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# **GCE MARKING SCHEME**

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**SUMMER 2016**

**ENGLISH LITERATURE  
NEW AS – UNIT 1**

**2720U10-1**

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2016 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.

## AS LEVEL

## MARKING GUIDELINES: Summer 2016

## ENGLISH LITERATURE

## UNIT 1: PROSE AND DRAMA

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

**Section A: Prose Fiction Pre-1900**

In the rubric for this section, in Part (i) tasks, candidates are required to analyse passages from the novels in depth, discussing how meanings are shaped. In Part (ii) responses, candidates are informed that they will need to show wider knowledge and understanding of their set novel, and take account of relevant contexts and different interpretations, **even though this is not re-stated in each question.**

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

**Section A Mark Allocation**

	<b>AO1</b>	<b>AO2</b>	<b>AO3</b>	<b>A05</b>
<b>Part i 20 marks</b>	<b>10</b>	<b>10</b>	<b>-</b>	<b>-</b>
<b>Part ii 40 marks</b>	<b>5</b>	<b>5</b>	<b>15</b>	<b>15</b>

Q1	Jane Austen: <i>Sense and Sensibility</i> (Penguin Classics)
(i)	Examine the presentation of the character of Mr. Willoughby in this extract.
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this 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 principles and conventions of prose fiction. <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>In <b>Band 1</b> we should see some understanding of the characters and situation with some broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and should show some grasp of the concepts which underpin writing of this sort. <b>Band 3</b> work will maintain a more consistently relevant focus with clearly expressed ideas. In <b>Bands 4 and 5</b> there will be evidence of secure knowledge and understanding of relevant concepts combined with an increasingly perceptive and fluent discussion.</p>
AO2	<p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• the structure of the passage is built around the contrasting morals of Elinor and Willoughby and this guides the reader's response to sympathy for both Eliza and Marianne e.g. 'indifference' and 'wanton cruelty'</li> <li>• the shaping of the passage to finally reveal to the reader that Willoughby was given the opportunity to keep his fortune by marrying Eliza</li> <li>• Willoughby's use of the first person singular 'I' to show his selfishness. His selfish nature is alluded to throughout the passage: 'my affection for Marianne [...] was all insufficient to outweigh the <u>dread</u> of poverty'.</li> <li>• Willoughby's tone and language choices show limited remorse as he presents himself as the victim: 'every thing was against me'; Colonel Brandon was not 'impartial'</li> <li>• Willoughby's coldness, e.g. 'common sense could have told her [Eliza] how to find [him]' and '<u>deliberating</u> on what my future conduct should be'.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative but might assert some points about Mr. Willoughby's presentation without further discussion. In <b>Band 2</b> there should be some response to the way the extract is constructed with efforts to support ideas – there might be comments on language choice but still inclined to be assertive. In <b>Band 3</b> we should see some clear ideas about form and language choices which are used to create character and mood. In <b>Bands 4 and 5</b> there will be increasing evidence of effective analysis of technique and detailed critical understanding of the ways in which Austen has made meaning.</p>

(ii)	<b>With close reference to at least two other parts of the novel, how far would you agree with the view that “<i>Sense and Sensibility</i> is a novel preoccupied with the struggle between social conventions and undisciplined desires”?</b>
AO1	<p>We will reward coherent, well-structured, relevant responses to this view of the novel’s struggle between social conventions and undisciplined desires where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of prose fiction.</p> <p><b>Band 1</b> responses will tend to narrate sections of the novel and describe characters in order to demonstrate knowledge and understanding of the text at a superficial level. In <b>Band 2</b> there may be flaws in focus and organisation but we should see some understanding of the concepts of social conventions and undisciplined desires. <b>Band 3</b> work should demonstrate relevant engagement with the text, task and key concepts while in <b>Bands 4 and 5</b> we should see an increasingly confident, well-informed and perceptive discussion.</p>
AO2	<p>In their analysis of the ways meanings are shaped in presenting the struggle between social convention and undisciplined desires in the novel as a whole through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• structure – the contrasting presentation of relationships e.g. Marianne/Willoughby’s courtship set against Edward/Elinor, Willoughby’s unhappy marriage set against Marianne/Brandon and Edward/Elinor. The satirical relationship between Mr and Mrs Palmer</li> <li>• undisciplined <b>Sexual</b> desires: Colonel Brandon’s <b>tragic tone</b> in his account of Eliza’s unhappy marriage and illegitimate child by ‘her first guilty connection’; <b>the use of other characters accounts/ views</b> of Willoughby’s sexual relationship with the younger Eliza and abandonment of ‘the girl whose youth and innocence he had seduced’</li> <li>• undisciplined <b>emotion/love</b>: Elinor’s use of emotive language over Marianne’s ‘excessive display’ of affection towards Willoughby and suggestion of ‘the propriety of some self-command’; Colonel Brandon’s confession that Willoughby was within ‘hours of eloping’ with Eliza alludes to his disregard for family duty</li> <li>• undisciplined desire for <b>money/status</b>: Willoughby’s loveless marriage; the absurd and almost darkly comic, business-like transfer of Lucy Steel’s affection from Edward to Robert</li> <li>• Candidates may choose to explore the question by also focusing on the instances where characters prioritise <b>duty over desire</b>: Edward’s willingness to continue the loveless engagement to Lucy regardless of his mother’s threat of disinheritance; Elinor’s insistence that it was her ‘duty’ to be ‘bound to silence’ and keep Lucy’s secret in spite of her feelings for Edward.</li> </ul> <p>In <b>Band 1</b>, narrative/descriptive responses are likely to choose one or more examples of undisciplined desires with only broad support/reference. In <b>Band 2</b>, we should see the start of points about authorial techniques with valid support. <b>Band 3</b> writing should demonstrate relevant engagement with the text, task and key concepts while in <b>Bands 4 and 5</b> we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and atmosphere through language choices.</p>

<p><b>AO3</b></p>	<p>In addition to the context of readers' reception which is built into the question, we are likely to see reference to a range of relevant contexts and their influence upon the ways in which Austen presents undisciplined desire. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> <li>• early C19th courtship and pre-marital relations</li> <li>• early C19th attitudes towards female sexual relations outside wedlock (adultery/ sex before marriage) in a patriarchal society</li> <li>• male/female power balances and sexual double standards</li> <li>• etiquette</li> <li>• social status and the importance of marriage in securing rank and wealth.</li> </ul> <p>In <b>Band 1</b> we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In <b>Band 2</b> there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In <b>Band 3</b> we should see a wider approach to contexts and clear appreciation of their influence upon the text. In <b>Bands 4 and 5</b> there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p>
<p><b>AO5</b></p>	<p>Candidates must engage with the view in the question primarily. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Sense and Sensibility</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>We will reward sensible and supported alternative readings of aspects of <i>Sense and Sensibility</i> which are relevant to the struggle between social convention and undisciplined desire and we will give credit for reference to relevant critical views – especially when the candidate has <b>used a critical reading</b> to develop a <b>personal approach</b> to Austen's' presentation of desire.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

Q2	Charlotte Bronte: <i>Jane Eyre</i> (Penguin Classics)
(i)	<b>Examine the presentation of the relationship between Jane and Mr. Rochester in this extract.</b>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this 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 principles and conventions of prose fiction. <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 and an awareness of the conventions of prose fiction.</p> <p>In <b>Band 1</b> we should see some understanding of the relationship with some broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and should show some grasp of the concepts which underpin writing of this sort. <b>Band 3</b> work will maintain a more consistently relevant focus with clearly expressed ideas. In <b>Bands 4 and 5</b> there will be evidence of secure knowledge and understanding of relevant concepts combined with an increasingly perceptive and fluent discussion.</p>
AO2	<p>Some of the features of the extract which candidates might choose for analysis of how the relationship between Jane and Mr Rochester is presented include:</p> <ul style="list-style-type: none"> <li>• Mr. Rochester is excitable and passionate about their forthcoming marriage which contrasts with Jane’s sensible dialogue. His excitement intensifies throughout the passage</li> <li>• Mr. Rochester draws attention to his wealth/status and his language hints at a controlling side to his character e.g. he wants to put diamond ‘chains’ around her neck, ‘stamp a patent of nobility’ on her forehead and ‘clasp’ bracelets on her wrists</li> <li>• Rochester’s excessive use of the possessive pronoun ‘my’ e.g. ‘<u>my</u> treasure’, ‘<u>my</u> Jane’</li> <li>• however, Mr. Rochester’s language hints at his vulnerability and reliance on Jane: ‘now I will revisit...healed and cleansed, with a very angel as my comforter’</li> <li>• Jane is an unpretentious/reserved character and resists his attempts to indulge her: ‘Jewels for Jane Eyre sounds unnatural...I would rather not have them’, ‘don’t address me as if I were a beauty’, ‘I don’t call you handsome...don’t flatter me’, ‘I am your plain, Quakerish governess’</li> <li>• Jane does not want to be idealised and is defiantly assertive: ‘I am <u>not</u> an angel’.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative but might assert some points about Mr. Rochester and Jane’s relationship without further discussion. In <b>Band 2</b> there should be some response to the way the extract is constructed with efforts to support ideas – there might be comments on language choice but still inclined to be assertive. In <b>Band 3</b> we should see some clear ideas about form and language choices which are used to create character and mood. In <b>Bands 4 and 5</b> there will be increasing evidence of effective analysis of technique and detailed critical understanding of the ways in which Brontë has made meaning.</p>

(ii)	<p><b>With close reference to at least two other parts of the novel, how far would you agree with the view that “the novel’s greatest appeal is Brontë’s depiction of female empowerment”.</b></p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the presentation of the theme of female empowerment where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of prose fiction.</p> <p><b>Band 1</b> responses will tend to narrate sections of the novel and describe circumstances where female strength/empowerment is depicted in order to demonstrate knowledge and understanding of the text at a superficial level. In <b>Band 2</b> there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning the presentation of thematic ideas in prose fiction. <b>Band 3</b> work should demonstrate relevant engagement with the text, task and key concepts while in <b>Bands 4 and 5</b> we should see an increasingly confident, well-informed and perceptive discussion.</p>
AO2	<p>In their analysis of the ways meanings are shaped in <i>Jane Eyre</i> in presenting the theme of female empowerment through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• Jane’s rebellious presentation as a child at Gateshead</li> <li>• Jane’s emotive language when re-telling her decision to flee Thornfield and abandon Mr. Rochester: she will not become his mistress</li> <li>• the significance of the insane and, therefore, <u>seemingly</u> powerless Bertha setting fire to Thornfield: her actions literally blind her husband and destroy his property/reputation</li> <li>• Jane’s inheritance makes her financially secure and independent</li> <li>• Jane’s language choices and defiance of St. John Rivers: ‘It was my time to assume ascendancy. My powers were in play and in force’, ‘I desired him to leave me...He obeyed at once’</li> <li>• Mr. Rochester’s physical and emotional reliance on Jane when she decides to return to him: his weaknesses (loss of property/social scandal/blindness/despair at losing Jane) contrast with Jane’s more dominant presentation (wealthy heiress/offer of marriage to a respectable man).</li> </ul> <p>In <b>Band 1</b>, narrative/descriptive responses are likely to choose one or more examples of female empowerment with only broad support/reference. In <b>Band 2</b>, we should see the start of points about authorial techniques with valid support. <b>Band 3</b> writing should demonstrate relevant engagement with the text, task and key concepts while in <b>Bands 4 and 5</b> we should see an increasingly confident, well-informed and perceptive discussion exploring the complexities of female empowerment.</p>



<p><b>AO3</b></p>	<p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Brontë presents the theme of female empowerment and the ways in which different readers understand it either as a ‘social issue’ or otherwise. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> <li>• C19th notions of respectable women/social expectations of female behaviour in a male-dominated society (‘Angel in the Home’, moral obligations etc.)</li> <li>• women’s lack of freedom to make choices (gender and power)</li> <li>• social status and marriage</li> <li>• status of female employees</li> <li>• C19th ideas of women and madness.</li> </ul> <p>In <b>Band 1</b> we might see accounts/descriptions of one or more contextual points which are not related to the task or supported by the text. In <b>Band 2</b> there should be some clear understanding of the ways issues, such as those above, are significant in the shaping of this text. In <b>Band 3</b> we should see a wider approach to contexts and clear appreciation of their influence of the text. In <b>Bands 4 and 5</b> there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p>
<p><b>AO5</b></p>	<p>Candidates must engage with the view in the question primarily. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Jane Eyre</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>We will reward sensible and supported alternative readings of aspects of <i>Jane Eyre</i> which are relevant to the depiction of female empowerment and we will give credit for reference to relevant critical views – especially when the candidate has <b>used a critical reading</b> to develop a <b>personal approach</b> to Brontë’s depiction of female empowerment.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In <b>Bands 4 and 5</b>, we should see increasingly confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

Q3	Elizabeth Gaskell: <i>North and South</i> (Penguin Classics)
(i)	Examine the presentation of the character of Mrs Boucher in this extract.
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this 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 principles and conventions of prose fiction. <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><b>Band 1</b> responses might show a superficial understanding of the character and situation but writing is likely to be awkward, brief and general. <b>Band 2</b> responses should demonstrate a more methodical approach to the extract. In <b>Band 3</b> there should be some clear grasp of the concepts which underpin narrative fiction and dialogue with appropriate terminology while in <b>Bands 4 and 5</b>, there should be an increasingly confident and perceptive grasp of the ways in which Mrs Boucher is presented, which will demonstrate a firm and confident grasp of relevant concepts.</p>
AO2	<p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• Mrs Boucher presented in contrast to Margaret: the use of dialogue/ dialect emphasises the difference in status and education</li> <li>• Mrs Boucher’s maternal kindness : “kissing it fondly’</li> <li>• the shaping of the passage and the effect of Margaret initially withholding the news of Boucher’s death</li> <li>• Mrs Boucher’s struggle to control her emotions and confusion, moving from a sense of self-pity and annoyance at her husband, with language such as ‘me so poorly’ and ‘I’m left alone’, to desperate exclamations such as ‘oh, John – husband!’ and ‘my heart’s breaking!’</li> <li>• Mrs Boucher’s initial aggression – ‘she <u>shook</u> Margaret to <u>force</u> out an answer’ – and initial inability to accept the death of her husband makes her a tragic figure.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative but might assert some points about Mrs Boucher without further discussion. In <b>Band 2</b> there should be some response to the way the extract is constructed with efforts to support ideas – there might be comments on language choice but still inclined to be assertive. In <b>Band 3</b> we should see some clear ideas about form and language choices which are used to create character and mood. In <b>Bands 4 and 5</b> there will be increasing evidence of effective analysis of technique and detailed critical understanding of the ways in which Gaskell has made meaning.</p>

(ii)	<b>With close reference to at least two other parts of the novel, consider the view that “Gaskell uses physical and emotional suffering to emphasise class division”.</b>
AO1	<p>We will reward coherent, well-structured, relevant responses to this view of suffering to emphasise class division, where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of prose fiction.</p> <p><b>Band 1</b> responses might tend to describe different types of suffering at a superficial level but without any convincing engagement with the text. In <b>Band 2</b> we might see some attempt to engage with the importance of physical/emotional suffering to emphasise class division in the text as a whole. While writing might be inaccurate, at times there will be some sense of organisation of material and use of relevant concepts. <b>Band 3</b> essays should be mostly relevantly engaged and wider-ranging with some sensible ideas about the relationship between physical/emotional suffering and class division. <b>Bands 4 and 5</b> will be increasingly well-informed and there should be perceptive discussions of how physical/emotional suffering is used by Gaskell to emphasise class division to further the progress of the plot.</p>
AO2	<p>In their analysis of the ways meanings are shaped in presenting suffering through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• the physical suffering of Bessy Higgins and, as a consequence, the emotional turmoil of Nicholas emphasises the plight of the working classes/ their unhealthy living and working conditions, providing narrative tension</li> <li>• the issue of starvation/ survival and the impact of the strike on Boucher and his family</li> <li>• Margaret’s outspoken nature and criticisms of the way Thornton runs the mill</li> <li>• London and the middle classes set against the industrial Milton</li> <li>• Thornton as a self-made man and his confessions about feeling inadequate in society.</li> </ul> <p><b>Band 1</b> responses will tend to narrate sections of the novel and describe different instances of physical/emotional suffering without further discussion. In <b>Band 2</b> there may be flaws in focus and organisation but we should see the start of some points about authorial techniques with valid support. <b>Band 3</b> work should demonstrate relevant engagement with the text, task and key concepts while in <b>Bands 4 and 5</b> we should see an increasingly confident, well-informed and perceptive discussion.</p>

<p><b>AO3</b></p>	<p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Gaskell presents physical and emotional suffering to emphasise class division and the ways in which different audiences understand them. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> <li>• C19th working conditions</li> <li>• attitudes towards industrial strikes / industrial relations</li> <li>• social hierarchy and social / moral obligations</li> <li>• class/social prejudice/ the controversy surrounding any crossing of class boundaries</li> <li>• family obligations / duty</li> <li>• manners / conventions governing behaviour.</li> </ul> <p>In <b>Band 1</b> we might see accounts/descriptions of one or more contextual points which are not related to the task or supported by text. In <b>Band 2</b> there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In <b>Band 3</b> we should see a wider approach to contexts and clear appreciation of their influence upon the text. In <b>Bands 4 and 5</b> there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p>
<p><b>AO5</b></p>	<p>Candidates must engage with the view in the question primarily. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>North and South</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>We will reward sensible and supported alternative readings of aspects of <i>North and South</i> which are relevant to the presentation of suffering and we will give credit for reference to relevant critical views – especially when the candidate has <b>used a critical reading</b> to develop a <b>personal approach</b> to Gaskell's presentation of physical/ emotional suffering and to explore class division.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

Q4	Charles Dickens: <i>David Copperfield</i> (Penguin Classics)
(i)	<b>Examine the presentation of the relationship between Mr. Wickfield and Uriah.</b>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this 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 principles and conventions of prose fiction. <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>In <b>Band 1</b> we should see some understanding of the characters and situation with some broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and should show some grasp of the concepts which underpin writing of this sort. <b>Band 3</b> work will maintain a more consistently relevant focus with clearly expressed ideas. In <b>Bands 4 and 5</b> there will be evidence of secure knowledge and understanding of relevant concepts combined with an increasingly perceptive and fluent discussion.</p>
AO2	<p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• overview: the misery of Mr Wickfield and his confrontation with Uriah reveals the power struggle at this point in the novel</li> <li>• the use of dialogue/repetition to express the anguish and self-reproach of Mr Wickfield: ‘weak indulgence has ruined me’, ‘I have brought misery’, ‘I have infected everything’, ‘I have preyed on my own morbid coward heart’</li> <li>• Mr Wickfield’s body language used by Dickens to develop his portrayal as a victim: ‘wringing his hands’; ‘dropped into a chair’; ‘weakly sobbed’</li> <li>• Mr Wickfield’s self-reproach is set against the predatory depiction and subtle threats of Uriah: ‘he’ll be sorry’, ‘don’t be foolish’, ‘Uriah came out of his corner’</li> <li>• Mr Wickfield presents Uriah as sadistic and manipulative: ‘torturer’, ‘his calculations’.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative/explanatory in approach and might identify basic features such as dialogue without further discussion. In <b>Band 2</b> there should be some response to the way the extract is constructed with efforts to support ideas. In <b>Band 3</b> we should see some clear ideas about form and language choices which are used to create character and atmosphere. In <b>Bands 4 and 5</b> there will be increasing evidence of effective analysis of technique and detailed critical understanding of the ways Dickens has made meaning.</p>

(ii)	<b>With close reference to at least two other parts of the novel, discuss the view that “in <i>David Copperfield</i> it is not only David who is used to criticise the nature of Victorian society”.</b>
<b>AO1</b>	<p>We will reward coherent, well-structured, relevant responses to this view of Dickens’s use of characters, where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of prose fiction.</p> <p><b>Band 1</b> responses will tend to narrate sections of the novel and describe characters in order to demonstrate knowledge and understanding of the text at a superficial level. In <b>Band 2</b> there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning the presentation of characters in prose fiction. <b>Band 3</b> work should demonstrate relevant engagement with the text, task and key concepts while in <b>Bands 4 and 5</b> we should see an increasingly confident, well-informed and perceptive discussion.</p>
<b>AO2</b>	<p>In their analysis of the ways meanings are shaped in <i>David Copperfield</i> in the presentation of characters other than David through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• overview: there is considerable choice here as candidates may explore the significance and appeal of the array of characters other than David</li> <li>• sympathetic depiction of female sexuality</li> <li>• behaviour of men set in contrast to women</li> <li>• use of comedy to address serious issues e.g. financial ruin, family, social codes</li> <li>• use of language/dialect to explore class</li> <li>• use of secrets and the technique of withholding of information</li> <li>• use of physical/ emotional suffering and betrayal.</li> </ul> <p>In <b>Band 1</b>, narrative/descriptive responses are likely to choose one or more examples of the way characters other than David are used in the novel to criticize the nature of Victorian society with only broad support/reference. In <b>Band 2</b>, there may be flaws in focus and organisation but we should see some understanding of the significance of the roles of characters other than David in the shaping of the narrative. <b>Band 3</b> writing should demonstrate a grasp of the significance of form while in <b>Bands 4 and 5</b> we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and atmosphere through language choices.</p>

<p><b>AO3</b></p>	<p>We are likely to see reference to a vast range of relevant contexts and their influence upon the ways in which Dickens uses characters other than David and the ways in which different readers understand them. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> <li>• C19th attitudes to children and methods of discipline at home and in school</li> <li>• status of orphans and poor relations</li> <li>• social / moral obligations</li> <li>• poverty and deprivation.</li> <li>• C19th attitudes towards women/ marriage/ sex/ adultery</li> <li>• patriarchal values</li> <li>• finance/ wealth/ inheritance</li> <li>• status of employees</li> <li>• C19th attitudes towards class divisions.</li> </ul> <p>In <b>Band 1</b> we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In <b>Band 2</b> there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In <b>Band 3</b> we should see a wider approach to contexts and clear appreciation of their influence upon the text. In <b>Bands 4 and 5</b> there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p>
<p><b>AO5</b></p>	<p>Candidates must engage with the view in the question primarily. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>David Copperfield</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>We will reward sensible and supported alternative readings of aspects of <i>David Copperfield</i> which are relevant to the use of characters other than David to criticize Victorian society and we will give credit for reference to relevant critical views – especially when the candidate has <u>used a critical reading</u> to develop a <u>personal approach</u> to Dickens's use of characters to criticise the nature of Victorian society.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates' awareness of plural readings and towards the top of the Band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

Q5	Thomas Hardy: <i>The Mayor of Casterbridge</i> (Penguin Classics)
(i)	Examine Hardy's presentation of the character of Lucetta in this extract.
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge of this 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 principles and conventions of prose fiction. <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>In <b>Band 1</b> we should see some understanding of the characters and situation with some broad and probably asserted ideas. <b>Band 2</b> responses will be more engaged and organised and should show some grasp of the concepts which underpin writing of this sort. <b>Band 3</b> work will maintain a more consistently relevant focus with clearly expressed ideas. In <b>Bands 4 and 5</b> there will be evidence of secure knowledge and understanding of relevant concepts combined with an increasingly perceptive and fluent discussion.</p>
AO2	<p>Some of the features of the extract which candidates might choose for analysis include:</p> <ul style="list-style-type: none"> <li>• overview: Lucetta's despair at her almost unavoidable ruin as the skimmington exposes her tainted past</li> <li>• the use of dialogue to express the panic of Elizabeth-Jane and her powerlessness to help Lucetta: 'breathlessly', 'forgive me', 'implored Elizabeth', 'frantic'. Character of Elizabeth-Jane set in contrast to Lucetta</li> <li>• Lucetta's physical dominance of Elizabeth-Jane: 'she <u>seized</u> Elizabeth-Jane by the hand', 'Lucetta held her by main <u>force</u>'</li> <li>• Lucetta's use of imperatives to assert her authority over Elizabeth-Jane ('Let it be – hush!', 'she said peremptorily') disappears as the scene develops and her language/portrayal becomes ever more fragmented and distressed ('wildness of Lucetta's features', 'she shrieked out', 'it will kill me – kill me!', 'wild laugh'). Increasing use of passionate exclamations</li> <li>• a sense of Lucetta being under attack: 'the uncanny revel, now advancing rapidly'</li> <li>• allusions to death and illness emphasises the vulnerability of Lucetta: 'with a face pale as death', 'she stood motionless', 'remained convulsed on the carpet', 'paroxysms of an epileptic seizure'.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative/explanatory in approach and might identify basic features without further discussion. In <b>Band 2</b> there should be some response to the way the extract is constructed with efforts to support ideas. In <b>Band 3</b> we should see some clear ideas about form and language choices which are used to create character. In <b>Bands 4 and 5</b> there will be increasing evidence of effective analysis of technique and detailed critical understanding of the ways in which Hardy has made meaning.</p>



(ii)	<p><b>With close reference to at least two other parts of the novel, how far would you agree that in <i>The Mayor of Casterbridge</i> “the relationship between men and women inevitably ends in unhappiness and discord”.</b></p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the question regarding the relationship between men and women, where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of prose fiction.</p> <p><b>Band 1</b> responses will tend to narrate sections of the novel and describe the relationship between men and women in order to demonstrate knowledge and understanding of the text at a superficial level. In <b>Band 2</b> there may be flaws in focus and organisation but we should see some understanding of the concepts underpinning the relationship between men and women. <b>Band 3</b> work should demonstrate relevant engagement with the text, task and key concepts while in <b>Bands 4 and 5</b> we should see an increasingly confident, well-informed and perceptive discussion.</p>
AO2	<p>In their analysis of the ways meanings are shaped in <i>The Mayor of Casterbridge</i> in the ways Hardy presents the relationship between men and women, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• <b>Susan and Henchard:</b> Hardy’s presentation of Henchard’s emotional neglect and drunken sale of his wife and child; Henchard’s later attempt to negate his past; Susan’s deceit; the use of secrets to provide narrative tension</li> <li>• <b>Henchard and Elizabeth-Jane:</b> Henchard’s disdain and neglect of Elizabeth once he learns Newson is her father; Hardy’s use of private thoughts</li> <li>• <b>Henchard and Lucetta:</b> Henchard’s abandonment of Lucetta once Susan returns; Lucetta’s insistence that Henchard marry her once he is free to do so; Lucetta’s change of affection and love for Farfrae; Henchard’s attempts to blackmail Lucetta into marrying him</li> <li>• <b>Lucetta and Farfrae:</b> their marriage of love is undermined when the skimmington reveals Lucetta’s tainted past; the use of dramatic tension when depicting her death</li> <li>• <b>Farfrae and Elizabeth-Jane:</b> the impact of secrets in shaping the relationship; despite his inconsistent love for Elizabeth, and the suffering it causes, their final marriage does provide an element of domestic harmony.</li> </ul> <p>In <b>Band 1</b>, narrative/descriptive responses are likely to choose one or more examples of relationships which end in unhappiness and discord with no supporting case made and only textual reference. In <b>Band 2</b>, we should see the start of points about authorial techniques with valid support. <b>Band 3</b> writing should demonstrate a grasp of the significance of form (such as third person narrative and the use of dialogue) while in <b>Bands 4 and 5</b> we should see increasingly detailed and confident discussion of these matters and some more subtle aspects of prose style such as the creation of tone and atmosphere through language choices.</p>

<p><b>AO3</b></p>	<p>We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Hardy presents the relationship between men and women and the ways in which different audiences understand his techniques. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> <li>• Victorian attitudes towards marriage</li> <li>• Victorian moral values / courtship/sexual impropriety</li> <li>• differences in social status</li> <li>• status/ dependency of females.</li> </ul> <p>In <b>Band 1</b> we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In <b>Band 2</b> there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In <b>Band 3</b> we should see a wider approach to contexts and clear appreciation of their influence upon the text. In <b>Bands 4 and 5</b> there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.</p>
<p><b>AO5</b></p>	<p>Candidates must engage with the view in the question primarily. In addition, they may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>The Mayor of Casterbridge</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers.</li> <li>• a combination of both of the above.</li> </ul> <p>We will reward sensible and supported alternative readings of aspects of <i>The Mayor of Casterbridge</i> which are relevant to the discussion of how Hardy presents the relationship between men and women and we will give credit for reference to relevant critical views – especially when the candidate has <b><u>used a critical reading</u></b> to develop a <b><u>personal approach</u></b> to Hardy's presentation of the relationship between men and women.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

### Unit 1 Section A Prose part (i) 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>AO2</b> <b>Analyse ways in which meanings are shaped in texts</b>
		<b>10 marks</b>
<b>5</b>	<b>9-10 marks</b> <ul style="list-style-type: none"> <li>perceptive discussion of extract</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>9-10 marks</b> <ul style="list-style-type: none"> <li>detailed, perceptive analysis and evaluation of writer's use of language and prose techniques to create meaning</li> <li>confident and apt textual support.</li> </ul>
<b>4</b>	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>clearly informed discussion of extract</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>7-8 marks</b> <ul style="list-style-type: none"> <li>sound analysis and evaluation of writer's use of language and prose techniques to create meaning</li> <li>appropriate and secure textual support.</li> </ul>
<b>3</b>	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>engages with extract</li> <li>response is mostly relevant to question</li> <li>some sensible grasp of key concepts. generally appropriate terminology</li> <li>expression tends to be accurate and clear, but there may be lapses</li> </ul>	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>clear analysis of writer's use of language and prose techniques to create meaning</li> <li>generally clear and appropriate textual support</li> </ul>
<b>2</b>	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>attempts to engage with extract</li> <li>attempts to organise response, though not always relevant to question</li> <li>some, not always relevant use of concepts and terminology</li> <li>expression may feature inaccuracies</li> </ul>	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>makes some basic points about writer's use of language and prose techniques to create meaning</li> <li>supports some points by mostly appropriate reference to text</li> </ul>
<b>1</b>	<b>1-2 marks</b> <ul style="list-style-type: none"> <li>understands extract at a superficial or literal level</li> <li>response may lack organization and relevance</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>1-2marks</b> <ul style="list-style-type: none"> <li>identifies a few basic stylistic features</li> <li>offers narrative/descriptive comment on text</li> <li>occasional textual support, but not always relevant</li> </ul>
<b>0</b>	<b>0 marks</b> Response not credit worthy or not attempted.	

## Unit 1 Section A Prose part (ii) Assessment Grid

Band	AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression 5 marks	AO2 Analyse ways in which meanings are shaped in texts 5 marks	AO3 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received 15 marks	AO5 Explore literary texts informed by different interpretations 15 marks
5	5 marks <ul style="list-style-type: none"> <li>perceptive discussion of text</li> <li>very well developed argument</li> <li>confident grasp of concepts and apt use of terminology</li> <li>accurate, fluent expression</li> </ul>	5 marks <ul style="list-style-type: none"> <li>detailed, perceptive analysis and evaluation of writer's use of language and prose techniques to create meaning</li> <li>confident and apt textual support</li> </ul>	13-15marks <ul style="list-style-type: none"> <li>perceptive discussion of significance and influence of contexts</li> <li>confident analysis of wider context in which text is written and received</li> </ul>	13-15 marks <ul style="list-style-type: none"> <li>confident and informed discussion of other relevant interpretations</li> </ul>
4	4 marks <ul style="list-style-type: none"> <li>clearly informed discussion of text</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>	4 marks <ul style="list-style-type: none"> <li>sound analysis and evaluation of writer's use of language and prose techniques to create meaning</li> <li>appropriate and secure textual support</li> </ul>	10-12 marks <ul style="list-style-type: none"> <li>sound appreciation of significance and influence of contexts</li> <li>sound analysis of wider context in which text is written and received</li> </ul>	10-12 marks <ul style="list-style-type: none"> <li>makes clear and purposeful use of other relevant interpretations</li> </ul>
3	3 marks <ul style="list-style-type: none"> <li>engages with text</li> <li>response is mostly relevant to question</li> <li>some sensible grasp of key concepts and generally appropriate terminology</li> <li>expression tends to be accurate and clear, but there may be lapses.</li> </ul>	3 marks <ul style="list-style-type: none"> <li>clear analysis of writer's use of language and prose techniques to create meaning</li> <li>generally clear and appropriate textual support</li> </ul>	7-9 marks <ul style="list-style-type: none"> <li>clear grasp of the importance of contexts</li> <li>clear grasp of wider context in which text is written and received.</li> </ul>	7-9 marks <ul style="list-style-type: none"> <li>makes use of other relevant interpretations</li> </ul>
2	2 marks <ul style="list-style-type: none"> <li>attempts to engage with text</li> <li>attempts to organise response, though not always relevant to question</li> <li>some, not always relevant use of concepts and terminology</li> <li>expression may feature inaccuracies</li> </ul>	2 marks <ul style="list-style-type: none"> <li>makes some basic points about writer's use of language and prose techniques to create meaning</li> <li>supports some points by mostly appropriate reference to text</li> </ul>	4-6 marks <ul style="list-style-type: none"> <li>acknowledges the importance of contexts</li> <li>basic grasp of wider context in which text is written and received</li> </ul>	4-6 marks <ul style="list-style-type: none"> <li>acknowledges that texts may be interpreted in more than one way</li> </ul>
1	1 mark <ul style="list-style-type: none"> <li>understands text at a superficial or literal level response may lack organisation and relevance</li> <li>shows some grasp of basic terminology, though this may be occasional</li> <li>errors in expression and lapses in clarity.</li> </ul>	1 mark <ul style="list-style-type: none"> <li>identifies a few basic language and stylistic features</li> <li>offers narrative/descriptive comment on text</li> <li>occasional textual support, but not always relevant</li> </ul>	1-3 marks <ul style="list-style-type: none"> <li>attempts to acknowledge the importance of contexts</li> <li>describes wider context in which text is written and received</li> </ul>	1-3 marks <ul style="list-style-type: none"> <li>describes other views with partial understanding</li> </ul>
0	0 marks Response not credit worthy or not attempted.			

## Section B Drama

In the rubric for this section, candidates are informed that they will need to analyse how meanings are shaped and to take account of relevant contexts and different interpretations which have informed their reading of their set drama text, **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

Section B: Drama	AO1	AO2	AO3	AO5
60 marks	20	15	15	10

Christopher Marlowe: *Doctor Faustus* (Longman)

<b>Q6</b>	<b>How far would you agree with the view that “Foolish and dangerous as he might seem, Faustus is presented as primarily a figure that audiences pity”?</b>
<b>AO1</b>	<p>We will reward coherent, well-structured, relevant responses to the discussion of the view that Faustus is presented as primarily a figure that audiences pity, where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of drama.</p> <p>At <b>Band 1</b>, responses will show some awareness of the character of Faustus, generally limited to showing some knowledge and understanding through describing or narrating his position as a tragic figure in addition to his flaws at a basic level. <b>Band 2</b> responses will show some knowledge and understanding of the role of Faustus in the play through engagement with Marlowe’s characterisation and plot. In general, their response will be more organised. <b>Band 3</b> responses will begin to show a clear grasp of the complexity in considering Faustus as simply a figure that audiences pity as well as the ways in which Marlowe presents him as flawed. <b>Bands 4 and 5</b> will show an increasingly secure understanding of how Faustus is dramatically presented by Marlowe and their discussion will be controlled and well-supported.</p>
<b>AO2</b>	<p><b>Band 1</b> candidates are likely to explore the character of Faustus largely at a narrative level. At <b>Band 2</b> candidates should show some grasp of the way Faustus is presented with some support. By <b>Band 3</b> there should be a clear grasp of the complexities of presenting Faustus as simply a figure that audiences pity such as his hubris and greed. At <b>Bands 4 and 5</b> expect an increasingly secure and detailed analysis of the ways in which Marlowe presents Faustus. Responses may be confined to Faustus himself, but the quality and depth of their engagement with Marlowe’s dramatic presentation of ideas will determine the mark. Responses may include some of the following in their exploration of Marlowe’s presentation of Faustus as a figure that audiences pity:</p> <ul style="list-style-type: none"> <li>• hubris</li> <li>• curiosity and forbidden knowledge</li> <li>• use of angels and devils</li> <li>• the role of Mephostophilis</li> <li>• soliloquies</li> <li>• seven deadly sins pageant</li> <li>• imagery</li> <li>• use of magic /magicians</li> <li>• stage directions</li> <li>• poetic language, e.g. hyperbole</li> <li>• use of rhetoric.</li> </ul>

<p><b>AO3</b></p>	<p>Candidates must primarily engage with the question's focus on Faustus as a figure that audiences pity in considering the significance and influence of contexts. They may approach this in several ways, but it is likely the following issues will be addressed:</p> <ul style="list-style-type: none"> <li>• the idea of the tragic hero</li> <li>• the importance of Greek tragedy</li> <li>• Christianity/ damnation/ sin/ salvation/ temptation</li> <li>• curiosity and forbidden knowledge</li> <li>• hubris</li> <li>• wealth and power</li> <li>• death</li> <li>• imagery</li> <li>• stage directions</li> <li>• use of rhetoric.</li> </ul> <p>At <b>Band 1</b> candidates are likely to show some awareness of the audience's pity for Faustus, 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 the audience's pity with some support from the text. By <b>Band 3</b>, there should be a clear grasp of some of the ways the cultural/religious context, or the theatrical context, have influenced an audience's response to Faustus. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the importance of the ways in which various contextual detail, including the theatrical context, influence the audience's response to Faustus.</p> <p>All relevant discussions of contextual influence and significance must be rewarded.</p>
<p><b>AO5</b></p>	<p>Candidates must respond to the view in all its aspects, so much consider whether Faustus is 'primarily' a figure that audiences pity. They may debate and disagree entirely with the statement. They may also approach AO5 in these 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Doctor Faustus</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>Look for and reward all sensible and supported alternative readings of aspects of <i>Doctor Faustus</i> which are relevant to the presentation of ideas about Faustus as a figure that audiences pity and give credit for reference to relevant critical views – especially when the candidate has <b>engaged with critical readings to develop a personal approach</b>.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

<b>Q7</b>	<b>"Marlowe's dramatic use of magic and necromancy is what is most appealing to audiences." Examine this view of <i>Doctor Faustus</i>.</b>
<b>AO1</b>	<p>We will reward coherent, well-structured, relevant responses to the discussion of the view that Marlowe's dramatic use of magic and necromancy is what is most appealing to audiences, where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of drama.</p> <p>At <b>Band 1</b>, responses will show some awareness of the dramatic use of magic and necromancy, generally limited to showing some knowledge and understanding through identifying some of the scenes and describing or narrating the scenes at a basic level. <b>Band 2</b> responses will show some basic knowledge and understanding of how the dramatic use of magic and necromancy contribute to the play, through engagement with Marlowe's characterisation and plot. In general, their response will be more organised. <b>Band 3</b> responses will begin to show a clear grasp of ideas about the concept of magic and necromancy and how Marlowe presents them. <b>Bands 4 and 5</b> will show an increasingly secure understanding of how the dramatic use of magic and necromancy functions and contributes to the play's ideas, structure and characterisation and their discussion will be controlled and well-supported.</p>
<b>AO2</b>	<p><b>Band 1</b> candidates are likely to explore the dramatic use of magic and necromancy largely at a narrative level. At <b>Band 2</b> candidates should show some grasp of the way magic and necromancy are presented with some support. By <b>Band 3</b> there should be a clear grasp of the importance of the role of magic in commenting upon religious ideas and in the downfall of Faustus. At <b>Bands 4 and 5</b> expect an increasingly secure and detailed analysis of the ways in which Marlowe uses magic and necromancy to explore characters and as a dramatic technique. Responses may include some of the following in their exploration of Marlowe's presentation of magic and necromancy:</p> <ul style="list-style-type: none"> <li>• Christianity/ damnation/ sin/ salvation/ temptation</li> <li>• curiosity and forbidden knowledge</li> <li>• hubris</li> <li>• wealth and power</li> <li>• death</li> <li>• imagery</li> <li>• stage directions</li> <li>• use of rhetoric.</li> </ul>



<p><b>AO3</b></p>	<p>Candidates must primarily engage with the question's focus on the dramatic use of magic and necromancy in considering the significance and influence of contexts. They may approach this in several ways, but it is likely the following issues will be addressed:</p> <ul style="list-style-type: none"> <li>• time of religious uncertainty and challenge of Renaissance learning</li> <li>• hostility to the Catholic church and papacy</li> <li>• Faustus's link to Wittenberg University, connected to Luther and the emergence of Protestantism</li> <li>• Influence of the Faust legend</li> <li>• The Calvinist debate about pre-destination.</li> </ul> <p>At <b>Band 1</b> candidates are likely to show some awareness of the magic and necromancy, 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 ideas about magic and necromancy with some support from the text. By <b>Band 3</b>, there should be a clear grasp of some of the ways magic and necromancy, or the theatrical context, are appealing to an audience. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the importance of the ways in which magic and necromancy, including the theatrical context, appeal to the audience.</p> <p>All relevant discussions of contextual influence and significance must be rewarded.</p>
<p><b>AO5</b></p>	<p>Candidates must respond to the view in the question primarily, and they may also approach AO5 in these 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Doctor Faustus</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>Look for and reward all sensible and supported alternative readings of aspects of <i>Doctor Faustus</i> which are relevant to the presentation of magic and necromancy and give credit for reference to relevant critical views –especially when the candidate has <b>engaged with critical readings to develop a <u>personal approach</u></b>.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

Oscar Wilde: *Lady Windermere's Fan* (New Mermaids)

Q8	<p>“Oh! Why do you disbelieve everything I tell you?” (Mrs Erlynne)          How far do you agree with Mrs Erlynne that deception is at the heart of late-Victorian society?</p>
AO1	<p>We will reward coherent, well-structured, relevant responses to the discussion of the view that deception is at the heart of late-Victorian society, where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of drama.</p> <p>At <b>Band 1</b>, responses are likely to show awareness of Victorian Society, largely at a narrative level. <b>Band 2</b> responses will show some grasp of the idea of the play attacking Victorian Society, though their approach may be more narrative/descriptive than conceptual. Their responses will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of what Wilde may be considered to be attacking in terms of Victorian Society in the play. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the play and present their ideas in response to this view in a controlled and well-supported discussion.</p>
AO2	<p><b>Band 1</b> candidates are likely to explore Victorian Society through the plot or character largely at a narrative level. At <b>Band 2</b> candidates should show some grasp of the way Wilde structures the play and through some basic discussion of character, plot and language they may begin to address how Wilde attacks the deceit of Victorian Society, with some support. By <b>Band 3</b> there should be a clear understanding of the text as drama and a clear grasp of some dramatic techniques such as:</p> <ul style="list-style-type: none"> <li>• symbolic and dramatic use of the fan</li> <li>• juxtaposition of the comic and the serious in situation and dialogue</li> <li>• use of wit</li> <li>• staging and stage directions</li> <li>• setting</li> <li>• props and costume</li> <li>• lighting, music, sound effects.</li> </ul> <p>At <b>Bands 4 and 5</b> we should expect more detailed and perceptive discussion of Wilde's dialogue and techniques.</p>

<p><b>AO3</b></p>	<p>Candidates must engage primarily with the question's focus on the role of deception in the smooth running of Victorian Society by considering the significance and influence of contexts. They may approach this in several ways, but it is likely the following aspects will be addressed:</p> <ul style="list-style-type: none"> <li>• shallowness of aristocratic values</li> <li>• 'style over substance'</li> <li>• hypocrisy and deception</li> <li>• social etiquette</li> <li>• marriage and fidelity</li> <li>• different moral codes for men and women.</li> </ul> <p>At <b>Band 1</b> candidates are likely to show some awareness of the late-Victorian society, 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 late-Victorian society with some support from the text. By <b>Band 3</b>, there should be a clear grasp of some of the ways late-Victorian society, or the theatrical context, influenced Wilde's presentation of deception. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the importance of the ways in which late-Victorian society, including the theatrical context, influenced Wilde's presentation of deception.</p> <p>All relevant discussions of contextual influence and significance must be rewarded.</p>
<p><b>AO5</b></p>	<p>Candidates must respond to the view in the question primarily, and must consider the role of deception in the smooth running of Victorian Society. They may also approach AO5 in these 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Lady Windermere's Fan</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>Look for and reward all sensible and supported alternative readings of <i>Lady Windermere's Fan</i> which are relevant to the presentation of deception and give credit for reference to relevant critical views – especially when the candidate has <b>engaged with critical readings to develop a <u>personal approach</u></b>.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

<b>Q9</b>	<b>“An obligation to family is secondary to selfish passions.” Discuss this view of <i>Lady Windermere’s Fan</i>.</b>
<b>AO1</b>	<p>We will reward coherent, well-structured, relevant responses to the discussion of the view that an obligation to family is secondary to selfish passions, where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of drama.</p> <p>At <b>Band 1</b>, responses are likely to show awareness of the presentation of family dynamics and individual behaviour, largely at a narrative level. <b>Band 2</b> responses will show some grasp of the idea of selfish passions coming into conflict with family obligations, though their approach may be more narrative/descriptive than conceptual. Their responses however will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of Wilde’s use of complex family politics to make social comment and should be able to make relevant choices in terms of textual support. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the play and present their ideas in response to this view in a controlled and well-supported discussion.</p>
<b>AO2</b>	<p><b>Band 1</b> candidates are likely to explore the complexity of family through the plot or character largely at a narrative level. At <b>Band 2</b> candidates should show some grasp of the way Wilde structures the play and through some basic discussion of character, plot and language they may begin to address how Wilde portrays the conflict between selfish passions and family obligations, with some support. By <b>Band 3</b> there should be a clear understanding of the text as drama and a clear grasp of some dramatic techniques such as:</p> <ul style="list-style-type: none"> <li>• the symbolic and dramatic use of the fan</li> <li>• dialogue</li> <li>• use of dramatic tension</li> <li>• use of wit</li> <li>• staging and stage directions</li> <li>• setting</li> <li>• props and costume</li> <li>• lighting, music, sound effects.</li> </ul> <p>At <b>Bands 4 and 5</b> we should expect more detailed and perceptive discussion of Wilde’s dialogue and techniques.</p>

<p><b>AO3</b></p>	<p>Candidates must engage primarily with the question's focus on the conflict between family obligation and selfish passions in considering the significance and influence of contexts. They may approach this in several ways, but it is likely the following aspects will be addressed:</p> <ul style="list-style-type: none"> <li>• social etiquette</li> <li>• marriage and fidelity/adultery</li> <li>• shallowness of aristocratic values</li> <li>• women seen as seducers</li> <li>• different moral codes for men and women</li> <li>• lies and deceit.</li> </ul> <p>At <b>Band 1</b> candidates are likely to show some awareness of the conflict between family obligation and selfish passions, 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 the conflict between family obligation and selfish passions with some support from the text. By <b>Band 3</b>, there should be a clear grasp of some of ways in which conflict between family obligation and selfish passions, or the theatrical context, have influenced the play. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the importance of the ways in which conflict between family obligation and selfish passions, including the theatrical context, have influenced the play.</p> <p>All relevant discussions of contextual influence and significance must be rewarded, but the character of Mrs Erlynne should be a rich resource to explore all of the above and more.</p>
<p><b>AO5</b></p>	<p>Candidates must respond to the given view in all its aspects, so must consider if family obligations are 'secondary' to selfish passions. They may also approach AO5 in these 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Lady Windermere's Fan</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>Look for and reward all sensible and supported alternative readings of family obligation/ selfish passions which are relevant and give credit for reference to relevant critical views – especially when the candidate has <b><u>engaged with critical readings to develop a personal approach</u></b>.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

### Tennessee Williams *A Streetcar Named Desire* (Penguin)

<b>Q10</b>	<b>“A Streetcar Named Desire is primarily concerned with presenting the power of physical aggression.” In response to this view, examine how Tennessee Williams uses violence to shape the play.</b>
<b>AO1</b>	<p>We will reward coherent, well-structured, relevant responses to the discussion of how Tennessee Williams uses violence to shape the play, where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of drama.</p> <p>At <b>Band 1</b>, responses are likely to show some awareness of the instances of physical aggression, largely at a narrative/descriptive level. <b>Band 2</b> responses will show some grasp of the impact of the scenes of physical aggression, though their approach may be more narrative/descriptive than conceptual. Their responses however will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of Williams’s use of physical, verbal and sexual aggression to make social comment or explore attitudes and values of the period and should be able to make relevant choices in terms of textual support. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the play and present their ideas in response to this view in a controlled and well-supported discussion.</p>
<b>AO2</b>	<p><b>Band 1</b> candidates are likely to explore physical aggression through the plot or character largely at a narrative level. At <b>Band 2</b> candidates should show some grasp of the way Williams structures the play and through some basic discussion of character, plot and language they may begin to address how Williams uses the character of Stanley to generate dramatic tension based on various forms of aggression, with some support. By <b>Band 3</b> there should be a clear understanding of the text as drama and a clear grasp of dramatic techniques such as:</p> <ul style="list-style-type: none"> <li>• dialogue</li> <li>• use of dramatic tension</li> <li>• use of physical violence</li> <li>• use of symbolism, e.g. bathing</li> <li>• use of motifs</li> <li>• staging and stage directions to convey character as well as situation</li> <li>• setting</li> <li>• props and costume</li> <li>• lighting, music, sound effects.</li> </ul> <p>At <b>Bands 4 and 5</b> we should expect more detailed and perceptive discussion of Williams’s dialogue and techniques.</p>

<p><b>AO3</b></p>	<p>Candidates must engage primarily with the question's focus on physical aggression in considering the significance and influence of contexts. They may approach this in several ways, but it is likely the following aspects will be addressed:</p> <ul style="list-style-type: none"> <li>• male oppression of women and abuse in marriage</li> <li>• morality and social etiquette</li> <li>• threat of female sexuality</li> <li>• Blanche's disdain/disapproval of Stanley as a husband</li> <li>• verbal/ sexual abuse.</li> </ul> <p>At <b>Band 1</b> candidates are likely to show some awareness of violence, 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 the violence and physical aggression with some support from the text. By <b>Band 3</b>, there should be a clear grasp of some of ways in which the violence and physical aggression, or the theatrical context, have influenced the play. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the importance of the ways in which the violence and physical aggression, including the theatrical context, have influenced the play.</p> <p>All relevant discussions of contextual influence and significance must be rewarded.</p>
<p><b>AO5</b></p>	<p>Candidates must respond to the given view, so must consider whether Williams is 'primarily' concerned with depicting the power of physical aggression. They may argue that there are many other ways Williams generates dramatic tension, and disagree that this is the primary vehicle. They may also approach AO5 in these 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>A Streetcar Named Desire</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>Look for and reward all sensible and supported alternative readings of aggression which are relevant and give credit for reference to relevant critical views – especially when the candidate has <b>engaged with critical readings to develop a personal approach</b>.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

<b>Q11</b>	<b>How far would you agree that “The main role of Blanche Dubois is to illustrate the fragile nature of female identity”?</b>
<b>AO1</b>	<p>We will reward coherent, well-structured, relevant responses to the view that the main role of Blanche Dubois is to illustrate the fragile nature of female identity, where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of drama.</p> <p>At <b>Band 1</b>, responses may begin to engage with either the character of Blanche, though largely at a narrative/descriptive level. <b>Band 2</b> responses will show some grasp of the fragile presentation of Blanche’s identity, though their approach may be more narrative/descriptive than conceptual. Their responses however will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of Williams’s use of the character of Blanche to explore the fragile nature of female identity and to make social comment on the position of women or explore attitudes / values of the period / setting and should be able to make relevant choices in terms of textual support. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the play and present their ideas in response to this view in a controlled and well-supported discussion.</p>
<b>AO2</b>	<p><b>Band 1</b> candidates are likely to explore the character of Blanche through the plot largely at a narrative level. At <b>Band 2</b> candidates should show some grasp of the way Williams structures the play and through some basic discussion of character, plot and language they may begin to address how Williams uses the characters of Stanley, Stella and Mitch to address the fragile nature of Blanche’s identity with some support. By <b>Band 3</b> there should be a clear understanding of the text as drama and a clear grasp of dramatic techniques such as:</p> <ul style="list-style-type: none"> <li>• dialogue</li> <li>• use of dramatic tension</li> <li>• use of physical violence</li> <li>• use of symbolism, e.g. bathing</li> <li>• use of motifs</li> <li>• staging and stage directions to convey character as well as situation</li> <li>• setting</li> <li>• props and costume</li> <li>• lighting, music, sound effects.</li> </ul> <p>At <b>Bands 4 and 5</b> we should expect more detailed and perceptive discussion of Williams’s dialogue and techniques.</p>



<p><b>AO3</b></p>	<p>Candidates must engage with the question's focus on the character of Blanche and the fragile nature of female identity in addition to the position of women in 1940s America when considering the significance and influence of contexts. They may approach this in several ways, but it is likely the following aspects will be addressed:</p> <ul style="list-style-type: none"> <li>• attitudes to female sexuality</li> <li>• male oppression of women</li> <li>• morality and social etiquette</li> <li>• Blanche's relative independence unusual for the time</li> <li>• Blanche's relationship between Stella and Stanley</li> <li>• attitudes towards mental health.</li> </ul> <p>At <b>Band 1</b> candidates are likely to show some awareness of female identity, 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 female identity with some support from the text. By <b>Band 3</b>, there should be a clear grasp of some of ways in which the female identity and the position of women in 1940s America, or the theatrical context, have influenced the play. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the importance of the ways in which female identity and the position of women in 1940s America, including the theatrical context, have influenced the play.</p> <p>All relevant discussions of contextual influence and significance must be rewarded.</p>
<p><b>AO5</b></p>	<p>Candidates must engage with the view stated in the question, exploring the idea that the 'main' role of Blanche is to depict the fragile nature of female identity. They may debate the issue but should always keep their focus on the character of Blanche. They may also approach AO5 in these 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>A Streetcar Named Desire</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>Look for and reward all sensible and supported alternative readings which are relevant and give credit for reference to relevant critical views – especially when the candidate has <b>engaged with critical readings to develop a <u>personal approach</u></b>.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

Caryl Churchill: *Top Girls* (Methuen)

<b>Q12</b>	<b>How far would you agree with the view that “it is hard to sympathise with characters that mainly represent issues”.</b>
<b>A01</b>	<p>We will reward coherent, well-structured, relevant responses to the view that it is hard to sympathise with characters that mainly represent issues, where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of drama.</p> <p>At <b>Band 1</b>, responses may begin to engage with issues with some focus on the shifting sympathies of the audience, though largely at a narrative/descriptive level. <b>Band 2</b> responses will show some grasp of the link between the plot and themes in terms of sympathising with characters, though their approach may be more narrative/descriptive than conceptual. Their responses however will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of Churchill’s use of characters and actions to make social comment or explore attitudes and values of the period and the setting and should be able to make relevant choices in terms of textual support. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the play and present their ideas in response to this view in a controlled and well-supported discussion.</p>
<b>A02</b>	<p><b>Band 1</b> candidates are likely to explore the way in which various characters are presented as deserving an element of sympathy, though largely at a narrative level. At <b>Band 2</b> candidates should show some grasp of the way Churchill structures the play and through some basic discussion of character, plot and language they may begin to discuss the question with some support. By <b>Band 3</b> there should be a clear understanding of the text as drama and a clear grasp of dramatic techniques such as:</p> <ul style="list-style-type: none"> <li>• dialogue and use of overlapping dialogue</li> <li>• use of questioning</li> <li>• use of different language codes</li> <li>• use of dramatic tension</li> <li>• use of comedy</li> <li>• use of wit and irony</li> <li>• use of historical figures</li> <li>• staging and stage directions to convey character as well as situation</li> <li>• setting</li> <li>• props and costume</li> <li>• structuring.</li> </ul> <p>At <b>Bands 4 and 5</b> we should expect more detailed and perceptive discussion of Churchill’s dialogue and techniques.</p>

<p><b>A03</b></p>	<p>Candidates must engage with the question's focus on issues and whether Churchill allows the audience to completely sympathise with any one character in considering the significance and influence of contexts. They may approach this in several ways, but it is likely the following aspects will be addressed:</p> <ul style="list-style-type: none"> <li>• attitudes to working women and new economic independence in the 1970s and early 80s</li> <li>• traditional domestic roles in society where standards are set by men, creating victim mentality</li> <li>• difficulties in reconciling a career with raising a family</li> <li>• historical male oppression of women</li> <li>• challenges of becoming a 'top girl' in the economic climate of the time</li> <li>• the poor and uneducated victims of competitive society</li> <li>• successful women arguably conforming to male codes of behaviour and dominating women themselves.</li> <li>• abortion and motherhood.</li> </ul> <p>At <b>Band 1</b> candidates are likely to show some awareness of issues, 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 the issues with some support from the text. By <b>Band 3</b>, there should be a clear grasp of some of ways in which the issues, or the theatrical context, have influenced the play. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the importance of the ways in which the issues, including the theatrical context, have influenced the play.</p> <p>All relevant discussions of contextual influence and significance must be rewarded.</p>
<p><b>A05</b></p>	<p>Candidates must engage with the view stated in the question. They may argue that Churchill does allow the audience to completely sympathise with a character but must explore the complexities of that character in detail. They may also approach AO5 in these 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Top Girls</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>Look for and reward all sensible and supported alternative readings of the audience's shifting sympathies which are relevant and give credit for reference to relevant critical views – especially when the candidate has <b>engaged with critical readings to develop a <u>personal approach</u></b>.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

<b>Q13</b>	<b>“Adventure is the only way for women to experience freedom in <i>Top Girls</i>.” Discuss this view of <i>Top Girls</i>.</b>
<b>A01</b>	<p>We will reward coherent, well-structured, relevant responses to the view Adventure is the only way for women to experience freedom in <i>Top Girls</i>, where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of drama.</p> <p>At <b>Band 1</b>, responses may begin to engage with the focus on women and freedom, though largely at a narrative/descriptive level. <b>Band 2</b> responses will show some grasp of the different representations of adventure and how it provides an element of freedom for women, though their approach may be more narrative/descriptive than conceptual. Their responses, however, will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of Churchill’s use of characters, actions and dialogue to make social comment on the freedom of women in society over time. Candidates will begin to explore attitudes / values of the period as well as the setting and should be able to make relevant choices in terms of textual support. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the play and present their ideas in response to this view in a controlled and well-supported discussion.</p>
<b>A02</b>	<p><b>Band 1</b> candidates are likely to explore the plot or characters largely at a narrative level. At <b>Band 2</b> candidates should show some grasp of the way Churchill structures the play and through some basic discussion of character, plot and language they may begin to address how Churchill uses the theme of adventure to comment on female freedom (and lack of) with some support. By <b>Band 3</b> there should be a clear understanding of the text as drama and a clear grasp of dramatic techniques such as:</p> <ul style="list-style-type: none"> <li>• dialogue and use of overlapping dialogue</li> <li>• use of questioning</li> <li>• use of different language codes</li> <li>• use of dramatic tension</li> <li>• use of comedy</li> <li>• use of wit and irony</li> <li>• use of historical figures</li> <li>• staging and stage directions to convey character as well as situation</li> <li>• setting</li> <li>• props and costume</li> <li>• structuring.</li> </ul> <p>At <b>Bands 4 and 5</b> we should expect more detailed and perceptive discussion of Churchill’s dialogue and techniques.</p>

<p><b>AO3</b></p>	<p>Candidates must engage with the question's focus on adventure as a means of achieving freedom in considering the significance and influence of contexts. They may approach this in several ways, but it is likely the following aspects will be addressed:</p> <ul style="list-style-type: none"> <li>• historical male oppression of women</li> <li>• attitudes to working women and new economic independence in the 1970s and early 80s</li> <li>• traditional domestic roles in society where standards are set by men, creating victim mentality</li> <li>• difficulties in reconciling a career with raising a family</li> <li>• limited access to top jobs</li> <li>• challenges of becoming a 'top girl' in the economic climate of the time</li> <li>• the poor and uneducated victims of competitive society</li> <li>• Thatcher's 'enterprise culture'</li> <li>• successful women dominating women themselves.</li> </ul> <p>At <b>Band 1</b> candidates are likely to show some awareness of female independence, 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 the female independence with some support from the text. By <b>Band 3</b>, there should be a clear grasp of some of ways in which the female independence, or the theatrical context, have influenced the play. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the importance of the ways in which the female independence, including the theatrical context, have influenced the play.</p> <p>All relevant discussions of contextual influence and significance must be rewarded.</p>
<p><b>AO5</b></p>	<p>Candidates must engage with the given view, so must consider whether adventure is the 'only' way for women in the play to achieve freedom. They may also approach AO5 in these 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Top Girls</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>Look for and reward all sensible and supported alternative readings of the definition of adventure which are relevant and give credit for reference to relevant critical views – especially when the candidate has <b>engaged with critical readings to develop a <u>personal approach</u></b>.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

Joe Orton: *Loot* (Methuen)

<b>Q14</b>	<b>To what extent would you agree with the view that “the farcical excesses make it impossible to sympathise with any of the characters in <i>Loot</i>”.</b>
<b>AO1</b>	<p>We will reward coherent, well-structured, relevant responses to the view that the farcical excesses make it impossible to sympathise with any of the characters in <i>Loot</i>, where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of drama.</p> <p>At <b>Band 1</b>, responses are likely to show some engagement with ‘farcical excesses’, though largely at a narrative/descriptive level. <b>Band 2</b> responses will show some grasp of the link between the plot and themes in terms of a comment on human nature, though their approach may be more narrative/descriptive than conceptual. Their responses however will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of Orton’s presentation of farcical excesses, whilst possibly exploring attitudes and values of the period and the setting, and should be able to make relevant choices in terms of textual support. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the play and present their ideas in response to this view in a controlled and well-supported discussion.</p>
<b>AO2</b>	<p><b>Band 1</b> candidates are likely to explore the impact of ‘farcical excesses’ on the audience’s ability to sympathise with the characters through the plot or characters largely at a narrative level. At <b>Band 2</b> candidates should show some grasp of the way Orton structures the play through some basic discussion of character, plot and language. By <b>Band 3</b> there should be a clear understanding of the text as drama and a clear grasp of dramatic techniques such as:</p> <ul style="list-style-type: none"> <li>• dialogue</li> <li>• use of comic tension</li> <li>• use of comic irony</li> <li>• use of the surprise entry</li> <li>• use of farce</li> <li>• use of black comedy</li> <li>• timing and dramatic structure</li> <li>• staging and stage directions to convey character as well as situation</li> <li>• setting</li> <li>• props and costume</li> <li>• lighting, music, sound effects.</li> </ul> <p>At <b>Bands 4 and 5</b> we should expect more detailed and perceptive discussion of Orton’s dialogue and techniques.</p>

<p><b>AO3</b></p>	<p>Candidates must engage with the question's focus on farcical excess and the audience's ability to sympathise with characters when considering the significance and influence of contexts. They may approach this in several ways, but it is likely the following aspects will be addressed:</p> <ul style="list-style-type: none"> <li>• attitudes towards Truscott as a corrupt police inspector/a water board official</li> <li>• attitudes towards death and bereavement</li> <li>• attitudes towards piety and the Roman Catholic church</li> <li>• attitudes towards morality and social etiquette</li> <li>• attitudes towards crime</li> <li>• Orton's use of the tradition of farce.</li> </ul> <p>At <b>Band 1</b> candidates are likely to show some awareness of farce, which may not be very effectively linked to the question or the text. <b>Band 2</b> responses should show some grasp of farce with some support from the text. By <b>Band 3</b>, there should be a clear grasp of some of ways in which farce, or the theatrical context, have influenced the audience's response to the play. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the importance of the ways in which farce, including the theatrical context, have influenced the audience's response to the play.</p> <p>All relevant discussions of contextual influence and significance must be rewarded.</p>
<p><b>AO5</b></p>	<p>Candidates must engage with the view stated in the question. They may also approach AO5 in these 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Loot</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>Look for and reward all relevant, sensible and supported alternative readings and give credit for reference to relevant critical views – especially when the candidate has <b>engaged with critical readings to develop a <u>personal approach</u></b>.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

<b>Q15</b>	<b>“Orton uses his characters to expose the disorders and self-interest of 1960s society.” Discuss this view of <i>Loot</i>.</b>
<b>AO1</b>	<p>We will reward coherent, well-structured, relevant responses to the view that Orton uses his characters to expose the disorders and self-interest of 1960s society, where candidates have engaged in a clear, well-organised and effective discourse which they have written in an academic style and register. Credit will also be given for appropriate use of terminology and an awareness of the conventions of drama.</p> <p>At <b>Band 1</b>, responses are likely to show some awareness of the use of characters to expose the disorders and self-interest of society, though largely at a narrative/descriptive level. <b>Band 2</b> responses will show some grasp of the way the disorders of society are presented through the characters though their approach may be more narrative/descriptive than conceptual. Their responses however will be more engaged and organised. <b>Band 3</b> responses will begin to show a clear grasp of Orton’s use of characters to make a comment on society whilst possibly exploring attitudes and values/social mores of the period and the setting, and should be able to make relevant choices in terms of textual support. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the play and present their ideas in response to this view in a controlled and well-supported discussion.</p>
<b>AO2</b>	<p><b>Band 1</b> candidates are likely to explore the significance of Orton’s use of characters to expose social disorders largely at a narrative level. At <b>Band 2</b> candidates should show some grasp of the way Orton structures the play and through some basic discussion of character, plot and language they may begin to discuss how Orton uses various characters to comment on social disorders and self-interest with some support. By <b>Band 3</b> there should be a clear understanding of the text as drama and a clear grasp of dramatic techniques such as:</p> <ul style="list-style-type: none"> <li>• dialogue</li> <li>• use of comic tension</li> <li>• use of comic irony</li> <li>• use of the surprise entry</li> <li>• use of farce</li> <li>• use of black comedy</li> <li>• timing and dramatic structure</li> <li>• staging and stage directions to convey character as well as situation</li> <li>• setting</li> <li>• props and costume, in particular the dead body</li> <li>• lighting, music, sound effects.</li> </ul> <p>At <b>Bands 4 and 5</b> we should expect more detailed and perceptive discussion of Orton’s dialogue and techniques.</p>



<p><b>AO3</b></p>	<p>Candidates must engage with the question's focus on Orton's use of characters to expose the disorders and self-interest of 1960s society in considering the significance and influence of contexts. They may approach this in several ways, but it is likely the following aspects will be addressed:</p> <ul style="list-style-type: none"> <li>• attitudes towards death and bereavement</li> <li>• attitudes towards piety and the Roman Catholic church</li> <li>• attitudes towards morality and social etiquette</li> <li>• attitudes towards crime</li> <li>• Orton's use of the tradition of farce.</li> </ul> <p>At <b>Band 1</b> candidates are likely to show some awareness of 1960s society, 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 1960s with some support from the text. By <b>Band 3</b>, there should be a clear grasp of some of ways in which the context of 1960s society, or the theatrical context, have influenced the play. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the importance of the ways in which the various contexts of 1960s society, including the theatrical context, have influenced the play.</p> <p>All relevant discussions of contextual influence and significance must be rewarded.</p>
<p><b>AO5</b></p>	<p>Candidates must engage with the view stated in the question. They may also approach AO5 in these 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Loot</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>Look for and reward all sensible and supported alternative readings of the way Orton uses characters to expose the disorders and self-interest of 1960s society and give credit for reference to relevant critical views – especially when the candidate has <b>engaged with critical readings to develop a <u>personal approach</u></b>.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

## Unit 1 Section B Drama Assessment Grid

Band	<b>A01</b> <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent accurate written expression</i>  20 marks	<b>A02</b> <i>Analyse ways in which meanings are shaped in literary texts</i>  15 marks	<b>A03</b> <i>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</i>  15 marks	<b>A05</b> <i>Explore how literary texts are informed by different interpretations</i>  10 marks
<b>5</b>	<b>17-20 marks</b> <ul style="list-style-type: none"> <li>perceptive discussion of play</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>13-15 marks</b> <ul style="list-style-type: none"> <li>detailed, perceptive analysis and evaluation of writer's use of language and dramatic techniques to create meaning</li> <li>confident and apt textual support</li> </ul>	<b>13-15 marks</b> <ul style="list-style-type: none"> <li>perceptive discussion of significance and influence of contexts</li> <li>confident analysis of wider context in which play is written and received</li> </ul>	<b>9-10 marks</b> <ul style="list-style-type: none"> <li>confident and informed discussion of other relevant interpretations</li> </ul>
<b>4</b>	<b>13-16 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>10-12 marks</b> <ul style="list-style-type: none"> <li>sound analysis and evaluation of writer's use of language and dramatic techniques to create meaning</li> <li>appropriate and secure textual support</li> </ul>	<b>10-12 marks</b> <ul style="list-style-type: none"> <li>sound appreciation of significance and influence of contexts</li> <li>sound analysis of wider context in which play is written and received</li> </ul>	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>makes clear and purposeful use of other relevant interpretations</li> </ul>
<b>3</b>	<b>9-12 marks</b> <ul style="list-style-type: none"> <li>engages with play</li> <li>response is mostly relevant to question</li> <li>some sensible grasp of key concepts and generally appropriate terminology</li> <li>expression tends to be accurate and clear, but there may be lapses</li> </ul>	<b>7-9 marks</b> <ul style="list-style-type: none"> <li>clear analysis of writer's use of language and dramatic techniques to create meaning</li> <li>generally clear and appropriate textual support</li> </ul>	<b>07-9 marks</b> <ul style="list-style-type: none"> <li>clear grasp of the importance of contexts</li> <li>clear grasp of wider context in which play is written and received</li> </ul>	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>makes use of other relevant interpretations</li> </ul>
<b>2</b>	<b>5-8 marks</b> <ul style="list-style-type: none"> <li>attempts to engage with play</li> <li>attempts to organise response, 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>4-6 marks</b> <ul style="list-style-type: none"> <li>makes some basic points about writer's use of language and dramatic techniques to create meaning</li> <li>supports some points by mostly appropriate reference to text</li> </ul>	<b>4-6 marks</b> <ul style="list-style-type: none"> <li>acknowledges the importance of contexts</li> <li>basic grasp of wider context in which play is written and received</li> </ul>	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>acknowledges that texts may be interpreted in more than one way</li> </ul>
<b>1</b>	<b>1-4 marks</b> <ul style="list-style-type: none"> <li>understands play at a superficial or literal level</li> <li>response may lack organisation and relevance</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>1-3 marks</b> <ul style="list-style-type: none"> <li>identifies a few basic features of language and dramatic techniques</li> <li>offers narrative/descriptive comment</li> <li>occasional support from text, but may not always be relevant</li> </ul>	<b>1-3marks</b> <ul style="list-style-type: none"> <li>attempts to acknowledge the importance of contexts</li> <li>describes wider context in which play is written and received</li> </ul>	<b>1-2 marks</b> <ul style="list-style-type: none"> <li>describes other views with partial understanding</li> </ul>
<b>0</b>	<b>0 marks:</b> Response not credit worthy or not attempted.			