



GCE AS MARKING SCHEME

SUMMER 2024

**AS
ENGLISH LITERATURE - COMPONENT 2
B720U20-1**

About this marking scheme

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

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

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

GCE AS LEVEL ENGLISH LITERATURE
COMPONENT 2: POETRY AND DRAMA
SUMMER 2024 MARKING SCHEME

General Advice

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

- Make sure that you are familiar with the assessment objectives (**AOs**) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears at the start of each Section and also in the Assessment Grids at the end.
- Familiarise yourself with the questions, and each part of the marking guidelines.
- The mark-scheme offers two sources of marking guidance and support for each Section:
 - **'Notes' on the material which may be offered in candidates' responses**
 - **Assessment Grid, offering band descriptors for each Assessment Objective, and weightings for each Assessment Objective.**
- Be positive in your approach: look for details to reward in the candidate's response rather than faults to penalise.
- As you read the candidate's response, annotate using details from the Assessment Grid/Notes/overview as appropriate. Tick points you reward and indicate inaccuracy or irrelevance where it appears.
- Decide which mark band **best fits** the performance of the candidate **for each Assessment Objective** in response to the question set. Give a mark for each relevant Assessment Objective.
- Explain your mark with an assessment of the quality of the response at the end of each answer. Your comments should indicate both the positive and negative points as appropriate.
- Use your professional judgement, in the light of decisions made at the marking conference, to fine-tune the mark you give.
- It is important that the **full range of marks** is used. Full marks should not be reserved for perfection. Similarly, there is a need to use the marks at the lower end of the scale. No allowance can be given for incomplete answers other than what candidates actually achieve.
- Consistency in marking is of the highest importance. If you have to adjust after the initial sample of scripts has been returned to you, it is particularly important that you make the adjustment without losing your consistency.
- In the case of a rubric infringement, mark all the answers and then delete the lowest mark commensurate with the fulfilling of the rubric. **Please write "rubric infringement" on the front cover of the script.** At the end of the marking period send a list with full details of the rubric infringements to the WJEC GCE English Subject Officer: please explain clearly the nature of the difficulty and give centre and candidate number.

- If you wish to refer a script to the Principal Examiner for a second opinion, if, for example, poor handwriting makes fair assessment difficult, then write "Refer to P/E" on the front of the script. Send a note of the centre and candidate number to the WJEC GCE English Subject Officer at the end of the marking period.
- Please do not use personal abbreviations, as they can be misleading or puzzling to a second reader. You may, however, find the following symbols useful:

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

- In this component, candidates are required to answer two questions, one from Section A and one from Section B. There is a two-part question in Section A. Part (i) is to be marked out of 20 marks and Part (ii) is to be marked out of 40 marks, giving a total of 60 marks for Section A. Section B is to be marked out of 40 marks.
- A total of 100 marks is the maximum possible for this component.
- It is important to remember that final grading is the result of a series of aggregations, making it more difficult for a candidate to gain a particular grade unless due credit is given for positive achievement where it is shown in each element of the examination.

Prior to the Conference

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

At the Conference

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

After the Conference

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

Once you have been given the go-ahead to send scripts to the office it is vital that a steady flow of batches of 80 - 100 scripts is maintained. The final date for dispatch of scripts is **21 June**.

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

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

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

English Literature essays involve personal responses and arguments/discussions may be conducted in a wide variety of relevant and effective ways. Choices of material for discussion will vary from candidate to candidate and examiners must rely upon their professional judgement and subject expertise in deciding whether or not candidates' choices and approaches are effective and valid when they fall outside the boundaries of the examples noted below. Examiners are reminded that it is crucially important to be alert to the unexpected or highly individual but nevertheless valid approach.

Section A: Poetry

In the rubric for this section, candidates are informed that they will need to analyse how meanings are shaped and make relevant connections between poems, 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.

Mark allocation

AO1	AO2	AO4
15	15	20

Thomas Hardy: Poems Selected by Tom Paulin (Faber)
(*Poems of the Past and Present, Poems of 1912-13, Moments of Vision*)

Q1	Re-read 'The Voice' on page 62. Explore connections between the ways in which Hardy presents feelings of longing in this poem and in at least one other poem in the collection. [50]
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the poem. 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 conventions of poetry. <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 are likely to show some awareness of feelings of longing in the poem, largely at a narrative level. Band 2 responses will show some grasp of the mood of the poem and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the presentation of feelings of longing. Band 4 and 5 responses will show an increasingly secure understanding of the complex portrayal of feelings of longing, in a controlled and well-supported discussion.</p>
AO2	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> • repetition of 'call to me' establish the sense of longing • opening question of stanza two suggests that the intensity of feeling brings self-doubt • imploring tone of 'Let me view you' • recollection of past meetings intensifies the sense of longing • wind imagery suggests a hopelessness to the feeling of longing. <p>Band 1 responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poems. Band 2 should show some response to the way the poem are shaped and developed. Band 3 should show a clear grasp of form and language choices. Bands 4 and 5 should show evidence of increasingly secure and detailed analysis of the ways in which the poet has made meanings.</p>
AO4	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of writers' approaches to matters such as:</p> <ul style="list-style-type: none"> • choice of subject matter • theme • style. <p>Band 1 connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By Band 2 candidates should show some grasp of connections between the presentation of feelings of longing in the two poems. At Band 3, there should be a clear grasp of the connections in terms of ideas and form and language choices. At Bands 4 and 5, candidates should increasingly demonstrate a secure understanding of connections, which is supported by discussions of the poet's concepts and ways of making meanings.</p>

Q2	Re-read 'Rain on a Grave' on pages 54–55. Explore connections between the ways in which Hardy writes about past and present in this poem and in at least one other poem in the collection. [50]
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the poem. 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 conventions of poetry. <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 are likely to show some awareness of past and present in the poem, largely at a narrative level. Band 2 responses will show some grasp of the mood of the poem and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of past and present. Band 4 and 5 responses will show an increasingly secure understanding of the presentation of past and present, in a controlled and well-supported discussion.</p>
AO2	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> • juxtaposition of past and present images of rain falling on her • cruelty of nature (personified) in the present • different effects of alliteration • mournful exclamation at the start of stanza three emphasises the painful nature of past memories • In the final stanza the speaker looks forward from the present moment. <p>Band 1 responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poem. Band 2 should show some response to the way the poem are shaped and developed. Band 3 should show a clear grasp of form and language choices. Bands 4 and 5 should show evidence of increasingly secure and detailed analysis of the ways in which the poet has made meanings.</p>
AO4	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of writers' approaches to matters such as:</p> <ul style="list-style-type: none"> • choice of subject matter • theme • style. <p>Band 1 connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By Band 2 candidates should show some grasp of connections between the presentation of past and present in the two poems. At Band 3, there should be a clear grasp of the connections in terms of ideas and form and language choices. At Bands 4 and 5, candidates should increasingly demonstrate a secure understanding of connections, which is supported by discussions of the poet's concepts and ways of making meanings.</p>

Ted Hughes: selected by Simon Armitage (Faber)
 (Prescribed section: all poems up to and including 'Rain' on pages 68-69)

Q3	Re-read 'Rain' on pages 68-69. Explore connections between the ways in which Hughes presents a bleak and gloomy world in this poem and in at least one other poem in the collection. [50]
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the poem. 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 conventions of poetry. <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 are likely to show some awareness of bleakness and gloom in the poem, largely at a narrative level. Band 2 responses will show some grasp of the presentation of a bleak and gloomy world in the poem and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the presentation of a bleak and gloomy world in the poem. Band 4 and 5 responses will show an increasingly secure understanding of the presentation of a bleak and gloomy world, in a controlled and well-supported discussion.</p>
AO2	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> • listing of harsh weather conditions at the start of the poem • heavy use of full stops to add to the blunt and bleak tone • personification of the 'hills wallowing' adds to gloom • various ways in which the cows are presented as persecuted and helpless • use of sound to convey gloom ('drumming', 'squeal', 'cursing monotonously', 'squelching cries'). <p>Band 1 responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poem. Band 2 should show some response to the way the poem is shaped and developed. Band 3 should show a clear grasp of form and language choices. Bands 4 and 5 should show evidence of increasingly secure and detailed analysis of the ways in which the poet has made meanings.</p>
AO4	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of writers' approaches to matters such as:</p> <ul style="list-style-type: none"> • choice of subject matter • theme • style. <p>Band 1 connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By Band 2 candidates should show some grasp of connections between the presentation of a bleak and gloomy world in the two poems. At Band 3, there should be a clear grasp of the connections in terms of ideas and form and language choices. At Bands 4 and 5, candidates should increasingly demonstrate a secure understanding of connections, which is supported by discussions of the poet's concepts and ways of making meanings.</p>

Q4	Re-read 'Wodwo' on page 35. Explore connections between the ways in which Hughes presents the animal world in this poem and in at least one other poem in the collection. [50]
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the poem. 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 conventions of poetry. <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 are likely to show some awareness of the presentation of the animal world within the poem, largely at a narrative level. Band 2 responses will show some grasp of the presentation of the animal world and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the presentation of the animal world within poem. Band 4 and 5 responses will show an increasingly secure understanding of the animal world within the poem, in a controlled and well-supported discussion.</p>
AO2	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> • use of dramatic monologue form • use of rhetorical questions and inquisitive tone • the intelligence of the voice ('coincided very queerly') • the creature's concern with its relationship to the things around it • animalistic imagery ('nosing here, turning leaves' and 'picking bits of bark'). <p>Band 1 responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poem. Band 2 responses should show some response to the way the poem is shaped and developed. Band 3 responses should show a clear grasp of form and language choices. Bands 4 and 5 responses should show evidence of increasingly secure and detailed analysis of the ways in which the poet has made meanings.</p>
AO4	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of writers' approaches to matters such as:</p> <ul style="list-style-type: none"> • choice of subject matter • theme • style. <p>Band 1 connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By Band 2 candidates should show some grasp of connections between the presentation of the animal world in the two poems. At Band 3, there should be a clear grasp of the connections in terms of ideas and form and language choices. At Bands 4 and 5, candidates should increasingly demonstrate a secure understanding of connections, which is supported by discussions of the poet's concepts and ways of making meanings.</p>

Seamus Heaney: *Field Work* (Faber)

Q5	Re-read 'The Otter' on pages 43-44. Explore connections between the ways in which Heaney presents love in this poem and in at least one other poem in the collection. [50]
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the poem. 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 conventions of poetry. <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 are likely to show some awareness of the presentation of love, largely at a narrative level. Band 2 responses will show some grasp of love in the poem and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the presentation of love. Band 4 and 5 responses will show an increasingly secure understanding of the presentation of love, in a controlled and well-supported discussion.</p>
AO2	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> • extended metaphor of the otter to represent the speaker's love • use of the animal metaphor may be seen as suggesting various effects: earthiness, grace, beauty, powerfulness... • focus on the body gives a sensual mood to the poem • language choices suggest love tinged with adoration. <p>Band 1 responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poem. Band 2 should show some response to the way the poem is shaped and developed. Band 3 should show a clear grasp of form and language choices. Band 4 and 5 should show evidence of increasingly secure and detailed analysis of the ways in which the poet makes meanings.</p>
AO4	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of writers' approaches to matters such as:</p> <ul style="list-style-type: none"> • choice of subject matter • theme • style. <p>Band 1 connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By Band 2 candidates should show some grasp of connections between the presentation of love in the two poems. At Band 3, there should be a clear grasp of the connections in terms of ideas and form and language choices. At Bands 4 and 5, candidates should increasingly demonstrate a secure understanding of connections, which is supported by discussions of the poet's concepts and ways of making meanings.</p>

Q6	Re-read 'An Afterwards' on page 40. Explore connections between the ways in which Heaney presents conflict in this poem and in at least one other poem in the collection. [50]
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the poem. 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 conventions of poetry. <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 are likely to show some awareness of conflict in the poem, largely at a narrative level. Band 2 responses will show some grasp of the poem and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the ways in which Heaney presents conflict. Band 4 and 5 responses will show an increasingly secure understanding of the ways in which Heaney presents conflict, in a controlled and well-supported discussion.</p>
AO2	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> • allusions to Dante's 'Inferno' depict the conflict within their relationship • use of dialogue within the poem shows conflict in expectations • list of unflattering comments in the second stanza presents work/writing as in conflict with family life • use of hyperbolic/ elevated language in the dialogue may be seen as comical/ satirical • use of more down-to-earth language at the end of the poem suggests a softening of conflict/ acceptance. <p>Band 1 responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poem. Band 2 should show some response to the way the poem is shaped and developed. Band 3 should show a clear grasp of form and language choices. Bands 4 and 5 should show evidence of increasingly secure and detailed analysis of the ways in which the poet has made meanings.</p>
AO4	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of writers' approaches to matters such as:</p> <ul style="list-style-type: none"> • choice of subject matter • theme • style. <p>Band 1 connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By Band 2 candidates should show some grasp of connections between the ways in which Heaney presents conflict in the two poems. At Band 3, there should be a clear grasp of the connections in terms of ideas and form and language choices. At Bands 4 and 5, candidates should increasingly demonstrate a secure understanding of connections, which is supported by discussions of the poet's concepts and ways of making meanings.</p>

Dannie Abse: *Welsh Retrospective* (Seren)

Q7	Re-read 'Leaving Cardiff' on page 11. Explore connections between the ways in which Abse presents journeys in this poem and in at least one other poem in the collection. [50]
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the poem. 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 conventions of poetry. <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 are likely to show some awareness of the concept of journeys in the poem, largely at a narrative level. Band 2 responses will show some grasp of the presentation of journeys and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the presentation of journeys in the poem. Band 4 and 5 responses will show an increasingly secure understanding of the presentation of journeys, in a controlled and well-supported discussion.</p>
AO2	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> • use of the present tense makes the moment of departure more powerful • repetition ('I want', 'I stand', 'I prepare') creates a sense of contemplation and stillness before the journey • the play on water imagery and tears expresses the emotional nature of the journey • use of a question and italics in stanza five, suggests questions about choice and identity in relation to the journey. <p>Band 1 responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poem. Band 2 should show some response to the way the poem is shaped and developed. Band 3 responses should show a clear grasp of form and language choices. Bands 4 and 5 responses should show evidence of increasingly secure and detailed analysis of the ways in which the poet has made meanings.</p>
AO4	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of writers' approaches to matters such as:</p> <ul style="list-style-type: none"> • choice of subject matter • theme • style. <p>Band 1 connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By Band 2 candidates should show some grasp of connections between the presentation of journeys in the two poems. At Band 3, there should be a clear grasp of the connections in terms of ideas and form and language choices. At Bands 4 and 5, candidates should increasingly demonstrate a secure understanding of connections, which is supported by discussions of the poet's concepts and ways of making meanings.</p>

Q8	Re-read ‘Sons’ on page 47. Explore connections between the ways in which Abse presents identity in this poem and in at least one other poem in the collection. [50]
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the poem. 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 conventions of poetry. <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 are likely to show some awareness of identity in the poem, largely at a narrative level. Band 2 responses will show some grasp of the mood of the poem and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the ways in which the poet presents identity. Band 4 and 5 responses will show an increasingly secure understanding of the ways in which the poet presents identity, in a controlled and well-supported discussion.</p>
AO2	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> • use of landscape to represent emerging adult identity • use of the father’s perspective to make connections between the identity of father and son • contrast of ‘town’ and ‘countryside’ to express duality of identity • use of light/dark imagery to contrast youth and adult identity. <p>Band 1 responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poem. Band 2 should show some response to the way the poem is shaped and developed. Band 3 should show a clear grasp of form and language choices. Bands 4 and 5 should show evidence of increasingly secure and detailed analysis of the ways in which the poet has made meanings.</p>
AO4	<p>We will reward candidates’ relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of writers’ approaches to matters such as:</p> <ul style="list-style-type: none"> • choice of subject matter • theme • style. <p>Band 1 connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By Band 2 candidates should show some grasp of connections between the ways in which the poet presents identity in the two poems. At Band 3, there should be a clear grasp of the connections in terms of ideas and form and language choices. At Bands 4 and 5, candidates should increasingly demonstrate a secure understanding of connections, which is supported by discussions of the poet’s concepts and ways of making meanings.</p>

Carol Ann Duffy: *Mean Time* (Picador)

Q9	Re-read 'The Good Teachers' on page 12. Explore connections between the ways in which Duffy writes about figures of authority in this poem and in at least one other poem in the collection. [50]
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the poem. 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 conventions of poetry. <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 are likely to show some awareness of the concept of authority in the poem, largely at a narrative level. Band 2 responses will show some grasp of figures of authority in the poem and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of figures of authority in the poem. Band 4 and 5 responses will show an increasingly secure understanding of how Duffy writes about figures of authority, in a controlled and well-supported discussion.</p>
AO2	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> • direct address places the reader in the position of a child recalling relationships with teachers • recollection of specific memories emphasizes the lasting impact of authority figures (clothing/ specific things they taught or said) • use of present tense suggests that the feeling of reverence still exists • images of rebellion against authority in the final stanza. <p>Band 1 responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poem. Band 2 should show some response to the way the poem is shaped and developed. Band 3 should show a clear grasp of form and language choices. Bands 4 and 5 should show evidence of increasingly secure and detailed analysis of the ways in which the poet makes meanings.</p>
AO4	<p>We will reward candidates' relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of writers' approaches to matters such as:</p> <ul style="list-style-type: none"> • choice of subject matter • theme • style. <p>Band 1 connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By Band 2 candidates should show some grasp of connections between the ways in which Duffy writes about figures of authority in the two poems. At Band 3, there should be a clear grasp of the connections in terms of ideas and form and language choices. At Bands 4 and 5, candidates should increasingly demonstrate a secure understanding of connections, which is supported by discussions of the poet's concepts and ways of making meanings.</p>

Q10	Re-read ‘Litany’ on page 5. Explore connections between the ways in which Duffy writes about growing up in this poem and in at least one other poem in the collection. [50]
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the poem. 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 conventions of poetry. <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 are likely to show some awareness of growing up in the poem, largely at a narrative level. Band 2 responses will show some grasp of growing up in the poem and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the presentation of growing up. Band 4 and 5 responses will show an increasingly secure understanding of the presentation of growing up, in a controlled and well-supported discussion.</p>
AO2	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> • use of an adult persona looking back on the experience of growing up • use of the suburban/ catalogue party setting to convey the stifling world the speaker grew up in • use of the butterfly image to suggest the transformative nature of growing up • use of profane language to show rebellion against authority • metaphor of ‘code I learnt’ to emphasise generational difference. <p>Band 1 responses are likely to be narrative in approach and may show some awareness of the descriptive language in the poem. Band 2 should show some response to the way the poem is shaped and developed. Band 3 should show a clear grasp of form and language choices. Bands 4 and 5 should show evidence of increasingly secure and detailed analysis of the ways in which the poet has made meanings.</p>
AO4	<p>We will reward candidates’ relevant connections between texts which make use of comparisons or contrasts to express their understanding and appreciation of writers’ approaches to matters such as:</p> <ul style="list-style-type: none"> • choice of subject matter • theme • style. <p>Band 1 connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By Band 2 candidates should show some grasp of connections between the presentation of growing up in the two poems. At Band 3, there should be a clear grasp of the connections in terms of ideas and form and language choices. At Bands 4 and 5, candidates should increasingly demonstrate a secure understanding of connections, which is supported by discussions of the poet’s concepts and ways of making meanings.</p>

Component 2 Section A Assessment Grid 1

Band	A01 <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i> 15 marks	A02 <i>Analyse ways in which meanings are shaped in literary texts</i> 15marks	AO4 <i>Explore connections across literary texts</i> 20 marks
5	13-15 marks <ul style="list-style-type: none"> • Perceptive discussion of relevant poems • Very well developed argument. • Confident grasp of concepts and apt use of terminology. • Accurate, fluent expression. 	13-15 marks <ul style="list-style-type: none"> • Detailed critical understanding of poetic techniques to create meaning. • Confident and apt textual support. 	17-20 marks <ul style="list-style-type: none"> • Productive and discerning comparisons/connections between poems and poets
4	10-12 marks <ul style="list-style-type: none"> • Clearly informed discussion of relevant poems. • Effectively structured argument. • Secure grasp of concepts and secure and sensible use of terminology. • Expression generally accurate and clear. 	10-12 marks <ul style="list-style-type: none"> • Sound analysis and evaluation of poetic techniques to create meaning. • Appropriate and secure textual support. 	13-16 marks <ul style="list-style-type: none"> • Makes purposeful use of specific connections and comparisons between poems and poets.
3	7-9 marks <ul style="list-style-type: none"> • Engages with poems 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. 	7-9 marks <ul style="list-style-type: none"> • Clear grasp of authors' use of structure, form and language to create meaning. • Generally clear and appropriate textual support. 	9-12 marks <ul style="list-style-type: none"> • Makes generally clear and appropriate comparisons/connections between poems and poets
2	4-6 marks <ul style="list-style-type: none"> • Attempts to engage with poems and organise material, though not always relevant to question. • Some, not always relevant use of concepts and terminology. • Expression may feature inaccuracies, more so at the lower end of the band. 	4-6 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 poems. 	5-8 marks <ul style="list-style-type: none"> • Can make some basic, usually valid comparisons/connections between poems and poets.
1	1-3 marks <ul style="list-style-type: none"> • Understands poems at a superficial or literal level. • Offers some ideas about poems. • Shows some grasp of basic terminology, though this may be occasional. • Errors in expression and lapses in clarity. 	1-3 marks <ul style="list-style-type: none"> • May identify a few basic stylistic features. • May offer narrative/descriptive comment on poems. • Occasional textual support. 	1-4 marks <ul style="list-style-type: none"> • May identify basic links between poems and poets.
0	0 marks Response not credit worthy or not attempted.		

Section B: Drama

In the rubric for this section, in Part (i) tasks, candidates are required to analyse passages from the plays in depth. In Part (ii) responses, candidates are informed that they will need to take account of relevant contexts 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.

Mark allocation

	AO1	AO2	AO3
Part (i) 20 marks	10	10	-
Part (ii) 30 marks	5	5	20

Q11	Christopher Marlowe: <i>Doctor Faustus</i> (Longman)
(i)	Examine Marlowe's presentation of Faustus in the extract above [20]
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the 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 conventions of drama. <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>At Band 1, responses will show some awareness of Faustus with a tendency to offer character studies. Band 2 responses will show some grasp of the representation of Faustus and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the presentation of Faustus. Bands 4 and 5 will show an increasingly secure understanding of how Marlowe presents Faustus, in a controlled and well-supported discussion.</p>
AO2	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> • use of the props ('crowns and rich apparel') which have an immediate effect on Faustus • Faustus' immediate response with questions to show his desire is provoked • use of scroll as a prop • list of conditions read aloud presents Faustus as ambitious and calculating. <p>Band 1 candidates are likely to offer a character study, largely at a narrative level. At Band 2 candidates should show some grasp of the presentation of character, with some support. By Band 3 there should be a clear grasp of some dramatic techniques. At Bands 4 and 5 expect an increasingly secure and detailed analysis of the ways in which Marlowe presents the character.</p>

(ii)	Giving close consideration to relevant contexts, explore elsewhere in the play Marlowe's presentation of power. [30]
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the play. 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 conventions of drama. <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>At Band 1, responses will show some awareness of the ideas of power elsewhere in the play, largely at a narrative level. Band 2 responses will show some grasp of the importance of ideas about power, elsewhere in the play and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the importance of ideas about power elsewhere in the play. Bands 4 and 5 will show an increasingly secure understanding of the importance of ideas about power elsewhere in the play in a controlled and well-supported discussion.</p>
AO2	<p>Band 1 responses are likely to offer some examples of power in the play largely at a narrative level. At Band 2 candidates should show some grasp of the way ideas about power are presented with some support. By Band 3, there should be a clear grasp of some of the ways in which power is presented. At Bands 4 and 5 expect an increasingly secure and detailed analysis of the ways in which Marlowe presents the importance of power in the play.</p>
AO3	<p>Responses are likely to include references to some of the following contexts:</p> <ul style="list-style-type: none"> • 16th century anxiety about witchcraft and the supernatural as undesirable forces of power • Renaissance Humanism/advances in science and philosophy led to ideas about ambition and overreaching • time of religious uncertainty influenced morality/ relationship to universe • ambition or ascent of man as a key theme of Elizabethan drama/tragedy. <p>At Band 1 candidates are likely to show some awareness of power, which may not be very effectively linked to the question or the text. Band 2 responses should show some grasp of the contexts linking to ideas about power, with some support from the text. By Band 3, there should be a clear grasp of some of the ways sixteenth century ideas about power, or the theatrical context, have influenced Marlowe's treatment of Faustus. Bands 4 and 5 will show an increasingly secure understanding of the importance of sixteenth century ideas about power.</p>

Q12	Oscar Wilde: <i>Lady Windermere's Fan</i> (New Mermaids)
(i)	Analyse Wilde's presentation of Lord Windermere and Mrs Erlynne in the extract above. [20]
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the 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 conventions of drama. <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>At Band 1, responses are likely to show awareness of the characters largely at a narrative level. Band 2 responses will show some grasp of the nature of the characters and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of some key features of presentation of character. Bands 4 and 5 will show an increasingly secure understanding of the presentation of the characters in a controlled and well-supported discussion.</p>
AO2	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> • use of stage directions show Mrs Erlynne is calm and unruffled • Mrs Erlynne's responses are fairly clipped and blunt • final remark of the extract is sarcastic and worldly • Lord Windermere's use of emotive language • use of the fan as a prop and Lord Windermere's response to it. <p>At Band 1 candidates are likely to offer character studies largely at a narrative level. At Band 2 candidates should show some grasp of the way the characters are presented with some support. By Band 3, there should be a clear grasp of the nature of Wilde's dialogue and staging. At Bands 4 and 5 expect an increasingly secure and detailed analysis of the ways in which Wilde uses dramatic techniques to present character.</p>

(ii)	Giving close consideration to relevant contexts, explore elsewhere in the play Wilde's presentation of codes of behaviour. [30]
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the play. 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 conventions of drama. <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 terminology.</p> <p>At Band 1, responses are likely to show awareness of the concept of codes of behaviour, largely at a narrative level. Band 2 responses will show some grasp of ideas about codes of behaviour and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of ideas about codes of behaviour. Bands 4 and 5 will show an increasingly secure understanding of the importance of codes of behaviour within the play, in a controlled and well-supported discussion.</p>
AO2	<p>At Band 1, candidates are likely to offer some examples relating to codes of behaviour, largely at a narrative level. At Band 2, candidates should show some grasp of the ways in which Wilde presents codes of behaviour, with some support. By Band 3 there should be a clear grasp of some of the ways in which Wilde presents codes of behaviour. At Bands 4 and 5 expect an increasingly secure and detailed analysis of the ways in which Wilde presents codes of behaviour.</p>
AO3	<p>Responses are likely to include references to some of the following contexts:</p> <ul style="list-style-type: none"> • Victorian notions of reputation and propriety • effects on women of society's double standards • marriage as a form of respectability and financial security • Wilde's subversion of the 'society drama' as a theatrical genre • the 'New Woman' movement • Victorian notions of the 'fallen woman'. <p>At Band 1, candidates are likely to show some awareness of ideas about codes of behaviour, which may not be very effectively linked to the text or question. Band 2 responses should show some grasp of ideas about codes of behaviour, with some support from the text. By Band 3, there should be a clear grasp of some ideas about codes of behaviour. At Bands 4 and 5, candidates will show an increasingly secure understanding of ideas about codes of behaviour, in a controlled and well-supported discussion.</p>

Q13	Tennessee Williams: <i>A Streetcar Named Desire</i> (Penguin)
(i)	Analyse Williams' presentation of Blanche and Stella in the extract above. [20]
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the 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 conventions of drama. <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>At Band 1, responses will show some awareness of the characters, largely at a narrative level. Band 2 responses will show some grasp of the nature of the characters and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of some key features of character presentation. Bands 4 and 5 will show an increasingly secure understanding of character presentation in a controlled and well-supported discussion.</p>
AO2	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> • Blanche begins with an exclamation – she is still alarmed by the previous night • Blanche sees herself and her sister as both needing to escape ('get us both – out!') • Stella's retorts are perhaps more decisive and blunt than usual • Stella's use of euphemistic language to refer to sex. • candid but 'coded' admission by both sisters that they are driven by 'brutal desire'. <p>At Band 1, candidates are likely to offer character studies, largely at a narrative level. At Band 2, candidates should show some grasp of the way the character is presented with some support. By Band 3, there should be a clear grasp of some aspects of Williams' use of dialogue and staging. At Bands 4 and 5 expect an increasingly secure and detailed analysis of the ways in which Williams uses dramatic techniques to present the characters.</p>

(ii)	Giving close consideration to relevant contexts, explore elsewhere in the play Williams' presentation of ideas about love. [30]
AO1	<p><u>Informed</u> responses demonstrate clear knowledge of the play. 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 conventions of drama. <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>At Band 1, responses will show some awareness of ideas about love, largely at a narrative level. Band 2 responses will show some grasp of ideas about love and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of some aspects of love. Responses at Bands 4 and 5 will show an increasingly secure understanding of how ideas about love have influenced Williams' writing in a controlled and well-supported discussion.</p>
AO2	<p>At Band 1, candidates are likely to show some awareness of the presentation of love, largely at a narrative level. At Band 2, candidates should show some grasp of the presentation of love with some support. By Band 3, there should be a clear grasp of some of the dramatic techniques used to present love elsewhere in the play. At Bands 4 and 5 expect an increasingly secure and detailed analysis of the dramatic techniques used by Williams to present ideas about love in 1940s America.</p>
AO3	<p>Responses are likely to include references to some of the following contexts:</p> <ul style="list-style-type: none"> • the decline of the Old South ideals after the Civil War is reflected in the dynamics of love • New Orleans working class culture and the multicultural mix • homosexual love is unacceptable to 1940s society • post-war realism of new drama may be seen as influencing Williams' depiction of class conflict and love. <p>At Band 1, candidates are likely to show some awareness of ideas about love in 1940s America (play first performed 1947) which may not be very effectively linked to the text or question. Band 2 responses should show some grasp of the nature of 1940s ideas about love, with some support from the text. By Band 3, there should be a clear grasp of ideas about love in 1940s America. At Bands 4 and 5 candidates should show an increasingly secure understanding of the presentation of ideas about love, in a controlled and well-supported discussion.</p>

Q14	David Hare: <i>Murmuring Judges</i> (Faber)
(i)	Analyse the presentation of Irina and Gerard in the extract above. [20]
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the 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 conventions of drama. <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>At Band 1 responses are likely to show awareness of the characters largely at a narrative level. Band 2 responses will show some grasp of the presentation of characters and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of some key features of Hare's presentation of these characters. Bands 4 and 5 will show an increasingly secure understanding of Hare's presentation of characters in a controlled and well-supported discussion.</p>
AO2	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> • stage directions at the start of the extract indicate that Gerard is without hope and contemplating the freedom beyond the window • Gerard's reluctance to speak to Irina • various nuances of Gerard's tone (resigned, flat...) • stage directions indicate Irina's difficulty with the conversation • the revelation that 'Barbara's gone' adds a further hopelessness/ sad turn to the conversation. <p>At Band 1, candidates are likely to offer character studies largely at a narrative level. At Band 2, candidates should show some grasp of the ways the characters are presented with some support. By Band 3, there should be a clear grasp of some dramatic techniques such as Hare's use of stage directions and tone. At Bands 4 and 5 expect an increasingly secure and detailed analysis of the ways in which Hare presents the characters.</p>

(ii)	Giving close consideration to relevant contexts, explore elsewhere in the play the ways in which Hare presents failing systems. [30]
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the play. 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 conventions of drama. <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>At Band 1, responses are likely to show some awareness of the concept of failing systems in the play, largely at a narrative level. Band 2 responses will show some grasp of failing systems. Band 3 responses will begin to show a clear grasp of ideas about failing systems, linked to particular examples. Bands 4 and 5 show an increasingly secure understanding of ideas about failing systems in a controlled and well-supported discussion.</p>
AO2	<p>At Band 1, candidates are likely to offer some examples of failing systems, largely at a narrative level. At Band 2, candidates should show some grasp of the ways ideas about failing systems are presented, elsewhere in the play. By Band 3, there should be a clear grasp of some of the ways Hare presents failing systems. At Bands 4 and 5 expect an increasingly secure and detailed analysis of the ways in which Hare presents failing systems elsewhere in the play.</p>
AO3	<p>Responses are likely to include references to some of the following contexts:</p> <ul style="list-style-type: none"> • corruption within British systems of justice and power • the issue of women's position within the judiciary and police force • the predominance of upper middle-class men in the legal profession • tradition and archaic values in the British Legal System contributing to corruption, inequality and inefficiency • relevant references to 'Asking Around'. <p>At Band 1, candidates are likely to show some awareness of the concept of failing systems but may not link this very effectively to the text. Band 2 responses will show some grasp of failing systems with some support from the text. By Band 3 there should be a clear grasp of how Hare explores failing systems in the play. At Bands 4 and 5, candidates will show an increasingly secure understanding of failing systems in the play in a controlled and well-supported discussion.</p>

Q15	Joe Orton: <i>Loot</i> (Methuen)
(i)	Analyse the presentation of Truscott in the extract above. [20]
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the 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 conventions of drama. <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>At Band 1, responses are likely to show awareness of the character, largely at a narrative level. Band 2 responses will show some grasp of the presentation of character and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of some key features of Orton's presentation of character. Bands 4 and 5 will show an increasingly secure understanding of Orton's presentation in a controlled and well-supported discussion.</p>
AO2	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> • comic effect of irony and absurdity in many of Truscott's lines • pompous way that Truscott 'reveals' his true identity ('Truscott of the Yard') • Hal's questions increase the sense of Truscott's inadequacy • continued references to the 'water board' add to comic/ farcical effect • stage directions indicate Truscott's self-importance. <p>Band 1 candidates are likely to offer character studies largely at a narrative level. At Band 2, candidates should show some grasp of the ways characters are presented, with some support. By Band 3 there should be clear grasp of some of Orton's dramatic techniques. At Bands 4 and 5 expect an increasingly secure and detailed analysis of the ways in which Orton presents character.</p>

(ii)	Giving close consideration to relevant contexts, explore elsewhere in the play how Orton questions respectability and convention. [30]
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the play. 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 conventions of drama. <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>At Band 1 responses are likely to show some awareness of events in the play which relate to the values of the 1960s, largely at a narrative level. Band 2 responses will show some grasp of how Orton questions respectability and convention elsewhere in the play. Band 3 responses will begin to show a clear grasp of how Orton questions respectability and convention, linked to particular examples. Bands 4 and 5 will show an increasingly secure understanding of how Orton questions respectability and convention elsewhere in the play, in a controlled and well-supported discussion.</p>
AO2	<p>At Band 1, candidates are likely to offer some examples relating to respectability and convention, largely at a narrative level. At Band 2 candidates should show some grasp of the ways in which Orton questions respectability and convention, elsewhere in the play. By Band 3, there should be a clear grasp of some of the ways Orton questions respectability and convention. At Bands 4 and 5, expect an increasingly secure and detailed analysis of the ways in which Orton questions respectability and convention.</p>
AO3	<p>Responses are likely to include references to some of the following contexts:</p> <ul style="list-style-type: none"> • conventions of farce allow Orton to criticise 1960s ideas about respectability (context of genre) • 1950s theatre paved the way for more radical drama which involved social critique (Royal Court Theatre/ 'Angry Young Men') • political scandal/corruption involving authority or establishment figures in the 1960s (e.g. Profumo) may be linked to the satirical targets of the play • decline in religious belief may be reflected in Orton's linking of religion and hypocrisy • 1960s counterculture may be seen as developing new values in the younger generation. <p>At Band 1, candidates are likely to show some awareness of respectability and convention but may not link them very effectively to the text. Band 2 responses should show some grasp of how Orton questions respectability and convention, with some support from the text. By Band 3, there should be a clear grasp of how Orton questions respectability and convention. At Bands 4 and 5, candidates should show an increasingly secure understanding of how Orton questions respectability and convention, in a controlled and well-supported discussion.</p>

Component 2 Section B Drama (i) Assessment Grid

Band	A01 <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent accurate written expression</i> 10 marks	A02 <i>Analyse ways in which meanings are shaped in literary texts</i> 10 marks
	9-10 marks <ul style="list-style-type: none"> • Perceptive discussion of play which may present individual reading. • 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"> • Perceptive critical analysis of playwright's use of language/dramatic techniques/structure to create meaning. • Confident and apt textual support.
4	7-8 marks <ul style="list-style-type: none"> • Clearly informed discussion of play. • 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 playwright's use of language/dramatic techniques/structure to create meaning. • Appropriate and secure textual support.
3	5-6 marks <ul style="list-style-type: none"> • Engages with play 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 playwright's use of language/dramatic techniques/structure to create meaning. • Generally clear and appropriate textual support.
2	3-4 marks <ul style="list-style-type: none"> • Attempts to engage with play and organise material, though not always relevant to question. • Some, not always relevant use of concepts and terminology. • Expression may feature inaccuracies, more so at the lower end of the band. 	3-4 marks <ul style="list-style-type: none"> • Can make some basic points about use of language/dramatic techniques/ structure to create meaning. • Can support some points by reference to text.
1	1-2 marks <ul style="list-style-type: none"> • Understands play at a superficial or literal level. • Offers some ideas about play. • 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 features of language/dramatic techniques/structure. • May offer narrative/descriptive comment. • Occasional support from text.
0	0 marks Response not credit worthy or not attempted.	

Component 2 Section B Drama (ii) Assessment Grid

Band	A01 <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent accurate written expression</i> 5 marks	A02 <i>Analyse ways in which meanings are shaped in literary texts</i> 5 marks	A03 <i>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</i> 20 marks
5	5 marks <ul style="list-style-type: none"> Perceptive discussion of play which may present individual reading. Very well-developed argument. Confident grasp of concepts and apt use of terminology. Accurate, fluent expression. 	5 marks <ul style="list-style-type: none"> Perceptive critical analysis of playwright's use of language/dramatic techniques/structure to create meaning. Confident and apt textual support. 	17-20 <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.
4	4 marks <ul style="list-style-type: none"> Clearly informed discussion of play. Effectively structured argument. Secure grasp of concepts and secure and sensible use of terminology. Expression generally accurate and clear. 	4 marks <ul style="list-style-type: none"> Sound analysis and evaluation of playwright's use of language/dramatic techniques/structure to create meaning. Appropriate and secure textual support. 	13-16 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.
3	3 marks <ul style="list-style-type: none"> Engages with play 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. 	3 marks <ul style="list-style-type: none"> Clear grasp of playwright's use of language/dramatic techniques/structure to create meaning. Generally clear and appropriate textual support. 	9-12 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.
2	2 marks <ul style="list-style-type: none"> Attempts to engage with play and organise material, though not always relevant to question. Some, not always relevant use of concepts and terminology. Expression may feature inaccuracies, more so at the lower end of the band. 	2 marks <ul style="list-style-type: none"> Can make some basic points about use of language/dramatic techniques/structure to create meaning. Can support some points by reference to text. 	5-8 marks <ul style="list-style-type: none"> can acknowledge the importance of contexts makes some connections between play and contexts
1	1- mark <ul style="list-style-type: none"> Understands play at a superficial or literal level. Offers some ideas about play. Shows some grasp of basic terminology, though this may be occasional. Errors in expression and lapses in clarity. 	1 mark <ul style="list-style-type: none"> May identify a few basic features of language/dramatic techniques/structure. May offer narrative/descriptive comment. Occasional support from text. 	1-4 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.
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