



GCE AS MARKING SCHEME

SUMMER 2018

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

INTRODUCTION

This marking scheme was used by WJEC for the 2018 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

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

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

EDUQAS AS LEVEL

MARKING GUIDELINES: Summer 2018
ENGLISH LITERATURE
COMPONENT 2: POETRY AND DRAMA

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: <i>Poems Selected by Tom Paulin</i> (Faber) (<i>Poems of the Past and Present, Poems of 1912-13, Moments of Vision</i>)	
Q1	Re-read 'The Darkling Thrush' on pages 16-17. Explore connections between Hardy's presentation of the natural 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 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 <u>terminology</u>.</p> <p>Band 1 responses are likely to show some awareness of the natural world 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 the natural world. Band 4 and 5 responses will show an increasingly secure understanding of the complex portrayal of the natural 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"> • personification of the day as frail and failing (weakening eye of day) • use of deathly metaphors and language (Century's corpse/ death-lament) • contrast of the bird as a romantic symbol of hope and joy • portrayal of the landscape as harsh and unforgiving • final alliterative line perhaps returns to a mournful sense of the natural world as cruel and dark. <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 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.</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 natural 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>

Q2	Re-read 'The Shadow on the Stone' on page 119. Explore connections between Hardy's presentation of grief and/or mourning in this poem and in at least one other poem in the collection. [50]
A01	<p><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 <u>terminology</u>.</p> <p>Band 1 responses are likely to show some awareness of grief and/or mourning 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 speaker's feelings of grief and/or mourning. Band 4 and 5 responses will show an increasingly secure understanding of the emotions within the poem, in a controlled and well-supported discussion.</p>
A02	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> • use of speech (or words spoken aloud) to emphasise grief • use of rhyme to add to the mournful tone • images of shadows give a sense of the persona being haunted by grief • final line as both an admission of loss and a failure to face it • mythical connotations of the 'Druid stone' may suggest a need for spiritual connection with the dead or suspension of disbelief • emphatic refusal to shatter the illusion of her presence (Nay, I'll not...). <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 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.</p>
A04	<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 grief and/or mourning 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: Poems selected by Simon Armitage (Faber)
(Prescribed section: all poems up to and including 'Rain' on pages 68-69)

Q3	<p>Re-read 'A March Calf' on pages 53-54. Explore connections between Hughes' presentation of hope and/or despair in this poem and in at least one other in the collection. [50]</p>
AO1	<p><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 <u>terminology</u>.</p> <p>Band 1 responses are likely to show some awareness of hope or despair in the poem, largely at a narrative level. Band 2 responses will show some grasp of the changing mood and tone of the poem and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the presentation of the calf in relation to hope and/or despair. Band 4 and 5 responses will show an increasingly secure understanding of the presentation of hope and/or despair, 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"> • presentation of the calf as human to heighten the sense of hopeful new life (quiffed/ Sunday suit) • emphasis upon the mother and child relationship • presentation of the calf's eagerness for life (hopes bursting/ trembles to grow) • rhetorical question in stanza 7 introduces a note of pessimism and despair • fire imagery used to emphasise hope and the awakening of new life (like an ember/ fuel of himself). <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 hope and /or despair 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 'October Dawn' on page 10. Explore connections between Hughes' presentation of weather and/or times of the year 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 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 <u>terminology</u>.</p> <p>Band 1 responses are likely to show some awareness of weather and/or times of the year within 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 weather and/or times of the year poem. Band 4 and 5 responses will show an increasingly secure understanding of the presentation of weather and/or times of the year 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"> • contrast of the autumnal warmth of the first line • prehistoric/Ice Age references • personification of the ice (fist of cold) • sharp half rhyme ('ice' and 'place') • metallic imagery (plate/ rivet/ chain). <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 weather and/or times of the year 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	<p>Re-read 'The Otter' on pages 43-44. Explore connections between the ways in which Heaney presents memories in this poem and in at least one other poem in the collection.</p> <p style="text-align: right;">[50]</p>
AO1	<p><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 <u>terminology</u>.</p> <p>Band 1 responses are likely to show some awareness of the poems containing memories, largely at a narrative level. Band 2 responses will show some grasp of the memories in the poems and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the presentation of memories. Band 4 and 5 responses will show an increasingly secure understanding of the presentation of memories, 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"> • sensory description to enliven the memory • contrast of the present tense in stanza 4 • extended metaphor of the otter links memory to love • water as a metaphor for memory (surfacing and surfacing/ pool of the moment) • use of powerful verbs to describe the memory (plunged/ smashing). <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 memories 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 'A Drink of Water' on page 8. Explore connections between the ways in which Heaney makes the ordinary and everyday seem special in this poem and in at least one other poem in the collection. [50]
A01	<p><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 <u>terminology</u>.</p> <p>Band 1 responses are likely to show some awareness of the ordinary and everyday 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 makes the ordinary and everyday seem special. Band 4 and 5 responses will show an increasingly secure understanding of the ways in which Heaney makes the ordinary and everyday seem special, in a controlled and well-supported discussion.</p>
A02	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> • use of the sonnet form to elevate the event • use of moon imagery to lend a mystical air • use of the musical term 'diminuendo' • inclusion of minute detail, such as the 'pocked' enamel bowl • use of similes. <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>
A04	<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 makes the ordinary and everyday seem special 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>

Gillian Clarke: *Making Beds for the Dead* (Carcenet)

Q7	Re-read 'Fox' on page 67. Explore connections between Clarke's presentation of animals 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 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 <u>terminology</u>.</p> <p>Band 1 responses are likely to show some awareness of animals 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 animals in the poem. Band 4 and 5 responses will show an increasingly secure understanding of the presentation of animals, 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"> • alliteration and sound used for various effects • contrast between the description of the cows and the fox • metaphorical description of the cows using machinery and tools • use of brutal language (gorged/ carcass) • presentation of the fox as female • scavenger imagery (feasting with crows). <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 animals 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 'Cull' on page 64. Explore connections between the ways in which Clarke creates atmosphere in this poem and in at least one other poem in the collection. [50]
A01	<p><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 <u>terminology</u>.</p> <p>Band 1 responses are likely to show some awareness of atmosphere 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 Clarke creates atmosphere. Band 4 and 5 responses will show an increasingly secure understanding of the ways in which Clarke creates atmosphere, in a controlled and well-supported discussion.</p>
A02	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> • title of the poem sets a grim mood • metaphor of 'theatre of death' and 'floodlamps' creates a dramatic atmosphere • innocent memory of stopping there 'with the children' jars with the macabre atmosphere • imagery of 'running man' adds to sense of horror • dry reference to gloomy weather in the final lines. <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>
A04	<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 Clarke creates 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.</p>

Carol Ann Duffy: *Mean Time* (Picador)

Q9	<p>Re-read 'Crush' on page 25. Explore connections between the ways in which Duffy writes about disappointment in this poem and at least one other poem in the collection. [50]</p>
AO1	<p><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 <u>terminology</u>.</p> <p>Band 1 responses are likely to show some awareness of disappointment in the poem, largely at a narrative level. Band 2 responses will show some grasp of disappointment in the poem and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the speaker's feelings of disappointment. Band 4 and 5 responses will show an increasingly secure understanding of the complex nature of disappointment, 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"> • references to age and youth link ageing to disappointment • images of universal boredom/disappointment in the second verse • use of religious language and imagery (anointed/ angel) • use of temporal markers (then/ now) • disappointed or cynical tone in the final verse. <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 presentation of disappointment 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	<p>Re-read 'Mean Time' on page 47. Explore connections between the ways in which Duffy writes about loss and mourning in this poem and at least one other poem in the collection. [50]</p>
AO1	<p><u>Informed responses</u> 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 <u>terminology</u>.</p> <p>Band 1 responses are likely to show some awareness of loss and mourning in the poem, largely at a narrative level. Band 2 responses will show some grasp of loss and mourning in the poem and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the speaker's feelings of loss and mourning. Band 4 and 5 responses will show an increasingly secure understanding of the nature of loss and mourning, 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"> • personification of time to emphasise loss • clocks changing represents literal and metaphorical loss • setting adds to mournful tone of poem (wrong part of town/ bleak streets) • regretful tone and sentiment of third stanza • light and dark imagery/ metaphor reflects sense of loss. <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 loss and mourning 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	<p style="text-align: center;">AO1</p> <p style="text-align: center;">Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.</p> <p style="text-align: center;">15 marks</p>	<p style="text-align: center;">AO2</p> <p style="text-align: center;">Analyse ways in which meanings are shaped in literary texts.</p> <p style="text-align: center;">15 marks</p>	<p style="text-align: center;">AO4</p> <p style="text-align: center;">Explore connections across literary texts.</p> <p style="text-align: center;">20 marks</p>
5	<p style="text-align: center;">13-15 marks</p> <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. 	<p style="text-align: center;">13-15 marks</p> <ul style="list-style-type: none"> • Detailed critical understanding of poetic techniques to create meaning. • Confident and apt textual support. 	<p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> • Productive and discerning. • comparisons/connections between poems and poets.
4	<p style="text-align: center;">10-12 marks</p> <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. 	<p style="text-align: center;">10-12 marks</p> <ul style="list-style-type: none"> • Sound analysis and evaluation of poetic techniques to create meaning. • Appropriate and secure textual support. 	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> • Makes purposeful use of specific connections and comparisons between poems and poets.
3	<p style="text-align: center;">7-9 marks</p> <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. 	<p style="text-align: center;">7-9 marks</p> <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. 	<p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> • Makes generally clear and appropriate comparisons/connections between poems and poets
2	<p style="text-align: center;">4-6 marks</p> <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. 	<p style="text-align: center;">4-6 marks</p> <ul style="list-style-type: none"> • Can make some basic points about use of structure, form and language to create meaning. • Can support some points by reference to poems. 	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> • Can make some basic usually valid comparisons/connections. • Between poems and poets.
1	<p style="text-align: center;">1-3 marks</p> <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. 	<p style="text-align: center;">1-3 marks</p> <ul style="list-style-type: none"> • May identify a few basic stylistic features. • May offer narrative/descriptive comment on poems. • Occasional textual support. 	<p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> • May identify basic links between poems and poets.
0	<p style="text-align: center;">0 marks</p> <p style="text-align: center;">Response not credit worthy or not attempted.</p>		

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

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Q11	Christopher Marlowe: <i>Doctor Faustus</i> (Longman)
(i)	Examine Marlowe's presentation of the relationship between Faustus and Mephostophilis 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 relationship between Faustus and Mephostophilis with a tendency to offer character studies. Band 2 responses will show some grasp of the relationship between Faustus and Mephostophilis and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the relationship between Faustus and Mephostophilis. Bands 4 and 5 will show an increasingly secure understanding of how Marlowe presents the characters' relationship, 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"> • Faustus' use of ingratiating language (for love of thee) • writing in blood adds gravitas to the relationship/pact • Faustus' eager questions may indicate eagerness to please but also deep fears • Mephostophilis' asides confirm his devious nature and enjoyment of snaring Faustus • the inscription may be interpreted to have different dramatic effects. <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 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.</p>

(ii)	<p>Explore elsewhere in the play how Marlowe’s presentation of Faustus reveals sixteenth-century ideas about the potential and limitations of humankind.</p> <p style="text-align: right;">[30]</p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the text. 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 sense of potential or limitations of humankind elsewhere in the play, largely at a narrative level. Band 2 responses will show some grasp of the importance of ideas about the potential and limitations of humankind, 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 the potential and limitations of humankind elsewhere in the play. Bands 4 and 5 will show an increasingly secure understanding of the importance of ideas about the potential and limitations of humankind elsewhere in the play in a controlled and well-supported discussion.</p>
AO2	<p>Band 1 responses are likely to offer some examples of the potential and/or limitations in the play largely at a narrative level. At Band 2 candidates should show some grasp of the way ideas about potential and limitations are presented with some support. By Band 3, there should be a clear grasp of some of the ways ideas about limitations and potential are presented. At Bands 4 and 5 expect an increasingly secure and detailed analysis of the ways in which Marlowe presents the importance of ideas about the potential and limitations of humankind 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"> • Renaissance emphasis on human potential and intellectual ambition • time of religious uncertainty influenced morality/ relationship to universe • ambition or ascent of man as a key theme of Elizabethan drama/tragedy • Renaissance Humanism/advances in science and philosophy • influences of the morality play tradition. <p>At Band 1 candidates are likely to show some awareness of potential and limitations, 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 human potential and limitations in relation to Faustus' actions, with some support from the text. By Band 3, there should be a clear grasp of some of the ways Renaissance ideas about human potential and limitations, 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 Renaissance ideas about human potential and limitations, and the theatrical context, in Marlowe's treatment of Faustus.</p>

Q12	Oscar Wilde: <i>Lady Windermere's Fan</i> (New Mermaids)
(i)	Analyse Wilde's presentation of Lady Windermere 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 of Lady Windermere 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 character 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 rhetorical questions to indicate confusion and desperation • use of dashes and ellipsis to suggest her turmoil and unravelling of thoughts • use of dramatic/rhetorical syntax (entrapped/ fascinated/ dominated) • the epigrammatic 'we make gods of men' adds to the sense of reflection and feeling trapped • oscillation and indecisiveness (I must go back – no; I can't go back) • use of exclamations throughout. <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 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)	<p>Explore elsewhere in the play how Wilde’s treatment of Lady Windermere reveals ideas about Victorian morality and prejudice. [30]</p>
<p>AO1</p>	<p><u>Informed</u> responses will demonstrate clear knowledge of the text. 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 Victorian morality and prejudice, largely at a narrative level. Band 2 responses will show some grasp of ideas about Victorian morality and prejudice and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of Victorian morality and prejudice. Bands 4 and 5 will show an increasingly secure understanding of the importance of Victorian morality and prejudice, in a controlled and well-supported discussion.</p>
<p>AO2</p>	<p>At Band 1, candidates are likely to offer some examples of morality and prejudice, largely at a narrative level. At Band 2, candidates should show some grasp of the ways in which Wilde presents Victorian morality and prejudice, in relation to lady Windermere, with some support. By Band 3 there should be a clear grasp of some of the ways in which Wilde presents Victorian morality and prejudice, in relation to Lady Windermere. At Bands 4 and 5 expect an increasingly secure and detailed analysis of the ways in which Wilde presents Victorian morality and prejudice, in relation to Lady Windermere.</p>
<p>AO3</p>	<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 social mobility, respectability and financial security • the 'New Woman' movement • Victorian notions of the 'fallen woman'. <p>At Band 1, candidates are likely to show some awareness of morality and prejudice, which may not be very effectively linked to the text or question. Band 2 responses should show some grasp of Victorian morality and prejudice, with some support from the text. By Band 3, there should be a clear grasp of some aspects of Victorian morality and prejudice. At Bands 4 and 5, candidates will show an increasingly secure understanding of Victorian morality and prejudice in relation to Lady Windermere, in a controlled and well-supported discussion.</p>

Q13	Tennessee Williams: <i>A Streetcar Named Desire</i> (Penguin)
(i)	Analyse Williams' presentation of Blanche 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 character of Blanche, largely at a narrative level. Band 2 responses will show some grasp of the nature of Blanche 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 the complexity of Blanche 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"> • Opening stage directions indicate Blanche's physical and mental frailty and fear • Blanche's urgent questions indicate her fear of being exposed • Use of euphemisms (unkind gossip / good deal of talk) to conceal the bare truth • Blanche's long speech has a theatrical element to it and candidates may comment on the variety of images and metaphors she uses • Extensive use of dashes may indicate Blanche's desperation. <p>At Band 1, candidates are likely to offer character studies of Blanche, 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 character of Blanche.</p>

(ii)	<p>Explore elsewhere in the play how Williams' treatment of Blanche reveals changing attitudes and values in 1940s America. [30]</p>
<p>AO1</p>	<p><u>Informed</u> responses will demonstrate clear knowledge of the text. 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 attitudes and values in the play, largely at a narrative level. Band 2 responses will show some grasp of changing attitudes and values, and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of some aspects of changing attitudes and values through Williams's treatment of Blanche. Responses at Bands 4 and 5 will show an increasingly secure understanding of how the changing attitudes and values of 1940s America have influenced Williams' treatment of Blanche in a controlled and well-supported discussion.</p>
<p>AO2</p>	<p>At Band 1, candidates are likely to show some awareness of the presentation of attitudes and values, largely at a narrative level. At Band 2, candidates should show some grasp of the way 1940s values and attitudes are presented with some support. By Band 3, there should be a clear grasp of some of the dramatic techniques used to present changing attitudes and values 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 the changing attitudes and values of 1940s America.</p>
<p>AO3</p>	<p>Responses are likely to include references to some of the following contexts:</p> <ul style="list-style-type: none"> • post-war uncertainty about gender relationships and roles • New Orleans working class culture and the multicultural mix • Influence of social class and the contrast between poor working class and gallantry of Old Southern States • Growth of working class due to post-war industrial boom • Candidates may refer to relevant aspects of Williams' own life as an influence on his writing (eg. Experience of Depression era) • post-war realism of new drama may be seen as influencing Williams' depiction of the New South. <p>At Band 1, candidates are likely to show some awareness of the 1940s American 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 1940s attitudes and values in relation to Blanche, with some support from the text. By Band 3, there should be a clear grasp of how some changing attitudes and values in 1940s America have influenced Williams' treatment of Blanche. At Bands 4 and 5 candidates should show an increasingly secure understanding of the changing nature of 1940s American attitudes and values through Williams' treatment of Blanche, in a controlled and well-supported discussion.</p>

Q14	David Hare: <i>Murmuring Judges</i> (Faber)
(i)	Analyse Hare’s presentation of the relationship between 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 Irina and Gerard’s 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 Irina and Gerard 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 to indicate unspoken understanding between the two (he looks at her a moment) • Irina’s use of Gerard’s name to create a more personal tone • Use of the bell to shatter the moment of connection between the two • Use of Gerard’s tentative admission that he’d like her to come back • Irina’s use of a personal ‘unprofessional’ approach of calling herself a ‘friend’. <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 Irina and Gerard.</p>

(ii)	Explore elsewhere in the play how Hare uses Irina to explore ideas about justice in 1990s Britain. [30]
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the text. 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 justice in the play, largely at a narrative level. Band 2 responses will show some grasp of ideas about justice in Hare's treatment of Irina. Band 3 responses will begin to show a clear grasp of ideas about justice in Hare's treatment of Irina, linked to particular examples. Bands 4 and 5 show an increasingly secure understanding of ideas about justice which have influenced Hare's presentation of Irina elsewhere in the play in a controlled and well-supported discussion.</p>
AO2	<p>At Band 1, candidates are likely to offer some examples of the concept of justice, largely at a narrative level. At Band 2, candidates should show some grasp of the ways justice is presented, with some link to Irina, elsewhere in the play. By Band 3, there should be a clear grasp of some of the ways Hare presents justice through his treatment of Irina. At Bands 4 and 5 expect an increasingly secure and detailed analysis of the ways in which Hare presents ideas about justice through his treatment of Irina 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"> • class distinction and corruption within the judiciary system • various attitudes within the police force • the predominance of upper middle class men in the legal profession • tradition and archaic rituals in the British Legal System • relevant references to 'Asking Around' • widespread social and racial prejudice (especially against Irish people) • backdrop of the Irish Troubles. <p>At Band 1, candidates are likely to show some awareness of the concept of justice but may not link them very effectively to the text. Band 2 responses will show some grasp of the link between justice and Irina's presentation and role with some support from the text. By Band 3 there should be a clear grasp of how Hare uses Irina to comment on ideas about justice in the play. At Bands 4 and 5, candidates will show an increasingly secure understanding of ideas about justice in the play in a controlled and well-supported discussion.</p>

Q15	Joe Orton: <i>Loot</i> (Methuen)
(i)	Analyse Orton's presentation of Truscott and Dennis 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 Truscott and Dennis' 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 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"> • irony of Truscott calling Dennis an 'honest lad' and then offering to bribe him • use of stereotypical police euphemisms (prepared to co-operate/I'll see you're alright) • comic/farcical play on disguise (Metropolitan Water Board) • Dennis' use of clichéd criminal slang (on sus/ bank job) • Truscott's comical switch to legal register (substantiate these accusations) • absurd violence in final stage direction. <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 Truscott and Dennis.</p>

(ii)	<p>Explore, elsewhere in the play, the ways in which Orton presents ideas about authority and rebellion in the 1960s. [30]</p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the text. 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 authority and rebellion, largely at a narrative level. Band 2 responses will show some grasp of how Orton presents authority and rebellion elsewhere in the play. Band 3 responses will begin to show a clear grasp of how Orton presents ideas about authority and rebellion in the 1960s, linked to particular examples. Bands 4 and 5 will show an increasingly secure understanding of Orton's presentation of ideas about authority and rebellion in the 1960s 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 authority and rebellion, largely at a narrative level. At Band 2 candidates should show some grasp of the ways in which authority and rebellion are presented, elsewhere in the play. By Band 3, there should be a clear grasp of some of the ways Orton presents ideas about authority and rebellion. At Bands 4 and 5, expect an increasingly secure and detailed analysis of the ways in which Orton presents ideas about authority and rebellion.</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 undercut authority and present rebellion in comic ways (context of genre) • the movement towards changes in censorship laws allowing for more 'rebellious' content and characterisation in plays (1959 Obscene Publications Act) • 1950s theatre also paved the way for more radical and challenging drama (Royal Court Theatre/ 'Angry Young Men') • political scandal/corruption involving authority or establishment figures in the 1960s (e.g. Profumo) • decline in religious belief/ authority of the church lessened • General disregard for authority and the law may be seen as reflective of the 1960s counterculture. <p>At Band 1, candidates are likely to show some awareness of ideas about authority and rebellion, but may not link them very effectively to the text. Band 2 responses should show some grasp of ideas about authority and rebellion, with some support from the text. By Band 3, there should be a clear grasp of how Orton presents ideas about authority and rebellion in the play. At Bands 4 and 5, candidates should show an increasingly secure understanding of how Orton presents ideas about authority and rebellion, in a controlled and well-supported discussion.</p>

Component 2 Section B Drama (i) Assessment Grid

Band	<p style="text-align: center;">AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent accurate written expression.</p> <p style="text-align: center;">10 marks</p>	<p style="text-align: center;">AO2 Analyse ways in which meanings are shaped in literary texts.</p> <p style="text-align: center;">10 marks</p>
5	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • Perceptive discussion of play which may present individual reading. • Very well-developed argument. • Confident grasp of concepts and apt use of terminology. • Accurate, fluent expression. 	<p style="text-align: center;">9-10 marks</p> <ul style="list-style-type: none"> • Perceptive critical analysis of playwright's use of language/dramatic techniques/structure to create meaning. • Confident and apt textual support.
4	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Clearly informed discussion of play. • Effectively structured argument. • Secure grasp of concepts and secure and sensible use of terminology. • Expression generally accurate and clear. 	<p style="text-align: center;">7-8 marks</p> <ul style="list-style-type: none"> • Sound analysis and evaluation of playwright's use of language/dramatic techniques/structure to create meaning. • Appropriate and secure textual support.
3	<p style="text-align: center;">5-6 marks</p> <ul style="list-style-type: none"> • Engages with 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. 	<p style="text-align: center;">5-6 marks</p> <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	<p style="text-align: center;">3-4 marks</p> <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. 	<p style="text-align: center;">3-4 marks</p> <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	<p style="text-align: center;">1-2 marks</p> <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. 	<p style="text-align: center;">1-2 marks</p> <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	<p>0 marks Response not credit worthy or not attempted.</p>	

Component 2 Section B Drama (ii) Assessment Grid

Band	AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent accurate written expression. 5 marks	AO2 Analyse ways in which meanings are shaped in literary texts. 5 marks	AO3 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. 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.