



GCE AS MARKING SCHEME

SUMMER 2024

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

About this marking scheme

The purpose of this marking scheme is to provide teachers, learners, and other interested parties, with an understanding of the assessment criteria used to assess this specific assessment.

This marking scheme reflects the criteria by which this assessment was marked in a live series and was finalised following detailed discussion at an examiners' conference. A team of qualified examiners were trained specifically in the application of this marking scheme. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners. It may not be possible, or appropriate, to capture every variation that a candidate may present in their responses within this marking scheme. However, during the training conference, examiners were guided in using their professional judgement to credit alternative valid responses as instructed by the document, and through reviewing exemplar responses.

Without the benefit of participation in the examiners' conference, teachers, learners and other users, may have different views on certain matters of detail or interpretation. Therefore, it is strongly recommended that this marking scheme is used alongside other guidance, such as published exemplar materials or Guidance for Teaching. This marking scheme is final and will not be changed, unless in the event that a clear error is identified, as it reflects the criteria used to assess candidate responses during the live series.

GCE AS LEVEL ENGLISH LITERATURE**COMPONENT 1: PROSE****SUMMER 2024 MARKING SCHEME****Online marking**

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

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

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

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

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

General Advice to Examiners

- Make sure that you are familiar with the assessment objectives (AOs) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears at the start of each Section and also in the Assessment Grids at the end.
- Familiarise yourself with the questions, and each part of the marking guidelines.

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

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

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

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

Marking

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

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

Reference to Principal Examiner

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

Prior to on-screen marking

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

Further guidance on the training process is issued separately.

The final deadline for completion of marking is **17 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 | A05 |
|-------------------------------|-----------|-----------|-----------|-----------|
| Part (i) 20 marks | 10 | 10 | - | - |
| Part (ii) 40 marks | 10 | 10 | 10 | 10 |

| Q1 | Jane Austen: Sense and Sensibility (Penguin Classics) | |
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| 1. (i) | Examine Austen's presentation of Marianne in this extract. | [20] |
| AO1 | <p><u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>In Band 1 we should see some understanding of the character of Marianne and with some broad and probably asserted ideas. Band 2 responses will be more engaged and organise and should show some grasp of the concepts which underpin writing of this sort. Band 3 work will maintain a more consistently relevant focus with clearly expressed ideas. In Bands 4 and 5 there will be evidence of secure knowledge and understanding of relevant concepts combined with an increasingly perceptive and fluent discussion.</p> | |
| AO2 | <p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> hyperbole and the expression of emotions throughout the extract reflect Marianne's intense feelings, e.g. 'consciousness of misery'; 'lost every consolation'; 'Her heart was hardened' use of free indirect discourse gives the reader Elinor's view of Marianne and presents her as impetuous and self centred, especially in contrast to Elinor's own, more measured emotions, e.g. 'Elinor had not needed this to be assured of the injustice to which her sister was often led in her opinion of others . . . (Marianne) was neither reasonable or candid' use of Mrs Jennings to highlight Marianne's heightened sense of betrayal, 'Her kindness is not sympathy . . .' series of oppositions reveal Marianne's turbulent, mixed feelings towards Willoughby, e.g. 'unfortunate and as innocent as herself . . . lost every consolation in the impossibility of acquitting him'; 'absolutely indifferent . . . seclude herself from it forever' multi clause sentence at the end of the passage reveals Marianne's desperation for the situation to be resolved, e.g. 'full of tenderness and contrition, explanatory of all that has passed, satisfactory, convincing . . .'. The detail of Willoughby's imagined response reveals Marianne's vivid imagination, her tendency to indulge in flights of fancy and her refusal to accept reality. <p>In Bands 1 and 2 responses are likely to be descriptive/narrative/explanatory in approach and might identify basic features such as the way the extract is constructed with efforts to support ideas. In Band 3 we should see some clear ideas about form and language choices which are used to create character. In Bands 4 and 5 there will be increasing evidence of effective analysis of technique and detailed critical understanding of the ways Austen has made meaning.</p> | |

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| (ii) | <p>Consider the view that “in <i>Sense and Sensibility</i>, we are shown the consequences of having unrealistic expectations of oneself and others”. In your response, you must make close reference to at least two other parts of the novel and 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 and an awareness of the conventions of prose fiction.</p> <p>Band 1 responses will tend to narrate sections of the novel and describe characters/settings/events in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning the view in the question. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.</p> |
| AO2 | <p>In their analysis of the ways 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"> • Marianne’s idealization of Willoughby as a typical fictional hero and the pain and distress this causes her • Elinor’s high expectations of herself and her consequent restrained, almost unemotional behaviour threaten to prevent her from finding happiness with Edward • familial expectations and the suffering they cause are explored through the relationship between Edward and his mother • use of letters as a symbol to explore the dichotomy between expectation and reality throughout the novel. Characters often imbue unopened letters with their fantasies and expectations of others, only to be bitterly disappointed when they open them and are forced to face the reality of their situation • candidates could explore the weight of societal expectations and how these affect the characters in the novel. <p>In Band 1, narrative/descriptive responses are likely to choose one or more characters and attempt to link them to the view in the question, with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as third person narrative and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and atmosphere through language choices.</p> |

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| AO3 | <p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Austen presents the ideas suggested in the viewpoint and the ways in which different audiences understand these ideas. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> • etiquette • male/female power balances • social rank and the importance of wealth • the dependency of widows • legal arrangements governing family life • ideas about 'sensibility' in 19th century literature. <p>In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p> |
| AO5 | <p>Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>Sense and Sensibility</i>. • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>Sense and Sensibility</i> which are relevant to the discussion of the ideas suggested by the viewpoint in the question and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to the viewpoint and to Austen's presentation of these ideas.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the Band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p> |

| Q2 | | Charlotte Brontë: <i>Jane Eyre</i> (Penguin Classics) |
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| (i) | Examine Brontë's presentation of Jane in this extract | [20] |
| AO1 | <p><u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>In Band 1 we should see some understanding of the character and situation with some broad and probably asserted ideas. Band 2 responses will be more engaged and organised and should show some grasp of the concepts which underpin writing of this sort. Band 3 work will maintain a more consistently relevant focus with clearly expressed ideas. In Bands 4 and 5 there will be evidence of secure knowledge and understanding of relevant concepts combined with an increasingly perceptive and fluent discussion.</p> | |
| AO2 | <p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> use of repetitive questioning highlights Jane's persistence and determination that Rochester cease his equivocation adjectives 'burning' and 'scandalous' reveal Jane's moral heart juxtaposition between dialogue, e.g. 'may I enjoy the good . . . without fearing that any one else is suffering the bitter pain I myself felt a while ago?' and first person revealing her inner thoughts, 'I loved him very much' emphasises how torn Jane is between pursuing her own desires and acknowledging the consequences of Rochester's actions use of foils, e.g. Rochester's idealism, 'your station is in my heart' contrasts and therefore emphasises Jane's realism 'I believe she thought I had forgotten my station, and yours, sir' terms of address, e.g. 'Sir' and 'Janet' and imperatives from Rochester, 'Go to your room, and put on your bonnet,' 'reveal that despite Jane's seemingly powerful position in the conversation Rochester is still dominant. | |

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| (ii) | <p>Explore the view that ‘all the relationships in <i>Jane Eyre</i> are characterised by an imbalance of power’. In your response, you must give close consideration to at least two parts of the novel and 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 and an awareness of the conventions of prose fiction.</p> <p>Band 1 responses will tend to narrate sections of the novel and describe characters/settings/events in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning the ideas in the viewpoint. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.</p> |
| AO2 | <p>In their analysis of the ways 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"> • crafting of Jane as poor, an orphan, a Governess and as a woman positions her as an outsider with little power from the exposition of the novel. The extent to which she is able to shape her relationships so that they become more equal can be debated by candidates • the genre of a bildungsroman acts as a catalyst, e.g. as Jane grows in experience so her relationships grows in terms of equality • the denouement of the novel and Jane’s final revelation ‘Reader, I married him’ can be argued to be evidence of a now equal relationship or her decision to compromise her independence and individuality for Rochester • use of setting, e.g. the red room, Lowood to symbolize power imbalance in relationships throughout the novel. Additionally, the setting of the moor could be argued to strip away any power imbalance between characters as it strips away difference • use of minor characters, e.g. Miss Temple to explore relationships based on altruism rather than self gain. <p>In Band 1, narrative/descriptive responses are likely to choose one or more examples of passage with a link to the view in the question with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as third person narrative and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and atmosphere through language choices.</p> |

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| AO3 | <p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Brontë presents the ideas in the question either in a critical or positive way and the ways in which different audiences understand this presentation. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> • status/dependency of females and C19th notions of marriage • status of orphans and poor relations • C19th notions of charity • C19th attitudes towards mental illness • C19th religious attitudes and values • finance/wealth/inheritance. • ideas of Empire/colonialism. <p>In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p> |
| AO5 | <p>Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>Jane Eyre</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>Jane Eyre</i> which are relevant to the ideas in the question and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to Brontë's presentation of these ideas.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the Band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p> |

| Q3 | Elizabeth Gaskell: <i>North and South</i> (Penguin Classics) |
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| (i) | Examine Gaskell's presentation of Higgins in this extract. [20] |
| AO1 | <p>Informed responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>Band 1 responses might show a superficial understanding of the situation/characters but writing is likely to be awkward, brief and general. Band 2 responses should demonstrate a more methodical approach to the extract. In Band 3 there should be some clear grasp of the concepts which underpin narrative fiction and dialogue with appropriate terminology while in Bands 4 and 5, there should be an increasingly confident and perceptive grasp of the presentation of setting and a confident grasp of relevant concepts.</p> |
| AO2 | <p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> • sustained use of dialect reveals Higgins to be a proud and defiant man who does not converge towards Thornton's use of standard English • use of reported clauses, e.g. 'ill-smothered fierceness'; 'words were gruff enough' present Higgins as a man whose emotions are barely hidden under the surface • juxtaposition between Higgins' controlled silence and Thornton's guilt-driven extended dialogue emphasises Higgins' belief in his own moral code • Higgins is presented as honest and pragmatic throughout the extract, revealed through descriptions such as 'Higgins's eye fell on the children' and dialogue, 'work's work to such as me' • use of structure, e.g. the development of Higgins' character throughout the extract, from 'ill-smothered fierceness' to 'said Higgins, reflectively' reveal Higgins to be a man capable of self examination. <p>Band 1 responses might assert some points about character and identify basic features such as description. Band 2 writing should have a little more to say about technique. There might be comments on language choice but still inclined to be assertive. In Band 3, discussion of technique should be more purposeful with clear textual support. In Bands 4 and 5 there should be increasing evidence of analysis with growing critical understanding of the ways Gaskell has made meaning.</p> |

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| (ii) | <p>How far do you agree that “in <i>North and South</i>, the minor characters do more than add local colour, they contribute to Gaskell’s social commentary”? In your response, you must give close consideration to at least two other parts of the novel and to relevant contexts. [40]</p> |
| AO1 | <p>We will reward coherent, well-structured, relevant responses to the viewpoint and to the exploration of the ideas in the question where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of prose fiction.</p> <p>Band 1 responses might tend to narrate one or more examples of the use of minor characters in the text in order to demonstrate knowledge and understanding of the text at a superficial level but without any convincing engagement with the text. In Band 2 we might see some attempt to engage with minor characters from the text and while writing might be inaccurate at times there will be some sense of organisation and use of relevant concepts. Band 3 essays should be mostly relevantly engaged and wider-ranging with some sensible ideas about the ideas explored in the viewpoint. Bands 4 and 5 will be increasingly well-informed and eventually perceptive discussions of attitudes towards these ideas within the text contributing to the ways we know characters and understand the progress of the plot.</p> |
| AO2 | <p>In their analysis of the ways meanings are shaped in presenting ideas raised in the question through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • minor characters used as plot devices/catalysts for moving the plot forward e.g. Newton • minor characters function as catalysts who bring about moments of emotional realization in major characters, e.g. Bessy Higgins' effect on Margaret • use of dialect contributes to the central dichotomy of the novel (the differences between North and South and the symbolism of this contrast) • minor characters are used to make sociopolitical points in Gaskell's social realist novel, e.g. Higgins and Boucher • use of Frederick to explore ideas about family loyalty, ideas which reflect issues explored through the central characters of Mr Hale and Margaret Hale and other major characters. <p>Band 1 responses will tend to narrate sections of the novel and describe examples of ideas raised in the question without further discussion. In Band 2 there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.</p> |

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| AO3 | <p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Gaskell presents the ideas in the question and the ways in which different audiences understand them. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> • status/dependency (or surprising independence) of females • literary context – North and South's widely accepted position as a 'Condition of England' novel. • social hierarchy / relationships crossing boundaries • industrial relations • social / moral obligations • manners / conventions governing behaviour. <p>In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p> |
| AO5 | <p>Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>North and South</i> • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>North and South</i> which are relevant to the presentation of the ideas in the question and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to Gaskell's presentation of these ideas.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the Band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p> |

| Q4 | Charles Dickens: <i>David Copperfield</i> (Penguin Classics) | |
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| (i) | Examine Dickens' presentation of Mrs Murdstone in this extract | [20] |
| AO1 | <p>Informed responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>In Band 1 we should see some understanding of the presentation of the character with some broad and probably asserted ideas. Band 2 responses will be more engaged and organised and should show some grasp of the concepts which underpin writing of this sort. Band 3 work will maintain a more consistently relevant focus with clearly expressed ideas. In Bands 4 and 5 there will be evidence of secure knowledge and understanding of relevant concepts combined with an increasingly perceptive and fluent discussion.</p> | |
| AO2 | <p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> repetition of 'certain person' emphasises Mrs Murdstone's denial with regards to her husband's treatment of her son. She cannot bring herself to name David for to do so would be to acknowledge his suffering extended and impassioned speech reveals the depths of Mrs Murdstone's denial and her desperation for Peggotty's complicity the depths of Mrs Murdstone's self doubt and her belief in her inherent inferiority are revealed through the juxtaposition of adjectives to describe herself, 'weak, light, girlish' coupled with the abstract, impersonal noun 'creature', with adjectives such as 'firm', 'grave', 'serious' and the noun 'man' to describe her husband juxtaposition of Peggotty's silence and Mrs Murdstone's extended speech emphasises Mrs Murdstone's desperation to convince her friend (and herself) that Mr Murdstone means David no harm. Peggotty's pointed action, 'looking silently at the fire' highlights her implicit disagreement with Mrs Murdstone use of first person adds irony to the presentation of Mrs Murdstone, as both the reader and David are aware of her need to 'comfort herself with the little contradictory summary in which she had indulged'. <p>Band 1 responses are likely to be descriptive/narrative/explanatory in approach and might identify basic features such as techniques without further discussion. In Band 2 there should be some response to the way the extract is constructed with efforts to support ideas. In Band 3 we should see some clear ideas about form and language choices which are used to present the character and the effect of these choices. In Bands 4 and 5 there will be increasing evidence of effective analysis of technique and detailed critical understanding of the ways Dickens has made meaning.</p> | |

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| (ii) | <p>Consider the view that “in <i>David Copperfield</i> loyalty causes both joy and suffering”. In your response, you must give close consideration to at least two parts of the novel and 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 and an awareness of the conventions of prose fiction.</p> <p>Band 1 responses will tend to narrate sections of the novel and describe characters/settings/events in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning the ideas in the viewpoint. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.</p> |
| AO2 | <p>In their analysis of the ways 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"> • presentation of marriage in the novel contributes to the idea that blind loyalty (i.e. Clara’s marriage to Mr Murdstone’s) can cause suffering not just for the person who remains loyal • use of family relationships to explore conflicting loyalties between spouses and children/relatives (e.g. David/Clara/Mr Murdstone/Miss Murdstone) • use of minor characters to explore the joy engendered by unwavering loyalty, e.g. Mr Peggotty, Ham and Mrs Gummidge • motif of money used throughout the novel to explore how wealth complicates ideas of loyalty, e.g. Steerforth • use of foils to explore the consequences of misplaced loyalty, especially with regards to friendship, e.g. Steerforth and Tommy Traddles. <p>In Band 1, narrative/descriptive responses are likely to choose one or more examples of loyalty which relate to the view in the question, but with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Candidates may also be beginning to engage with the link between the presentation of loyalty and its function in the text. They should be moving away from description. Band 3 writing should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and atmosphere through language choices and how these add to the presentation of the ideas raised by the view in the question.</p> |

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| AO3 | <p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Dickens presents the ideas in the viewpoint/question and the ways in which different audiences understand this presentation. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> status/dependency of females/social hierarchy religion status of orphans/child labour and the impacts of an industrial society class/social prejudice family obligations/duty education C19th attitudes towards marriage/pre- or extra – marital sex/adultery. <p>In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel</p> |
| AO5 | <p>Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> by debating alternative ideas and multiple readings of the material they have chosen from <i>David Copperfield</i> by engaging with critical material including specific references to and quotations from other readers. a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>David Copperfield</i> which are relevant to the presentation of the ideas in the question/viewpoint and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to Dickens' presentation of these ideas.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the Band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p> |

| Q5 | Thomas Hardy: <i>The Mayor of Casterbridge</i> (Penguin Classics) |
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| (i) | Examine how Hardy presents Farfae in this passage [20] |
| AO1 | <p>Informed responses will demonstrate clear knowledge of this extract. We will reward creatively engaged responses for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the principles and conventions of prose fiction. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p>In Band 1 we should see some understanding of the characters and situation with some broad and probably asserted ideas about mood. These comments will probably be descriptive. Band 2 responses will be more engaged and organised and should show some grasp of the concepts which underpin writing of this sort. Band 3 work will maintain a more consistently relevant focus with clearly expressed ideas. In Bands 4 and 5 there will be evidence of secure knowledge and understanding of relevant concepts combined with an increasingly perceptive and fluent discussion.</p> |
| AO2 | <p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> presented as optimistic about human nature, 'thinking no evil' use of free indirect discourse and the fronted conjunction 'But' emphasises Farfae's tendency for reflection and his habit of reassessing past events, 'But Donald Farfae was one of those men for whom an incident is never absolutely lost. He revised his impressions from a subsequent point of view' juxtaposition of Elizabeth's view of herself 'made herself appear foolish by her weak note of warning' and Farfae's view of her, 'Knowing the solidity of her character . . . ' reveals him to be a good judge of character his disappointment in Henchard's actions, revealed by the reported clauses 'looking down' and 'added the young man bitterly', highlight his desire to see the good in those around him presented as resolutely loyal. The repetition of 'But' throughout the extract sets him up in opposition to the other characters' beliefs with regards to how he should react to Henchard's slander. <p>Band 1 responses are likely to be descriptive/narrative/explanatory in approach and might identify basic features such as dialogue without further discussion. In Band 2 there should be some response to the way the extract is constructed with efforts to support ideas. In Band 3 we should see some clear ideas about form and language choices which are used to create mood. In Bands 4 and 5 there will be increasing evidence of effective analysis of technique and detailed critical understanding of the ways Hardy has made meaning.</p> |

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| (ii) | <p>How far do you agree with the view that ‘in The Mayor of Casterbridge we are persuaded that reason should triumph over passion’? In your response, you must make close reference to at least two other parts of the novel. [40]</p> |
| AO1 | <p>We will reward coherent, well-structured, relevant responses to the viewpoint candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of prose fiction.</p> <p>Band 1 responses will tend to narrate sections of the novel and describe character in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning the ways characters are used in prose fiction to create plot and to develop abstract ideas. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.</p> |
| AO2 | <p>In their analysis of the ways 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"> • use of foils, e.g. Henchard and Farfrae and how Henchard suffers more for his impetuous behaviour than Farfrae • crafting of the beginning of the novel highlights how acts of impulsivity (albeit fuelled by alcohol consumption) can cause future suffering • crafting of the character of Lucetta highlights the price unmarried women in the Victorian era pay for following their passionate desires • the debate between reason and passion can also be seen to be symbolically explored through the debate between modernity and tradition. Henchard’s passionate defence of traditionalism is in contrast to Farfrae’s reasoned argument for progress/modernity • crafting of the character of Farfrae could be used, to some extent, to disagree with the statement. Farfrae fails to feel any emotion too deeply, remaining emotionally distant at some points in the novel. <p>In Band 1, narrative/descriptive responses are likely to choose one or more examples of the ideas in the question with no supporting case made and only textual reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as third person narrative and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and atmosphere and moral perspectives through language choices.</p> |

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| AO3 | <p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Hardy explores the ideas in the question and the ways in which different audiences understand his techniques. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> • the vulnerability of the poor • differences in social status • Victorian moral values / courtship/sexual impropriety • Victorian values/attitudes towards marriage • the literary tradition (tragedy) • industrial developments e.g. agriculture, of the 19th century. <p>In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p> |
| AO5 | <p>Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>The Mayor of Casterbridge</i> • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>The Mayor of Casterbridge</i> which are relevant to a discussion of the viewpoint in the question and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u>.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the Band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p> |

Component 1 Section A (i)

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

Component 1 Section A (ii)

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

Section B: Prose Fiction Post-1900

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

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

Section B: Mark allocation

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

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

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| Q6 | Examine the view that “in <i>The Secret Agent</i> Conrad presents us with a harsh and cruel society, not suitable for the weak and vulnerable”. In the course of your response, you must give close consideration to relevant contexts. [40] |
| AO1 | <p>We will reward coherent, well-structured, relevant responses to the critical statement where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology.</p> <p>Band 1 responses will tend to narrate sections of the novel and describe characters in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning the presentation of abstract ideas in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.</p> |
| AO2 | <p>In their analysis of the ways meanings are shaped in presenting ideas raised in the viewpoint/question candidates might draw upon the following:</p> <ul style="list-style-type: none"> • use of setting, e.g. London is presented as a cold, inhospitable place where people are isolated and alienated from each other • characterisation of Stevie used to explore how individuals are exploited for others' gain • crafting of the end of the novel used to explore the unforgiving nature of society, e.g. Winnie's death • use of the minor character of the Professor as a nihilist • could see Verloc as a symbol of Conrad's distaste for the moral laxity and greed of the middle classes. <p>In Band 1, narrative/descriptive responses are likely to offer assertions about the novel's presentation of the ideas in the viewpoint with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as third person narrative and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of ideas and some more subtle aspects of prose style such as the creation of tone and atmosphere through language choices.</p> |

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| AO3 | <p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which the novel explores the ideas referenced in the viewpoint, and the ways in which different audiences understand these ideas. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> • the intended impact/consequences of acts of anarchism/terrorism • early C20th politics/international affairs • (Late Victorian?) Edwardian family values • historical incidents such as the attempted Greenwich bombing by Martial Bourdin and real-life models for characters • genre. <p>In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p> |
| AO5 | <p>Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>The Secret Agent</i>. • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>The Secret Agent</i> which are relevant to the discussion of the ideas raised by the viewpoint and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to the ideas in the question.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p> |

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| Q7 | How far do you agree with the view that “all the characters in <i>The Secret Agent</i> are morally weak”? In the course of your response, you must give close consideration to relevant contexts. [40] |
| AO1 | <p>We will reward coherent, well-structured, relevant responses to the statement where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology.</p> <p>Band 1 responses will tend to narrate sections of the novel and describe characters in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning the presentation of abstract ideas in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.</p> |
| AO2 | <p>In their analysis of the ways 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"> • could see Verloc as a symbol of Conrad's distaste for the moral laxity and greed of the middle classes • use of satire to explore the anarchists' moral vacuity, they are convinced they are fighting for a cause but are actually inept. The narrator's use of sardonic tone highlights the gap between how they view themselves and their true characters - and the reader is witness to their flaws • crafting of the character of the Professor to explore fundamentalist, amoral behaviour • could explore the inaction and failure of the government to act on the threat of terrorism/anarchy, e.g. analysis of Inspector Heat as a symbol of a morally corrupt political system • characterisation of Winnie as morally ambivalent, e.g. her protection of Stevie sets her up as a moral character but her stabbing of Verloc complicates this presentation. <p>In Band 1, narrative/descriptive responses are likely to assert one or more characters who could be linked to the view in the question with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as third person narrative and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and atmosphere through language choices.</p> |

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| AO3 | <p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Conrad presents the ideas in the question and the ways in which different audiences understand these ideas. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> underpinning philosophies of anarchism/terrorism early C20th politics/international affairs Edwardian family values historical incidents such as the attempted Greenwich bombing by Martial Bourdin and real life models for characters morality/personal relationships. <p>In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p> |
| AO5 | <p>Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> by debating alternative ideas and multiple readings of the material they have chosen from <i>The Secret Agent</i>. by engaging with critical material including specific references to and quotations from other readers. a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>The Secret Agent</i> which are relevant to the ideas discussed in the question and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to Conrad's presentation of these ideas.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p> |

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

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| Q8 | How far do you agree with the view that “<i>A Room with a View</i> is a warning not to repress our passions and desires”. In the course of your response, you must give close consideration to relevant contexts. [40] |
| AO1 | <p>We will reward coherent, well-structured, relevant responses to 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>Band 1 responses will tend to narrate sections of the novel and describe events which could be linked to the view in the question in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning the presentation of character and abstract ideas in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.</p> |
| AO2 | <p>In their analysis of the ways meanings are shaped through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • the Emersons can be used to agree with the statement or to challenge it; their passion and desire for socialist principles and self expression make them social pariahs but also lend them an endearing quality • use of music and art as catalysts in the novel, allowing Lucy to express her honest passion and desires. Ambivalent response from characters, with some wishing that she keep such desires to herself • extended motif of the antithesis between the outside and inside used to explore repression vs self expression and the consequences of both in society • use of the love triangle between Lucy, George and Cecil to explore the antithesis between repression and passion/desire • crafting of the end of the novel could be used to support or challenge the view in the question, depending on whether Lucy’s return to Italy symbolizes her new found freedom or the way her family has rejected her choice to be with George. <p>In Band 1, narrative/descriptive responses are likely to assert points relating to the viewpoint with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as narrative point of view and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and subtext through language choices.</p> |

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| AO3 | <p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Forster presents ideas in the question and the ways in which different audiences understand these ideas. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> • the English class system • women's status and related ideas about marriage/property/education • political / philosophical radicalism • Edwardian codes of manners/customs/morals • Victorian/Edwardian ideas of masculinity/femininity. <p>In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of context.</p> |
| AO5 | <p>Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>A Room with a View</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>A Room with a View</i> which are relevant to the presentation of ideas related to the viewpoint in the question and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to Forster's presentation of these ideas.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p> |

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| Q9 | <p>“A novel in which many boundaries – geographical, class, societal – are crossed, with surprising consequences.” In the light of this statement discuss how Forster presents the crossing of boundaries in <i>A Room with a View</i>. In the course of your response, you must give close consideration to relevant contexts. [40]</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>Band 1 responses will tend to narrate sections of the novel and describe characters and events in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning the presentation of abstract ideas, characters and events in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.</p> |
| AO2 | <p>In their analysis of the ways meanings are shaped through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • extended motif/metaphor of the antithesis between the outside and inside used to explore the consequences of crossing societal and personal boundaries • extended motif of Renaissance vs medieval, e.g. in the descriptions of Cecil and George and in the descriptions of the art in Florence. Used to explore the positive consequences of crossing traditional, archaic and punitive societal and personal boundaries • characterisation of the Emasons as a family who cross political and social boundaries and who act as a catalyst, encouraging others in the novel to do the same • characterisation of Cecil and Cecil's mother as characters who reject the idea of crossing boundaries – both are presented as repressed • crafting of the end of the novel when Lucy returns to Italy could be a metaphor for her deciding to permanently reject the constraints of English propriety. <p>In Band 1, narrative/descriptive responses are likely to assert points related to the view with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as narrative point of view and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and subtext through language choices.</p> |

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| AO3 | <p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Forster presents ideas relating to the view in the question and the ways in which different audiences understand these ideas. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> the restrictions and changing nature of the English class system women's status and related ideas about education/marriage/property Edwardian codes of manners/customs/morals English values/traditions and the conflict with foreign culture. <p>In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of context</p> |
| AO5 | <p>Candidates must engage with the view expressed in the question. They may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> by debating alternative ideas and multiple readings of the material they have chosen from <i>A Room with a View</i> by engaging with critical material including specific references to and quotations from other readers a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>A Room with a View</i> which are relevant to the ideas raised by the viewpoint in the question and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to Forster's presentation of characters and ideas.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text. At this level, candidates might challenge the assertions in the question and suggest readings which take issue with the idea put forward in the critical statement.</p> |

Emyr Humphreys: A Toy Epic (Seren)

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| Q10 | How far do you agree with the view that “A Toy Epic presents us with a specific time and place but its ideas are universal”. In the course of your response, you must give close consideration to relevant contexts. [40] |
| AO1 | <p>We will reward coherent, well-structured, relevant responses to view where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology.</p> <p>Band 1 responses will tend to narrate sections of the novel in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning the presentation and function of characters in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion, which engages fully with the viewpoint.</p> |
| AO2 | <p>In their analysis of the ways 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"> • universal ideas such as (but not limited to): ambition, friendship, home, family are all explored but the extent to which these are affected by the specific time (pre 2nd world war) and place (Wales) can be debated by candidates • Humphreys explores the universal experience of childhood and growing up, e.g. the use of multiple voices allows for both introspection and commentary on other characters and the narrators' own feelings • experiences of the boys and their families are used to explore both universal and more contemporary ideas relating to class and conflict between the classes, e.g. Iorwerth represents the traditional agrarian/non-conformist at the heart of rural Welsh culture; Albie the working class/petit bourgeois/aspirational and Michael the experience of the ambitious middle classes • crafting of the boys to represent the changes/polarities at work in a more modern Wales/Great Britain, e.g. Iorwerth - challenged by growing anglicization; Albie's beliefs/values in the face of approaching war used to identify a much larger political impetus and Michael is used to explore the growing sense of nationalism • motif of war throughout the novel reminds the reader of the impact of such a threat on the boys' lives but also on society as a whole. <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> |

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| AO3 | <p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Humphreys presents ideas and the ways in which different audiences understand these. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> • class values / respectability / social aspiration. • education • church/country/town settings • impact of war on society and impending conflict • poverty and unemployment between the wars • political movements – communism, socialism, fascism and nationalism • church and chapel • Anglicisation. <p>In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p> |
| AO5 | <p>Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>A Toy Epic</i>. • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>A Toy Epic</i> which are relevant to the given viewpoint and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to Humphreys' presentation of relevant ideas.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p> |

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| Q11 | Examine the view that “A Toy Epic is a story about the enduring power of friendship”. In the course of your response, you must give close consideration to relevant contexts. [40] |
| AO1 | <p>We will reward coherent, well-structured, relevant responses to the given viewpoint where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology.</p> <p>Band 1 responses will tend to narrate sections of the novel and describe characters/events in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning the presentation of thematic ideas in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.</p> |
| AO2 | <p>In their analysis of the ways 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"> • the arc of the novel traces all three boys from childhood to late adolescence allowing Humphreys to explore their friendship and its subsequent deterioration • use of different narrative voices to explore the different ways the boys experience friendship • crafting of the end of the novel highlights the boys' futile attempts to return to a time of innocence and friendship, e.g. the failed game of hide and seek • some candidates may wish to challenge the idea of 'enduring', e.g. the boys' friendships and the changes which occur within these friendships could represent the changing nature of Wales • characterisation of Iorwerth to explore the impact that growing up has on friendships, e.g. his growing awareness of mortality affects his ability to communicate with his childhood friends. <p>In Band 1, narrative/descriptive responses are likely to assert points about the ideas in the question with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support with, perhaps, wider discussion of the symbolism behind Humphreys' presentation of these ideas. Band 3 writing should demonstrate a grasp of the significance of form (such as third person narrative and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and subtext through language choices.</p> |

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| AO3 | <p>We are likely to see reference to a range of relevant contexts and their influence upon Humphreys' presentation of the ideas in the question and the ways in which different audiences understand these ideas. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> • growing modernity in Wales in the 1930s • demographic shift from coast to towns • poverty and unemployment between the wars • political movements – communism, socialism, fascism and nationalism • class values / respectability/social aspiration • impending war/impact of war • church and chapel • Anglicisation. <p>In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p> |
| AO5 | <p>Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>A Toy Epic</i>. • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>A Toy Epic</i> which are relevant to the presentation of the ideas in the question and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to Humphreys' presentation of these ideas.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p> |

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

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| Q12 | <p>Consider the view that “in <i>Wide Sargasso Sea</i> we see a raw fight for survival”. In the course of your response, you must give close consideration to relevant contexts.</p> <p style="text-align: right;">[40]</p> |
| AO1 | <p>We will reward coherent, well-structured, relevant responses to the where candidates have engaged with the viewpoint/presentation of the ideas in the question in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology.</p> <p>Band 1 responses will tend to narrate sections of the novel and describe events and characters in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning the presentation and function of characters in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.</p> |
| AO2 | <p>In their analysis of the ways 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"> • use of militaristic language in the opening of the novel emphasises the idea that this is a ‘fight’ between the sexes, races and between classes from the very beginning of the novel e.g. ‘They say when trouble comes close ranks, and so the white people did. But we were not in their ranks’ • personification of the setting highlights Rochester’s fight for survival in the West Indies, ‘And I hated the place . . . I hated its beauty and its magic and the secret I would never know’. • crafting of dysfunctional mother-daughter relationships in the novel highlights the daughters’ need to fight for their survival as they lack maternal care and nurture • Antoinette’s fight for survival pervades even her dreams, e.g. they are often predatory in tone perhaps symbolising the external forces which affected her • motif of fire highlights the need for the characters to fight for their physical survival as well as their psychological survival. <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> |

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| AO3 | <p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Rhys presents the ideas in the question and the ways in which different audiences understand these ideas. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> • attitudes towards marriage • status of women in English and Caribbean cultures • slavery and emancipation • colonial influence • wealth • English inheritance laws • the supernatural (Obeah) • customs and ceremonies. <p>In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p> |
| AO5 | <p>Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>Wide Sargasso Sea</i>. • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>Wide Sargasso Sea</i> which are relevant to the presentation of the ideas in the question and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to Rhys' 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> |

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| Q13 | Examine the view that “Wide Sargasso Sea is a novel which relies heavily on symbolism to explore its key ideas”. In the course of your response, you must give close consideration to relevant contexts. [40] |
| AO1 | <p>We will reward coherent, well-structured, relevant responses to the viewpoint where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology.</p> <p>Band 1 responses will tend to describe characters and events in the novel in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning the ideas in the critical statement in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.</p> |
| AO2 | <p>In their analysis of the ways 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"> • place used as a metaphor for alienation, suffering and exploitation throughout the novel • use of animal imagery to explore the outsider status of Creoles, e.g. ‘cockroaches’ • motif of fire used to explore key ideas of pain, anger, revenge and despair • use of animals throughout the text • dreams are used to explore a character’s repressed feelings/emotions (for example when Antoinette dreams of being alone in a forest – arguably symbolising her rejection by Tia). <p>In Band 1, narrative/descriptive responses are likely to assert points about the statement with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as narrative point of view and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and subtext through language choices.</p> |

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| AO3 | <p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Rhys presents ideas related to the viewpoint and the ways in which different audiences understand her techniques. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> • slavery and emancipation • colonial influence / ownership of different islands /tensions between France and England • status of women in English and Caribbean cultures • wealth • gender roles in English and Caribbean cultures • attitudes towards marriage • the supernatural (Obeah) • religion and its role in colonisation • customs and ceremonies. <p>In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p> |
| AO5 | <p>Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>Wide Sargasso Sea</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>Wide Sargasso Sea</i> which are relevant to the presentation of ideas related to the viewpoint and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to Rhys' presentation of these ideas.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p> |

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

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| Q14 | <p>Some critics argue that “in Ishiguro’s novel there is a battle between duty and desire, and duty is triumphant”. How far do you agree with this view of <i>The Remains of the Day</i>? In the course of your response, you must give close consideration 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>Band 1 responses will tend to narrate sections of the novel in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning the presentation of abstract ideas in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.</p> |
| AO2 | <p>In their analysis of the ways 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"> • crafting of the end of the novel, e.g. Stevens' weeping on the pier indicates that he has at least allowed himself to think about the price he has paid for valuing duty over his own desires. However his renewed decision to work on his 'bantering' skills indicates that again he is determined to put duty to others first • use of foils, e.g. the meeting between Stevens and Miss Kenton/Mrs Benn towards the end of the novel. Mrs Kenton's prioritising of her own personal desires (manifested in her refusal to return to Darlington Hall) throws Stevens' desire to return to his duties and reject change into sharp relief • relationship between Stevens and his father is characterised by a failure to put the desire for family connection first, their distant relationship is governed by duty and loyalty to their profession rather than • narrative arc of the novel used to emphasise Steven's refusal to focus on his own, personal desires, e.g. his journey indicates that it is a safer place to be because his life is governed by duty • use of the subplot and minor characters to explore the catastrophic consequences when those in power put personal desire and gain ahead of duty to their country. <p>In Band 1, narrative/descriptive responses are likely to assert ideas related to the critical viewpoint with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as narrative point of view and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and subtext through language choices.</p> |

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| AO3 | <p>We are likely to see reference to a range of relevant contexts and their influence upon the ideas in the critical viewpoint and the ways in which different audiences understand its effects. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> • the British class system • the influence of WW1 and 2 • American influences • working-class culture and values after the wars • conventions of behaviour / personal relationships • Englishness – rural life; seashores; pub culture. <p>In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p> |
| AO5 | <p>Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>The Remains of The Day</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>The Remains of The Day</i> which are relevant to the ideas in the critical viewpoint and we will give credit for reference to relevant critical views – especially when the candidate has used a <u>personal approach</u>.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p> |

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| Q15 | Explore the view that “<i>The Remains of the Day</i> is a novel about journeys, both literal and metaphorical”. In the course of your response, you must give close consideration to relevant contexts. [40] |
| AO1 | <p>We will reward coherent, well-structured, relevant responses to this view where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology.</p> <p>Band 1 responses will tend to describe one or more settings/characters in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning the presentation of abstract ideas in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.</p> |
| AO2 | <p>In their analysis of the ways 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"> • the journey Stevens undertakes marks a significant change – furthest he has ventured from Darlington Hall in his career, e.g. ‘I imagine the experience of unease mixed with exhilaration often described in connection with this moment is very similar to what I felt in the Ford as the surroundings grew strange around me’. • use of setting (on Stevens’ journey to see Miss Kenton) to explore Stevens’ reluctance to change and to accept that his beloved country has changed. Highlights his love of traditional English values and ideas of imperial strength, ‘We call this land of ours Great Britain, and there may be those who believe this a somewhat immodest practice’ • use of minor characters to explore the journey undertaken by England in the post WW2 years, e.g. their attitudes reveal a much changed country • narrative arc: journey into memory/past – symbolic of Stevens’ fear/rejection of change – retells the past as it is a safer place to be, ‘But I see I am becoming preoccupied with these memories and this is perhaps a little foolish’ • crafting of the end of the novel highlights the futility of both the literal and metaphorical journey undertaken by Stevens. <p>In Band 1, narrative/descriptive responses are likely to assert points about one or more examples of the ideas in the question with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as narrative point of view and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and subtext through language choices.</p> |

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| AO3 | <p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Ishiguro presents the ideas in the question and the ways in which different audiences understand his techniques. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> • the British class system • working-class culture and values after the wars • patriotism • the influence of WW1 and 2 • conventions of behaviour / personal relationships • rural life in England. <p>In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel</p> |
| AO5 | <p>Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>The Remains of The Day</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>The Remains of The Day</i> which are relevant to the presentation of the ideas in the question and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to Ishiguro's presentation of these ideas.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p> |

Component 1 Section B Assessment Grid

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