



---

# **GCE AS MARKING SCHEME**

---

**AUTUMN 2020**

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

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2020 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.

**GCE AS ENGLISH LITERATURE**  
**AUTUMN 2020 MARK SCHEME**  
**COMPONENT 2: POETRY AND DRAMA**

**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 A 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 B.
- 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 **MONDAY, 2<sup>ND</sup> NOVEMBER.**

**BLANK PAGE**

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

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

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

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

### Section A: Poetry

In the rubric for this section, candidates are informed that they will need to analyse how meanings are shaped and make relevant connections between poems, even though this is not re-stated in each question.

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

#### Mark allocation

AO1	AO2	AO4
15	15	20

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

<b>Q1</b>	<p><b>Re-read 'In a Waiting Room' on page 117-18. Explore connections between the ways in which Hardy creates mood and atmosphere in this poem and in at least one other poem in the collection.</b> [50]</p>
<b>AO1</b>	<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><b>Band 1</b> responses are likely to show some awareness of moments of reflection in the poem, largely at a narrative level. <b>Band 2</b> responses will show some grasp of the mood of the poem and will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of the presentation of moments of reflection. <b>Band 4 and 5</b> responses will show an increasingly secure understanding of the complex portrayal of moments of reflection, in a controlled and well-supported discussion.</p>
<b>AO2</b>	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> <li>• pathetic fallacy adds to poignancy/mood of reflection</li> <li>• personification of the day may add to sense of reflection</li> <li>• use of dashes indicate reflective/parenthetical thought</li> <li>• repetition of 'and' at start of lines may indicate building of thoughts</li> <li>• use of reported speech brings the recollection alive.</li> </ul> <p><b>Band 1</b> responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poems. <b>Band 2</b> should show some response to the way the poems are shaped and developed. <b>Band 3</b> should show a clear grasp of form and language choices. <b>Bands 4 and 5</b> should show evidence of increasingly secure and detailed analysis of the ways in which the poet has made meanings.</p>
<b>AO4</b>	<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"> <li>• choice of subject matter</li> <li>• theme</li> <li>• style.</li> </ul> <p><b>Band 1</b> connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By <b>Band 2</b> candidates should show some grasp of connections between the presentation of moments of reflection in the two poems. At <b>Band 3</b>, there should be a clear grasp of the connections in terms of ideas and form and language choices. At <b>Bands 4 and 5</b>, 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	<p>Re-read 'Beeny Cliff' on pages 69-70. Explore connections between Hardy's presentation of settings in this poem and in 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><b>Band 1</b> responses are likely to show some awareness of settings and landscapes in the poem, largely at a narrative level. <b>Band 2</b> responses will show some grasp of the mood of the poem and will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of settings and landscapes. <b>Band 4 and 5</b> responses will show an increasingly secure understanding of the presentation of settings and landscapes, 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"> <li>• use of alliteration for varying effects</li> <li>• references to the sound of the sea/personification of the sea</li> <li>• jewel colours of the sea linking to preciousness of the woman/memory</li> <li>• the changing colours of the sea (Atlantic dyed its levels/ purples pinked)</li> <li>• repetition of 'chasmal beauty' perhaps links to the cleft or fissure in the speaker's heart.</li> </ul> <p><b>Band 1</b> responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poems. <b>Band 2</b> should show some response to the way the poems are shaped and developed. <b>Band 3</b> should show a clear grasp of form and language choices. <b>Bands 4 and 5</b> 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"> <li>• choice of subject matter</li> <li>• theme</li> <li>• style.</li> </ul> <p><b>Band 1</b> connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By <b>Band 2</b> candidates should show some grasp of connections between the presentation of settings and landscapes in the two poems. At <b>Band 3</b>, there should be a clear grasp of the connections in terms of ideas and form and language choices. At <b>Bands 4 and 5</b>, 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 page 68)

<b>Q3</b>	<p><b>Re-read 'Rain' on pages 68-69. Explore connections between Hughes' presentation of landscapes in this poem and in at least one other in the collection.</b></p> <p style="text-align: right;"><b>[50]</b></p>
<b>AO1</b>	<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><b>Band 1</b> responses are likely to show some awareness of landscapes in the poem, largely at a narrative level. <b>Band 2</b> responses will show some grasp of landscapes in the poem and will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of the presentation of landscapes in the poems. <b>Band 4 and 5</b> responses will show an increasingly secure understanding of the presentation of landscapes, in a controlled and well-supported discussion.</p>
<b>AO2</b>	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> <li>• list-like structure adds to the sense of relentless impact of rain on the landscape</li> <li>• various aspects of the landscape are personified to evoke sympathy</li> <li>• destructive phrases indicate the devastation of the landscape (mutilated leaf/ pulverised wreck)</li> <li>• animals are presented as submerged in the landscape</li> <li>• bleak and cruel presentation of the landscape (abandoned scrapyard/ sunk scrubby wood).</li> </ul> <p><b>Band 1</b> responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poem. <b>Band 2</b> should show some response to the way the poem is shaped and developed. <b>Band 3</b> should show a clear grasp of form and language choices. <b>Bands 4 and 5</b> should show evidence of increasingly secure and detailed analysis of the ways in which the poet has made meanings.</p>
<b>AO4</b>	<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"> <li>• choice of subject matter</li> <li>• theme</li> <li>• style.</li> </ul> <p><b>Band 1</b> connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By <b>Band 2</b> candidates should show some grasp of connections between the presentation of landscapes in the two poems. At <b>Band 3</b>, there should be a clear grasp of the connections in terms of ideas and form and language choices. At <b>Bands 4 and 5</b>, 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	<p>Re-read 'The Lovepet' on pages 47-48. Explore connections between Hughes' presentation of disturbing ideas in this poem and in 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><b>Band 1</b> responses are likely to show some awareness of the presentation of disturbing ideas within the poem, largely at a narrative level. <b>Band 2</b> responses will show some grasp of the presentation of disturbing ideas and will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of the presentation of disturbing ideas within poem. <b>Band 4 and 5</b> responses will show an increasingly secure understanding of disturbing ideas within the poems, 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"> <li>• images of greed and parasitical appetite (it swallowed/ gulped/ ate everything)</li> <li>• repetition of 'it' suggests an alarming, faceless monster</li> <li>• horrific imagery (ate their bodyskin/ ate the faces of their children)</li> <li>• references to common human fears (snakes and spiders)</li> <li>• increased repetition of 'it' as poem progresses</li> <li>• metaphor of 'Lovepet' suggests the dark power of human emotions.</li> </ul> <p><b>Band 1</b> responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poem. <b>Band 2</b> responses should show some response to the way the poem is shaped and developed. <b>Band 3</b> responses should show a clear grasp of form and language choices.</p> <p><b>Bands 4 and 5</b> 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"> <li>• choice of subject matter</li> <li>• theme</li> <li>• style.</li> </ul> <p><b>Band 1</b> connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By <b>Band 2</b> candidates should show some grasp of connections between the presentation of disturbing ideas in the two poems. At <b>Band 3</b>, there should be a clear grasp of the connections in terms of ideas and form and language choices. At <b>Bands 4 and 5</b>, 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)**

<b>Q5</b>	<p><b>Re-read 'The Singer's House' on pages 20-21. Explore connections between the ways in which Heaney presents identity in this poem and in at least one other poem in the collection.</b> <span style="float: right;"><b>[50]</b></span></p>
<b>AO1</b>	<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><b>Band 1</b> responses are likely to show some awareness of the presentation of culture and identity, largely at a narrative level. <b>Band 2</b> responses will show some grasp of culture and identity in the poems and will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of the presentation of culture and identity. <b>Band 4 and 5</b> responses will show an increasingly secure understanding of the presentation of culture and identity, in a controlled and well-supported discussion.</p>
<b>AO2</b>	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> <li>• italicized place names root the poem in Ireland/Irish culture</li> <li>• 'Carrickfergus' evokes historical image of saltminers</li> <li>• Reference to the legend of seals as containing souls of the drowned</li> <li>• the final verse (and title) present the idea of song as a crucial thread of culture – perhaps healing conflict</li> <li>• the sound of the song in the final verse links back to the saltminers' picks in the first.</li> </ul> <p><b>Band 1</b> responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poem. <b>Band 2</b> should show some response to the way the poem is shaped and developed. <b>Band 3</b> should show a clear grasp of form and language choices. <b>Band 4 and 5</b> should show evidence of increasingly secure and detailed analysis of the ways in which the poet makes meanings.</p>
<b>AO4</b>	<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"> <li>• choice of subject matter</li> <li>• theme</li> <li>• style.</li> </ul> <p><b>Band 1</b> connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By <b>Band 2</b> candidates should show some grasp of connections between the presentation of culture and identity in the two poems. At <b>Band 3</b>, there should be a clear grasp of the connections in terms of ideas and form and language choices. At <b>Bands 4 and 5</b>, 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	<p>Re-read 'A Dream of Jealousy' on page 47. Explore connections between the ways in which Heaney presents feelings and emotions in this poem and in 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><b>Band 1</b> responses are likely to show some awareness of feelings and emotions in the poem, largely at a narrative level. <b>Band 2</b> responses will show some grasp of the poem and will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of the ways in which Heaney presents feelings and emotions. <b>Band 4 and 5</b> responses will show an increasingly secure understanding of the ways in which Heaney presents feelings and emotions, 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"> <li>• links may be made between the sonnet form and intensity of feeling in the poem</li> <li>• personification of the grass adds to the feeling of intimacy/sensuality</li> <li>• reported speech conveys powerful sense of lust</li> <li>• framework of the dream adds to the sense of hidden/repressed feelings</li> <li>• the image of the three figures suggests a love triangle</li> <li>• candidates may identify a range of different feelings and emotions in this poem.</li> </ul> <p><b>Band 1</b> responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poem. <b>Band 2</b> should show some response to the way the poem is shaped and developed. <b>Band 3</b> should show a clear grasp of form and language choices. <b>Bands 4 and 5</b> 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"> <li>• choice of subject matter</li> <li>• theme</li> <li>• style.</li> </ul> <p><b>Band 1</b> connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By <b>Band 2</b> candidates should show some grasp of connections between the ways in which Heaney presents feelings and emotions in the two poems. At <b>Band 3</b>, there should be a clear grasp of the connections in terms of ideas and form and language choices. At <b>Bands 4 and 5</b>, 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* (Carcanet)**

<b>Q7</b>	<p><b>Re-read 'The Fisherman' on page 15. Explore connections between Clarke's presentation of creativity in this poem and in at least one other poem in the collection.</b></p> <p style="text-align: right;"><b>[50]</b></p>
<b>AO1</b>	<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><b>Band 1</b> responses are likely to show some awareness of the concept of creativity in the poem, largely at a narrative level. <b>Band 2</b> responses will show some grasp of the presentation of creativity and will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of the presentation of creativity in the poem. <b>Band 4 and 5</b> responses will show an increasingly secure understanding of the presentation of creativity, in a controlled and well-supported discussion.</p>
<b>AO2</b>	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> <li>• candidates may comment on the dedication and make various links to Hughes' poetry</li> <li>• extended metaphor of fishing charts the creative process of the writer</li> <li>• the metaphor of 'the shore of the white page' suggests the 'tidal' nature of creativity</li> <li>• 'haul of dangerous silver' suggests the precious yet perilous nature of creativity</li> <li>• Images of casting a line are repeated to indicate the crafting of a sentence.</li> </ul> <p><b>Band 1</b> responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poem. <b>Band 2</b> should show some response to the way the poem is shaped and developed. <b>Band 3</b> responses should show a clear grasp of form and language choices. <b>Bands 4 and 5</b> responses should show evidence of increasingly secure and detailed analysis of the ways in which the poet has made meanings.</p>
<b>AO4</b>	<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"> <li>• choice of subject matter</li> <li>• theme</li> <li>• style.</li> </ul> <p><b>Band 1</b> connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By <b>Band 2</b> candidates should show some grasp of connections between the presentation of creativity in the two poems. At <b>Band 3</b>, there should be a clear grasp of the connections in terms of ideas and form and language choices. At <b>Bands 4 and 5</b>, 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>

<b>Q8</b>	<b>Re-read 'The Night War Broke' on page 51. Explore connections between the ways in which Clarke presents the darker aspects of life in this poem and in at least one other poem in the collection. [50]</b>
<b>AO1</b>	<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><b>Band 1</b> responses are likely to show some awareness of the darker aspects of life in the poem, largely at a narrative level. <b>Band 2</b> responses will show some grasp of the mood of the poem and will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of the ways in which Clarke presents the darker aspects of life. <b>Band 4 and 5</b> responses will show an increasingly secure understanding of the ways in which Clarke presents the darker aspects of life, in a controlled and well-supported discussion.</p>
<b>AO2</b>	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> <li>• personification of the moon as menacing and cruel</li> <li>• the series of alarming images created by the moonlight</li> <li>• the list-like structure of the poem (in places) conveys the relentless nature of fear/unflinching eye of the moon</li> <li>• the devastation of war is implied through the references to language (struck dumb/ scrambled language)</li> <li>• childbirth is made to seem violent and frightening in the shadow of war.</li> </ul> <p><b>Band 1</b> responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poem. <b>Band 2</b> should show some response to the way the poem is shaped and developed. <b>Band 3</b> should show a clear grasp of form and language choices. <b>Bands 4 and 5</b> should show evidence of increasingly secure and detailed analysis of the ways in which the poet has made meanings.</p>
<b>AO4</b>	<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"> <li>• choice of subject matter</li> <li>• theme</li> <li>• style.</li> </ul> <p><b>Band 1</b> connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By <b>Band 2</b> candidates should show some grasp of connections between the ways in which Clarke presents the darker aspects of life in the two poems. At <b>Band 3</b>, there should be a clear grasp of the connections in terms of ideas and form and language choices. At <b>Bands 4 and 5</b>, 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)**

<b>Q9</b>	<p>Re-read 'The Captain of the 1964 Top of The Form Team' on pages 3-4. Explore connections between the ways in which Duffy writes about identity in this poem and at least one other poem in the collection. <span style="float: right;">[50]</span></p>
<b>AO1</b>	<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><b>Band 1</b> responses are likely to show some awareness of the concept of identity in the poem, largely at a narrative level. <b>Band 2</b> responses will show some grasp of identity in the poem and will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of identity in the poem. <b>Band 4 and 5</b> responses will show an increasingly secure understanding of the complex nature of identity, in a controlled and well-supported discussion.</p>
<b>AO2</b>	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> <li>• references to popular culture root the speaker's identity in the past</li> <li>• disjointed syntax contributes to the sense of self-importance/ self-obsession</li> <li>• irony of the speaker's outdated/pointless knowledge</li> <li>• sense of lost identity in the final stanza (I want it back)</li> <li>• reference to 'stale wife' and 'thick kids' suggests a disconnect to family identity.</li> </ul> <p><b>Band 1</b> responses are likely to be narrative in approach and may show some awareness of the descriptive language of the poem. <b>Band 2</b> should show some response to the way the poem is shaped and developed. <b>Band 3</b> should show a clear grasp of form and language choices. <b>Bands 4 and 5</b> should show evidence of increasingly secure and detailed analysis of the ways in which the poet makes meanings.</p>
<b>AO4</b>	<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"> <li>• choice of subject matter</li> <li>• theme</li> <li>• style.</li> </ul> <p><b>Band 1</b> connections are likely to be at a narrative/descriptive level, and poems may be discussed separately. By <b>Band 2</b> candidates should show some grasp of connections between the presentation of identity in the two poems. At <b>Band 3</b>, there should be a clear grasp of the connections in terms of ideas and form and language choices. At <b>Bands 4 and 5</b>, 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 'First Love' on page 23. Explore connections between the ways in which Duffy writes about innocence and/or experience 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><b>Band 1</b> responses are likely to show some awareness of innocence and/or experience in the poem, largely at a narrative level. <b>Band 2</b> responses will show some grasp of innocence and/or experience in the poem and will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of the presentation of innocence and/or experience. <b>Band 4 and 5</b> responses will show an increasingly secure understanding of the presentation of innocence and/or experience, 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"> <li>• reference to 'a child's love' sets tone of innocence</li> <li>• metaphor of 'old film' conveys looking back from a standpoint of experience</li> <li>• references to dreams may suggest that the innocence of the past is distant and intangible</li> <li>• bittersweet nature of innocence and experience in last line.</li> </ul> <p><b>Band 1</b> responses are likely to be narrative in approach and may show some awareness of the descriptive language in the poem. <b>Band 2</b> should show some response to the way the poem is shaped and developed. <b>Band 3</b> should show a clear grasp of form and language choices. <b>Bands 4 and 5</b> 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"> <li>• choice of subject matter</li> <li>• theme</li> <li>• style.</li> </ul> <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 innocence and experience 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;"><b>AO1</b> <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i></p> <p style="text-align: center;"><b>15 marks</b></p>	<p style="text-align: center;"><b>AO2</b> <i>Analyse ways in which meanings are shaped in literary texts</i></p> <p style="text-align: center;"><b>15marks</b></p>	<p style="text-align: center;"><b>AO4</b> <i>Explore connections across literary texts</i></p> <p style="text-align: center;"><b>20 marks</b></p>
5	<p style="text-align: center;"><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>• Perceptive discussion of relevant poems</li> <li>• Very well developed argument.</li> <li>• Confident grasp of concepts and apt use of terminology.</li> <li>• Accurate, fluent expression.</li> </ul>	<p style="text-align: center;"><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>• Detailed critical understanding of poetic techniques to create meaning.</li> <li>• Confident and apt textual support.</li> </ul>	<p style="text-align: center;"><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>• Productive and discerning comparisons/connections between poems and poets</li> </ul>
4	<p style="text-align: center;"><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>• Clearly informed discussion of relevant poems.</li> <li>• Effectively structured argument.</li> <li>• Secure grasp of concepts and secure and sensible use of terminology.</li> <li>• Expression generally accurate and clear.</li> </ul>	<p style="text-align: center;"><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>• Sound analysis and evaluation of poetic techniques to create meaning.</li> <li>• Appropriate and secure textual support.</li> </ul>	<p style="text-align: center;"><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>• Makes purposeful use of specific connections and comparisons between poems and poets.</li> </ul>
3	<p style="text-align: center;"><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>• Engages with poems and response is mostly relevant to question.</li> <li>• Some sensible grasp of key concepts.</li> <li>• Generally appropriate terminology.</li> <li>• Expression tends to be accurate and clear, but there may be lapses.</li> </ul>	<p style="text-align: center;"><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>• Clear grasp of authors' use of structure, form and language to create meaning.</li> <li>• Generally clear and appropriate textual support.</li> </ul>	<p style="text-align: center;"><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>• Makes generally clear and appropriate comparisons/connections between poems and poets</li> </ul>
2	<p style="text-align: center;"><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>• Attempts to engage with poems and organise material, though not always relevant to question.</li> <li>• Some, not always relevant use of concepts and terminology.</li> <li>• Expression may feature inaccuracies, more so at the lower end of the band.</li> </ul>	<p style="text-align: center;"><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>• Can make some basic points about use of structure, form and language to create meaning.</li> <li>• Can support some points by reference to poems.</li> </ul>	<p style="text-align: center;"><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>• Can make some basic, usually valid comparisons/connections between poems and poets.</li> </ul>
1	<p style="text-align: center;"><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• Understands poems at a superficial or literal level.</li> <li>• Offers some ideas about poems.</li> <li>• Shows some grasp of basic terminology, though this may be occasional.</li> <li>• Errors in expression and lapses in clarity.</li> </ul>	<p style="text-align: center;"><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• May identify a few basic stylistic features.</li> <li>• May offer narrative/descriptive comment on poems.</li> <li>• Occasional textual support.</li> </ul>	<p style="text-align: center;"><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>• May identify basic links between poems and poets.</li> </ul>
0	<p><b>0 marks</b> 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

	<b>AO1</b>	<b>AO2</b>	<b>AO3</b>
<b>Part (i) 20 marks</b>	<b>10</b>	<b>10</b>	<b>-</b>
<b>Part (ii) 30 marks</b>	<b>5</b>	<b>5</b>	<b>20</b>

Q11	<b>Christopher Marlowe: <i>Doctor Faustus</i> (Longman)</b>
(i)	<b>Examine Marlowe's presentation of Faustus in the extract above. [20]</b>
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 <b>Band 1</b>, responses will show some awareness of Faustus with a tendency to offer character studies. <b>Band 2</b> responses will show some grasp of the representation of Faustus and will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of the presentation of Faustus. <b>Bands 4 and 5</b> will show an increasingly secure understanding of how Marlowe presents Faustus, in a controlled and well-supported discussion.</p>
AO2	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> <li>• imploring tone and repetition (O Christ, my saviour)</li> <li>• Faustus' dilemma is accentuated by appearance of Good and Bad Angel</li> <li>• Faustus questions the identity of Lucifer in fearful tones</li> <li>• repetition of exclamatory 'O' by Faustus</li> <li>• exaggerated and violent rejection of God by Faustus – abrupt turn.</li> </ul> <p><b>Band 1</b> candidates are likely to offer a character study, largely at a narrative level. At <b>Band 2</b> candidates should show some grasp of the presentation of character, with some support. By <b>Band 3</b> there should be a clear grasp of some dramatic techniques. At <b>Bands 4 and 5</b> expect an increasingly secure and detailed analysis of the ways in which Marlowe presents the character.</p>

(ii)	<p><b>Explore elsewhere in the play how Marlowe’s presentation of Faustus reveals sixteenth-century ideas about sin and salvation.</b> [30]</p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the play. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the conventions of drama. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>At <b>Band 1</b>, responses will show some awareness of the ideas of sin and salvation elsewhere in the play, largely at a narrative level. <b>Band 2</b> responses will show some grasp of the importance of ideas about sin and salvation, elsewhere in the play, and will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of the importance of ideas about sin and salvation elsewhere in the play. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the importance of ideas about sin and salvation elsewhere in the play in a controlled and well-supported discussion.</p>
AO2	<p><b>Band 1</b> responses are likely to offer some examples of sin and salvation in the play largely at a narrative level. At <b>Band 2</b> candidates should show some grasp of the way ideas about sin and salvation are presented with some support. By <b>Band 3</b>, there should be a clear grasp of some of the ways sin and salvation are presented. At <b>Bands 4 and 5</b> expect an increasingly secure and detailed analysis of the ways in which Marlowe presents the importance of ideas about sin and salvation 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"> <li>• 16th century anxiety about witchcraft and the supernatural as a threat to salvation</li> <li>• time of religious uncertainty influenced morality and religious belief</li> <li>• ideas about ambition and overreaching as sinful</li> <li>• ideas about Hell (had been vividly portrayed in Bosch and Dante)</li> <li>• the Calvinist debate about pre-destination.</li> <li>• influences of the morality play tradition (in Angels, Seven Deadly Sins, the Old Man).</li> </ul> <p>At <b>Band 1</b> candidates are likely to show some awareness of sin and salvation, which may not be very effectively linked to the question or the text. <b>Band 2</b> responses should show some grasp of the contexts linking to ideas about sin and salvation in relation to Faustus' actions, with some support from the text. By <b>Band 3</b>, there should be a clear grasp of some of the ways sixteenth century ideas about sin and salvation, or the theatrical context, have influenced Marlowe's treatment of Faustus. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the importance of sixteenth century ideas about sin and salvation, and the theatrical context, in Marlowe's treatment of Faustus.</p>

Q12	<b>Oscar Wilde: <i>Lady Windermere's Fan</i> (New Mermaids)</b>
(i)	<b>Analyse Wilde's presentation of Lady Windermere and Lord Darlington in the extract above.</b> [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 <b>Band 1</b>, responses are likely to show awareness of the characters largely at a narrative level. <b>Band 2</b> responses will show some grasp of the nature of the characters and will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of some key features of presentation of character. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the presentation of the characters in a controlled and well-supported discussion.</p>
AO2	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> <li>• Lord Darlington's provocative statements about morality</li> <li>• Lady Windermere's sense of ease (Don't stir...finish my flowers)</li> <li>• Lady Windermere's short, inflexible responses in contrast to his more extended liberal statements</li> <li>• the playful nature of some of the exchanges</li> <li>• Lord Darlington's stage directions as his questions become more direct.</li> </ul> <p>At <b>Band 1</b> candidates are likely to offer character studies largely at a narrative level. At <b>Band 2</b> candidates should show some grasp of the way the characters are presented with some support. By <b>Band 3</b>, there should be a clear grasp of the nature of Wilde's dialogue and staging. At <b>Bands 4 and 5</b> expect an increasingly secure and detailed analysis of the ways in which Wilde uses dramatic techniques to present character.</p>

<b>(ii)</b>	<b>Explore elsewhere in the play how Wilde’s treatment of Lady Windermere reveals ideas about respectability and class in Victorian society.</b> [30]
<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge of the play. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the conventions of drama. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of terminology.</p> <p>At <b>Band 1</b>, responses are likely to show awareness of the concepts of respectability and class, largely at a narrative level. <b>Band 2</b> responses will show some grasp of ideas about respectability and class and will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of ideas about respectability and class. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the importance of respectability and class within the play, in a controlled and well-supported discussion.</p>
<b>AO2</b>	<p>At <b>Band 1</b>, candidates are likely to offer some examples relating to respectability and class, largely at a narrative level. At <b>Band 2</b>, candidates should show some grasp of the ways in which Wilde presents respectability and class, in relation to Lady Windermere, with some support. By <b>Band 3</b> there should be a clear grasp of some of the ways in which Wilde presents ideas about respectability and class, in relation to Lady Windermere. At <b>Bands 4 and 5</b> expect an increasingly secure and detailed analysis of the ways in which Wilde presents respectability and class, in relation to Lady Windermere.</p>
<b>AO3</b>	<p>Responses are likely to include references to some of the following contexts:</p> <ul style="list-style-type: none"> <li>• Victorian notions of reputation and propriety</li> <li>• effects on women of society’s double standards</li> <li>• marriage as a form of respectability and financial security</li> <li>• Wilde’s subversion of the ‘society drama’ as a theatrical genre</li> <li>• the ‘New Woman’ movement</li> <li>• Victorian notions of the ‘fallen woman’.</li> </ul> <p>At <b>Band 1</b>, candidates are likely to show some awareness of ideas about respectability and class, which may not be very effectively linked to the text or question. <b>Band 2</b> responses should show some grasp of ideas about respectability and class, with some support from the text. By <b>Band 3</b>, there should be a clear grasp of some ideas about respectability and class. At <b>Bands 4 and 5</b>, candidates will show an increasingly secure understanding of ideas about respectability and class (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 Stanley in the extract below. [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 <b>Band 1</b>, responses will show some awareness of the character, largely at a narrative level. <b>Band 2</b> responses will show some grasp of the nature of the Stanley and will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of some key features of character presentation. <b>Bands 4 and 5</b> will show an increasingly secure understanding of character presentation in a controlled and well-supported discussion.</p>
AO2	<p>Responses are likely to include some of the following:</p> <ul style="list-style-type: none"> <li>• Stanley's delight and enjoyment in presenting the bus ticket</li> <li>• Stanley's scathing/sarcastic tone</li> <li>• bold/violent actions and vivid costume (brilliant silk)</li> <li>• use of slang and incorrect grammar in his speech</li> <li>• Stanley's claim that he metaphorically 'pulled her down'/pride in working class status.</li> </ul> <p>At <b>Band 1</b>, candidates are likely to offer character studies, largely at a narrative level. At <b>Band 2</b>, candidates should show some grasp of the way the character is presented with some support. By <b>Band 3</b>, there should be a clear grasp of some aspects of Williams' use of dialogue and staging. At <b>Bands 4 and 5</b> expect an increasingly secure and detailed analysis of the ways in which Williams uses dramatic techniques to present the characters.</p>



(ii)	<p><b>Explore elsewhere in the play the ways in which Williams presents ideas about class and status.</b> [30]</p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the play. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the conventions of drama. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>At <b>Band 1</b>, responses will show some awareness of ideas about class and status, largely at a narrative level. <b>Band 2</b> responses will show some grasp of ideas about class and status, and will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of some aspects of class and status. Responses at <b>Bands 4 and 5</b> will show an increasingly secure understanding of how ideas about class and status have influenced Williams' writing in a controlled and well-supported discussion.</p>
AO2	<p>At <b>Band 1</b>, candidates are likely to show some awareness of the presentation of class and status, largely at a narrative level. At <b>Band 2</b>, candidates should show some grasp of the presentation of class and status with some support. By <b>Band 3</b>, there should be a clear grasp of some of the dramatic techniques used to present ideas about class and status elsewhere in the play. At <b>Bands 4 and 5</b> expect an increasingly secure and detailed analysis of the dramatic techniques used by Williams to present ideas about class and status in 1940s America.</p>
AO3	<p>Responses are likely to include references to some of the following contexts:</p> <ul style="list-style-type: none"> <li>• the decline of the Old South ideals after the Civil War</li> <li>• New Orleans working class culture and the multicultural mix</li> <li>• the contrast between male female relations in the Old South and those of the poor working class in the 1940s</li> <li>• the rise of the working class in the post-war industrial south</li> <li>• post-war realism of new drama may be seen as influencing Williams' depiction of class conflict.</li> </ul> <p>At <b>Band 1</b>, candidates are likely to show some awareness of ideas about class and status in 1940s America (play first performed 1947) which may not be very effectively linked to the text or question. <b>Band 2</b> responses should show some grasp of the nature of 1940s ideas about class and status, with some support from the text. By <b>Band 3</b>, there should be a clear grasp of ideas about class and status in 1940s America. At <b>Bands 4 and 5</b> candidates should show an increasingly secure understanding of the presentation of ideas about class and status, in a controlled and well-supported discussion.</p>

Q14	David Hare: <i>Murmuring Judges</i> (Faber)
(i)	<b>Analyse Hare’s presentation of Barry and Sandra in the extract above. [20]</b>
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 <b>Band 1</b> responses are likely to show awareness of the characters largely at a narrative level. <b>Band 2</b> responses will show some grasp of the presentation of characters and will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of some key features of Hare’s presentation of these characters. <b>Bands 4 and 5</b> will show an increasingly secure understanding of Hare’s presentation of Barry and Sandra 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"> <li>• Sandra’s sensitivity to the ‘doubt’ in Barry’s voice</li> <li>• Sandra’s tentative probing (I suppose, I’m asking...)</li> <li>• Barry’s short, blunt sentences and use of clichéd expressions</li> <li>• Barry’s use of derogatory term ‘Micks’</li> <li>• Sandra’s direct and persistent manner</li> <li>• Barry’s use of humour to deflect Sandra’s question at the end of extract.</li> </ul> <p>At <b>Band 1</b>, candidates are likely to offer character studies largely at a narrative level. At <b>Band 2</b>, candidates should show some grasp of the ways the characters are presented with some support. By <b>Band 3</b>, there should be a clear grasp of some dramatic techniques such as Hare’s use of stage directions and tone. At <b>Bands 4 and 5</b> expect an increasingly secure and detailed analysis of the ways in which Hare presents Barry and Sandra.</p>

(ii)	<b>Explore elsewhere in the play how Hare explores ideas about corruption in 1990s Britain.</b> [30]
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of the play. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the conventions of drama. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register. Credit will also be given for appropriate use of <u>terminology</u>.</p> <p>At <b>Band 1</b>, responses are likely to show some awareness of the concept of corruption in the play, largely at a narrative level. <b>Band 2</b> responses will show some grasp of ideas about corruption. <b>Band 3</b> responses will begin to show a clear grasp of ideas about corruption, linked to particular examples. <b>Bands 4 and 5</b> show an increasingly secure understanding of ideas about corruption in a controlled and well-supported discussion.</p>
AO2	<p>At <b>Band 1</b>, candidates are likely to offer some examples of corruption, largely at a narrative level. At <b>Band 2</b>, candidates should show some grasp of the ways ideas about corruption are presented, elsewhere in the play. By <b>Band 3</b>, there should be a clear grasp of some of the ways Hare presents ideas about corruption. At <b>Bands 4 and 5</b> expect an increasingly secure and detailed analysis of the ways in which Hare presents ideas about corruption 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"> <li>• corruption within British systems of justice and power</li> <li>• the issue of women's position with the judiciary and police force</li> <li>• the predominance of upper middle-class men in the legal profession</li> <li>• tradition and archaic values in the British Legal System contributing to corruption</li> <li>• relevant references to 'Asking Around'</li> <li>• prejudice as leading to corruption.</li> </ul> <p>At <b>Band 1</b>, candidates are likely to show some awareness of the concept of corruption but may not link this very effectively to the text. <b>Band 2</b> responses will show some grasp of ideas about corruption with some support from the text. By <b>Band 3</b> there should be a clear grasp of how Hare explores ideas about corruption in the play. At <b>Bands 4 and 5</b>, candidates will show an increasingly secure understanding of ideas about corruption in the play in a controlled and well-supported discussion.</p>

Q15	Joe Orton: <i>Loot</i> (Methuen)	
(i)	Analyse Orton's presentation of Fay and McLeavy in the extract.	[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 <b>Band 1</b>, responses are likely to show awareness of the characters, largely at a narrative level. <b>Band 2</b> responses will show some grasp of the presentation of Fay and McLeavys' characters and will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of some key features of Orton's presentation of these characters. <b>Bands 4 and 5</b> 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> <p>comic effect of McLeavy's slowness in seeing through Truscott  the ease with which McLeavy is duped by the 'appliance' story  McLeavy's naïve expressions of outrage  irony of Fay using religion to cover up corruption  McLeavy's cheerful politeness at the end of the extract.</p> <p><b>Band 1</b> candidates are likely to offer character studies largely at a narrative level. At <b>Band 2</b>, candidates should show some grasp of the ways characters are presented, with some support. By <b>Band 3</b> there should be clear grasp of some of Orton's dramatic techniques. At <b>Bands 4 and 5</b> expect an increasingly secure and detailed analysis of the ways in which Orton presents Fay and McLeavy.</p>	

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

## Component 2 Section B Drama (i) Assessment Grid

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

## Component 2 Section B Drama (ii) Assessment Grid

<b>Band</b>	<b>AO1</b> <b>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent accurate written expression</b>  <b>5 marks</b>	<b>AO2</b> <b>Analyse ways in which meanings are shaped in literary texts</b>  <b>5 marks</b>	<b>AO3</b> <b>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</b>  <b>20 marks</b>
<b>5</b>	<b>5 marks</b> <ul style="list-style-type: none"> <li>Perceptive discussion of play which may present individual reading.</li> <li>Very well-developed argument.</li> <li>Confident grasp of concepts and apt use of terminology.</li> <li>Accurate, fluent expression.</li> </ul>	<b>5 marks</b> <ul style="list-style-type: none"> <li>Perceptive critical analysis of playwright's use of language/dramatic techniques/structure to create meaning.</li> <li>Confident and apt textual support.</li> </ul>	<b>17-20 marks</b> <ul style="list-style-type: none"> <li>Perceptive discussion of significance and influence of context in question focus.</li> <li>Confident analysis of wider context in which play is written and received.</li> </ul>
<b>4</b>	<b>4 marks</b> <ul style="list-style-type: none"> <li>Clearly informed discussion of play.</li> <li>Effectively structured argument.</li> <li>Secure grasp of concepts and secure and sensible use of terminology.</li> <li>Expression generally accurate and clear.</li> </ul>	<b>4 marks</b> <ul style="list-style-type: none"> <li>Sound analysis and evaluation of playwright's use of language/dramatic techniques/structure to create meaning.</li> <li>Appropriate and secure textual support.</li> </ul>	<b>13-16 marks</b> <ul style="list-style-type: none"> <li>Sound appreciation of significance and influence of context in question focus.</li> <li>Sound analysis of wider context in which play is written and received.</li> </ul>
<b>3</b>	<b>3 marks</b> <ul style="list-style-type: none"> <li>Engages with play and response is mostly relevant to question.</li> <li>Some sensible grasp of key concepts.</li> <li>Generally appropriate terminology.</li> <li>Expression tends to be accurate and clear, but there may be lapses.</li> </ul>	<b>3 marks</b> <ul style="list-style-type: none"> <li>Clear grasp of playwright's use of language/dramatic techniques/structure to create meaning.</li> <li>Generally clear and appropriate textual support.</li> </ul>	<b>9-12 marks</b> <ul style="list-style-type: none"> <li>Clear grasp of the importance of context in question focus.</li> <li>Clear grasp of wider context in which play is written and received.</li> </ul>
<b>2</b>	<b>2 marks</b> <ul style="list-style-type: none"> <li>Attempts to engage with play and organise material, though not always relevant to question.</li> <li>Some, not always relevant use of concepts and terminology.</li> <li>Expression may feature inaccuracies, more so at the lower end of the band.</li> </ul>	<b>2 marks</b> <ul style="list-style-type: none"> <li>Can make some basic points about use of language/dramatic techniques/ structure to create meaning.</li> <li>Can support some points by reference to text.</li> </ul>	<b>5-8 marks</b> <ul style="list-style-type: none"> <li>can acknowledge the importance of contexts</li> <li>makes some connections between play and contexts</li> </ul>
<b>1</b>	<b>1 mark</b> <ul style="list-style-type: none"> <li>Understands play at a superficial or literal level.</li> <li>Offers some ideas about play.</li> <li>Shows some grasp of basic terminology, though this may be occasional.</li> <li>Errors in expression and lapses in clarity.</li> </ul>	<b>1 mark</b> <ul style="list-style-type: none"> <li>May identify a few basic features of language/dramatic techniques/structure.</li> <li>May offer narrative/descriptive comment.</li> <li>Occasional support from text.</li> </ul>	<b>1-4 marks</b> <ul style="list-style-type: none"> <li>May describe basic context in question focus.</li> <li>May describe wider context in which play is written and received.</li> </ul>
<b>0</b>	<b>0 marks</b> <ul style="list-style-type: none"> <li>Response not credit worthy or not attempted</li> </ul>	<b>0 marks</b> <ul style="list-style-type: none"> <li>Response not credit worthy or not attempted</li> </ul>	<b>0 marks</b> <ul style="list-style-type: none"> <li>Response not credit worthy or not attempted</li> </ul>