

COMPONENT 2: POETRY AND DRAMA

MARK SCHEME

General Advice

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

- Make sure that you are familiar with the assessment objectives (**AOs**) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears at the start of each Section and also in the Assessment Grids at the end.
- Familiarise yourself with the questions, and each part of the marking guidelines.
- The mark-scheme offers two sources of marking guidance and support for each Section:
 - **'Notes' on the material which may be offered in candidates' responses**
 - **Assessment grid, offering band descriptors for each assessment objective, and weightings for each assessment objective.**
- Be positive in your approach: look for details to reward in the candidate's response rather than faults to penalise.
- As you read the candidate's response, annotate using details from the Assessment Grid/Notes/overview as appropriate. Tick points you reward and indicate inaccuracy or irrelevance where it appears.
- Decide which 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 and then add each AO mark together to give a total mark for each question or part question.
- 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

Component 2: Poetry and Drama**Notes**

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

AO1	AO2	AO4
15	15	20

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.

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 indicate a numerical mark.

1. Re- read *The Ruined Maid* on page 19. Explore connections between the ways in which Hardy writes about characters in this poem and in at least one other poem in the collection. [50]

AO1	At Band 1 responses are likely to show some awareness of 'Melia's appearance in the poem, largely at a narrative level. Band 2 responses will show some grasp of the changes in the character and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the attitudes of the two speakers in the poem. Bands 4 and 5 responses will show an increasingly secure understanding of the ironic and moral context of the characters in a controlled and well-supported discussion.
AO2	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. Responses are likely to include some of the following: • use of contrasting voices in a dialogue • use of strong rhymes (thou/now, bleak/cheek • use of regular quatrains, with repeated final lines like a chorus • use of contrasting details (tatters / bright feathers) • use of different tones and irony.
AO4	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 characters in the two poems. At Band 3, there should be a clear grasp of the connections in terms of ideas and form and language choices. At Bands 4 and 5, candidates should increasingly demonstrate a secure understanding of connections, which is supported by discussions of the poet's concepts and ways of making meanings.

- 2. Re-read *I Found Her Out There* on page 56. Explore connections between the ways in which Hardy writes about the setting in this poem and in at least one other poem in the collection. [50]**

A01	At Band 1 responses are likely to show awareness of some features of the coastal setting in the poem, largely at a narrative level. Band 2 responses will show some grasp of the particular details of the setting and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the relationship between the setting and the lost one. Bands 4 and 5 responses will show an increasingly secure understanding of the identification of the loved one with the setting in a controlled and well-supported discussion.
A02	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. Responses are likely to include some of the following: • use of key rhyme words throughout (breaks/ shakes, rest/nest) • use of short 2-3 stressed lines in regular eight line stanza (controlled, rhythmic, intense atmosphere) • use of active verbs (breaks, shakes, stirred, sweep) • use of language of the sea, storms and cliffs (salt-edged, hurricane, gales, wind-tugged) • identification of dead wife and setting which develops throughout the poem.
A04	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 the connections between the settings in the two poems. At Band 3, there should be 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.

3. Re-read *Wind* on page 9. Explore connections between Hughes' presentation of the power of the natural world in this poem and in at least one other in the collection. [50]

AO1	At Band 1, responses are likely to show awareness of the power of the wind (probably offering some examples of its force), largely at a narrative level. Band 2 responses will show some grasp of the extent of the natural force and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the effects of the power, on the natural world itself and the human world. Bands 4 and 5 will show increasingly secure understanding of the nature of the power (its intensity and development) in a controlled and well supported discussion.
AO2	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. Responses are likely to include some of the following: • use of quatrains and near rhymes (night/wet, sky/eye) • use of powerful verbs (stampeding, rang, shatter) • use of sound - alliteration and onomatopoeia (black-backed gull (bent) • use of hyperbole (the stones cry out) • imagery, especially similes (flexing like the lens of a mad eye).
AO4	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 the connections between the expressions of power in the two poems. At Band 3 there should be a clear grasp of the connections in terms of concepts 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

4. Re-read *The Horses* on page 7. Explore connections between Hughes' presentation of animals in this poem and in at least one other poem in the collection. [50]

AO1	Band 1 responses are likely to show awareness of the impression the horses make in the scene, largely at a narrative level. Band 2 responses will show some grasp of features of the animals and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the key features like stillness and silence. Bands 4 and 5 will show increasingly secure understanding of the interaction of the animals with the natural and human worlds in controlled and well-supported discussions.
AO2	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. Responses are likely to include some of the following: • use of free verse • narrative shape leading to climax • Wordsworthian ending (in din of crowded streets) • detailed observation (tilted hind-hooves stirring) • active verbs (erupted, shook) • use of contrast (from stillness and dark to sunlight and blue) • use of senses (sound and sight).
AO4	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 the 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 concepts 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.

- 5 Re-read *The Skunk* on page 45. Explore connections between Heaney's presentation of love in this poem and in at least one other poem in the collection.**

[50]

AO1	Band 1 responses are likely to show awareness of things linked to love in the poem, largely at a narrative level. Band 2 responses will show some grasp of the atmosphere of love in the poem and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the things associated to love in the poem (the skunk, absence, love letters, wife). Bands 4 and 5 will show an increasingly secure understanding of the force of the memories and objects of love in a controlled and well-supported discussion.
AO2	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. Responses are likely to include some of the following: • use of thick textured language (snuffing the boards) • use of surprise (skunk linked to love and wife) • love expressed through the senses (sound - sootfall, taste - aftermath of mouthful of wine) • vivid visual images (striped and damasked, head-down, tail-up) • use of controlled organisation (the stanzas, and from chasuble to nightdress).
AO4	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 the connections between the presentations of love in the two poems. At Band 3 there should be a clear grasp of the connections in terms of concepts 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.

- 6. Re-read *The Strand at Lough Beg* on page 9. Explore connections between Heaney's presentation of loss in this poem and in at least one other poem in the collection. [50]**

AO1	Band 1 responses are likely to show awareness of events and places linked to loss, largely at a narrative level. Band 2 responses will show some grasp of the effects of loss and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of links between loss and some concepts in the poem such as place, history, memory and sacraments. Bands 4 and 5 will show increasingly secure understanding of the poem's complex treatment of loss in a controlled and well-supported discussion.
AO2	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. Responses are likely to include some of the following: • the chronology of the narrative • dramatic use of imagined death • use of contrast - of the road killing and the strand's nature • appeals to the senses (white glow, squeaking sedge) • importance of touch (feelers round haycocks, I dab you clean) • use of varied iambic line • use of rhyme (graze/gaze/haze, knew/yew).
AO4	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 the connections between the presentations of loss in the two poems. At Band 3 there should be a clear grasp of the connections in terms of concepts 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.

7. Re-read *Tomatoes* on page 52. Explore connections between Clarke's presentation of the theme of journeys in this poem and in at least one other poem in the collection. [50]

A01	Band 1 responses are likely to show awareness of surface details of the journey, largely at a narrative level. Band 2 responses will show some grasp of the implications of the journey and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the journey's associations with politics and issues of life and death. Bands 4 and 5 responses will show an increasingly secure understanding of the journey's deeper contexts and universality in a controlled and well-supported discussion.
A02	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. Responses are likely to include some of the following: • use of concise details and narrative • use of alliteration (not crated, not cradled) • use of biblical associations (waters of biblical streams) • similes (like stones, like skulls) • use of repetition, especially of hands • effect of final image.
A04	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 the connections between the presentation of journeys in the two poems. At Band 3 there should be a clear grasp of the connections in terms of concepts 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.

8. Re-read *A Death in the Village* on page 47. Explore connections between Clarke's response to death in this poem and in at least one other poem in the collection. [50]

AO1	At Band 1, responses are likely to show awareness of events and characters in the poem, largely at a narrative level. Band 2 responses will show some grasp of the atmosphere behind the narrative and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the context of the death (the time of year and location). Bands 4 and 5 responses will show an increasingly secure understanding of the force and importance of the poem's full title (death, in the village) in a controlled and well-supported discussion.
AO2	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. Responses are likely to include some of the following: • the chronology of the poem (from present to last week) • use of iambic rhythm (a widow, a farm, a funeral) • use of dialogue (a lovely man) • use of salient details to create character and atmosphere (solder, old lathe, snow of the thorn) • shape of the poem, especially link between first and last verses • the strong rhyme of case and grace.
AO4	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 the connections between the responses to death in the two poems. At Band 3 there should be a clear grasp of the connections in terms of concepts 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.

9. Re-read *Havisham* on page 36. Explore connections between the ways in which Duffy creates atmosphere here and in at least one other poem in the collection. [50]

AO1	At Band 1 responses are likely to show awareness of the atmosphere in the poem largely at a narrative level. Band 2 responses will show some grasp of the extreme feelings creating the atmosphere and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the atmosphere of anger and hate in the poem. Bands 4 and 5 will show an increasingly secure understanding of the relationship between the persona and the atmosphere of the poem in a controlled and well-supported discussion.
AO2	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. Responses are likely to include some of the following: • extreme images (pebbles for eyes, ropes) • abrupt sentences (Spinster. Bang) • use of heavily stressed ten syllable line • violent verbs (strangle, bite, bursting, stabbed) • breakdown of language, approaching sounds (Nooooo, b-b-b) • shocking language (Beloved sweetheart bastard).
AO4	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 the connections between the presentations of atmosphere in the two poems. At Band 3 there should be a clear grasp of the connections in terms of concepts 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.

- 10. Re-read *Valentine* on page 30. Explore connections between the ways in which Duffy presents ideas about love here and in at least one other poem in the collection. [50]**

AO1	At Band 1 responses are likely to show some awareness of behaviour linked to love in the poem, largely at a narrative level. Band 2 responses will show some grasp of the ideas about love, and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the contrasting ideas about love in the poem. Bands 4 and 5 will show an increasingly secure understanding of the implications of 'trying to be truthful' about love in a controlled and well-supported discussion.
AO2	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. Responses are likely to include some of the following: • use of surprise (the introduction of the onion) • imagery (moon, platinum loop) • concision, lack of connectives (Here. Take it) • the pattern and shape of the poem (Not a... Not a...) • witty development of ambiguity of the gift (promises light, lethal).
AO4	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 ideas about love in the two poems. At Band 3 there should be a clear grasp of connections in terms of concepts 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.

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Component 2 Section A Assessment Grid

Band	AO1 <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i> 15 marks	AO2 <i>Analyse ways in which meanings are shaped in literary texts</i> 15 marks	AO4 <i>Explore connections across literary texts</i> 20 marks
5	13-15 marks - perceptive discussion of poems - very well developed argument - confident grasp of concepts and apt use of terminology - accurate, fluent expression	13-15 marks - detailed, perceptive analysis and evaluation of writer's use of language and poetic techniques to create meaning - confident and apt textual support	17-20 marks productive and discerning comparisons/connections between poems
4	10-12 marks - clearly informed discussion of poems - effectively structured argument - secure grasp of concepts and secure and sensible use of terminology - expression generally accurate and clear	10-12 marks - sound analysis and evaluation of writer's use of language and poetic techniques to create meaning - appropriate and secure textual support	13-16 marks makes purposeful use of specific connections and comparisons between poems
3	7-9 marks - engages with poems - response is mostly relevant to question - some sensible grasp of key concepts and generally appropriate terminology - expression tends to be accurate and clear, but there may be lapses	7-9 marks - clear analysis of writer's use of language and poetic techniques to create meaning - generally clear and appropriate textual support	9-12 marks makes generally clear and appropriate comparisons/connections between poems
2	4-6 marks - attempts to engage with poems - attempts to organise response, though not always relevant to question - some, not always relevant use of concepts and terminology - expression may feature inaccuracies, more so at the lower end of the band	4-6 marks - makes some basic points about writer's use of language and poetic techniques to create meaning - supports some points by mostly appropriate reference to poems	5-8 marks makes some basic, usually valid comparisons/connections between poems
1	1-3 marks - understands poems at a superficial or literal level - response may lack organisation and relevance - shows some grasp of basic terminology, though this may be occasional - errors in expression and lapses in clarity	1-3 marks - identifies a few basic language and stylistic features - offers narrative/descriptive comment on poems - occasional textual support, but not always relevant	1-4 marks identifies basic links between poems
0	0 marks: Response not credit worthy or not attempted.		

Component 2 Section B: Drama

In the rubric for this section, in Part (i) tasks, candidates are required to analyse passages from the plays in depth. In Part (ii) responses, candidates are informed that they will need to take account of relevant contexts even though this is not re-stated in each question.

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

Section B Mark allocation

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

- 11. (i) Examine Marlowe's presentation of the relationship between Faustus and Mephostophilis in the extract below. [20]**

AO1	At Band 1, responses will show some awareness of the characters of Faustus and Mephostophilis with a tendency to offer character studies. Band 2 responses will show some grasp of the nature of the relationship and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of some key features of the relationship such as the argument over who is in control and Faustus's pride. Bands 4 and 5 will show an increasingly secure understanding of the religious and Renaissance ideas affecting the relationship in a controlled and well-supported discussion.
AO2	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 relationship is presented with some support. By Band 3 there should be a clear grasp of some dramatic techniques such as the use of religious language and costume. At Bands 4 and 5 expect an increasingly secure and detailed analysis of the ways in which Marlowe presents the relationship. Responses are likely to include some of the following: • the importance of the study setting to theme of Renaissance learning • use of Franciscan costume in relation to themes of deception and blasphemy • use of blank verse, such as Faustus' s hyperbolic language • use of biblical language • use of scholastic Latin term and logical forms • use of arrogant speech (charge thee, speak).

(ii) **Explore the importance of religion in Marlowe's treatment of Faustus elsewhere in the play.** [30]

AO1	At Band 1, responses will show some awareness of religion elsewhere in the play, largely at a narrative level. Band 2 responses will show some grasp of the importance of religion 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 religion elsewhere in the play. Bands 4 and 5 will show an increasingly secure understanding of the importance of religion elsewhere in the play in a controlled and well-supported discussion.
AO2	Band 1 responses are likely to offer some examples of religion in the play largely at a narrative level. At Band 2 candidates should show some grasp of the way religion is presented with some support. By Band 3, there should be a clear grasp of some of the ways religion is presented, such as the use of the Seven Deadly Sins and Angels. At Bands 4 and 5 expect an increasingly secure and detailed analysis of the ways in which Marlowe presents the importance of religion in the play.
AO3	At Band 1 candidates are likely to show some awareness of the religious context which may not be very effectively linked to the question or the text. Band 2 responses should show some grasp of the importance of religion 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 the religious context has influenced Marlowe's treatment of Faustus. Bands 4 and 5 will show an increasingly secure understanding of the importance of the Elizabethan religious context in Marlowe's treatment of Faustus. Responses are likely to include references to some of the following contexts: • time of religious uncertainty and challenge of Renaissance learning • hostility to the Catholic church and papacy (written just after Armada) • Faustus's link to Wittenberg University, connected to Luther and emergence of Protestantism • ideas about Hell (had been vividly portrayed in Bosch and Dante) • influence of Morality plays (in Angels, Seven Deadly Sins, the Old Man) • the Calvinist debate about pre-destination.

- 12. (i) Analyse Wilde's presentation of the relationship between Lady Windermere and Lord Darlington in the extract below. [20]**

AO1	At Band 1, responses are likely to show awareness of the characters of Lady Windermere and Lord Darlington largely at a narrative level. Band 2 responses will show some grasp of the nature of the relationship and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of some key features of the relationship, such as their different moral attitudes and Lord Darlington's flirtatiousness and flattery. Bands 4 and 5 will show an increasingly secure understanding of the social and moral complexity of the relationship in a controlled and well-supported discussion.
AO2	At Band 1 candidates are likely to offer character studies of the two characters, largely at a narrative level. At Band 2 candidates should show some grasp of the way the relationship is presented with some support. By Band 3, there should be a clear grasp of the nature of Wilde's dialogue and use of staging and props. At Bands 4 and 5 expect an increasingly secure and detailed analysis of the ways in which Wilde uses dramatic techniques to present the different social and moral attitudes of the two characters. Responses are likely to include some of the following: • Lord Darlington's use of euphemistic language ('console herself') and preference for it ('vileness is a terrible word') • his use of innuendo • use of genteel social setting (flowers and tea) • emphasis on moral discussion of social behaviour • directness of Lady Windermere's language (it is a terrible thing. Certainly) • Lord Darlington's use of paradox (good people do a great deal of harm) • Lord Darlington's flattery • Lady Windermere's uncomfortableness, signalled by movement on stage and hanging the subject • she stands while he sits, adding weight to her absolute views • irony of their conversation in retrospect.

(ii) **Explore the importance of Victorian values in Wilde's treatment of Lady Windermere elsewhere in the play.** [30]

AO1	At Band 1, responses are likely to show awareness of Victorian values, largely at a narrative level. Band 2 responses will show some grasp of the importance of Victorian values in relation to Lady Windermere and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the importance of some Victorian values in Wilde's treatment of Lady Windermere. Bands 4 and 5 will show an increasingly secure understanding of the importance of Victorian values in Wilde's treatment of Lady Windermere in a controlled and well-supported discussion.
AO2	At Band 1, candidates are likely to offer some examples of Victorian values in the play, largely at a narrative level. At Band 2, candidates should show some grasp of the ways in which Wilde presents Victorian values 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 the importance of Victorian values in his treatment of Lady Windermere. At Bands 4 and 5 expect an increasingly secure and detailed analysis of the ways in which Wilde presents the importance of Victorian values in his treatment of Lady Windermere.
AO3	At Band 1, candidates are likely to show some awareness of Victorian values, which may not be very effectively linked to text or question. Band 2 responses should show some grasp of the importance of Victorian values in relation to the treatment of Lady Windermere with some support from the text. By Band 3, there should be a clear grasp of how some Victorian values have influenced Wilde's presentation of Lady Windermere and her predicament in the play. At Bands 4 and 5, candidates will show an increasingly secure understanding of the importance of Victorian values in relation to Lady Windermere in a controlled and well-supported discussion. Responses are likely to include references to some of the following contexts: • issues of deception and trust in marriage • effects on women of society's double standards • censoriousness of late Victorian society • the scandals of the Nineties, the age of Decadence • the 'New Woman' movement • the influence of Shaw and socialist ideas.

13. (i) **Analyse Williams' presentation of the relationship between Stella and Stanley in the extract below.** [20]

AO1	At Band 1, responses will show some awareness of the characters of Stella and Stanley, largely at a narrative level. Band 2 responses will show some grasp of the nature of the relationship and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of some key features of the relationship such as Stella's placatory nature and Stanley's coarse masculinity. Bands 4 and 5 will show an increasingly secure understanding of the complexity of the relationship in a controlled and well-supported discussion.
AO2	At Band 1, candidates are likely to offer character studies of Stella and Stanley largely at a narrative level. At Band 2, candidates should show some grasp of the way the relationship 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 relationship between Stella and Stanley. Responses are likely to include some of the following: ● use of staging such as leaving door open, to suggest Stanley's casual superiority ● use of music, blues piano to suggest sad atmosphere of New Orleans, Blanche's song of woe suggesting hope and tragedy ● use of actions such as Stella jumping up, sign of adoration and desire ● use of dialogue. Stanley's short simple sentences and slang, sometimes one word (So.) suggesting suspicion and man of the body rather than man of words. Contrast with Stella's more placatory language suggesting empathy, consideration for others ● centrality of Belle Reve to the conversation, name hints at themes and that it will affect their relationship in the play to come.

(ii) Explore elsewhere in the play how Williams' treatment of Stella is influenced by American attitudes to women in the 1940s. [30]

AO1	At Band 1, responses will show some awareness of American attitudes to women in the play, largely at a narrative level. Band 2 responses will show some grasp of American attitudes to women with more focus on Stella and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of some 1940s American attitudes to women in Williams' treatment of Stella. Responses at Bands 4 and 5 will show an increasingly secure understanding of how 1940s American attitudes to women have influenced Williams' treatment of Stella in a controlled and well-supported discussion.
AO2	At Band 1, candidates are likely to offer some examples of attitudes to women, largely at a narrative level. At Band 2, candidates should show some grasp of the way 1940s attitudes to women are presented with some support. By Band 3, there should be a clear grasp of some of the ways 1940s American attitudes have influenced Williams' presentation of Stella elsewhere in the play. At Bands 4 and 5 expect an increasingly secure and detailed analysis of the dramatic techniques used by Williams to show how 1940s American attitudes to women have influenced his treatment of Stella.
AO3	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 text or question. Band 2 responses should show some grasp of the influence of attitudes to women in relation to Stella with some support from the text. By Band 3, there should be a clear grasp of how some attitudes to women in 1940s America have influenced Williams' treatment of Stella. At Bands 4 and 5 candidates should show an increasingly secure understanding of the influence of 1940s America's attitudes to women on Williams' treatment of Stella in a controlled and well-supported discussion. Responses are likely to include references to some of the following contexts: • post-war uncertainty about gender relationships and roles • poor New Orleans city life, masculine habits of poker and drinking may show influence of Williams' father's behaviour • Williams' own experience of St Louis slums and the Depression • contrast of Stanley's behaviour to the gallantry of old Southern states • the brutality of Stanley's behaviour influenced by post-war realism of new drama • some candidates may argue that main influence may not be social context but Williams' reading of D H Lawrence and his emphasis on power of sex and desire.

14. (i) Analyse Hare's presentation of Irina and Gerard in the extract below.

[20]

AO1	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's 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 such as Irina's response to the situation and her attitude to Gerard, her role in this extract and how the extract illustrates the position of women. Bands 4 and 5 will show an increasingly secure understanding of Hare's presentation in a controlled and well-supported discussion.
AO2	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. Responses are likely to include some of the following: • Irina's use of dialogue, language and tone: authoritative in contrast to Gerard's • use of stage directions suggesting Irina's control and confidence and Gerard's unsureness • Hare using Irina to question the prison system through her stressing that his sentence was unjust • Gerard's reactions to his sentence – sympathy evoked by his description of his daily existence • use of pauses and short sentences • questioning by both characters.

- (ii) **Explore elsewhere in the play how Hare uses the character of Irina to present social and political issues.** [30]

AO1	At Band 1, responses are likely to show some awareness of social and political issues in the play, largely at a narrative level. Band 2 responses will show some grasp of social and political issues in Hare's treatment of Irina elsewhere in the play. Band 3 responses will begin to show a clear grasp of social and political issues in Hare's treatment of Irina linked to particular examples. Bands 4 and 5 will show an increasingly secure understanding of the social and political issues which have influenced Churchill's presentation of Irina elsewhere in the play in a controlled and well-supported discussion.
AO2	At Band 1, candidates are likely to offer some examples of social and political issues, largely at a narrative level. At Band 2, candidates should show some grasp of the ways social and political issues are 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 social and political issues in his treatment of Irina. At Bands 4 and 5 expect an increasingly secure and detailed analysis of the ways in which Hare presents social and political issues in his treatment of Irina elsewhere in the play.
AO3	At Band 1, candidates are likely to show some awareness of the social/political issues such as the judiciary system in the play but may not very effectively link them to the text. Band 2 responses will show some grasp of the link between social/political issues 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 social/political issues in the play. At Bands 4 and 5, candidates will show an increasingly secure understanding of the play in a controlled and well-supported discussion. Responses are likely to include references to some of the following contexts: • the judiciary system • the police force • class distinction and corruption within both the judiciary system and the police force • the position of women in positions of authority.

15. (i) **Analyse the ways in which Orton creates dramatic impact in the extract below.** [20]

AO1	At Band 1, responses will show some awareness of some of the dramatic effects largely at a narrative level. Band 2 responses will show some grasp of dramatic impact and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of some dramatic techniques and their impact in terms of plot and characterisation. Bands 4 and 5 will show an increasingly secure understanding of dramatic impact and how it links to plot and themes in a controlled and well-supported discussion.
AO2	Band 1 candidates are likely to show some awareness of farcical dramatic impact but largely at a narrative level. At Band 2, candidates should show some grasp of dramatic effects with some support. By Band 3 there should be a 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 creates dramatic impact. Responses are likely to include some of the following: • use of visual shocks on stage, with outrageous behaviour of stuffing a mother's body into a wardrobe in order to hide money in her coffin • also the shock of Hal casually combing his hair while discussing something as taboo as undressing his mother • use of unexpected follow-ons in dialogue: 'seems a shame' followed by comment about embalming, suggesting complete lack of moral feeling • use of religion in the dialogue; Hal's reference might cause audience to expect moral reaction, instead he shows concern for himself.

- (ii) **Go on to explore Orton's use of the conventions of farce elsewhere in the play.**
[30]

AO1	At Band 1 responses are likely to show some awareness of examples of farce elsewhere in the play, largely at a narrative level. Band 2 responses will show some grasp of conventions of farce and will be more engaged and organised. Band 3 responses will begin to show a clear grasp of some conventions of farce and their link to themes such as moral nihilism and police brutality. Bands 4 and 5 responses will show an increasingly secure understanding of Orton's use of the conventions of farce elsewhere in the play in a controlled and well-supported discussion.
AO2	Band 1 candidates are likely to show some awareness of the conventions of farce, largely at a narrative level. Band 2 candidates should show some grasp of some conventions of farce with some support. By Band 3, there should be a clear grasp of the dramatic effects of some conventions of farce elsewhere in the play. At Bands 4 and 5, expect an increasingly secure and detailed analysis of the dramatic effects of Orton's use of conventions of farce elsewhere in the play.
AO3	At Band 1, candidates are likely to show some awareness of conventions which may not be very effectively linked to the text. Band 2 responses should show some grasp of the conventions of farce with some support. By Band 3, there should be a clear grasp of some of the conventions of farce such as the use of outrageous behaviour and unexpected entrances. At Bands 4 and 5, candidates should show an increasingly secure understanding of Orton's use of the conventions of farce in a controlled and well-supported discussion. Responses are likely to include references to some of the following contexts: • use of outrageous incidents, such as playing with corpse's false teeth • timing of entrances and exits, especially entrances of Truscott always just missing the body and the money • use of absurd props, such as the search for the glass eye • use of misunderstandings especially over the 'mummy', linked to theme of stupidity of police • absurd plot carried to extreme • candidates may mention the influences of comic methods/conventions of Wilde and Firkbank on Orton's play.

Component 2 Section B Drama (i) Assessment Grid

Band	AO1 <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i> 10 marks	AO2 <i>Analyse ways in which meanings are shaped in literary texts</i> 10 marks
5	9-10 marks • perceptive discussion of extract • very well-developed argument • confident grasp of concepts and apt use of terminology • accurate, fluent expression	9-10 marks • detailed, perceptive analysis and evaluation of writer's use of language and dramatic techniques to create meaning • confident and apt textual support
4	7-8 marks • clearly informed discussion of extract • effectively structured argument • secure grasp of concepts and secure and sensible use of terminology • expression generally accurate and clear	7-8 marks • sound analysis and evaluation of writer's use of language and dramatic techniques to create meaning • appropriate and secure textual support
3	5-6 marks • engages with extract • response is mostly relevant to question • some sensible grasp of key concepts and generally appropriate terminology • expression tends to be accurate and clear, but there may be lapses	5-6 marks • clear analysis of writer's use of language and dramatic techniques to create meaning • generally clear and appropriate textual support
2	3-4 marks • attempts to engage with extract • attempts to organise response, though not always relevant to question • some, not always relevant use of concepts and terminology • expression may feature inaccuracies, more so at the lower end of the band	3-4 marks • makes some basic points about writer's use of language and dramatic techniques to create meaning • supports some points by mostly appropriate reference to text
1	1-2 marks • understands extract at a superficial or literal level • response may lack organisation and relevance • shows some grasp of basic terminology, though this may be occasional • errors in expression and lapses in clarity	1-2 marks • identifies a few basic features of writer's use of language and dramatic techniques • offers narrative/descriptive comment • occasional support from text, but not always relevant
0	0 marks: Response not credit worthy or not attempted.	

Component 2 Section B Drama (ii) Assessment Grid

Band	AO1 <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i> 5 marks	AO2 <i>Analyse ways in which meanings are shaped in literary texts</i> 5 marks	AO3 <i>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</i> 20 marks
5	5 marks - perceptive discussion of play - very well-developed argument - confident grasp of concepts and apt use of terminology - accurate, fluent expression	5 marks - detailed, perceptive analysis and evaluation of writer's use of language and dramatic techniques to create meaning - confident and apt textual support	17-20 marks - perceptive discussion of significance and influence of context in question focus - confident analysis of wider context in which play is written and received
4	4 marks - clearly informed discussion of play - effectively structured argument - secure grasp of concepts and secure and sensible use of terminology - expression generally accurate and clear	4 marks - sound analysis and evaluation of writer's use of language and dramatic techniques to create meaning - appropriate and secure textual support	13-16 marks - sound appreciation of significance and influence of context in question focus - sound analysis of wider context in which play is written and received
3	3 marks - engages with play - response is mostly relevant to question - some sensible grasp of key concepts and generally appropriate terminology - expression tends to be accurate and clear, but there may be lapses	3 marks - clear analysis of writer's use of language and dramatic techniques to create meaning - generally clear and appropriate textual support	9-12 marks - clear grasp of the importance of context in question focus - clear grasp of wider context in which play is written and received
2	2 marks - attempts to engage with play - attempts to organise response, 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 - makes some basic points about writer's use of language and dramatic techniques to create meaning - supports some points by mostly appropriate reference to text	5-8 marks - acknowledges the importance of contexts - makes some connections between play and contexts
1	1 mark - understands play at a superficial or literal level - response may lack organisation and relevance - shows some grasp of basic terminology, though this may be occasional - errors in expression and lapses in clarity	1 mark - identifies a few basic features of language and dramatic techniques - offers narrative/descriptive comment - occasional support from text, but may not always be relevant	1-4 marks - describes basic context in question focus - describes wider context in which play is written and received
0	0 marks: Response not credit worthy or not attempted		

AS English Literature
Allocation of examination component marks by assessment objective

Component	Section Marks	AO1 marks	AO2 marks	AO3 marks	AO4 marks	AO5 marks
Component 1: Prose (100 marks)	A (60)					
	Part (i): 20 marks	10	10	—	—	—
	Part (ii): 40 marks	10	10	10	—	10
	B: (40)	10	10	10	—	10
Component 2: Poetry & Drama (100 marks)	A (50)	15	15	—	20	—
	B (50)			—	—	—
	Part (i): 20 Part (ii): 30	10 5	10 5	— 20	— —	— —
Total Marks	200	60	60	40	20	20