



GCE AS MARKING SCHEME

SUMMER 2025

**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 ENGLISH LITERATURE
COMPONENT 2: POETRY AND DRAMA
SUMMER 2025 MARK SCHEME

General Advice

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

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

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

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

- In this component, candidates are required to answer two questions, one from Section A and one from Section B. Section B is to be marked out of 50 marks. There is a two-part question in Section B. Part (i) is to be marked out of 20 marks and Part (ii) is to be marked out of 30 marks, giving a total of 50 marks for Section A.
- 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 **Friday, 13 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.

Section A 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 'Transformations' on page 107. Explore connections between the ways in which Hardy uses nature in this poem and in at least one other poem in the collection. [50]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of the poems. 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 terminology. Band 1 responses are likely to show some awareness of nature in the poems, largely at a narrative level. Band 2 responses will show some grasp of the ways in which Hardy uses nature in the poem and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the ways in which Hardy uses nature. Band 4 and 5 responses will show an increasingly secure understanding of the ways in which Hardy uses nature, in a controlled and well-supported discussion.
AO2	Responses are likely to include some of the following: • title may suggest that there is no death in nature • candidates may explore the various associations of the yew tree (pagan and Christian) • 'bosomed' suggests a natural relationship between the man and the tree • use of colours ('ruddy' and 'green shoot') suggest vitality in both incarnations of the 'wife' • the mood of the poem shifts from reflective to joyous in the final stanza. 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 poems 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.
AO4	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: • choice of subject matter • theme • style. 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 Hardy uses nature 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.

Q2	Re-read ‘At the Word ‘Farewell’ on page 94. Explore connections between the ways in which Hardy writes about meetings and departures in this poem and in at least one other poem in the collection. [50]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of the poems. 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 terminology. Band 1 responses are likely to show some awareness of meetings and departures in the poem, largely at a narrative level. Band 2 responses will show some grasp of the presentation of meetings and departures in the poem and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the presentation of meetings and departures. Band 4 and 5 responses will show an increasingly secure understanding of the presentation of meetings and departures within the poems, in a controlled and well-supported discussion.
AO2	Responses are likely to include some of the following: • the ways in which Hardy makes the mood of the poem chilling and other worldly • the persona looks back and reflects upon the departure • emphasis is placed upon being unaware at the time (I beheld not) • use of speech to add poignancy and sadness • reference to fate (a Plan of the past) suggests forces beyond the persona’s control. 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 poems 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.
AO4	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: • choice of subject matter • theme • style. 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 meetings and departures 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.

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

Q3	Re-read 'The Horses' on pages 7-8. Explore connections between the ways in which Hughes creates mood and atmosphere in this poem and in at least one other poem in the collection. [50]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of the poems. 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 terminology. Band 1 responses are likely to show some awareness of mood and atmosphere in the poem, largely at a narrative level. Band 2 responses will show some grasp of mood and atmosphere in the poem and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the presentation of mood and atmosphere. Band 4 and 5 responses will show an increasingly secure understanding of the presentation of mood and atmosphere, in a controlled and well-supported discussion.
AO2	Responses are likely to include some of the following: • setting in the opening lines creates a menacing mood • images of light and dark are used throughout • repeated references to 'stillness' and 'silence' • statuesque/monumental presentation of the horses is central to atmosphere of the poem ('draped stone manes', 'Megalith-still') • image of the sun shifts the atmosphere of the poem. 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.
AO4	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: • choice of subject matter • theme • style. 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 mood and atmosphere 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.

Q4	Re-read ‘The Long Tunnel Ceiling’ on pages 64-65. Explore connections between the ways in which Hughes presents the different ways in which nature is to be admired in this poem and in at least one other poem in the collection. [50]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of the poems. 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 terminology. Band 1 responses are likely to show some awareness of the presentation of nature within the poem, largely at a narrative level. Band 2 responses will show some grasp of the presentation of admiration for nature and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the presentation of admiration of nature in the poem. Band 4 and 5 responses will show an increasingly secure understanding of the presentation of different ways in which nature is to be admired within the poems, in a controlled and well-supported discussion.
AO2	Responses are likely to include some of the following: - the industrial setting provides a counterpoint to the splendour of the fish ‘suddenly a crash’ builds tension and expectation - use of short, exclamatory phrases emphasise the honour of seeing the fish (‘An ingot!’, ‘Holy of holies!’) - the speaker feels a sense of awe (‘free lord’, ‘master of the Pennine Pass’) - juxtaposition of man-made items and the beauty of the fish in the final lines. 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.
AO4	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: - choice of subject matter - theme - style. 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 admiration for nature 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.

Seamus Heaney: *Field Work* (Faber)

Q5	Re-read 'Homecomings' on page 46. Explore connections between the ways in which Heaney uses and presents nature in this poem and in at least one other poem in the collection. [50]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of the poems. 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 terminology. Band 1 responses are likely to show some awareness of nature, largely at a narrative level. Band 2 responses will show some grasp of the use of nature in the poems and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the ways in which Heaney uses nature. Band 4 and 5 responses will show an increasingly secure understanding of the ways in which Heaney uses nature to explore ideas, in a controlled and well-supported discussion.
AO2	Responses are likely to include some of the following: • variety of verbs used to emphasise the surety and speed of the sandmartin ('skimming and veering', 'swoop') • the metaphor of 'worn mouth of the hole' and repetition of 'flight' convey a sense of familiarity and purpose • assonance in stanza 2 creates a sense of fluidity • final stanza opens up the affinity between humans and birds • 'damp clay pouting' echoes the 'worn mouth of the hole' in stanza 2. 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.
AO4	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: • choice of subject matter • theme • style. 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 use of nature 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.

Q6	Re-read ‘The Harvest Bow’ on pages 55-56. Explore connections between the ways in which Heaney creates a character in this poem and in at least one other poem in the collection. [50]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of the poems. 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 terminology. Band 1 responses are likely to show some awareness of characters in the poems, largely at a narrative level. Band 2 responses will show some grasp of characters in the poems and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the ways in which Heaney creates characters. Band 4 and 5 responses will show an increasingly secure understanding of the ways in which Heaney creates characters, in a controlled and well-supported discussion.
AO2	Responses are likely to include some of the following: - the symbol of the bow is central to the portrayal of the father’s character and ties him to tradition/culture - images of the father’s hands in stanza 2 - emphasis on the quiet power of the father (‘mellowed silence’ and ‘somnambulant’) - the persona’s memories are sparked by the object of the bow - skill of the father is emphasised and the ‘golden loops’ and ‘corona’ suggest a wealth and beauty to his humble character. 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.
AO4	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: - choice of subject matter - theme - style. 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 creates characters 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.

Dannie Abse: *Welsh Retrospective* (Seren)

Q7	Re-read 'Postcard to his Wife' on page 76. Explore connections between the ways in which Abse writes about love in this poem and in at least one other poem in the collection. [50]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of the poems. 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 terminology. Band 1 responses are likely to show some awareness of love in the poems, largely at a narrative level. Band 2 responses will show some grasp of the presentation of love and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the presentation of love in the poems. Band 4 and 5 responses will show an increasingly secure understanding of the presentation of love, in a controlled and well-supported discussion.
AO2	Responses are likely to include some of the following: • exclamations contribute to affectionate tone • use of direct address to the wife • use of romantic euphemisms • use of comical scenario in stanza 2 creates a sense of intimacy • play on cliché in the final line. 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.
AO4	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: • choice of subject matter • theme • style. 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 occupations 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.

Q8	Re-read ‘Welsh Valley Cinema, 1930s’ on page 24. Explore connections between the ways in which Abse writes about the past in this poem and in at least one other poem in the collection. [50]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of the poems. 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 terminology. Band 1 responses are likely to show some awareness of the past, largely at a narrative level. Band 2 responses will show some grasp of presentation of the past and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the ways in which Abse presents the past. Band 4 and 5 responses will show an increasingly secure understanding of the ways in which Abse presents the past, in a controlled and well-supported discussion.
AO2	Responses are likely to include some of the following: • use of period details to give a vivid sense of a specific time • various effects of alliteration • ‘I hear it still’ presents the past as alive in memory • the sound of the organ prefigures the miners in stanza 3 • juxtaposition of the glamour of the film/cinema and the lives of the workers. 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.
AO4	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: • choice of subject matter • theme • style. 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 Abse presents the past 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.

Carol Ann Duffy: *Mean Time* (Picador)

Q9	Re-read ‘Never Go Back’ on pages 26-27. Explore connections between the ways in which Duffy makes use of settings in this poem and in at least one other poem in the collection. [50]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of the poems. 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 terminology. Band 1 responses are likely to show some awareness of settings in the poems, largely at a narrative level. Band 2 responses will show some grasp of the presentation of settings and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the presentation of settings in the poem. Band 4 and 5 responses will show an increasingly secure understanding of the presentation of settings, in a controlled and well-supported discussion.
AO2	Responses are likely to include some of the following: • employs three settings (bar, house, taxi) to structure the poem • the bleak setting of the bar includes allusions to death, ghosts and bereavement • personification of the house creates various effects • sense of place blurs in the final stanza (‘emigrant’, ‘journey into nowhere’). 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.
AO4	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: • choice of subject matter • theme • style. 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 settings 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.

Q10	Re-read ‘Brothers’ on page 8. Explore connections between the ways in which Duffy writes about past and present in this poem and in at least one other poem in the collection. [50]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of the poems. 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 terminology. Band 1 responses are likely to show some awareness of the past and present in the poem, largely at a narrative level. Band 2 responses will show some grasp of the presentation of the past and present in the poem and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the presentation of the past and present. Band 4 and 5 responses will show an increasingly secure understanding of the presentation of the past and present, in a controlled and well-supported discussion.
AO2	Responses are likely to include some of the following: • use of both past and present tenses in stanza one • use of the metaphor ‘my other eyes’ expresses the speaker’s ability to recall the past/distance from the past • use of italics to present the speakers’ voice in the past • distant tone suggests they have grown apart over time. 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.
AO4	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: • choice of subject matter • theme • style. 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 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.

Component 2 Section A Assessment Grid 1

Band	AO1 <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i> 15 marks	AO2 <i>Analyse ways in which meanings are shaped in literary texts</i> 15 marks	AO4 <i>Explore connections across literary texts</i> 20 marks
5	13-15 marks • Perceptive discussion of relevant poems • Very well-developed argument. • Confident grasp of concepts and apt use of terminology. • Accurate, fluent expression.	13-15 marks • Detailed critical understanding of poetic techniques to create meaning. • Confident and apt textual support.	17-20 marks • Productive and discerning comparisons/connections between poems and poets
4	10-12 marks • 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 • Sound analysis and evaluation of poetic techniques to create meaning. • Appropriate and secure textual support.	13-16 marks • Makes purposeful use of specific connections and comparisons between poems and poets.
3	7-9 marks • 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 • Clear grasp of authors' use of structure, form and language to create meaning. • Generally clear and appropriate textual support.	12-9 marks • Makes generally clear and appropriate comparisons/connections between poems and poets
2	4-6 marks • 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 • 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 • Can make some basic, usually valid comparisons/connections between poems and poets.
1	1-3 marks • 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 • May identify a few basic stylistic features. • May offer narrative/descriptive comment on poems. Occasional textual support.	1-4 marks • 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.

Section B 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 and Mephostophilis in the extract above. [20]
AO1	<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 terminology. At Band 1, responses will show some awareness with a tendency to offer character studies. 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 the presentation of characters. Bands 4 and 5 will show an increasingly secure understanding of how Marlowe presents characters, in a controlled and well-supported discussion.
AO2	Responses are likely to include some of the following: • use of questions to show Faustus' curiosity • use of Mephostophilis' imploring tone (O, Faustus) • Faustus directs a mocking question at Mephostophilis • Faustus' tone turns more arrogant and full of pride. 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 characters, 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 characters.

(ii)	Giving close consideration to relevant contexts, explore elsewhere in the play Marlowe's presentation of ambition and pride. [30]
AO1	<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. At Band 1, responses will show some awareness of the idea of ambition and pride elsewhere in the play, largely at a narrative level. Band 2 responses will show some grasp of the importance of ideas about ambition and pride, 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 ambition and pride elsewhere in the play. Bands 4 and 5 will show an increasingly secure understanding of the importance of ideas about ambition and pride elsewhere in the play in a controlled and well-supported discussion.
AO2	Band 1 responses are likely to offer some examples of ambition and pride in the play largely at a narrative level. At Band 2 candidates should show some grasp of the way ideas about ambition and pride are presented with some support. By Band 3, there should be a clear grasp of some of the ways ideas about ambition and pride are presented. At Bands 4 and 5 expect an increasingly secure and detailed analysis of the ways in which Marlowe presents ideas about ambition and pride in the play.
AO3	Responses are likely to include references to some of the following contexts: • time of religious uncertainty influenced morality/ relationship to universe • influences of the morality play tradition • Renaissance emphasis on human potential and intellectual ambition • ambition or ascent of man as a key theme of Elizabethan drama/tragedy • Renaissance Humanism/advances in science and philosophy drove ambition. At Band 1 candidates are likely to show some awareness of ambition and pride, which may not be very effectively linked to the question or the text. Band 2 responses should show some grasp of ideas about ambition and pride, with some support from the text. By Band 3, there should be a clear grasp of some of the ways Marlowe presents ambition and pride. Bands 4 and 5 will show an increasingly secure understanding of the presentation of ideas about ambition and pride.

Q12	Oscar Wilde: <i>Lady Windermere's Fan</i> (New Mermaids)
(i)	Analyse Wilde's presentation of Lady Windermere and Lord Darlington in the extract above. [20]
AO1	<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 terminology. 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 nature of the character 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 character in a controlled and well-supported discussion.
AO2	Responses are likely to include some of the following: • use of stage directions to convey Lady Windermere's serious tone • Lady Windermere's admonishing tone towards Darlington • use of Lord Darlington's playful and witty tone ('...Bishops down to the bores') • use of italics to emphasise Darlington's feelings towards Lady W • Lord Darlington's coded language (revolving around the word 'friends'). 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 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.

(ii)	Giving close consideration to relevant contexts, explore elsewhere in the play Wilde's presentation of hypocrisy and double standards. [30]
AO1	<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 terminology. At Band 1, responses are likely to show awareness of hypocrisy and double standards, largely at a narrative level. Band 2 responses will show some grasp of ideas about hypocrisy and double standards and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of presentation of hypocrisy and double standards. Bands 4 and 5 will show an increasingly secure understanding of the importance of hypocrisy and double standards within the play, in a controlled and well-supported discussion.
AO2	At Band 1, candidates are likely to offer some examples relating to hypocrisy and double standards, largely at a narrative level. At Band 2, candidates should show some grasp of the ways in which Wilde presents hypocrisy and double standards, with some support. By Band 3 there should be a clear grasp of some of the ways in which Wilde presents hypocrisy and double standards. At Bands 4 and 5 expect an increasingly secure and detailed analysis of the ways in which Wilde presents hypocrisy and double standards.
AO3	Responses are likely to include references to some of the following contexts: • effects on women of society's double standards • respectability and promiscuity were not incompatible for men • the 'New Woman' movement • Victorian notions of the 'fallen woman'. • Wilde's subversion of the 'society drama' as a theatrical genre. At Band 1, candidates are likely to show some awareness of hypocrisy and double standards, which may not be very effectively linked to the text or question. Band 2 responses should show some grasp of hypocrisy and double standards, with some support from the text. By Band 3, there should be a clear grasp of some ideas about hypocrisy and double standards. At Bands 4 and 5, candidates will show an increasingly secure understanding of hypocrisy and double standards, in a controlled and well-supported discussion.

Q13	Tennessee Williams: <i>A Streetcar Named Desire</i> (Penguin)
(i)	Analyse Williams' presentation of Stanley in the extract above. [20]
AO1	<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 terminology. At Band 1, responses will show some awareness of the character, largely at a narrative level. Band 2 responses will show some grasp of the nature of the character 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.
AO2	Responses are likely to include some of the following: • Stanley's mocking of Blanche through repeated use of 'Dame Blanche' • sarcastic tone and repeated references to 'lily- white' • exclamative sentences indicate Stanley's delight in what he has to tell Stella (as do her requests for him to lower his voice) • Stanley's revelations have a planned/organised feel to them ('Lie Number One') • Blanche's singing adds to the cruelty of Stanley's lines. 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.

(ii)	Giving close consideration to relevant contexts, explore elsewhere in the play Williams' presentation of cruelty and violence. [30]
AO1	<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 terminology. At Band 1, responses will show some awareness of violence and cruelty, largely at a narrative level. Band 2 responses will show some grasp of violence and cruelty and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the presentation of violence and cruelty. Bands 4 and 5 will show an increasingly secure understanding of the presentation of violence and cruelty in a controlled and well-supported discussion.
AO2	At Band 1, candidates are likely to show some awareness of the presentation of violence and cruelty, largely at a narrative level. At Band 2, candidates should show some grasp of the presentation of violence and cruelty with some support. By Band 3, there should be a clear grasp of some of the dramatic techniques used to present violence and cruelty 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 violence and cruelty in the 1940s.
AO3	Responses are likely to include references to some of the following contexts: • post-war uncertainty about gender relationships and roles may be linked to violence against women • New Orleans working class culture and the multicultural mix • the contrast between the genteel culture of the Old South and that of the poor working class in the 1940s • Blanche's reaction to her husband's sexuality may be linked to 1940s society's cruel attitudes towards homosexuality, which ultimately lead to her husband's violent death • Cruelty and violence may be linked to attitudes towards mental health in the 1940s • post-war realism of new drama may be seen as influencing Williams' depiction of violence and cruelty. At Band 1, candidates are likely to show some awareness of the 1940s New Orleans context (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 violence and cruelty in 1940s New Orleans, with some support from the text. By Band 3, there should be a clear grasp of the presentation of violence and cruelty in New Orleans in the 1940s. At Bands 4 and 5 candidates should show an increasingly secure understanding of the presentation of violence and cruelty in New Orleans in the 1940s, in a controlled and well-supported discussion.

Q14	David Hare: <i>Murmuring Judges</i> (Faber)
(i)	Analyse Hare's presentation of Gerard and the prisoners in the extract above. [20]
AO1	<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 terminology. 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 the characters in a controlled and well-supported discussion.
AO2	Responses are likely to include some of the following: • stage directions carefully plot Gerard's desire to escape and increasing terror • use of racist and sexist language by prisoners • stage directions present First Prisoner's movements as threatening • clipped sentences of the prisoners are menacing. • euphemistic phrases hint at violence to come. 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.

(ii)	Giving close consideration to relevant contexts, explore elsewhere in the play the ways in which Hare exposes the need for change. [30]
AO1	<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. At Band 1, responses are likely to show some awareness of the need for change, largely at a narrative level. Band 2 responses will show some grasp of the ways in which Hare exposes the need for change. Band 3 responses will begin to show a clear grasp of the presentation of the need for change, linked to particular examples. Bands 4 and 5 show an increasingly secure understanding of the presentation of the need for change elsewhere in the play in a controlled and well-supported discussion.
AO2	At Band 1, candidates are likely to offer some examples of the need for change, largely at a narrative level. At Band 2, candidates should show some grasp of the presentation of the need for change, elsewhere in the play. By Band 3, there should be a clear grasp of some of the ways Hare presents the need for change. At Bands 4 and 5 expect an increasingly secure and detailed analysis of the ways in which Hare presents the need for change elsewhere in the play.
AO3	Responses are likely to include references to some of the following contexts: • corruption within British systems of justice and power • overcrowding in prisons and prison brutality • relevant references to <i>Asking Around</i> • casual and entrenched sexism and racism in the 1990s. At Band 1, candidates are likely to show some awareness of the need for change but may not link this very effectively to the text. Band 2 responses will show some grasp of the need for change with some support from the text. By Band 3 there should be a clear grasp of how Hare presents the need for change in the play. At Bands 4 and 5, candidates will show an increasingly secure understanding of the presentation of the need for change in a controlled and well-supported discussion.

Q15	Joe Orton: <i>Loot</i> (Methuen)
(i)	Analyse Orton's presentation of Fay and Truscott in the extract above.[20]
AO1	<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 terminology. 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 Truscott and Fay's characters 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 these characters. Bands 4 and 5 will show an increasingly secure understanding of Orton's presentation of characters in a controlled and well-supported discussion.
AO2	Responses are likely to include some of the following: • use of Fay's brazen and blunt statements for comic effect • listing of causes of death for Fay's husbands for absurd effect/exaggerated immorality • use of stage directions indicating Truscott's use of pipe (parody of detective) • comic absurdity of Fay saying Truscott 'should be a detective' • double irony of Truscott accusing her, yet being dishonest himself. 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 Truscott and Fay.

(ii)	Giving close consideration to relevant contexts, explore elsewhere in the play how Orton presents moral corruption. [30]
AO1	<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 terminology. At Band 1 responses are likely to show some awareness of events in the play which relate to moral corruption, largely at a narrative level. Band 2 responses will show some grasp of how Orton presents moral corruption elsewhere in the play. Band 3 responses will begin to show a clear grasp of how Orton presents moral corruption in the 1960s, linked to particular examples. Bands 4 and 5 will show an increasingly secure understanding of Orton's presentation of moral corruption in the 1960s elsewhere in the play, in a controlled and well-supported discussion.
AO2	At Band 1, candidates are likely to offer some examples relating to the moral corruption, largely at a narrative level. At Band 2 candidates should show some grasp of the ways in which moral corruption is presented, elsewhere in the play. By Band 3, there should be a clear grasp of some of the ways Orton presents moral corruption. At Bands 4 and 5, expect an increasingly secure and detailed analysis of the ways in which Orton presents moral corruption.
AO3	Responses are likely to include references to some of the following contexts: • conventions of farce allow Orton to present moral corruption in comic ways (context of genre) • 1950s theatre paved the way for more radical and satirical drama (Royal Court Theatre/ 'Angry Young Men') • 1960s counterculture may be seen as exposing moral corruption in many institutions and the establishment. • political scandal/corruption involving authority or establishment figures in the 1960s (e.g. Profumo) may be linked to general immorality • decline in religious belief may be reflected in the use of religion as a veneer of respectability in the play. At Band 1, candidates are likely to show some awareness of ideas about moral corruption but may not link them very effectively to the text. Band 2 responses should show some grasp of ideas about moral corruption, with some support from the text. By Band 3, there should be a clear grasp of how Orton presents moral corruption in the play. At Bands 4 and 5, candidates should show an increasingly secure understanding of how Orton presents moral corruption, in a controlled and well-supported discussion.

Component 2 Section B Drama (i) Assessment Grid

Band	AO1 <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent accurate written expression</i> 10 marks	AO2 <i>Analyse ways in which meanings are shaped in literary texts</i> 10 marks
	9-10 marks	9-10 marks
5	- 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.	- Perceptive critical analysis of playwright's use of language/dramatic techniques/structure to create meaning. - Confident and apt textual support.
4	7-8 marks - 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 - 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 - 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 - Clear grasp of playwright's use of language/dramatic techniques/structure to create meaning. - Generally clear and appropriate textual support.
2	3-4 marks - 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 - 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 - 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 - 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	AO1 <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent accurate written expression</i> 5 marks	AO2 <i>Analyse ways in which meanings are shaped in literary texts</i> 5 marks	AO3 <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 - 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 - Perceptive critical analysis of playwright's use of language/ dramatic techniques/ structure to create meaning. - Confident and apt textual support.	17-20 marks - 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 - 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 - Sound analysis and evaluation of playwright's use of language/dramatic techniques/structure to create meaning. - Appropriate and secure textual support.	13-16 marks - 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 - 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 - Clear grasp of playwright's use of language/dramatic techniques/structure to create meaning. - Generally clear and appropriate textual support.	9-12 marks - 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 - 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 - 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 - can acknowledge the importance of contexts - makes some connections between play and contexts
1	1 mark - 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 - May identify a few basic features of language/ dramatic techniques/ structure. - May offer narrative/ descriptive comment. - Occasional support from text.	1-4 marks - 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