



GCE AS MARKING SCHEME

SUMMER 2017

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

B720U10-1

INTRODUCTION

This marking scheme was used by WJEC for the 2017 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

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

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

AS LEVEL

MARKING GUIDELINES: Summer 2017 ENGLISH LITERATURE COMPONENT 1: PROSE
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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: <i>Sense and Sensibility</i> (Penguin Classics)
(i)	Examine Austen’s presentation of the settings in this extract.
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract .We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>In Band 1 we should see some understanding of the settings and their functions 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"> • attitudes towards Barton cottage – Mrs Dashwood presented as needing to ‘enter(ed) it as her own’. Houses symbolic of social position/wealth. • settings as sites of conflict between characters ‘Her eagerness to be gone from Norwood . . . prospect of her removal.’ • settings used to develop character – Marianne’s tearful and overly emotional farewell to Norland marks her as a character who speaks from the heart, ‘could you know what I suffer in now viewing you from this spot...’ • settings as more than just locations – Marianne has significant emotional ties to Norland – personifies the house ‘Oh! Happy house’ but at the same time recognises that it will carry on existing without she and her family living there ‘– but you will continue the same.’ <p>Band 1 responses are likely to be descriptive/narrative/explanatory in approach and might identify basic features such as the way the extract is constructed with efforts to support ideas. In Band 3 we should see some clear ideas about form and language choices which are used to create character. In Bands 4 and 5 there will be increasing evidence of effective analysis of technique and detailed critical understanding of the ways Austen has made meaning.</p>

(ii)	With close reference to at least two other parts of the novel, examine the view that ‘In <i>Sense and Sensibility</i>, settings are much more than places to live, they are part of Austen’s social and moral commentary.’
AO1	<p>We will reward coherent, well-structured, relevant responses to the viewpoint and to the exploration of the function of settings where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of prose fiction.</p> <p>Band 1 responses will tend to narrate sections of the novel and describe characters/settings/events in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning the presentation/function of settings. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.</p>
AO2	<p>In their analysis of the ways meanings are shaped in presenting setting through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • overview: candidates may wish to fully agree with the statement or to give a more balanced approach. Candidates are likely to engage with Austen’s presentation of country/town and her presentation of houses in the novel. • juxtaposition of the country and city locations – used to explore the contrast in social/moral attitudes and values of the people who live in these different settings. • setting linked to class: the treatment of the Dashwood sisters at Mrs Jennings’ house in London by the Willoughby set – the reality of class distinction. • setting linked to both the social and legal power imbalance between men and women in the early – Norland • the importance of houses in the novel. Norland – used to comment on modernisation (the walnut trees)/Barton cottage – used to promote the idea that happiness need not depend on wealth as although ‘as a cottage, it was defective’, it is a happy and relaxed house – especially when compared to the hectic yet shallow lives lived by the Middletons in Barton Park. <p>In Band 1, narrative/descriptive responses are likely to choose one or more examples 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>

<p>AO3</p>	<p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Austen presents setting and the ways in which different audiences understand these. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> • etiquette • male/female power balances • social rank and the importance of wealth • the dependency of widows • legal arrangements governing family life • town vs country <p>In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p>
<p>AO5</p>	<p>Candidates 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 setting and its link to social/moral commentary 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 setting.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates’ awareness of plural readings and towards the top of the Band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

Q2	Charlotte Bronte: <i>Jane Eyre</i> (Penguin Classics)
(i)	Examine Brontë's presentation of Mr Rochester in this extract
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>In Band 1 we should see some understanding of the character and situation with some broad and probably asserted ideas. Band 2 responses will be more engaged and organised and should show some grasp of the concepts which underpin writing of this sort. Band 3 work will maintain a more consistently relevant focus with clearly expressed ideas. In Bands 4 and 5 there will be evidence of secure knowledge and understanding of relevant concepts combined with an increasingly perceptive and fluent discussion.</p>
AO2	<p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> • overview: – roles have shifted, Rochester is now a much weakened figure – extended imagery of imprisonment and entrapment to describe him rather than Jane (as previously): 'wronged and fettered wild beast or bird', 'The caged eagle'. • narrative point of view emphasises a sympathetic reading of Rochester's diminished state: 'And, reader, do you think I feared him in his blind ferocity? – if you do, you little know me.' • imagery stresses that he remains a very masculine figure 'strong and stalwart contour', athletic strength', 'vigorous prime', 'brow of rock' – however he has been weakened. • 'sightless Samson' – metaphor for a loss of strength – implied that the loss has been at the hands of a woman. • juxtaposition used to highlight his newly diminished character: 'advanced slowly and gropingly Where was his daring stride now?' • pride is still key to his character – his interaction with John towards the end of the passage. <p>Band 1 responses are likely to be descriptive/narrative/explanatory in approach and might identify basic features such as first person narrative without further discussion. In Band 2 there should be some response to the way the extract is constructed with efforts to support ideas. In Band 3 we should see some clear ideas about form and language choices which are used to create character and mood. In Bands 4 and 5 there will be increasing evidence of effective analysis of technique and detailed critical understanding of the ways Brontë has made meaning.</p>

(ii)	Consider the view that, ‘In <i>Jane Eyre</i>, Bronte challenges the accepted roles of men and women in Victorian England.’ In your response, you must refer to at least two other parts of the novel.
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 circumstances where characters either adhere to accepted roles or challenge them 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>Jane Eyre</i> in engaging with the viewpoint through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • overview: candidates may wish to focus fully on Jane as she can be used to both support and argue against the statement. • Jane’s relationship with Rochester: Jane challenges Victorian conventions with her refusal to marry Rochester and by leaving after her discovery of Bertha. • candidates may debate the ending of the novel – does Jane support or challenge the accepted role of the woman in Victorian England by returning to and marrying Rochester. • may debate the role of the governess in JE • Rochester – arguably weak at the end of the novel • candidates may choose to challenge the statement as a number of characters appear to adhere to Victorian gender stereotypes, (Bertha, Helen, Brocklehurst etc) – however could debate that these Bronte exaggerates the presentation of these more ‘conventional’ characters in order to criticise religion/the education system/colonialism etc. <p>In Band 1, narrative/descriptive responses are likely to choose one or more examples of suffering with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as third person narrative and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and atmosphere through language choices, and the symbolic qualities of landscape and setting.</p>

<p>AO3</p>	<p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Brontë presents men and women 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. <p>In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p>
<p>AO5</p>	<p>Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>Jane Eyre</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>Jane Eyre</i> which are relevant to the viewpoint/presentation of men and women 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 men and women.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates’ awareness of plural readings and towards the top of the Band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

Q3	Elizabeth Gaskell: <i>North and South</i> (Penguin Classics)
(i)	Examine Gaskell's presentation of the relationship between Mr Thornton and Margaret in this extract.
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>Band 1 responses might show a superficial understanding of the situation/characters but writing is likely to be awkward, brief and general. Band 2 responses should demonstrate a more methodical approach to the extract. In Band 3 there should be some clear grasp of the concepts which underpin narrative fiction and dialogue with appropriate terminology while in Bands 4 and 5, there should be an increasingly confident and perceptive grasp of the presentation of the relationship between Mr Thornton and Margaret and a confident grasp of relevant concepts.</p>
AO2	<p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> • passage challenges stereotypical male and female relationships – Mr Thornton is emotional, 'he trembled' and is unsure as to whether Margaret will 'droop', 'flush, and flutter in to his arms' – all verbs with associations of female passivity and submissiveness • thermal/heat imagery throughout – Thornton 'glowed', Margaret's 'thick blushes . . . burnt in to her very eyes' – highlights passion and desire. Thornton's desire for Margaret is not hidden – whereas Margaret's blushes reveal her secret (perhaps even to herself) feelings • references to decay – 'withered', 'blight' and 'pale' - perhaps symbolic of the state of their relationship at this point in the novel as Margaret cannot rid herself of her shame for her actions during the strike • detailed physical descriptions highlight the different in the emotional states/state of mind of the characters • dialogue used to highlight Margaret's stubbornness and her determination to appear unflustered in front of Thornton. <p>Band 1 responses might assert some points about the relationship between Mr Thornton and Margaret's behavior/feelings and identify basic features such as dialogue. Band 2 writing should have a little more to say about technique. There might be comments on language choice but still inclined to be assertive. In Band 3, discussion of technique should be more purposeful with clear textual support. In Bands 4 and 5 there should be increasing evidence of analysis with growing critical understanding of the ways Gaskell has made meaning.</p>

(ii)	In <i>North and South</i> personal desire often comes second to political and social opinions.’ Discuss this view with close reference to at least two other parts of the novel.
AO1	<p>We will reward coherent, well-structured, relevant responses to the viewpoint and to the discussion of personal desire and/or political opinion where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of prose fiction.</p> <p>Band 1 responses might tend to narrate one or more examples of personal desire/political/social opinion in the text in order to demonstrate knowledge and understanding of the text at a superficial level but without any convincing engagement with the text. In Band 2 we might see some attempt to engage with different types of personal desire/political/social opinion (see AO2 below) and while writing might be inaccurate at times there will be some sense of organisation and use of relevant concepts. Band 3 essays should be mostly relevantly engaged and wider-ranging with some sensible ideas about the thematic importance of personal desire/political/social opinion as a concept in fiction. Bands 4 and 5 will be increasingly well-informed and eventually perceptive discussions of attitudes towards these ideas within the text contributing to the ways we know characters and understand the progress of the plot.</p>
AO2	<p>In their analysis of the ways meanings are shaped in presenting ideas about personal opinion/political/social desire through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • overview: candidates may fully agree with the statement or offer a more balanced discussion. It is likely that they will engage and explore different interpretations of personal desire and political/social opinion • candidates could focus on the relationship between Margaret and Thornton in order to develop a response to the view. The impact of industrial growth and labour relations on their relationship/Margaret’s views on manufacturers/differences in class between the two characters • end of the novel – Thornton and Margaret’s marriage could symbolise a reconciliation between personal desire and political/social opinion • other relationships could be explored, for example Thornton’s relationship with his workers – his eventual concern for them could highlight a reconciliation between emotion and business • candidates could argue that Margaret’s refusal of Henry Lennox’s proposal at the very beginning of the novel contests the viewpoint given in the question – Margaret follows her own personal desires rather than adhere to society’s opinion that she should marry for financial security/status. <p>Band 1 responses will tend to narrate sections of the novel and describe examples of personal desire/political opinion 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>

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

Q4	Charles Dickens: <i>David Copperfield</i> (Penguin Classics)
(i)	Examine Dickens's presentation of David in this extract.
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>In Band 1 we should see some understanding of the presentation of David with some broad and probably asserted ideas. Band 2 responses will be more engaged and organised and should show some grasp of the concepts which underpin writing of this sort. Band 3 work will maintain a more consistently relevant focus with clearly expressed ideas. In Bands 4 and 5 there will be evidence of secure knowledge and understanding of relevant concepts combined with an increasingly perceptive and fluent discussion.</p>
AO2	<p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> • overview: candidates may engage with the idea that this passage presents ideas about neglect and a lack of care rather than an explicit discussion of ill treatment. • melancholy tone is emphasised by the recollective narrative – the adult David cannot look back at the treatment of his younger self 'without compassion'. • David's poor treatment is emphasised by the contrast between his experience and that of 'other boys of my age'. • key feelings of loss, isolation and loneliness highlighted through ideas of darkness and coldness. • listing of adverbs used to reflect the unceasing nature of David's suffering • repetition of what did not happen to him, 'I was not actively ill-used. I was not beaten, or starved;' used to create juxtaposition between of more stereotypical types of abuse and the neglect David suffers. <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 David and the effect of these choices. In Bands 4 and 5 there will be increasing evidence of effective analysis of technique and detailed critical understanding of the ways Dickens has made meaning.</p>

(ii)	<p>“Dickens’s sympathies lie with the weak and vulnerable in society.” In the light of this statement, discuss Dickens’s presentation of the theme of suffering. In your response, you must make close reference to at least two other parts of <i>David Copperfield</i>.</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the discussion of suffering and its connections to the weak and vulnerable in society where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of prose fiction.</p> <p>Band 1 responses will tend to narrate sections of the novel and describe characters/events in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning the presentation of ideas in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.</p>
AO2	<p>In their analysis of the ways meanings are shaped in <i>David Copperfield</i> in the presentation of suffering 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 suffering is presented in the novel and whether this presentation elicits sympathy for the weak and vulnerable.</p> <ul style="list-style-type: none"> • overview: candidates may engage with different types of suffering – physical/psychological/neglect etc and their link to ideas about weakness/vulnerability • suffering as a consequence of a lack of power experienced by orphans in the novel: could focus on the presentation of David and how he is left weak and vulnerable when his mother dies • the suffering of women and their vulnerability to men: presentation of Clara Copperfield/Em’ly/Martha/Betsey Trotwood • suffering of children/physical suffering: presentation of child labour – bottling factory • suffering in the name of religion: presentation of Mr Creakle and David’s experience at Salem House • suffering as a result of marriage: Clara Copperfield and Mr Edward Murdstone. <p>In Band 1, narrative/descriptive responses are likely to choose one or more examples of suffering 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 suffering and how/if this elicits sympathy of for the weak/vulnerable in society and be moving away from description. Band 3 writing should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and atmosphere through language choices and how these add to the presentation of suffering and how/if it is used to create sympathy for the weak/vulnerable in society.</p>

<p>AO3</p>	<p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Dickens presents ideas about suffering and the ways in which different audiences understand them and how/if they are used create sympathy for the weak/ vulnerable. 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>
<p>AO5</p>	<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 suffering and how/if it is used to create sympathy for the weak and vulnerable in society 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 develop a personal approach to Dickens’s presentation of suffering.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates’ awareness of plural readings and towards the top of the Band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

Q5	Thomas Hardy: <i>The Mayor of Casterbridge</i> (Penguin Classics)
(i)	Examine Hardy's presentation of the relationship between Lucetta and Henchard in this extract.
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of prose fiction. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>In Band 1 we should see some understanding of the characters and situation with some broad and probably asserted ideas. Band 2 responses will be more engaged and organised and should show some grasp of the concepts which underpin writing of this sort. Band 3 work will maintain a more consistently relevant focus with clearly expressed ideas. In Bands 4 and 5 there will be evidence of secure knowledge and understanding of relevant concepts combined with an increasingly perceptive and fluent discussion.</p>
AO2	<p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> • narrative perspective reveals a shift in opinion at the beginning of the extract – the cynical, bitter Henchard has softened: 'but he now put away his grim half-smile, and said in a kindly subdued tone'. • Henchard speaks in a 'subdued' tone and is described as speaking 'uneasily' and of being 'disarmed' by Lucetta's emotive, heartfelt outburst. Lucetta's speech is characterized by emotive exclamatives and a demanding tone towards the end – highlights that she has more to lose in this situation than Henchard. • Lucetta's desperation for their past to stay hidden is evident, 'eager tremulousness', she is unable to keep her emotion from her voice. • Lucetta's vulnerability in Henchard's view e.g. 'such a woman was very small deer to hunt'. • Henchard's protestations of morality – appears eager to reassure Lucetta of his character, "I can keep my word", but earlier reference to the situation as a 'game' could reveal his lack of real care towards Lucetta's predicament. <p>Band 1 responses are likely to be descriptive/narrative/explanatory in approach and might identify basic features such as dialogue without further discussion. In Band 2 there should be some response to the way the extract is constructed with efforts to support ideas. In Band 3 we should see some clear ideas about form and language choices which are used to create character. In Bands 4 and 5 there will be increasing evidence of effective analysis of technique and detailed critical understanding of the ways Hardy has made meaning.</p>

(ii)	<p>Consider the view that “In <i>The Mayor of Casterbridge</i> it is the characters’ inability to escape the past which causes them the most suffering”. In your response, you must make close reference to at least two other parts of the novel.</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 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 that it is the characters’ inability to escape the past which causes them the most suffering, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • overview: candidates may wish to engage with different ideas of the past which could be personal or cultural, negative or positive. Candidates could focus mainly on Henchard but may also look at other characters. • Henchard’s guilt at his past treatment of Susan causes him suffering in the present and his death at the end of the novel is a result of his poor choices in the past. His demands set out in his will indicate that at his death he was still suffering guilt. • Lucetta’s death is a direct outcome of her past relationship with Henchard and her decision not to tell Farfrae of this. Her public humiliation/suffering may have been avoided should she have admitted the events in her past. • the indelibility of the past is highlighted through recurring coincidences – it cannot be left behind. • setting: The Ring as a symbol of the ever-present nature of the past and its links to suffering • could see Henchard as a symbol of the past in terms of business/agriculture and note his inability to move on to more modern ways of working (as symbolised by Farfrae). This causes him both emotional and financial suffering. <p>In Band 1, narrative/descriptive responses are likely to choose one or more examples of secrets with no supporting case made and only textual reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as third person narrative and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and atmosphere and moral perspectives through language choices.</p>

<p>AO3</p>	<p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Hardy suggests that it is the characters' inability to escape the past which causes them the most suffering and the ways in which different audiences understand his techniques. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> • 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>
<p>AO5</p>	<p>Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>The Mayor of Casterbridge</i> • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>The Mayor of Casterbridge</i> which are relevant to a discussion of the view that it is the characters' inability to escape the past which causes them the most suffering 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) Assessment Grid

Band	<p style="text-align: center;">AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</p> <p style="text-align: center;">10 marks</p>	<p style="text-align: center;">AO2 Analyse ways in which meanings are shaped in texts</p> <p style="text-align: center;">10 marks</p>
5	<p style="text-align: center;">9-10 marks</p> <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. 	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • Detailed critical understanding of writers' techniques to create meaning. • Confident and apt textual support.
4	<p style="text-align: center;">7-8 marks</p> <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. 	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Sound analysis and evaluation of writers' techniques to create meaning. • Appropriate and secure textual support.
3	<p style="text-align: center;">5-6 marks</p> <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. 	<p style="text-align: center;">5-6 marks</p> <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	<p style="text-align: center;">3-4 marks</p> <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. 	<p style="text-align: center;">3-4 marks</p> <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	<p style="text-align: center;">1-2 marks</p> <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. 	<p style="text-align: center;">1-2 marks</p> <ul style="list-style-type: none"> • May identify a few basic stylistic features. • May offer narrative/descriptive comment on texts. • Occasional textual support.
0	<p style="text-align: center;">0 marks Response not credit worthy or not attempted.</p>	<p style="text-align: center;">0 marks Response not credit worthy or not attempted.</p>

Component 1 Section A (ii) Assessment Grid

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

Section B: Prose Fiction Post-1900

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

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

Section B: Mark allocation

A01	A02	A03	A05
10	10	10	10

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

Q6	"Some readers have argued that <i>The Secret Agent</i> is primarily a domestic drama rather than a spy novel." How far do you agree with this statement?
AO1	<p>We will reward coherent, well-structured, relevant responses to the critical statement where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology.</p> <p>Band 1 responses will tend to narrate sections of the novel and describe examples of domesticity and/or examples of the text as a spy novel in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organization but we should see some understanding of the concepts underpinning the presentation of abstract ideas in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.</p>
AO2	<p>In their analysis of the ways meanings are shaped in presenting the novel as a domestic drama and/or a spy novel through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • overview: candidates should address both aspects of the critical statement but may wish to explore one in more detail, depending on whether they agree or disagree with it. • domestic drama: the relationships between Winnie and Verloc/Winnie and Stevie/Winnie and her mother • spy novel: hunt for the bomber/presentation of the three anarchists/presentation of the Professor/Inspector Heat • the blending of the two: Stevie's devotion to Verloc and therefore his agreement to carry out the bombing/Winnie's fate. <p>In Band 1, narrative/descriptive responses are likely to offer assertions about the novel as a domestic drama/spy novel with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as third person narrative and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and atmosphere through language choices.</p>

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

Q7	<p>‘Ultimately, in <i>The Secret Agent</i> acts of anarchy and terrorism are revealed to be futile.’ In light of this statement discuss Conrad’s presentation of anarchy and/or terrorism.</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the presentation of anarchy and/or terrorism where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology.</p> <p>Band 1 responses will tend to narrate sections of the novel and describe characters in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organization but we should see some understanding of the concepts underpinning the presentation of abstract ideas in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.</p>
AO2	<p>In their analysis of the ways meanings are shaped in presenting ideas about anarchy and/or terrorism through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • overview: candidates may choose to agree/challenge the statement completely or offer a more balanced approach. • use of satire – the anarchists’ ineptitude is highlighted – they are characterized by their lack of action. • narrator’s sardonic tone highlights the fundamental gap between how the anarchists view themselves and their true characters – Verloc sees himself as a spy when in fact his defining characteristic is his indolence. • however, the Professor is a study of ruthless, amoral power and highlights the potential devastation caused by characters who “depend on death”. • Stevie as a victim– reveals the pathetic nature of those who become involved with /become victims of terrorism. • the absence of violence in the novel (bar the description of Stevie and Winnie’s act of murder) – again highlights the ineffectiveness of the anarchy/terrorism. <p>In Band 1, narrative/descriptive responses are likely to assert one or more examples of anarchy and/or terrorism in the novel with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as third person narrative and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and atmosphere through language choices.</p>

<p>AO3</p>	<p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Conrad presents ideas about anarchy and /or terrorism 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>
<p>AO5</p>	<p>Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>The Secret Agent</i>. • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>The Secret Agent</i> which are relevant to ideas about anarchy and/or terrorism and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to Conrad’s presentation of these ideas.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

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

Q8	“A representation of ideas and values best left in the past.” In the light of this view, examine Forster’s presentation of Cecil Vyse.
AO1	<p>We will reward coherent, well-structured, relevant responses to the presentation of Cecil where candidates have engaged in a clear, well organized and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology.</p> <p>Band 1 responses will tend to narrate sections of the novel and describe events which feature Cecil in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organization but we should see some understanding of the concepts underpinning the presentation of character and abstract ideas in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.</p>
AO2	<p>In their analysis of the ways meanings are shaped through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • overview: candidates may engage with the idea that Cecil is used as a contrast to George throughout the novel – especially in the second half. • contrast highlighted in the structure of the novel – Cecil appears in the second half of the novel/connected to England are therefore ideas of repression/entrapment • Cecil is the catalyst for Lucy’s transformation – arguably, without him to rebel against, she would have continued to reject George. • setting: Cecil’s connection to the suburbs/the town – again highlights ideas of tradition. It is Cecil who the naked George bumps into after his moment of freedom in the bathing pool – symbolic of traditional Victorian ideals of ‘restriction’ colliding with new Edwardian modernity and freedom. • Cecil’s connection with ideas of the medieval – his views on women – reflects his mother’s views on society and class, ‘Make her one of us’. <p>In Band 1, narrative/descriptive responses are likely to assert points about settings with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as narrative point of view and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and subtext through language choices.</p>

<p>AO3</p>	<p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Forster presents ideas about Cecil 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>
<p>AO5</p>	<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 Cecil 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 Cecil and his links to past values/ideas.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

Q9	“The strongest message of the novel is that it is impossible to find both love and social acceptance.” How far do you agree with this view of <i>A Room with a View</i>?
AO1	<p>We will reward coherent, well-structured, relevant responses to the given view where candidates have engaged in a clear, well organized and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology.</p> <p>Band 1 responses will tend to narrate sections of the novel and describe characters and events in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organization but we should see some understanding of the concepts underpinning the presentation of abstract ideas, characters and events in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.</p>
AO2	<p>In their analysis of the ways meanings are shaped through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • overview: there are a number of ways the candidates could approach this question. They may wish to explore what is meant by ‘love’ and ‘social acceptance’ and how/if these are in conflict in the novel • candidates could choose to look at the end of the novel and debate whether Lucy and George’s return to Italy is a result of their social rejection in England or a statement of defiance • Emersons are the characters most readily associated with the belief that desire/love is more important that social status. Other characters’ reactions to them highlights that this emotive response to life is not compatible with social acceptance. Seen as outsiders • use of contrasts throughout – pairs of characters are used to explore the conflict between love and social acceptance: Cecil/George, Mr Beebe/Mr Eager, Mr Emerson/Charlotte Mrs Vyse/Mrs Honeychurch • setting/structure of the novel: uses the two part structure and two contrasting settings to juxtapose the two contrasting ideas of love (linked to Italy) and social acceptance (linked to England). <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>

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

Emyr Humphreys: *A Toy Epic* (Seren)

Q10	“A Toy Epic dramatises the tension between the individual and social forces.” In light of this statement, discuss Humphreys’ presentation of ambition in <i>A Toy Epic</i>.
AO1	<p>We will reward coherent, well-structured, relevant responses to view and to the presentation of ambition where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology.</p> <p>Band 1 responses will tend to narrate sections of the novel and describe examples of ambition in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organization but we should see some understanding of the concepts underpinning the presentation and function of characters in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion, which engages fully with the viewpoint.</p>
AO2	<p>In their analysis of the ways meanings are shaped in presenting the view/ideas about ambition through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • overview: arc of the novel – tracing all three boys from childhood to late adolescence – use of their three different voices allows for introspection and for the reader to learn of their ambitions. We also see how these ambitions are shaped/altered/rendered impossible by social forces. Candidates may like to engage with ideas about ‘free will’ and to what extent the boys are free (or not) to pursue their ambitions • failure, disappointment at a personal and political level explored in the later stages the novel • the impact of war (and therefore death) on the boys’ ambitions. • Albie – used to explore the consequences of diminishing ambition and the conflict caused by contrasting political/social forces: ‘working–class conservative and a petit-bourgeois proletarian’. • ambition linked to class. Class both shapes and prevents ambition. • setting used to highlight the contrasting ambitions of the boys – ie the presentation of their experience of school. <p>In Band 1, narrative/descriptive responses are likely to assert points about ambition 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>

<p>AO3</p>	<p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Humphreys presents ambition and the ways in which different audiences understand this theme. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> • 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>
<p>AO5</p>	<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 ambition 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 ambition.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

Q11	“A story of a country in transition.” In the light of this statement discuss Humphreys’s presentation of change in <i>A Toy Epic</i>.
AO1	<p>We will reward coherent, well-structured, relevant responses to the presentation of change where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology.</p> <p>Band 1 responses will tend to narrate sections of the novel and describe characters/events in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organization but we should see some understanding of the concepts underpinning the presentation of thematic ideas in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.</p>
AO2	<p>In their analysis of the ways meanings are shaped in <i>A Toy Epic</i> in the presentation of change through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • overview: the use of the three main characters to explore the impact of social/religious/moral and other changes. Candidates may wish to offer different interpretations of ‘country’ – could focus on Wales but also country in the wider sense (Great Britain) • arc of the novel – tracing all three boys from childhood to late adolescence – narrative choices allow the reader to experience first hand the characters’ feelings towards external events/changes how these feelings change over time • boys represent the changes/polarities at work in Wales/Great Britain: Iorwerth – challenged by growing anglicisation, Albie’s beliefs/values in the face of approaching war used to identify a much larger political impetus, Michael the growing sense of nationalism • class: boys and parents are used to explore the changing class identities: Iorwerth: traditional agrarian/non-conformist at the heart of rural Welsh culture, Albie -working class/petit bourgeois/aspirational; Michael-middle class /respectable/trying to live up to expectations • setting (town/vicarage/farm) are used to explore wider contextual issues such as political/social and cultural changes to Wales in the 1930s. Presentation of the landscape and setting used to present/reinforce Welsh identity – juxtaposes with the presentation of the town which symbolises the threat of growing modernity. <p>In Band 1, narrative/descriptive responses are likely to assert points about change with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support with, perhaps, wider discussion of the symbolism behind Humphrey’s presentation of change. 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>

<p>AO3</p>	<p>We are likely to see reference to a range of relevant contexts and their influence upon Humphreys' presentation of change and the ways in which different audiences understand it. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> • 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>
<p>AO5</p>	<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 change and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to Humphreys' presentation of change.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

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

Q12	'<i>Wide Sargasso Sea</i> is a novel characterised by a struggle for both personal and cultural dominance.' In light of this statement, discuss the presentation of power in the novel.
AO1	<p>We will reward coherent, well-structured, relevant responses to the where candidates have engaged with the viewpoint/presentation of power in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology.</p> <p>Band 1 responses will tend to narrate sections of the novel and describe events and characters in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organization but we should see some understanding of the concepts underpinning the presentation and function of characters in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.</p>
AO2	<p>In their analysis of the ways meanings are shaped in presenting ideas about power through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • overview: candidates will most likely engage with ideas about the different types of power in the novel – offering a view on what is meant by 'personal' and 'cultural' and debating the idea of dominance in relation to narrative events/presentation of characters. Candidates could choose to focus on personal or cultural power, or could look at both • different narrative voices/mode of narration is in itself conflicting and allows the reader to understand that most characters are struggling to exert power at least one point in the novel • candidates may link ideas about power to a discussion about marriage/empire/slavery/gender/race • systems of dominance – economic/social and political oppression • use of the supernatural by some characters in order to exert dominance over others. <p>In Band 1, narrative/descriptive responses are likely to assert points about power 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>

<p>AO3</p>	<p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Rhys presents power and the ways in which different audiences understand this theme. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> • attitudes towards marriage • status of women in English and Caribbean cultures • slavery and emancipation • colonial influence • wealth • English inheritance laws • the supernatural (Obeah) • customs and ceremonies. <p>In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p>
<p>AO5</p>	<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 power 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 discuss Rhys' presentation of love.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

Q13	Explore the view that “<i>Wide Sargasso Sea</i> is primarily a novel about conflicting traditions and/or values.”
A01	<p>We will reward coherent, well-structured, relevant responses to the viewpoint where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology.</p> <p>Band 1 responses will tend to describe characters and events in the novel in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organization but we should see some understanding of the concepts underpinning the presentation of ideas about conflicting traditions and/or values in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.</p>
A02	<p>In their analysis of the ways meanings are shaped in <i>Wide Sargasso Sea</i> in presenting ideas about conflicting traditions and/or values, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • overview: candidates may wish to engage with what is understood by ‘conflicting traditions and/or values’ and offer different interpretations of these two ideas • mode of narration allows the reader to understand first hand these conflicting traditions/values as we are exposed to conflicting voices/accounts of events/motives etc. • the importance of setting in highlighting conflicting traditions/values. • religion/the supernatural: the conflicting ideas/traditions of Obeah and Christianity/Catholicism • gender: the conflicting values of the male and female characters in the novel towards sex, marriage, love • race and colonial: the conflicting ideas/beliefs of the colonier/colonised. <p>In Band 1, narrative/descriptive responses are likely to assert points about traditions/values 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>

<p>AO3</p>	<p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Rhys presents ideas about traditions/values 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>
<p>AO5</p>	<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 traditions/values and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to Rhys’s presentation of these ideas.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

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

Q14	“The humour does more than simply distract us from the sadness of the novel.” How far do you agree with this view of <i>The Remains of the Day</i>?
AO1	<p>We will reward coherent, well-structured, relevant responses to the viewpoint and Ishiguro’s use of humour where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology.</p> <p>Band 1 responses will tend to narrate sections of the novel in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 there may be flaws in focus and organization but we should see some understanding of the concepts underpinning the presentation of abstract ideas in prose fiction. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.</p>
AO2	<p>In their analysis of the ways meanings are shaped in <i>The Remains of The Day</i> by Ishiguro’s use of humour through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • overview: candidates could choose to agree fully with the statement in the question or they could take a more balanced approach • narrative point of view: the use of Stevens as a narrator highlights the way he is oblivious of his own behaviour. Takes himself very seriously which often results in dramatic irony for the reader – which in turn creates humour • humour used to create pathos throughout • humour used to heighten the tragic elements of the novel: Stevens’ father’s decline in aptitude, the extended motif/metaphor of bantering (Farraday) used to highlight the idea that Stevens no longer knows how to be a dutiful butler to a new master, the request by Lord Darlington to talk about the facts of life with Mr Cardinal • candidates could argue against the statement by exploring examples of physical/farce such as Stevens’ encounter with Mrs Kenton in the pantry. <p>In Band 1, narrative/descriptive responses are likely to assert points about what are perceived as examples of humour 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>

<p>AO3</p>	<p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Ishiguro uses humour and to what effect and the ways in which different audiences understand it. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> • the British class system • the influence of WW1 and 2 • American influences • working-class culture and values after the wars • conventions of behavior / personal relationships • Englishness – rural life; seaside; 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>
<p>AO5</p>	<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 Ishiguro's use of humour and we will give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a <u>personal approach</u> to Ishiguro's use of humour.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

Q15	“Primarily, the novel portrays a world hostile to love.” How far do you agree with this view of <i>The Remains of the Day</i>?
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"> • overview: candidates are likely to engage with and debate different interpretations of ‘love’ in the novel. Candidates can either fully agree/disagree with the view or offer a more balanced approach. • uses Mrs Kenton to explore the difference(s) between duty and love – a difference which Stevens’ fails to acknowledge even at the end of the novel. • candidates may engage with the idea that Miss Kenton desires love in the form of personal, intimate relationships while Stevens sees love as being linked to loyalty/duty to one’s employer. This conflict creates a ‘hostile’ world, leading Mrs Kenton to leave Darlington Hall and marry someone else. • ‘world’ could be interpreted in a wider sense – the impact of the world wars on the English way of life • candidates may argue against the statement in the question – arguably the novel explores a world hostile to romantic love but does explore different kinds of love – devotion to service etc. <p>In Band 1, narrative/descriptive responses are likely to assert points about one or more examples of love in the text with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as narrative point of view and the use of dialogue) while in Bands 4 and 5 we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and subtext through language choices.</p>

<p>AO3</p>	<p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Ishiguro presents ideas about love and the ways in which different audiences understand 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>
<p>AO5</p>	<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 love and we will give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings to develop a <u>personal approach</u> to Ishiguro’s presentation of love.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

Component 1 Section B Assessment Grid

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