely to choose one or more examples of characters which relate to the view in the question, but 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 characters and their function in the text. They should 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 the ideas raised by the view in the question.</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 the ideas in the viewpoint/question 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/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 the ideas in the question/viewpoint and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop <u>a personal approach</u> to Dickens'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>

Q5	Thomas Hardy: <i>The Mayor of Casterbridge</i> (Penguin Classics)
(i)	Examine Hardy's presentation of Lucetta in this passage.
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 about Lucetta. These comments will probably be descriptive. 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"> • uses the contrast between Elizabeth Jane and Lucetta to present Lucetta as a realist. Whereas Elizabeth Jane wants to 'shut it out' Lucetta knows there is no escaping the sight of it nor the shame • through the symbol and description of the effigy Lucetta is presented as wanton and fallen, 'her neck is uncovered' • presented as shocked/numb by the repetition of and cumulative effect of the phrase 'A procession—a scandal—an effigy' – also charts the dawning realization of her own fate – first the procession, then the scandal, then the consequences (effigy) • presented as frantic and petrified of Henchard's reaction • reaction of the crowd creates Lucetta as a character who provokes sympathy in the reader. <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 in which Hardy has made meaning.</p>

(ii)	<p>“The characters in the <i>Mayor of Casterbridge</i> are the victims of outside forces.” How far do you agree with this view of the novel? In your response, you must give close consideration to at least two parts of the novel and relevant contexts.</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the viewpoint 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 level. 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 in which meanings are shaped in <i>The Mayor of Casterbridge</i> when considering the view in the question candidates may have considered:</p> <ul style="list-style-type: none"> • overview: candidates may wish to agree fully with the statement or partially challenge it. More considered approaches may bring into the discussion ideas about inherent human flaws and ideas of fate • when disagreeing with the view in the question candidates are likely to explore Henchard’s actions at the beginning of the novel. His drunken act sets up the action in the rest of the novel • candidates are likely to explore and debate the view in the question by focusing on Lucetta’s relationships in the novel • candidates could agree with the statement by exploring the characters of Susan and Elizabeth Jane. <p>In Band 1, narrative/descriptive responses are likely to choose one or more examples of the ways in which characters are victims of outside forces 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>

AO3	<p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Hardy explores the ideas in the question 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 • religious ideas such as attitudes to God or to Fate. <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 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 viewpoint in the question 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>.</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)

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)

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 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"> <input type="checkbox"/> 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 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 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 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. 	1-2marks <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 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

AO1	AO2	AO3	AO5
10	10	10	10

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

Q6	Examine the view that “<i>The Secret Agent</i> is a novel primarily characterized by secrets and lies”. In the course of your response, you must give close consideration to relevant contexts
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 characters in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning the presentation of 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 in which meanings are shaped in presenting ideas raised in the viewpoint/question 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 • candidates will probably engage with the most duplicitous character in the novel – Verloc and his role as a double agent. Both his work life and his domestic life are characterized by secrets and lies • candidates may explore how the lives of the anarchists are defined by secrecy and subterfuge • candidates could also consider a number of other minor characters, including the Assistant Commissioner and his questionable loyalty/commitment to the pursuit of truth/justice. Only questions Verloc and ascertains the truth in order to protect Michaelis and his ‘lady patroness’ (and therefore his wife through association) • could challenge the statement by exploring the characters of Winnie/Stevie. Winnie does lie and deceive towards the end but only to save herself. Stevie is arguably too naïve to keep secrets and tell lies. <p>In Band 1, narrative/descriptive responses are likely to offer assertions about the novel’s presentation of the ideas in 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 third person narrative and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of ideas 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 explores the ideas referenced in the viewpoint, 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 ideas raised by the 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 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	How far do you agree with the view that “in <i>The Secret Agent</i>, idealism is a destructive force”? In the course of your response, you must give close consideration to relevant contexts.
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 organisation 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 in which meanings are shaped in presenting the ideas in the viewpoint and the presentation of the ideas in the question 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 • the Professor will probably be a character which candidates are likely to focus on for this question. His absolute dedication to his cause fuels his acts of nihilism and in the symbol of the ‘perfect detonator’ • idealism to a given cause is explored through the three anarchists (Ossipon, Yundt and Michaelis) but arguably is satirised/revealed as flawed through their childish bickering and inability to work together to further their (supposedly) shared views • whilst idealism can be seen to be the cause of an individual character’s and others’ destruction Conrad perhaps argues that a lack of idealism/lack of belief in a cause can also result in ruin/damage. If candidates adopt this line of argument, they are likely to explore the character of Verloc • Conrad arguably satirises the idea of idealism through the presentation of the anarchists. In the case of these characters it is their inertia and apathy which causes their downfall rather than their idealism. <p>In Band 1, narrative/descriptive responses are likely to assert one or more characters who could be linked to the view in the question 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 the ideas in the question 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 the ideas discussed in the question 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 Conrad'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>

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

Q8	How far do you agree with the view that in <i>A Room with A View</i> “reputation is more important than happiness”? In the course of your response, you must give close consideration to relevant contexts.
AO1	<p>We will reward coherent, well-structured, relevant responses to the viewpoint in the question 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 could be linked to the view in the question 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 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 in which 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 • candidates may engage with the idea that Lucy is torn between reputation and happiness but ultimately chooses happiness (by removing herself from the location where reputation is so important) • candidates are likely to discuss the antithesis between George and Cecil in the novel (and perhaps their families). In the novel George is more clearly linked to ideas of nature/freedom and therefore ultimately happiness whereas Cecil is the symbol of a world where having a good reputation is synonymous with happiness • candidates may explore the character of Charlotte Bartlett and her actions at the end of the novel • candidates may argue that for some of the characters maintaining a spotless reputation is synonymous with happiness and so the two are not in opposition (as the question suggests). Candidates may focus on Cecil’s mother when arguing this point. <p>In Band 1, narrative/descriptive responses are likely to assert points relating 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 Forster presents ideas in the question 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 ideas related to the viewpoint in the question 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 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>

Q9	How far do you agree with the view that in <i>A Room with a View</i> “no character remains completely unchanged”? In the course of your response, you must give close consideration to relevant contexts.
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 organisation 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 in which meanings are shaped through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • overview: candidates are likely to agree with this statement, with perhaps a less detailed argument used to challenge it. Candidates may talk about static characters vs dynamic characters • most candidates will focus on Lucy and her journey throughout the novel • candidates are likely to offer a contextualized approach, arguing that the changes undergone by the characters mirror the transition from strict Victorian morality to the more liberal ideas embodied in the Edwardian era • candidates could use Charlotte Bartlett as example of a seemingly intransigent character who changes towards the end of the novel • candidates may discuss Mr Eager and Mrs Vyse as examples of more static characters. <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 relating to the view in the question 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 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 raised by the viewpoint in the question 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 put forward in the critical statement.</p>

Emyr Humphreys: *A Toy Epic* (Seren)

Q10	Explore the view that “the stories in <i>A Toy Epic</i> are the stories of a changing Wales.” In the course of your response, you must give close consideration to relevant contexts.
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 organisation 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 in which meanings are shaped in presenting the ideas in the question through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> the different narrative voices allow Humphreys to explore the different sides of pre 2nd WW Welsh culture and changing ideas of nationalism. Iorwerth - challenged by growing anglicisation, Albie's beliefs/values in the face of approaching war used to identify a much larger political impetus, Michael the growing sense of nationalism could argue that settings are also used to explore wider contextual issues such as political/social and cultural changes to Wales in the 1930s. For example, Iorwerth's farm is a symbol of traditional agrarian at the heart of rural Welsh culture and the ever-growing town symbolises the threat of growing modernity and its threat to Iorwerth's way of life settings are used to explore wider contextual issues such as political/social and cultural changes to Wales in the 1930s. Candidates may debate ideas of 'home' (ie Wales as a wider concept of home in the novel.) settings are used to explore class identities: Albie –town - working class/petit bourgeois/aspirational; Michael-vicarage- middle class /respectable/trying to live up to expectations; Iorwerth-farm-traditional agrarian/non-conformist at the heart of rural Welsh culture. town symbolises the threat of growing modernity and its threat to Iorwerth's way of life – his trip into the town symbolises the threat to traditional agrarian life: 'The fumes of petrol from the streets seemed to invade my senses'. <p>In Band 1, narrative/descriptive responses are likely to assert points about the ideas in the question 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	How far do you agree with the view that “in <i>A Toy Epic</i> education is a force for good”? In the course of your response, you must give close consideration to relevant contexts.
AO1	<p>We will reward coherent, well-structured, relevant responses to the given 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 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 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 in which meanings are shaped in <i>A Toy Epic</i> in the presentation of the ideas in the question through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • overview: candidates may wish to agree with the statement or to challenge the ideas in it • setting of the grammar school is key to the boys’ attempts to ‘escape’ their home and fulfil their ambitions – varying degrees of success • childhood (and their experiences of education) and growing up are presented as both a positive and negative experience. The use of voices allows for both introspection and commentary on other characters and the narrators’ own feelings. This allows the reader to hear about the difficulties of growing up from a first-person perspective • Albie and his experiences of education - used to explore the consequences of diminishing confidence – far less successful as a young adult, ‘Not much point in being top of the class form as a kid after all, is there?’ and the pressures of supportive but ambitious parents. The conflict in being a ‘working-class conservative and a petit-bourgeois proletarian’ • Michael used to show the pressure of being popular, of being made to play the role of class joker, ‘I am an eternal actor, characterless until the occasion calls for a character’. Used towards the end of the novel to explore the naivety of youth when faced with the oncoming threat of war – he believes he can win it on his own terms, ‘I prefer to ponder my first encounters with the thing called Fate alone’. <p>In Band 1, narrative/descriptive responses are likely to assert points about the ideas in the question 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 these ideas. 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>

A03	<p>We are likely to see reference to a range of relevant contexts and their influence upon Humphreys' presentation of the ideas in the question 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"> • 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>
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>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 the ideas in the question 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 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>

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

Q12	Explore the view that “in <i>Wide Sargasso Sea</i> Rhys explores the destructive impact of unfamiliar locations upon individuals”. In the course of your response, you must give close consideration to relevant contexts.
AO1	<p>We will reward coherent, well-structured, relevant responses to the where candidates have engaged with the viewpoint/presentation of the ideas in the question 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 organisation 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 in which meanings are shaped in presenting ideas about the presentation of the ideas in the question through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • overview: candidates are likely to agree with the view in the question. More considered responses may consider how familiar environments also cause suffering to some of the characters in the novel • connection between setting and identity • candidates are likely to argue that it is when a character is placed in an alien setting that they begin to deteriorate mentally and even physically • the antithesis set up between England and the Caribbean • candidates are likely to explore Rochester’s hatred of Granbois, ‘And I hated the place . . . I hated its beauty and its magic and the secret I would never know’ • more considered approaches may discuss explore how once-familiar settings can become alien/destructive due to external/social changes i.e. the Emancipation act leads to Antoinette losing her connection with her once-familiar country, ‘So between you I often wonder who I am and where is my country and where do I belong and why was I ever born at all’. <p>In Band 1, narrative/descriptive responses are likely to assert points about the ideas in the question 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 the ideas in the question 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"> • 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>
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 the ideas in the question 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>

Q13	How far do you agree with the view that “in <i>Wide Sargasso Sea</i>, acts of cruelty are attempts at self-protection”? In the course of your response, you must give close consideration to relevant contexts.
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 organisation but we should see some understanding of the concepts underpinning the ideas in the critical statement 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 in which meanings are shaped in <i>Wide Sargasso Sea</i> in presenting ideas which engage with the viewpoint, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • overview: more considered responses will explore whether the acts of cruelty in the book are acts of self-protection or just acts of pure cruelty • Rochester’s seduction of Amelie – could argue that this is an act of revenge rather than an act of self-protection • Rhys’ use of narrative structure/voices/dreams allows Antoinette a voice and therefore we are more likely to see her actions as those driven by her status as a victim • mode(s) of narration allow(s) the reader to understand that most characters desire to be loved and are dramatically affected by those who betray and/or leave them – could be argued to be the reasoning behind their acts of cruelty • Christophine’s action – giving the potion to Antoinette – is arguably intended as a protective act but candidates could argue that her real motive is driven by revenge against the patriarchy. <p>In Band 1, narrative/descriptive responses are likely to assert points about the statement 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 related to the viewpoint 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 ideas related to the 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 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	To what extent would you agree with those readers who argue that “Mrs Kenton is the moral heart of <i>The Remains of the Day</i>”? In the course of your response, you must give close consideration to relevant contexts.
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 organisation 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 in which 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 are likely to agree with this viewpoint- citing various examples from the text. Perhaps more considered approaches will debate how both Stevens and Miss Kenton are the ‘moral’ heart of the novel – but that they both understand morality very differently. Stevens understands morality to be tied to duty/loyalty/subservience and devotion whereas Mrs Kenton sees it as akin to standing up for those who are weaker and pursuing individual happiness • when agreeing with the statement candidates are likely to explore Miss Kenton’s defence of the Jewish maids and in turn Stevens’ refusal to condemn his master’s anti-Semitism • plot structure: narrative is driven by Stevens’ journey to see Miss Kenton and by the gradual exploration of their relationship through Stevens’ memories. This leads to a bias in the narrative and affects how we understand Miss Kenton’s character and how we view her in the novel • candidates may argue that Miss Kenton’s/Mrs Benn’s choice at the end of the novel, to remain loyal to her family (thus preventing her from re-kindling of love for Stevens) mark her out as the moral heart of the novel • candidates may choose to argue that Stevens is the ‘moral’ heart of the novel in the way that he places duty to another person above everything else. Could argue that whilst this loyalty is misguided it does mark him out as a loyal and arguably moral person from the very beginning to the end. <p>In Band 1, narrative/descriptive responses are likely to assert ideas related to the critical 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 ideas in the critical viewpoint and the ways in which different audiences understand its effects. 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 behaviour / 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>
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 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 ideas in the critical 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>.</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	How far do you agree that “in <i>The Remains of the Day</i>, Ishiguro presents characters who long for an England of the past”? In the course of your response, you must give close consideration to relevant contexts. [40]
AO1	<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 organisation 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 in which 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: there are a number of different ways candidates can tackle this question. They could choose to agree with the view or offer a more considered debate. • most candidates are likely to at least, in part, agree with the statement by exploring the merit of the values espoused by Stevens in the book. They could argue that ideas of duty and loyalty embodied in the role of a butler could be seen as characteristics of a more genteel, respectful and traditional England. Equally they could use Stevens' values as evidence of a time where class distinctions and difference led to personal unhappiness – exploring Stevens' relationship with his father and Miss Kenton • narrative arc: journey into memory/past – symbolic of Stevens' fear/rejection of change – retells the past as it is a safer place to be, 'But I see I am becoming preoccupied with these memories and this is perhaps a little foolish'. Candidates could argue that this fear of change is what prevents Stevens from being happy • candidates could debate whether this novel is indeed nostalgic or whether the unreliable nature of the narrator is used by Ishiguro to mock ideas of this halcyon/idyllic England. <p>In Band 1, narrative/descriptive responses are likely to assert points about one or more examples of the ideas in the question 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 Ishiguro presents the ideas in the question 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>
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 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 the ideas in the question 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 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>

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 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 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 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 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 Can describe other views with partial understanding.
0	0 marks Response not credit worthy or not attempted.			

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