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# **GCE AS MARKING SCHEME**

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**SUMMER 2023**

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

## INTRODUCTION

This marking scheme was used by WJEC for the 2023 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**  
**COMPONENT 1: PROSE**  
**SUMMER 2023 MARK SCHEME**

**General Advice**

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

- Make sure that you are familiar with the assessment objectives (**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**
  - **Assessment Grid, offering band descriptors for each Assessment Objective, and weightings for each Assessment Objective.**
- Be positive in your approach: look for details to reward in the candidate's response rather than faults to penalise.
- As you read the candidate's response, annotate using details from the Assessment Grid/Notes/overview as appropriate. Tick points you reward and indicate inaccuracy or irrelevance where it appears.
- Decide which mark band **best fits** the performance of the candidate **for each Assessment Objective** in response to the question set. Give a mark for each relevant Assessment Objective.
- Explain your mark with an assessment of the quality of the response at the end of each answer. Your comments should indicate both the positive and negative points as appropriate.
- Use your professional judgement, in the light of decisions made at the marking conference, to fine-tune the mark you give.
- It is important that the **full range of marks** is used. Full marks should not be reserved for perfection. Similarly, there is a need to use the marks at the lower end of the scale. No allowance can be given for incomplete answers other than what candidates actually achieve.
- Consistency in marking is of the highest importance. If you have to adjust after the initial sample of scripts has been returned to you, it is particularly important that you make the adjustment without losing your consistency.

- In the case of a rubric infringement, mark all the answers and then delete the lowest mark commensurate with the fulfilling of the rubric. **Please write "rubric infringement" on the front cover of the script.** At the end of the marking period send a list with full details of the rubric infringements to the WJEC GCE English Subject Officer: please explain clearly the nature of the difficulty and give centre and candidate number.
- If you wish to refer a script to the Principal Examiner for a second opinion, if, for example, poor handwriting makes fair assessment difficult, then write "Refer to P/E" on the front of the script. Send a note of the centre and candidate number to the WJEC GCE English Subject Officer at the end of the marking period.
- Please do not use personal abbreviations, as they can be misleading or puzzling to a second reader. You may, however, find the following symbols useful:

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

- In this component, candidates are required to answer two questions, one from Section A and one from Section B. There is a two-part question in Section A. Part (i) is to be marked out of **20 marks** and Part (ii) is to be marked out of **40 marks**, giving a total of **60 marks** for Section A. Section B is to be marked out of **40 marks**.
- A total of **100 marks** is the maximum possible for this component.
- 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.

### Prior to the Conference

Examiners are asked to go carefully through the examination paper prior to the conference and to consider all of the questions on the paper, so that any queries may be put to the Principal Examiner. **Then about 10 scripts should be provisionally assessed**, so that an idea of standards and of candidates' response to the paper is formed. If possible, these scripts should represent a range of ability and of question choice. Any marking on scripts at this stage must be in pencil, not in red.

### At the Conference

Duplicated specimen scripts will be marked at the conference and will form the basis for discussion, but it is important that a broader survey of scripts has been undertaken prior to the meeting by each examiner. This will underpin and inform the discussion and marking on the day.

**After the Conference**

After the standard has been set at the conference, re-mark your original scripts. Send a sample of 10 scripts to the Principal Examiner, ensuring they cover a wide spread of marks. Include a stamped, addressed envelope. Always record full details of any script sent to the Principal Examiner, including the mark. **Mark in red**, but when the Principal Examiner makes his/her response to your sample, be prepared to make whatever adjustment is necessary to the scripts marked so far.

Once you have been given the go-ahead to send scripts to the office it is vital that a steady flow of batches of 80 - 100 scripts is maintained. The final date for dispatch of scripts is **Monday, 19 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
<b>Part (i) 20 marks</b>	<b>10</b>	<b>10</b>	<b>-</b>	<b>-</b>
<b>Part (ii) 40 marks</b>	<b>10</b>	<b>10</b>	<b>10</b>	<b>10</b>

Q1	Jane Austen: <i>Sense and Sensibility</i> (Penguin Classics)
(i)	Examine Austen's presentation of Willoughby in this extract. [20]
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>In <b>Band 1</b> we should see some understanding of the character of Willoughby and with some broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and should show some grasp of the concepts which underpin writing of this sort. <b>Band 3</b> work will maintain a more consistently relevant focus with clearly expressed ideas. In <b>Bands 4 and 5</b> 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"> <li>presented as cruel. Use of free indirect discourse – focusing on Elinor's concern for her sister to highlight Willoughby's cruelty</li> <li>use of Marianne's emotional dialogue illuminates Willoughby's detached and unemotional response to her</li> <li>series of oppositions throughout the passage – dialogue/silence, emotion/detachment etc. used to present Willoughby as the antithesis of sensibility.</li> </ul> <p>In <b>Bands 1 and 2</b> 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 <b>Band 3</b> we should see some clear ideas about form and language choices which are used to create character. In <b>Bands 4 and 5</b> there will be increasing evidence of effective analysis of technique and detailed critical understanding of the ways Austen has made meaning.</p>

(ii)	<p><b>Examine the view that “in <i>Sense and Sensibility</i>, Austen is far more critical of the men than of the women”. In your response, you must give close consideration to at least two other parts of the novel and to relevant contexts.</b></p> <p style="text-align: right;"><b>[40]</b></p>
<b>AO1</b>	<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><b>Band 1</b> 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 <b>Band 2</b> there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning the view in the question. <b>Band 3</b> work should demonstrate relevant engagement with the text, task and key concepts while in <b>Bands 4 and 5</b> we should see an increasingly confident, well-informed and perceptive discussion.</p>
<b>AO2</b>	<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"> <li>• overview: candidates may wish to fully agree with the statement or challenge this view</li> <li>• using the ideas in the extract as a springboard they may wish to explore Willoughby's character in more detail in order to support the statement</li> <li>• there are a number of different ways a candidate could challenge the statement. They could consider the presentation of Elinor as a stoic, often somewhat detached figure or Marianne as an over emotional character</li> <li>• 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.</li> </ul> <p>In <b>Band 1</b>, 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 <b>Band 2</b>, we should see the start of points about authorial techniques with valid support. <b>Band 3</b> writing should demonstrate a grasp of the significance of form (such as third person narrative and the use of dialogue) while in <b>Bands 4 and 5</b> 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"> <li>• etiquette</li> <li>• male/female power balances</li> <li>• social rank and the importance of wealth</li> <li>• the dependency of widows</li> <li>• legal arrangements governing family life</li> <li>• ideas about 'sensitivity' in 19<sup>th</sup> century literature.</li> </ul> <p>In <b>Band 1</b> we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In <b>Band 2</b> there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In <b>Band 3</b> we should see a wider approach to contexts and clear appreciation of their influence upon the text. In <b>Bands 4 and 5</b> 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"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Sense and Sensibility</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <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><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> 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 <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, 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 Jane and Helen in this extract [20]
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>In <b>Band 1</b> we should see some understanding of the character and situation with some broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and should show some grasp of the concepts which underpin writing of this sort. <b>Band 3</b> work will maintain a more consistently relevant focus with clearly expressed ideas. In <b>Bands 4 and 5</b> 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"> <li>• overview: – candidates are likely to engage with the idea that Jane and Helen are presented as opposites here – Helen's calm acceptance of death illuminating Jane's emotional dialogue</li> <li>• repetition of questions presents Jane as fearful/panicky etc.</li> <li>• first person narration presents Jane as vulnerable</li> <li>• Helen presented as stoic and almost motherly towards Jane.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative/explanatory in approach and might identify basic features such as first-person narrative without further discussion. In <b>Band 2</b> there should be some response to the way the extract is constructed with efforts to support ideas. In <b>Band 3</b> we should see some clear ideas about form and language choices which are used to present character/tone/ mood etc. In <b>Bands 4 and 5</b> there will be increasing evidence of effective analysis of technique and detailed critical understanding of the ways Brontë has made meaning.</p>

(ii)	<p><b>“In the Victorian world of <i>Jane Eyre</i>, the characters’ suffering is more psychological than it is physical.” How far do you agree with this view of the novel? In your response, you must give close consideration to at least two other parts of the novel and to relevant contexts. [40]</b></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><b>Band 1</b> 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 <b>Band 2</b> there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning the ideas in the viewpoint. <b>Band 3</b> work should demonstrate relevant engagement with the text, task and key concepts while in <b>Bands 4 and 5</b> 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"> <li>• overview: candidates may wish to agree and/or challenge the statement. They are likely to focus on Jane and her journey through the novel.</li> <li>• candidates may explore a number of events in the novel where Jane suffers psychologically – i.e. the Red Room/the aborted wedding etc.</li> <li>• candidates may explore a number of events in the novel where Jane suffers physically e.g. on the moor</li> <li>• could explore the St John’s psychological suffering/Rochester’s psychological and physical suffering</li> <li>• candidates are likely to engage with the idea that psychological and physical suffering are often entwined – especially for Bertha/Rochester and Jane.</li> </ul> <p>In <b>Band 1</b>, 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 <b>Band 2</b>, we should see the start of points about authorial techniques with valid support. <b>Band 3</b> writing should demonstrate a grasp of the significance of form (such as third person narrative and the use of dialogue) while in <b>Bands 4 and 5</b> 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>

<b>AO3</b>	<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"> <li>• status/dependency of females and C19th notions of marriage</li> <li>• status of orphans and poor relations</li> <li>• C19th notions of charity</li> <li>• C19th attitudes towards mental illness</li> <li>• C19th religious attitudes and values</li> <li>• finance/wealth/inheritance</li> <li>• ideas of Empire/colonialism.</li> </ul> <p>In <b>Band 1</b> we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In <b>Band 2</b> there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In <b>Band 3</b> we should see a wider approach to contexts and clear appreciation of their influence upon the text. In <b>Bands 4 and 5</b> there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p>
<b>AO5</b>	<p>Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Jane Eyre</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <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><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> 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 <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, 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 Mrs Thornton in this extract. [20]
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p><b>Band 1</b> responses might show a superficial understanding of the situation/characters but writing is likely to be awkward, brief and general. <b>Band 2</b> responses should demonstrate a more methodical approach to the extract. In <b>Band 3</b> there should be some clear grasp of the concepts which underpin narrative fiction and dialogue with appropriate terminology while in <b>Bands 4 and 5</b>, 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"> <li>• use of dialogue reveals Mrs Thornton's hyperbolic feelings towards her son and his future</li> <li>• use of exclamatives reveals Mrs Thornton's passion/over-protective nature</li> <li>• presented as stubborn and intransigent in her views towards Margaret</li> <li>• repetition of short clauses towards the end reveals her indignation at Margaret's treatment of Thornton.</li> </ul> <p><b>Band 1</b> responses might assert some points about character and identify basic features such as description. <b>Band 2</b> writing should have a little more to say about technique. There might be comments on language choice but still inclined to be assertive. In <b>Band 3</b>, discussion of technique should be more purposeful with clear textual support. In <b>Bands 4 and 5</b> there should be increasing evidence of analysis with growing critical understanding of the ways Gaskell has made meaning.</p>

(ii)	<p><b>How far do you agree that “in <i>North and South</i>, it is class difference which causes the most conflict”. In your response, you must give close consideration to at least two parts of the novel and to relevant contexts.</b></p> <p style="text-align: right;"><b>[40]</b></p>
<b>AO1</b>	<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><b>Band 1</b> responses might tend to narrate one or more examples of social class 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 <b>Band 2</b> we might see some attempt to engage with the different examples of social class and while writing might be inaccurate at times there will be some sense of organisation and use of relevant concepts. <b>Band 3</b> essays should be mostly relevantly engaged and wider ranging with some sensible ideas about social class. <b>Bands 4 and 5</b> 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>
<b>AO2</b>	<p>In their analysis of the ways in which meanings are shaped in presenting ideas about social class/the view in the question through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• overview: candidates may agree with the statement or choose to challenge it. Candidates are likely to explore Margaret and Thornton’s relationship in relation to the view in the question</li> <li>• could discuss Thornton’s relationship with his workers</li> <li>• challenge the statement – could argue that through the relationship between Thornton and Margaret Gaskell argues for understanding between the classes through exploring conflict</li> <li>• challenge the statement by discussing other potential reasons for the conflict in the novel for example Margaret and Thornton’s excessive pride.</li> </ul> <p><b>Band 1</b> responses will tend to narrate sections of the novel and describe examples of social class without further discussion. In <b>Band 2</b> there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning prose fiction. <b>Band 3</b> work should demonstrate relevant engagement with the text, task and key concepts while in <b>Bands 4 and 5</b> we should see an increasingly confident, well-informed and perceptive discussion.</p>

<b>AO3</b>	<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"> <li>• status/dependency (or surprising independence) of females</li> <li>• literary context – North and South’s widely accepted position as a ‘Condition of England’ novel.</li> <li>• social hierarchy / relationships crossing boundaries</li> <li>• industrial relations</li> <li>• social / moral obligations</li> <li>• manners / conventions governing behaviour.</li> </ul> <p>In <b>Band 1</b> we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In <b>Band 2</b> there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In <b>Band 3</b> we should see a wider approach to contexts and clear appreciation of their influence upon the text. In <b>Bands 4 and 5</b> there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p>
<b>AO5</b>	<p>Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>North and South</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <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><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> 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 <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In <b>Bands 4 and 5</b>, 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 Ham in this extract [20]
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>In <b>Band 1</b> we should see some understanding of the presentation of Ham with some broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and should show some grasp of the concepts which underpin writing of this sort. <b>Band 3</b> work will maintain a more consistently relevant focus with clearly expressed ideas. In <b>Bands 4 and 5</b> 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"> <li>• Dickens' use of costume to emphasise Ham's state of despair</li> <li>• Ham's opening silence and immobility – highlights his vulnerability and inability to accept the situation</li> <li>• Staccato sentence structure more frequent as the extract develops – reveals Ham's panicky/fearful demeanour</li> <li>• metaphor of 'lonely waste'.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative/explanatory in approach and might identify basic features such as techniques without further discussion. In <b>Band 2</b> there should be some response to the way the extract is constructed with efforts to support ideas. In <b>Band 3</b> we should see some clear ideas about form and language choices which are used to present Ham and the effect of these choices. In <b>Bands 4 and 5</b> there will be increasing evidence of effective analysis of technique and detailed critical understanding of the ways Dickens has made meaning.</p>



(ii)	<p><b>Examine the view that “despite its happy ending, <i>David Copperfield</i> is a Victorian novel of loss and shame”. In your response, you must give close consideration to at least two other parts of the novel and to relevant contexts.</b></p> <p style="text-align: right;"><b>[40]</b></p>
<b>AO1</b>	<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><b>Band 1</b> 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 <b>Band 2</b> there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning the ideas in the viewpoint. <b>Band 3</b> work should demonstrate relevant engagement with the text, task and key concepts while in <b>Bands 4 and 5</b> we should see an increasingly confident, well-informed and perceptive discussion.</p>
<b>AO2</b>	<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"> <li>• overview: candidates may approach to agree fully with this question or to choose to at least partially challenge it</li> <li>• examples of loss and shame in the novel may include the fate/treatment of the women in the novel</li> <li>• examples of loss and shame in the novel may include the presentation of David's childhood</li> <li>• could challenge the statement by exploring the love between Agnes and David.</li> </ul> <p>In <b>Band 1</b>, 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 <b>Band 2</b>, 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. <b>Band 3</b> writing should demonstrate relevant engagement with the text, task and key concepts while in <b>Bands 4 and 5</b> 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>

<b>AO3</b>	<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"> <li>• status/dependency of females/social hierarchy</li> <li>• religion</li> <li>• status of orphans/child labour and the impacts of an industrial society</li> <li>• class/social prejudice</li> <li>• family obligations/duty</li> <li>• education</li> <li>• C19th attitudes towards marriage/pre- or extra – marital sex/adultery</li> </ul> <p>In <b>Band 1</b> we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In <b>Band 2</b> there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In <b>Band 3</b> we should see a wider approach to contexts and clear appreciation of their influence upon the text. In <b>Bands 4 and 5</b> there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel</p>
<b>AO5</b>	<p>Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>David Copperfield</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <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' presentation of these ideas.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> 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 <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

Q5	Thomas Hardy: <i>The Mayor of Casterbridge</i> (Penguin Classics)
(i)	Examine Hardy's presentation of Henchard in this passage. [20]
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>In <b>Band 1</b> we should see some understanding of the characters and situation with some broad and probably asserted ideas about atmosphere. These comments will probably be descriptive. <b>Band 2</b> responses will be more engaged and organised and should show some grasp of the concepts which underpin writing of this sort. <b>Band 3</b> work will maintain a more consistently relevant focus with clearly expressed ideas. In <b>Bands 4 and 5</b> 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"> <li>• candidates may discuss how Henchard and Elizabeth are used as foils – Elizabeth's silence serving to illuminate and exaggerate Henchard's hyperbolic/emotional outbursts</li> <li>• a reader's response to Henchard could be ambivalent – he could evoke sympathy with his desperate tone or readers may see him as a pathetic figure who is being punished for past mistakes</li> <li>• Henchard is presented as having lost his normal self-confidence. Revealed in his staccato utterances and images such as 'moving like a great tree in a wind' – a once certain and definite character reduced to hesitancy and uncertainty.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative/explanatory in approach and might identify basic features such as dialogue without further discussion. In <b>Band 2</b> there should be some response to the way the extract is constructed with efforts to support ideas. In <b>Band 3</b> we should see some clear ideas about form and language choices which are used to create character. In <b>Bands 4 and 5</b> there will be increasing evidence of effective analysis of technique and detailed critical understanding of the ways Hardy has made meaning.</p>

(ii)	<p><b>Examine the view that “in <i>The Mayor of Casterbridge</i>, it is family relationships rather than romantic ones which are the strongest.” In your response, you must give close consideration to at least two other parts of the novel and to relevant contexts. [40]</b></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><b>Band 1</b> 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 <b>Band 2</b> 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. <b>Band 3</b> work should demonstrate relevant engagement with the text, task and key concepts while in <b>Bands 4 and 5</b> 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"> <li>• overview: candidates may wish to agree fully with the statement or partially challenge it</li> <li>• candidates are likely to explore Henchard's attempt to make amends with Susan and Elizabeth for his actions at the beginning of the novel</li> <li>• candidates could agree with the statement by considering Lucetta's broken relationships in the novel</li> <li>• candidates could challenge the statement by exploring the falsity inherent in a number of the novel's familial relationships.</li> </ul> <p>In <b>Band 1</b>, narrative/descriptive responses are likely to choose one or more examples of public reputation/personal happiness with no supporting case made and only textual reference. In <b>Band 2</b>, we should see the start of points about authorial techniques with valid support. <b>Band 3</b> writing should demonstrate a grasp of the significance of form (such as third person narrative and the use of dialogue) while in <b>Bands 4 and 5</b> 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>

<b>AO3</b>	<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"> <li>• the vulnerability of the poor</li> <li>• differences in social status</li> <li>• Victorian moral values / courtship/sexual impropriety</li> <li>• Victorian values/attitudes towards marriage</li> <li>• the literary tradition (Tragedy)</li> <li>• industrial developments e.g. agriculture, of the 19<sup>th</sup> century.</li> </ul> <p>In <b>Band 1</b> we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In <b>Band 2</b> there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In <b>Band 3</b> we should see a wider approach to contexts and clear appreciation of their influence upon the text. In <b>Bands 4 and 5</b> there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p>
<b>AO5</b>	<p>Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>The Mayor of Casterbridge</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <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><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> 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 <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, 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	<b>AO1</b> <b>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</b>  <b>10 marks</b>	<b>AO2</b> <b>Analyse ways in which meanings are shaped in texts</b>  <b>10 marks</b>
5	<b>9-10 marks</b> <ul style="list-style-type: none"> <li>• Perceptive discussion of texts</li> <li>• Very well-developed argument.</li> <li>• Confident grasp of concepts and apt use of terminology.</li> <li>• Accurate, fluent expression.</li> </ul>	<b>9-10 marks</b> <ul style="list-style-type: none"> <li>• Detailed critical understanding of writers' techniques to create meaning.</li> <li>• Confident and apt textual support.</li> </ul>
4	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>• Clearly informed discussion of texts.</li> <li>• Effectively structured argument.</li> <li>• Secure grasp of concepts and secure and sensible use of terminology.</li> <li>• Expression generally accurate and clear.</li> </ul>	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>• Sound analysis and evaluation of writers' techniques to create meaning.</li> <li>• Appropriate and secure textual support.</li> </ul>
3	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>• Engages with texts and response is mostly relevant to question.</li> <li>• Some sensible grasp of key concepts.</li> <li>• Generally appropriate terminology.</li> <li>• Expression tends to be accurate and clear, but there may be lapses.</li> </ul>	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>• Clear grasp of writers' use of structure, form and language to create meaning.</li> <li>• Generally clear and appropriate textual support.</li> </ul>
2	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>• Attempts to engage with texts and organise material, though not always relevant to question.</li> <li>• Some, not always relevant use of concepts and terminology.</li> <li>• Expression may feature inaccuracies.</li> </ul>	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>• Can make some basic points about use of structure, form and language to create meaning.</li> <li>• Can support some points by reference to texts.</li> </ul>
1	<b>1-2 marks</b> <ul style="list-style-type: none"> <li>• Understands texts at a superficial or literal level.</li> <li>• Offers some ideas about texts.</li> <li>• Shows some grasp of basic terminology, though this may be occasional.</li> <li>• Errors in expression and lapses in clarity.</li> </ul>	<b>1-2 marks</b> <ul style="list-style-type: none"> <li>• May identify a few basic stylistic features.</li> <li>• May offer narrative/descriptive comment on texts.</li> <li>• Occasional textual support.</li> </ul>
0	<b>0 marks</b> Response not credit worthy or not attempted.	<b>0 marks</b> Response not credit worthy or not attempted.

## Component 1 Section A (ii)

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

<b>Q6</b>	<b>How far do you agree with the view that, “in the world of <i>The Secret Agent</i>, Conrad blurs the distinction between good and evil”? In your response, you must refer to relevant contexts. [40]</b>
<b>AO1</b>	<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><b>Band 1</b> 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 <b>Band 2</b> 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. <b>Band 3</b> work should demonstrate relevant engagement with the text, task and key concepts while in <b>Bands 4 and 5</b> we should see an increasingly confident, well-informed and perceptive discussion.</p>
<b>AO2</b>	<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"> <li>• overview: candidates may choose to agree with the view or challenge the statement</li> <li>• The Professor – absence of morality could be used to support the idea that some of the characters are wholly good or (in his case) evil</li> <li>• may wish to argue that Winnie is the closest Conrad comes to an inherently ‘good’ character. More considered approaches may discuss her killing of Verloc and her naivety/deliberate ignorance throughout the novel as evidence of her being a more morally complex character</li> <li>• may use Stevie to discuss the idea that in order to be seen as a wholly ‘good’ character perhaps Conrad is arguing that someone needs to be detached from society/have a lack of awareness of external forces.</li> </ul> <p>In <b>Band 1</b>, 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 <b>Band 2</b>, we should see the start of points about authorial techniques with valid support. <b>Band 3</b> writing should demonstrate a grasp of the significance of form (such as third person narrative and the use of dialogue) while in <b>Bands 4 and 5</b> 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>

<b>AO3</b>	<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"> <li>• the intended impact/consequences of acts of anarchism/terrorism</li> <li>• early C20th politics/international affairs</li> <li>• (Late Victorian?) Edwardian family values</li> <li>• historical incidents such as the attempted Greenwich bombing by Martial Bourdin and real-life models for characters</li> <li>• terrorism as a genre.</li> </ul> <p>In <b>Band 1</b> we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In <b>Band 2</b> there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In <b>Band 3</b> we should see a wider approach to contexts and clear appreciation of their influence upon the text. In <b>Bands 4 and 5</b> there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p>
<b>AO5</b>	<p>Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>The Secret Agent</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <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><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> 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 <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, 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>

<b>Q7</b>	<b>Examine the view that “in <i>The Secret Agent</i>, Conrad presents a world which leaves us with little hope or optimism”. In your response, you must refer to relevant contexts. [40]</b>
<b>AO1</b>	<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><b>Band 1</b> 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 <b>Band 2</b> 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. <b>Band 3</b> work should demonstrate relevant engagement with the text, task and key concepts while in <b>Bands 4 and 5</b> we should see an increasingly confident, well-informed and perceptive discussion.</p>
<b>AO2</b>	<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"> <li>• overview: candidates may choose to agree with the view or challenge the statement/offer a more balanced approach</li> <li>• could see Verloc as a symbol of Conrad’s distaste for the moral laxity and greed of the middle classes</li> <li>• if challenging the statement then candidates may discuss Winnie’s relationship with Stevie. More considered arguments may engage with the idea that Winnie’s killing of Verloc in an act of revenge demonstrates a flaw in her human nature – in addition to her ignorance regarding her husband’s relationship with her brother before Stevie’s death</li> <li>• could discuss Conrad’s presentation of morality – most characters in the novel lack what could be called a moral compass.</li> </ul> <p>In <b>Band 1</b>, 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 <b>Band 2</b>, we should see the start of points about authorial techniques with valid support. <b>Band 3</b> writing should demonstrate a grasp of the significance of form (such as third person narrative and the use of dialogue) while in <b>Bands 4 and 5</b> 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>

<b>AO3</b>	<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"> <li>• underpinning philosophies of anarchism/terrorism</li> <li>• early C20th politics/international affairs</li> <li>• Edwardian family values</li> <li>• historical incidents such as the attempted Greenwich bombing by Martial Bourdin and real-life models for characters</li> <li>• morality/personal relationships.</li> </ul> <p>In <b>Band 1</b> we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In <b>Band 2</b> there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In <b>Band 3</b> we should see a wider approach to contexts and clear appreciation of their influence upon the text. In <b>Bands 4 and 5</b> there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p>
<b>AO5</b>	<p>Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>The Secret Agent</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <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)**

<b>Q8</b>	<b>How far do you agree with the view that “in <i>A Room with a View</i>, Forster depicts a world defined by social change”? In your response, you must refer to relevant contexts. [40]</b>
<b>AO1</b>	<p>We will reward coherent, well-structured, relevant responses to the viewpoint 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.</p> <p><b>Band 1</b> 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 <b>Band 2</b> 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. <b>Band 3</b> work should demonstrate relevant engagement with the text, task and key concepts while in <b>Bands 4 and 5</b> we should see an increasingly confident, well-informed and perceptive discussion.</p>
<b>AO2</b>	<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"> <li>• overview: this is a broad question and candidates are likely to focus on one area as way ‘in’. Possible areas could be gender/class/male and female relationship/politics etc.</li> <li>• candidates are likely to give a contextualised response – one which considers the idea of transition – from more traditional Victorian ideas to the more progressive ideas of the early Edwardian era</li> <li>• may wish to at least partially challenge the statement by arguing that despite the development of characters such as Lucy/Charlotte Bartlett ‘society’ remains fairly intransigent in terms of progressive ideas of women’s rights/gender equality/class hierarchy etc. Could use the cyclical nature of the novel to support this and/or Forster’s use of locations (i.e. does Lucy’s return to Italy symbolize an acknowledgement that English society is still not accepting of her and George’s relationship?).</li> </ul> <p>In <b>Band 1</b>, narrative/descriptive responses are likely to assert points relating to the viewpoint with only broad support/reference. In <b>Band 2</b>, we should see the start of points about authorial techniques with valid support. <b>Band 3</b> writing should demonstrate a grasp of the significance of form (such as narrative point of view and the use of dialogue) while in <b>Bands 4 and 5</b> 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>

<b>AO3</b>	<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"> <li>• the English class system</li> <li>• women's status and related ideas about marriage/property/education</li> <li>• political / philosophical radicalism</li> <li>• Edwardian codes of manners/customs/morals</li> <li>• Victorian/Edwardian ideas of masculinity/femininity.</li> </ul> <p>In <b>Band 1</b> we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In <b>Band 2</b> there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In <b>Band 3</b> we should see a wider approach to contexts and clear appreciation of their influence upon the text. In <b>Bands 4 and 5</b> there will be an increasingly confident discussion and analysis of context.</p>
<b>AO5</b>	<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"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>A Room with a View</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <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><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> 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 <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

Q9	<p><b>“Despite Forster’s choice of ending, Lucy remains as powerless at the end of <i>A Room with a View</i> as she was at the beginning.” How far do you agree with this view of the novel? In your response, you must refer to relevant contexts.</b></p> <p style="text-align: right;"><b>[40]</b></p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the given 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><b>Band 1</b> 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 <b>Band 2</b> 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. <b>Band 3</b> work should demonstrate relevant engagement with the text, task and key concepts while in <b>Bands 4 and 5</b> 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"> <li>• overview: candidates will probably challenge this statement by using example of Lucy’s burgeoning character as support for her being more ‘free’ at the end of the narrative</li> <li>• candidates could draw on some (or all) of the following as support for the statement – Lucy’s relationship with George/her rejection of Cecil, Lucy’s relationship with music and/or art throughout the novel/Forster’s use of setting and Lucy’s return to Italy at the end of the novel</li> <li>• may wish to at least partially agree with the statement by arguing that despite the development of characters such as Lucy/Charlotte Bartlett ‘society’ remains fairly intransigent in terms of progressive ideas of women’s rights/gender equality/class hierarchy etc. Could use the cyclical nature of the novel to support this and/or Forster’s use of locations (i.e. does Lucy’s return to Italy symbolize an acknowledgement that English society is still not accepting of her and George’s relationship?)</li> </ul> <p>In <b>Band 1</b>, narrative/descriptive responses are likely to assert points related to the view with only broad support/reference. In <b>Band 2</b>, we should see the start of points about authorial techniques with valid support. <b>Band 3</b> writing should demonstrate a grasp of the significance of form (such as narrative point of view and the use of dialogue) while in <b>Bands 4 and 5</b> 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>

<b>AO3</b>	<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"> <li>• the restrictions and changing nature of the English class system</li> <li>• women's status and related ideas about education/marriage/property</li> <li>• Edwardian codes of manners/customs/morals</li> <li>• English values/traditions and the conflict with foreign culture</li> </ul> <p>In <b>Band 1</b> we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In <b>Band 2</b> there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In <b>Band 3</b> we should see a wider approach to contexts and clear appreciation of their influence upon the text. In <b>Bands 4 and 5</b> there will be an increasingly confident discussion and analysis of context</p>
<b>AO5</b>	<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"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>A Room with a View</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <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><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> 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 <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, 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)**

<b>Q10</b>	<b>How far do you agree with the idea that “the ideas in <i>A Toy Epic</i> are most effectively conveyed through Humphreys’ use of multiple narrative voices”? In your response, you must refer to relevant contexts. [40]</b>
<b>AO1</b>	<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><b>Band 1</b> responses will tend to narrate sections of the novel in order to demonstrate knowledge and understanding of the text at a superficial level. In <b>Band 2</b> 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. <b>Band 3</b> work should demonstrate relevant engagement with the text, task and key concepts while in <b>Bands 4 and 5</b> we should see an increasingly confident, well-informed and perceptive discussion, which engages fully with the viewpoint.</p>
<b>AO2</b>	<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"> <li>• overview: candidates are likely to at least partially agree with the statement but then consider some of Humphreys’ other techniques and how successful these are in conveying the novel’s key ideas</li> <li>• the different narrative voices allow Humphreys to explore the different sides of pre 2<sup>nd</sup> 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</li> <li>• 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.</li> </ul> <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>

<b>AO3</b>	<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"> <li>• class values / respectability / social aspiration.</li> <li>• education</li> <li>• church/country/town settings</li> <li>• impact of war on society and impending conflict</li> <li>• poverty and unemployment between the wars</li> <li>• political movements – communism, socialism, fascism and nationalism</li> <li>• church and chapel</li> <li>• Anglicisation.</li> </ul> <p>In <b>Band 1</b> we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In <b>Band 2</b> there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In <b>Band 3</b> we should see a wider approach to contexts and clear appreciation of their influence upon the text. In <b>Bands 4 and 5</b> there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p>
<b>AO5</b>	<p>Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>A Toy Epic</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <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><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> 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 <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

Q11	<p><b>“I am a traveller between worlds learning by experience the slow lessons of tolerance which every foreigner must learn” (Iorwerth). In the light of this statement, discuss Humphreys’ presentation of the theme of belonging in <i>A Toy Epic</i>. In your response, you must refer to relevant contexts.</b></p> <p style="text-align: right;"><b>[40]</b></p>
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><b>Band 1</b> 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 <b>Band 2</b> 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. <b>Band 3</b> work should demonstrate relevant engagement with the text, task and key concepts while in <b>Bands 4 and 5</b> 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"> <li>• overview: there are a number of ways candidates can engage with this question. They may wish to qualify what they understand as being the ‘worlds’ – i.e. the ‘world’ of Wales and/or the wider ‘world’ of pre-war Britain etc. They could also engage with what makes each of the boys a ‘foreigner’ in their own lives. Most candidates, despite their differing approaches are likely to engage with both the macro and the micro in the novel – the wider, external events occurring in Wales and in the wider context AND the personal journey of the three boys as they struggle with finding a sense of belonging</li> <li>• candidates may wish to debate how far the boys succeed in demonstrating tolerance towards different ways of living/belonging</li> <li>• end of the novel – a game of hide and seek in the country symbolises their desire to escape back to their childhood ‘home’ and arguably ‘tradition’. However, this ultimately fails as descends into bickering.</li> </ul> <p>In <b>Band 1</b>, narrative/descriptive responses are likely to assert points about the ideas in the question with only broad support/reference. In <b>Band 2</b>, 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. <b>Band 3</b> writing should demonstrate a grasp of the significance of form (such as third person narrative and the use of dialogue) while in <b>Bands 4 and 5</b> 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>

<b>AO3</b>	<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"> <li>• growing modernity in Wales in the 1930s</li> <li>• demographic shift from coast to towns</li> <li>• poverty and unemployment between the wars</li> <li>• political movements – communism, socialism, fascism and nationalism</li> <li>• class values / respectability/social aspiration</li> <li>• impending war/impact of war</li> <li>• church and chapel</li> <li>• Anglicisation.</li> </ul> <p>In <b>Band 1</b> we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In <b>Band 2</b> there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In <b>Band 3</b> we should see a wider approach to contexts and clear appreciation of their influence upon the text. In <b>Bands 4 and 5</b> there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p>
<b>AO5</b>	<p>Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>A Toy Epic</i>.</li> <li>• by engaging with critical material including specific references to and quotations from other readers.</li> <li>• a combination of both of the above.</li> </ul> <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><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> 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 <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, 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)**

<b>Q12</b>	<p><b>“In <i>Wide Sargasso Sea</i>, Rhys attempts to give a voice to the weakest members of society.” Explore this view of the novel. In your response, you must refer to relevant contexts. [40]</b></p>
<b>AO1</b>	<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><b>Band 1</b> 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 <b>Band 2</b> 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. <b>Band 3</b> work should demonstrate relevant engagement with the text, task and key concepts while in <b>Bands 4 and 5</b> we should see an increasingly confident, well-informed and perceptive discussion.</p>
<b>AO2</b>	<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"> <li>• overview: candidates are likely to agree with the view in the question. More considered responses may consider how far Rhys is successful in achieving this</li> <li>• likely to focus on Antoinette to support this view and use events from the text to develop these ideas. Could also discuss Rhys’ use of narrative structure/voices/dreams as one of the ways of allowing Antionette a voice</li> <li>• could challenge the statement by arguing that despite not giving him a name Rhys does allow Rochester a voice in the novel and that this in turn may engender some sympathy for him</li> <li>• may argue that although ‘Bertha’ is given a voice by Rhys she is still silenced at the end of the novel.</li> </ul> <p>In <b>Band 1</b>, narrative/descriptive responses are likely to assert points about the ideas in the question with only broad support/reference. In <b>Band 2</b>, we should see the start of points about authorial techniques with valid support. <b>Band 3</b> writing should demonstrate a grasp of the significance of form (such as narrative point of view and the use of dialogue) while in <b>Bands 4 and 5</b> 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>

<b>AO3</b>	<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"> <li>• attitudes towards marriage</li> <li>• status of women in English and Caribbean cultures</li> <li>• slavery and emancipation</li> <li>• colonial influence</li> <li>• wealth</li> <li>• English inheritance laws</li> <li>• the supernatural (Obeah)</li> <li>• customs and ceremonies.</li> </ul> <p>In <b>Band 1</b> we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In <b>Band 2</b> there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In <b>Band 3</b> we should see a wider approach to contexts and clear appreciation of their influence upon the text. In <b>Bands 4 and 5</b> there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p>
<b>AO5</b>	<p>Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Wide Sargasso Sea</i>.</li> <li>• by engaging with critical material including specific references to and quotations from other readers.</li> <li>• a combination of both of the above.</li> </ul> <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><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> 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 <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

Q13	<p>Consider the view that “in <i>Wide Sargasso Sea</i>, we see a world characterised by the rejection of the new in favour of the old.” In your response, you must refer to relevant contexts. [40]</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the viewpoint where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology.</p> <p><b>Band 1</b> 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 <b>Band 2</b> 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. <b>Band 3</b> work should demonstrate relevant engagement with the text, task and key concepts while in <b>Bands 4 and 5</b> 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"> <li>• overview: more considered responses will determine what they understand to be meant by ‘new’ and ‘old’ and will then offer a developed line of argument.</li> <li>• ‘new’ ideas in the novel could be understood as ‘new’ ideas about female sexuality/colonial relations/race relations/class/patriarchy etc. For each of these ideas it is possible to both agree and challenge the statement.</li> <li>• candidates could focus on the character of Antionette in order to explore a number of the ideas above. Her fate at the end of the text could be used to support the view in the question.</li> <li>• candidates could explore the character of Christophine and how she, in terms of female independence could be seen as a figure through which Rhys rejects ‘old’ ideas.</li> </ul> <p>In <b>Band 1</b>, narrative/descriptive responses are likely to assert points about the statement with only broad support/reference. In <b>Band 2</b>, we should see the start of points about authorial techniques with valid support. <b>Band 3</b> writing should demonstrate a grasp of the significance of form (such as narrative point of view and the use of dialogue) while in <b>Bands 4 and 5</b> 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>

<b>AO3</b>	<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"> <li>• slavery and emancipation</li> <li>• colonial influence / ownership of different islands /tensions between France and England</li> <li>• status of women in English and Caribbean cultures</li> <li>• wealth</li> <li>• gender roles in English and Caribbean cultures</li> <li>• attitudes towards marriage</li> <li>• the supernatural (Obeah)</li> <li>• religion and its role in colonisation</li> <li>• customs and ceremonies</li> </ul> <p>In <b>Band 1</b> we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In <b>Band 2</b> there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In <b>Band 3</b> we should see a wider approach to contexts and clear appreciation of their influence upon the text. In <b>Bands 4 and 5</b> there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p>
<b>AO5</b>	<p>Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Wide Sargasso Sea</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <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><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> 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 <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, 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)**

<b>Q14</b>	<p><b>“In <i>The Remains of the Day</i>, Ishiguro’s chief concern is to challenge ideas about service.” Examine this view of the novel. In your response, you must refer to relevant contexts. [20]</b></p>
<b>AO1</b>	<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><b>Band 1</b> responses will tend to narrate sections of the novel in order to demonstrate knowledge and understanding of the text at a superficial level. In <b>Band 2</b> 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. <b>Band 3</b> work should demonstrate relevant engagement with the text, task and key concepts while in <b>Bands 4 and 5</b> we should see an increasingly confident, well-informed and perceptive discussion.</p>
<b>AO2</b>	<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"> <li>• overview: candidates are likely to explore the way the novel charts how the principles and morality of service are in flux – with characters such as Stevens representing traditional ideas of domestic service and Farraday more modern ones</li> <li>• may explore ‘morality of service’ through examination of Stevens relationship with his father. Could consider – at what price service? Stevens’ relationship with Mrs Kenton could also be a fruitful area for exploration when considering these ideas.</li> <li>• could consider ‘service’ in terms of military service and explore Lord Darlington’s service to his country during the war years. Could argue his ‘morality’ is debatable.</li> </ul> <p>In <b>Band 1</b>, narrative/descriptive responses are likely to assert ideas related to the critical viewpoint with only broad support/reference. In <b>Band 2</b>, we should see the start of points about authorial techniques with valid support. <b>Band 3</b> writing should demonstrate a grasp of the significance of form (such as narrative point of view and the use of dialogue) while in <b>Bands 4 and 5</b> 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>

<b>AO3</b>	<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"> <li>• the British class system</li> <li>• the influence of WW1 and 2</li> <li>• American influences</li> <li>• working-class culture and values after the wars</li> <li>• conventions of behaviour / personal relationships</li> <li>• Englishness – rural life; seashores; pub culture.</li> </ul> <p>In <b>Band 1</b> we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In <b>Band 2</b> there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In <b>Band 3</b> we should see a wider approach to contexts and clear appreciation of their influence upon the text. In <b>Bands 4 and 5</b> there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p>
<b>AO5</b>	<p>Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>The Remains of The Day</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <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><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> 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 <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, 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>

<b>Q15</b>	<b>“Ishiguro presents us with a world characterised by human weakness rather than human potential.” Explore this view of <i>The Remains of the Day</i>. In your response, you must refer to relevant contexts. [40]</b>
<b>AO1</b>	<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><b>Band 1</b> 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 <b>Band 2</b> 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. <b>Band 3</b> work should demonstrate relevant engagement with the text, task and key concepts while in <b>Bands 4 and 5</b> we should see an increasingly confident, well-informed and perceptive discussion.</p>
<b>AO2</b>	<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"> <li>• overview: candidates may choose to address the two ideas in the question separately – although more considered approaches may explore how a number of characters reveal both human weakness and human potential</li> <li>• may focus on Stevens and his human weakness. Could argue this is loyalty/pride/ignorance etc. Arguably demonstrates human potential towards the end of the novel when he becomes more self-aware.</li> <li>• could focus on Miss Kenton – arguably she is used by Ishiguro as more of a moral character who demonstrates human potential in the way she values morality over personal gain</li> <li>• Lord Darlington could be examined as an example of human weakness (albeit one with possible good intentions)</li> </ul> <p>In <b>Band 1</b>, 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 <b>Band 2</b>, we should see the start of points about authorial techniques with valid support. <b>Band 3</b> writing should demonstrate a grasp of the significance of form (such as narrative point of view and the use of dialogue) while in <b>Bands 4 and 5</b> 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>

<b>AO3</b>	<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"> <li>• the British class system</li> <li>• working-class culture and values after the wars</li> <li>• patriotism</li> <li>• the influence of WW1 and 2</li> <li>• conventions of behaviour / personal relationships</li> <li>• rural life in England</li> </ul> <p>In <b>Band 1</b> we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In <b>Band 2</b> there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In <b>Band 3</b> we should see a wider approach to contexts and clear appreciation of their influence upon the text. In <b>Bands 4 and 5</b> there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel</p>
<b>AO5</b>	<p>Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>The Remains of The Day</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <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><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> 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 <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, 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	<b>AO1</b> <b>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</b> <b>10 marks</b>	<b>AO2</b> <b>Analyse ways in which meanings are shaped in texts</b> <b>10 marks</b>	<b>AO3</b> <b>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</b> <b>10 marks</b>	<b>AO5</b> <b>Explore literary texts informed by different interpretations</b> <b>10 marks</b>
5	<b>9-10 marks</b> <ul style="list-style-type: none"> <li>Perceptive discussion of text</li> <li>Very well-developed argument.</li> <li>Confident grasp of concepts and apt use of terminology.</li> <li>Accurate, fluent expression.</li> </ul>	<b>9-10 marks</b> <ul style="list-style-type: none"> <li>Detailed critical understanding of writers' techniques to create meaning.</li> <li>Confident and apt textual support.</li> </ul>	<b>9-10 marks</b> <ul style="list-style-type: none"> <li>Perceptive discussion of significance and influence of context.</li> <li>Confident analysis of wider context in which novel is written and received.</li> </ul>	<b>9-10 marks</b> <ul style="list-style-type: none"> <li>Confident and informed discussion of other relevant interpretations.</li> </ul>
4	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>Clearly informed discussion of text.</li> <li>Effectively structured argument.</li> <li>Secure grasp of concepts and secure and sensible use of terminology.</li> <li>Expression generally accurate and clear.</li> </ul>	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>Sound analysis and evaluation of writers' techniques to create meaning.</li> <li>Appropriate and secure textual support.</li> </ul>	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>Sound appreciation of significance and influence of context.</li> <li>Sound analysis of wider context in which novel is written and received</li> </ul>	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>Makes clear and purposeful use of other relevant interpretations.</li> </ul>
3	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>Engages with text and response is mostly relevant to question.</li> <li>Some sensible grasp of key concepts.</li> <li>Generally appropriate terminology.</li> <li>Expression tends to be accurate and clear, but there may be lapses.</li> </ul>	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>Clear grasp of writers' use of structure, form and language to create meaning.</li> <li>Generally clear and appropriate textual support.</li> </ul>	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>Clear grasp of the importance of context.</li> <li>Clear grasp of wider context in which novel is written and received.</li> </ul>	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>Makes use of other relevant interpretations.</li> </ul>
2	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>Attempts to engage with text and organise material, though not always relevant to question.</li> <li>Some, not always relevant use of concepts and terminology.</li> <li>Expression may feature inaccuracies.</li> </ul>	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>Can make some basic points about use of structure, form and language to create meaning.</li> <li>Can support some points by reference to texts.</li> </ul>	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>Can acknowledge the importance of contexts</li> <li>Makes some connections between novel and contexts</li> </ul>	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>Can acknowledge that texts may be interpreted in more than one way.</li> </ul>
1	<b>1-2 marks</b> <ul style="list-style-type: none"> <li>Understands text at a superficial or literal level.</li> <li>Offers some ideas about texts.</li> <li>Shows some grasp of basic terminology, though this may be occasional.</li> <li>Errors in expression and lapses in clarity.</li> </ul>	<b>1-2 marks</b> <ul style="list-style-type: none"> <li>May identify a few basic stylistic features.</li> <li>May offer narrative/descriptive comment on texts.</li> <li>Occasional textual support.</li> </ul>	<b>1-2 marks</b> <ul style="list-style-type: none"> <li>May describe basic context</li> <li>May describe wider context in which novel is written and received.</li> </ul>	<b>1-2 marks</b> <ul style="list-style-type: none"> <li>Can describe other views with partial understanding.</li> </ul>
0	<b>0 marks</b> Response not credit worthy or not attempted.			