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# **GCE AS MARKING SCHEME**

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**SUMMER 2023**

**AS (NEW)  
ENGLISH LITERATURE - UNIT 1  
2720U10-1**

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2023 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 2023****ENGLISH LITERATURE****UNIT 1: PROSE AND DRAMA****Online marking**

WJEC will be using a method of marking examination scripts known as e marker ® for this paper. Under this system, candidates' scripts are scanned and then transmitted to examiners electronically via the internet. Examiners mark on-screen; marked responses and marks are then submitted electronically.

Whilst the basic principles remain unchanged, this method entails some important changes to the way the system operates when examiners mark on paper:

- Examiners do not mark complete scripts. Instead scripts are divided into segments by question (item), and are transmitted to examiners in this form.
- Examiners are required to complete a standardising exercise, which is divided into two parts:
  1. The common marking of a number of responses selected and marked by the Principal Examiner and Team Leader;
  2. Marking at regular intervals further responses selected and marked by the team. Should marks given to these items fall outside the tolerance agreed by senior examiners on more than one occasion, examiners will be prevented from further marking of that item until the senior examiner has been able to resolve the issue.

In terms of technical requirements, examiners participating will need a personal computer running on Windows XP, Vista or Version 7 and a broadband internet connection. With an Apple Mac a Windows emulator is required.

For further details, please see the user guide available on e marker ® when you log on. Details of how to log on to the system and your username and password have been sent separately.

## General Advice to Examiners

- Make sure that you are familiar with the assessment objectives (**AOs**) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears at the start of each Section and also in the Assessment Grids at the end.
- Familiarise yourself with the questions, and each part of the marking guidelines.
- The mark-scheme offers two sources of marking guidance and support for each Section:
  - **'Notes' on the material which may be offered in candidates' responses, with a brief overview.**
  - **Assessment Grid, offering band descriptors for each Assessment Objective, and weightings for each Assessment Objective.**
- Be positive in your approach: look for details to reward in the candidate's response rather than faults to penalise.
- As you read the candidate's response, annotate using the on-screen comment bank as appropriate. Indicate points you reward and indicate inaccuracy or irrelevance where they appear. You are not required to include a summative comment at the end of the response, only enter the mark.
- You must **tick** at the end of the response to show all of the response has been seen.
- Decide which mark band **best fits** the performance of the candidate in response to the question set. Judge the candidate's performance in each answer **as a whole**: weakness in one area can be compensated for by strengths in another. You should also bear in mind the different ratios of Assessment Objective weighting when arriving at your 'best-fit' decision.
- Use your professional judgement, in the light of decisions made at the marking conference, to fine-tune the mark you give.

In this unit candidates are required to answer two questions, one from Section A and one from Section B. Section A is divided into two parts. Part (i) is to be marked out of **20 marks**, and Part (ii) out of **40 marks**, making a maximum possible total of **60 marks**. Section B is to be marked out of **60 marks**. A total of **120 marks** is the maximum possible for this unit.

It is important that we use a **full range of marks**. Full marks should not be reserved for perfection! Similarly there is a need to use the marks at the lower end of the scale. No allowance can be given for incomplete answers other than what they actually achieve.

It is important to remember that final grading is the result of a series of aggregations, making it more difficult for a candidate to gain a particular grade unless **due credit is given for positive achievement where it is shown in each element of the examination**.

## Marking

Consistency in marking is of the highest importance. What is sought in the examining process is evidence of your professional judgement, so it is essential that the mark you give is supported by comments within the answer. Ticks over a significant word or words are very helpful in highlighting what you regard as of merit. Many scripts will be reviewed at a later stage (samples extracted for standardising, borderline candidates, requests for reports or re-marks). In such cases an examiner's comments are an essential guide to reasons for the mark awarded. It is essential that all comments relate to the marking guidelines and can be justified to the centres and candidates. **Some indication that each page has been read must be given.**

Mark positively, always seeking to give credit for what is there rather than to penalise omissions. There are no fixed penalties for particular errors. Errors of spelling and grammar, for example, are covered by considerations of relevant assessment objectives.

## Reference to Principal Examiner

If you wish to refer a response to the Principal Examiner for a second opinion, if, for example, poor handwriting makes fair assessment difficult, then follow the instructions for reporting a problem.

## Prior to on-screen marking

Examiners are asked to go carefully through the examination paper and mark scheme prior to the actual marking process and to consider both questions on the paper. You are also required to mark about ten of each item in training mode. In this mode, you will be able to practise using the on-screen comment bank.

Further guidance on the training process is issued separately.

The final deadline for completion of marking is **Monday 15 June**.

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

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

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

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

### Section A: Prose Fiction Pre-1900

#### Section A Mark Allocation

	AO1	AO2	AO3	AO5
<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>

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.

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Q1	Jane Austen: <i>Sense and Sensibility</i> (Penguin Classics)
(i)	How are Marianne and Elinor presented in this extract? [20]
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 <u>terminology</u>.</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 contrast of opinions between the sisters and the growing tension</li> <li>• the structure and shaping of the passage e.g. the presentation of Edward, as a wealthy man, being surprised at Marianne's attitudes towards money guides the reader towards agreement with Elinor</li> <li>• the language used to present Elinor's sensible outlook</li> <li>• the language used to present Marianne's naivety.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative but might assert some points about the presentation of the characters 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)	<p><b>Discuss the view that “in <i>Sense and Sensibility</i>, Austen presents a society where there cannot be happiness without wealth”. In your response, you must give close consideration to <u>at least two</u> other parts of the novel and the relevant contexts. [40]</b></p>
AO1	<p>We will reward coherent, well-structured, relevant responses 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>, 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.</p>
AO2	<p>In their analysis of the ways in which meanings are shaped in presenting happiness 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>• various characters’ attitudes towards happiness (monetary/ social status/ love/ affection/ desire/ intellect) and the ways these ideas are presented</li> <li>• structure – the money-driven actions of Willoughby/ Lucy Steele are set in contrast to those of Elinor and Marianne.</li> <li>• the shaping of the novel and the way in which many of the characters who are motivated by wealth/social status are presented as ultimately unhappy in some way (e.g. Willoughby/ Mr Palmer).</li> </ul> <p>In <b>Band 1</b>, narrative/descriptive responses are likely to choose one or more examples of characters’ attitudes towards wealth 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 happiness and wealth. 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>• male/female power balances</li> <li>• early C19th courtship, marriage and family life</li> <li>• social/moral obligations</li> <li>• social status</li> <li>• finance/wealth/inheritance.</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 question and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop <b><u>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>

Q2	Charlotte Brontë: <i>Jane Eyre</i> (Penguin Classics)
(i)	How is Mrs. Reed presented in this extract? [20]
A01	<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 <u>terminology</u>.</p> <p>In <b>Band 1</b> we should see some understanding of the presentation of Mrs Reed 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>
A02	<p>Some of the features of the extract which candidates might choose for analysis of how Mrs Reed is presented include:</p> <ul style="list-style-type: none"> <li>• overview – the passage is predominantly built around Mrs Reed's</li> <li>• dialogue – her anger and bitterness is set in contrast to Jane's patience</li> <li>• structure – there is a sense of suspense as the narrative perspective positions the reader alongside Jane</li> <li>• the shaping of the passage and the use of the letter</li> <li>• the language used to describe Mrs Reed creates an unflattering image of her continued hatred and lack of remorse.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative but might assert some points about Mrs Reed 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 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>Discuss the view that “in <i>Jane Eyre</i>, no character is presented as consistently truthful; dishonesty lies at the very heart of Victorian society.” In your response, you must give close consideration to <u>at least two</u> other parts of the novel and to relevant contexts, [40]</b></p>
AO1	<p>We will reward coherent, well-structured, relevant responses 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 different dishonesty 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 in which meanings are shaped in <i>Jane Eyre</i> in presenting dishonesty through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• overview – various characters’ attitudes towards honesty and the ways these ideas are presented</li> <li>• the shaping of the narrative – the deception of Rochester and the way his deception is revealed to the audience which is set in contrast to the honesty of other characters e.g. Helen Burns</li> <li>• the language used to describe dishonesty e.g. Rochester, Brocklehurst, Blanche, Mrs Reed</li> <li>• the knowledge that even Jane is dishonest about her identity when she arrives at Moor House.</li> </ul> <p>In <b>Band 1</b>, narrative/descriptive responses are likely to choose one or more examples of dishonesty 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 Brontë’s depiction of the destructive nature of dishonesty.</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 dishonesty. 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>• male/female power balances</li> <li>• C19th attitudes towards women</li> <li>• C19th notions of religion</li> <li>• C19th attitudes towards children and family</li> <li>• C19th attitudes towards marriage</li> <li>• social status and class</li> <li>• early C19th courtship and marriage</li> <li>• social status/moral obligations</li> <li>• finance/wealth/inheritance.</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. 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 way in which dishonesty is depicted and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <b>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>

Q3	Elizabeth Gaskell: <i>North and South</i> (Penguin Classics)
(i)	How is the relationship between Mrs. Thornton and Mr. Thornton presented in this extract? [20]
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 characters 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 the characters are 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>• structure – the contrast between the tolerance of Mr Thornton and the judgmental statements of Mrs Thornton</li> <li>• the shaping of the passage guides the reader to view Mrs Thornton as prejudiced and harsh</li> <li>• the language used to present the shock and disdain of Mrs Thornton</li> <li>• the language used to present the concern and quiet disappointment of Mr Thornton.</li> </ul> <p><b>Band 1</b> responses are likely to be descriptive/narrative but might assert some points about the characters 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)	<p>Consider the view that “in <i>North and South</i>, Gaskell is primarily concerned with presenting tension and discord in the Victorian family”. In your response, you must give close consideration to <u>at least two</u> other parts of the novel and to relevant contexts. [40]</p>
AO1	<p>We will reward coherent, well-structured, relevant responses 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>, 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.</p>
AO2	<p>In their analysis of the ways in which meanings are shaped in presenting tension and discord in the family through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• structure – the way in which the families of the industrial North are set in contrast to the more affluent South</li> <li>• overview – the presentation of the various characters and their relationships</li> <li>• the language used to describe the tension within each family.</li> </ul> <p><b>Band 1</b> responses will tend to narrate sections of the novel 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 Gaskell 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>• male/female power balances</li> <li>• social etiquette</li> <li>• attitudes towards marriage</li> <li>• finance/wealth/inheritance</li> <li>• C19th working/factory conditions</li> <li>• attitudes towards industrialisation</li> <li>• attitudes towards religion</li> <li>• attitudes towards naval mutiny</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. 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 question and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop <b>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>



Q4	Charles Dickens: <i>David Copperfield</i> (Penguin Classics)
(i)	How is <b>Betsey Trotwood</b> presented in this extract? [20]
A01	<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 <u>terminology</u>.</p> <p>In <b>Band 1</b> we should see some understanding of the character 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>
A02	<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 passage is predominantly built around Betsey Trotwood's dialogue. Her hurt is set in contrast to her estranged husband's mercenary coldness</li> <li>• structure – there is a sense of tension as the narrative perspective positions the reader alongside Betsey Trotwood</li> <li>• the language of vulnerability used to describe Betsey</li> <li>• the use of David's first-person perspective to convey a sense of concern.</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)	<p>Consider the view that “in <i>David Copperfield</i>, Dickens presents his characters as prisoners of the past”. In your response, you must give close consideration to <u>at least two</u> other parts of the novel and to relevant contexts. [40]</p>
A01	<p>We will reward coherent, well-structured, relevant responses 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>
A02	<p>In their analysis of the ways meanings are shaped in <i>David Copperfield</i> and the way Dickens presents his characters as prisoners of the past through narrative techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• overview: there is some choice here as candidates may explore a variety of characters and the way in which their past actions and experiences shape their present and are used to comment on more serious issues of class/wealth/social status/family/gender</li> <li>• the structure of the novel to contrast the experiences of various characters</li> <li>• the language used to describe the past experiences of various characters</li> <li>• the use and effect of David’s first-person narrative.</li> </ul> <p><b>Band 1</b> responses will tend to narrate sections of the novel 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 vast range of relevant contexts and their influence upon the ways in which Dickens presents his characters as prisoners of the past 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 towards women/ marriage</li> <li>• C19th attitudes towards gender</li> <li>• C19th notions of etiquette/ class/ society</li> <li>• C19th attitudes towards class division</li> <li>• C19th judicial system</li> <li>• finance/ wealth/ inheritance.</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 question. We will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <b>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>

Q5	Thomas Hardy: <i>The Mayor of Casterbridge</i> (Penguin Classics)
(i)	How is Michael Henchard presented in this extract? [20]
A01	<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 character 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>
A02	<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 passage is predominantly built around Henchard's dialogue to guide the reader to sympathise with Henchard</li> <li>• structure – the vulnerability of Henchard is set in contrast to the more measured character of Farfrae</li> <li>• the use of language to present the vulnerability and turmoil of Henchard.</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>Discuss the view that “in <i>The Mayor of Casterbridge</i>, marriage offers only restrictions”. In your response, you must give close consideration to <u>at least two other parts of the novel</u> and to relevant contexts. [40]</b></p>
A01	<p>We will reward coherent, well-structured, relevant responses 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>
A02	<p>In their analysis of the ways in which meanings are shaped in <i>The Mayor of Casterbridge</i> in the ways Hardy presents marriage, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• various characters’ attitudes towards marriage and the way their experiences are presented</li> <li>• structure – the shaping of the novel to reveal the secrets between married couples and the destructive nature of these secrets</li> <li>• the use of language to present matrimonial relations between characters.</li> </ul> <p>In <b>Band 1</b>, narrative/descriptive responses are likely to choose one or more examples of marriage 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 marriage 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>• attitudes towards marriage and relationships</li> <li>• attitudes towards women</li> <li>• rural Dorset and the significance of the skimmington-ride</li> <li>• attitudes towards superstition</li> <li>• Victorian moral values</li> <li>• differences in social status</li> <li>• finance/wealth/ inheritance.</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 question. We will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <b>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>

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

Band	<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>10 marks</b>	<b>AO2</b> <b>Analyse ways in which meanings are shaped in texts</b>  <b>10 marks</b>
5	<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>
4	<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>
3	<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>
2	<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>
1	<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 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>1-2 marks</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>
0	<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	<b>5 marks</b> <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>	<b>5 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>13-15 marks</b> <ul style="list-style-type: none"> <li>perceptive discussion of significance and influence of context in question focus</li> <li>confident analysis of wider context in which text is written and received</li> </ul>	<b>13-15 marks</b> <ul style="list-style-type: none"> <li>confident and informed discussion of other relevant interpretations</li> </ul>
4	<b>4 marks</b> <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>	<b>4 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>10-12 marks</b> <ul style="list-style-type: none"> <li>sound appreciation of significance and influence of context in question focus</li> <li>sound analysis of wider context in which text is written and received</li> </ul>	<b>10-12 marks</b> <ul style="list-style-type: none"> <li>makes clear and purposeful use of other relevant interpretations</li> </ul>
3	<b>3 marks</b> <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>	<b>3 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>7-9 marks</b> <ul style="list-style-type: none"> <li>clear grasp of the importance of context in question focus</li> <li>clear grasp of wider context in which text is written and received.</li> </ul>	<b>7-9 marks</b> <ul style="list-style-type: none"> <li>makes use of other relevant interpretations</li> </ul>
2	<b>2 marks</b> <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>	<b>2 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>4-6 marks</b> <ul style="list-style-type: none"> <li>acknowledges the importance of contexts</li> <li>makes some connections between text and contexts</li> </ul>	<b>4-6 marks</b> <ul style="list-style-type: none"> <li>acknowledges that texts may be interpreted in more than one way</li> </ul>
1	<b>1 mark</b> <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>	<b>1 mark</b> <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>	<b>1-3 marks</b> <ul style="list-style-type: none"> <li>describes basic context in question focus</li> <li>describes wider context in which text is written and received</li> </ul>	<b>1-3 marks</b> <ul style="list-style-type: none"> <li>describes other views with partial understanding</li> </ul>
0	<b>0 marks</b> 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>	<p><b>How far would you agree with the view that “in <i>Doctor Faustus</i>, Marlowe is chiefly concerned with presenting how fragile religious belief can be”? In your response, you must refer to relevant contexts. [60]</b></p>
<b>AO1</b>	<p>We will reward coherent, well-structured, relevant responses 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, 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 the way Marlowe presents religion 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 Marlowe’s presentation of religion whilst possibly exploring attitudes/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 question at a narrative level. At <b>Band 2</b> candidates should show some grasp of the question with some support. By <b>Band 3</b> there should be a clear grasp of the complexities of the question. At <b>Bands 4 and 5</b> expect an increasingly secure and detailed analysis of the question and how it contributes to the play as a whole as well as the impact of dramatic techniques.</p> <p>Responses may include some of the following:</p> <ul style="list-style-type: none"> <li>• Roman Catholicism and damnation</li> <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>

<b>A03</b>	<p>Candidates must engage with the presentation of religion and the complexities of the way Marlowe depicts it. At <b>Band 1</b> candidates are likely to show some awareness of the religious elements which may not be very effectively linked to the question or the text. <b>Band 2</b> responses should show some discussion with some support from the text. By <b>Band 3</b>, there should be a clear grasp of some of the ways the context has influenced Marlowe's presentation of religion. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the importance of Greek Tragedy and cultural context.</p>
<b>A05</b>	<p>Candidates must respond to the view in all its aspects, so much consider the extent to which Marlowe presents the fragility of religion. 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 discussion of the question and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings.</p>

Q7	<p>“In <i>Doctor Faustus</i>, the slapstick comedy is primarily for entertainment and offers little to the tragedy as a whole.” Examine this view of the play. In your response, you must refer to relevant contexts. [60]</p>
AO1	<p>We will reward coherent, well-structured, relevant responses 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, 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 the way Marlow presents the slapstick comedy, 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 Marlowe’s presentation of the slapstick comedy whilst possibly exploring attitudes/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>
AO2	<p><b>Band 1</b> candidates are likely to explore the question at a narrative level. At <b>Band 2</b> candidates should show some grasp of the question with some support. By <b>Band 3</b> there should be a clear grasp of the complexities of the question. At <b>Bands 4 and 5</b> expect an increasingly secure and detailed analysis of the question and how it contributes to the play as a whole as well as the impact of dramatic techniques. Responses may include some of the following:</p> <ul style="list-style-type: none"> <li>• use of science/ technology/ education</li> <li>• the use of the Pope</li> <li>• Roman Catholicism and damnation</li> <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>
AO3	<p>Candidates must engage with the use of the slapstick comedy and the complexities of the way Marlowe depicts it. At <b>Band 1</b> candidates are likely to show some awareness which may not be very effectively linked to the question or the text. <b>Band 2</b> responses should show some discussion of the way Marlowe depicts the slapstick comedy with some support from the text. By <b>Band 3</b>, there should be a clear grasp of some of the ways the context has influenced Marlowe’s presentation of a quest for knowledge <b>Bands 4 and 5</b> will show an increasingly secure understanding of the importance of Greek Tragedy and cultural context.</p>

<b>AO5</b>	<p>Candidates must respond to the view in all its aspects, so much consider the extent to which Marlowe presents the slapstick comedy as primarily entertaining. 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 discussion of the question and give credit for reference to relevant critical views –especially when the candidate has engaged with critical readings.</p>
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**Oscar Wilde: *Lady Windermere's Fan* (New Mermaids)**

<b>Q8</b>	<p><b>How far do you agree that “in <i>Lady Windermere's Fan</i>, it is, above all, Wilde's comic depiction of sexual morality which appeals to audiences”? In your response, you must refer to relevant contexts. [60]</b></p>
<b>AO1</b>	<p>We will reward coherent, well-structured, relevant responses 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, 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 the way Wilde presents sexual morality, 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 presentation of sexual morality whilst possibly exploring attitudes/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 complexity of appearances 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 complexities of sexual morality 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>
<b>AO3</b>	<p>Candidates must engage with the complexities of sexuality and the way Wilde depicts it. At <b>Band 1</b> candidates are likely to show some awareness of sexual morality which may not be very effectively linked to the question or the text. <b>Band 2</b> responses should show some discussion of the way Wilde depicts sexual morality with some support from the text. By <b>Band 3</b>, there should be a clear grasp of some of the ways the context has influenced Wilde's presentation of appearances. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the importance of the cultural context.</p>

<b>AO5</b>	<p>Candidates must respond to the given view in all its aspects. 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 the question which are relevant and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings.</p>
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Q9	<p>Consider the view that “<i>Lady Windermere’s Fan</i> is a play that celebrates the corruption of London Society”. In your response, you must refer to relevant contexts. [60]</p>
AO1	<p>We will reward coherent, well-structured, relevant responses 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 London Society, largely at a narrative/descriptive level. <b>Band 2</b> responses will show some grasp of the corruption of London Society 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 portrayal of London Society 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>
AO2	<p><b>Band 1</b> candidates are likely to explore the idea of the corruption of London 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 presents London Society to make a social comment 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>• the symbolic and dramatic use of the fan</li> <li>• use of dramatic tension</li> <li>• use of symbolism, e.g. the fan</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 Wilde’s dialogue and techniques.</p>
AO3	<p>Candidates must engage with the issue of corruption within London Society and explore the complexities of the way Wilde depicts it. At <b>Band 1</b> candidates are likely to show some awareness which may not be very effectively linked to the question or the text. <b>Band 2</b> responses should show some discussion of the way Wilde depicts the corruption of London Society with some support from the text. By <b>Band 3</b>, there should be a clear grasp of some of the ways the context has influenced Wilde’s presentation of London Society. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the importance of cultural context.</p>



<b>AO5</b>	<p>Candidates must respond to the given view in all aspects. 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 which are relevant and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings.</p>
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**Tennessee Williams *A Streetcar Named Desire* (Penguin)**

<b>Q10</b>	<p><b>To what extent would you agree with the view that “in <i>A Streetcar Named Desire</i>, it is the presentation of psychological rather than physical suffering which is most unsettling for audiences”? In your response, you must refer to relevant contexts.</b></p> <p style="text-align: right;"><b>[60]</b></p>
<b>AO1</b>	<p>We will reward coherent, well-structured, relevant responses 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 differences between psychological and physical suffering, though largely at a narrative/descriptive level. <b>Band 2</b> responses will show some grasp of the way in which suffering is presented, 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 psychological and physical suffering 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 question 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 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 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>
<b>AO3</b>	<p>Candidates must engage with the various depictions of suffering, exploring the complexities of the way Williams depicts them. At <b>Band 1</b> candidates are likely to show some awareness of the relationship between 1940s society and physical/psychological suffering. However, responses may not be very effectively linked to the question or the text. <b>Band 2</b> responses should show some discussion of the way Williams presents 1940s society with some support from the text. By <b>Band 3</b>, there should be a clear grasp of some of the ways the context has influenced Williams’ presentation of American contradictions. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the importance of cultural context.</p>

<b>AO5</b>	<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>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 engaged with critical readings.</p>
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Q11	<p><b>“Williams presents a play which does not offer the audience any sense of hope for future relationships.” Discuss this view of <i>A Streetcar Named Desire</i>. In your response, you must refer to relevant contexts. [60]</b></p>
AO1	<p>We will reward coherent, well-structured, relevant responses 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 idea of hope for the future, though largely at a narrative/descriptive level. <b>Band 2</b> responses will show some grasp of the way in which future relationships are presented, 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 portrayal of the future relationships 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>
AO2	<p><b>Band 1</b> candidates are likely to explore 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 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 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’ dialogue and techniques.</p>
AO3	<p>Candidates must engage with the idea of hope for future relationships, exploring the complexities of the way Williams depicts them. At <b>Band 1</b> candidates are likely to show some awareness of the different future relationships and these relationships reflect 1940s society. However, responses may not be very effectively linked to the question or the text. <b>Band 2</b> responses should show some discussion of the way Williams presents 1940s society with some support from the text. By <b>Band 3</b>, there should be a clear grasp of some of the ways the context has influenced Williams’ presentation of the characters. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the importance of cultural context.</p>

<b>AO5</b>	<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>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 engaged with critical readings.</p>
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**Caryl Churchill: *Top Girls* (Methuen)**

<b>Q12</b>	<p><b>How far would you agree with the view that “in <i>Top Girls</i>, it is the violence and aggression between women that is most shocking”? In your response, you must refer to relevant contexts.</b></p> <p style="text-align: right;"><b>[60]</b></p>
<b>AO1</b>	<p>We will reward coherent, well-structured, relevant responses 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 the aggression between women, though largely at a narrative/descriptive level. <b>Band 2</b> responses will show some grasp of the different portrayals of the relationships between the 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 the complexities of the presentation of violence and aggression between the women and 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>AO2</b>	<p><b>Band 1</b> candidates are likely to explore the plot 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 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>

<b>A03</b>	<p>Candidates must engage with the idea of the violence and aggression between women, exploring the complexities of the way Churchill depicts it over time. At <b>Band 1</b> candidates are likely to show some awareness of Churchill's depiction of the violence and aggression between women and the way this reflects society. However, responses may not be very effectively linked to the question or the text. <b>Band 2</b> responses should show some discussion of the way Churchill presents the violence and aggression between women with some support from the text. By <b>Band 3</b>, there should be a clear grasp of some of the ways the context has influenced Churchill's presentation of the women. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the importance of cultural context.</p>
<b>A05</b>	<p>Candidates must engage with the given view. 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 which are relevant and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings.</p>

Q13	<p>Consider the view that “none of the modern women in <i>Top Girls</i> is truly content”. In your response, you must refer to relevant contexts. [60]</p>
AO1	<p>We will reward coherent, well-structured, relevant responses 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 the modern women, though largely at a narrative/descriptive level. <b>Band 2</b> responses will show some grasp of the different portrayals of the modern 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 the complexities of the modern women. 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>
AO2	<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 modern women 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>
AO3	<p>Candidates must engage with the idea of the modern women not being truly content, exploring the complexities of the way Churchill depicts them over time. At <b>Band 1</b> candidates are likely to show some awareness of Churchill’s depiction of society. However, responses may not be very effectively linked to the question or the text. <b>Band 2</b> responses should show some discussion of the way Churchill presents the modern women with some support from the text. By <b>Band 3</b>, there should be a clear grasp of some of the ways the context has influenced Churchill’s presentation of the modern women. <b>Bands 4 and 5</b> will show an increasingly secure understanding of the importance of cultural context.</p>



<b>AO5</b>	<p>Candidates must engage with the given view. 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 which are relevant and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings.</p>
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**Brian Friel: *Translations* (Faber)**

<b>Q14</b>	<p><b>How far would you agree with the view that “in <i>Translations</i>, places are presented as more important than people”? In your response, you must refer to relevant contexts.</b> <span style="float: right;"><b>[60]</b></span></p>
<b>AO1</b>	<p>At <b>Band 1</b>, responses are likely to show some engagement with the question, though largely at a narrative/descriptive level. <b>Band 2</b> responses will show some grasp of the link between the plot and themes, 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 Friel’s presentation of places, whilst possibly exploring attitudes/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 presentation of hypocrisy and lies, though largely at a narrative level. At <b>Band 2</b> candidates should show some grasp of the way Friel 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 Gaelic and ancient languages</li> <li>• theatrical conceit</li> <li>• props and costume</li> <li>• use of lighting</li> <li>• use of irony</li> <li>• timing and dramatic structure</li> <li>• staging and stage directions</li> <li>• setting.</li> </ul> <p>At <b>Bands 4 and 5</b> we should expect more detailed and perceptive discussion of Friel’s dialogue and techniques.</p>
<b>AO3</b>	<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 contextual issues are significant in the shaping of <i>Translations</i>. 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 play.</p>

<b>AO5</b>	<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>Translations</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 engaged with critical readings.</p>
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Q15	<p><b>Discuss the view that “Translations is a bleak play without any hope”. In the course of your response, you must refer to relevant contexts. [60]</b></p>
AO1	<p>At <b>Band 1</b>, responses are likely to show some engagement with the question, though largely at a narrative/descriptive level. <b>Band 2</b> responses will show some grasp of the link between the plot and themes, 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 the play, whilst possibly exploring attitudes/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 <i>Translations</i> 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 the presentation of the play, though largely at a narrative level. At <b>Band 2</b> candidates should show some grasp of the way Friel 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 Gaelic and ancient languages</li> <li>• theatrical conceit</li> <li>• props and costume</li> <li>• use of lighting</li> <li>• use of irony</li> <li>• timing and dramatic structure</li> <li>• staging and stage directions</li> <li>• setting.</li> </ul> <p>At <b>Bands 4 and 5</b> we should expect more detailed and perceptive discussion of Friel’s dialogue and techniques.</p>
AO3	<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 contextual issues are significant in the shaping of <i>Translations</i>. 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 play.</p>
AO5	<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>Translations</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 and give credit for reference to relevant critical views – especially when the candidate has engaged with critical readings.</p>

## Unit 1 Section B Drama Assessment Grid

Band	<b>AO1</b> <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent accurate written expression</i> <b>20 marks</b>	<b>AO2</b> <i>Analyse ways in which meanings are shaped in literary texts</i> <b>15 marks</b>	<b>AO3</b> <i>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</i> <b>15 marks</b>	<b>AO5</b> <i>Explore how literary texts are informed by different interpretations</i> <b>10 marks</b>
5	<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>
4	<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>
3	<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>7-9 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>
2	<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>
1	<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>1-3 marks</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>
0	<b>0 marks</b> Response not credit worthy or not attempted.			