



GCE AS MARKING SCHEME

SUMMER 2025

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

About this marking scheme

The purpose of this marking scheme is to provide teachers, learners, and other interested parties, with an understanding of the assessment criteria used to assess this specific assessment.

This marking scheme reflects the criteria by which this assessment was marked in a live series and was finalised following detailed discussion at an examiners' conference. A team of qualified examiners were trained specifically in the application of this marking scheme. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners. It may not be possible, or appropriate, to capture every variation that a candidate may present in their responses within this marking scheme. However, during the training conference, examiners were guided in using their professional judgement to credit alternative valid responses as instructed by the document, and through reviewing exemplar responses.

Without the benefit of participation in the examiners' conference, teachers, learners and other users, may have different views on certain matters of detail or interpretation. Therefore, it is strongly recommended that this marking scheme is used alongside other guidance, such as published exemplar materials or Guidance for Teaching. This marking scheme is final and will not be changed, unless in the event that a clear error is identified, as it reflects the criteria used to assess candidate responses during the live series.

AS LEVEL**MARKING GUIDELINES: SUMMER 2025****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 16 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
Part (i) 20 marks	10	10	-	-
Part (ii) 40 marks	5	5	15	15

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.

Q1	Jane Austen: <i>Sense and Sensibility</i> (Penguin Classics)
(i)	How are Mr. John Dashwood and Mrs. John Dashwood [<i>Fanny</i>] presented in this extract? [20]
AO1	<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>. In Band 1 we should see some understanding of the characters and situation with some broad and probably asserted ideas. Band 2 responses will be more engaged and organised and should show some grasp of the concepts which underpin writing of this sort. Band 3 work will maintain a more consistently relevant focus with clearly expressed ideas. In Bands 4 and 5 there will be evidence of secure knowledge and understanding of relevant concepts combined with an increasingly perceptive and fluent discussion.
AO2	Some of the features of the extract which candidates might choose for analysis include: • overview – the more compassionate and considerate presentation of Mr John Dashwood is set against the cold and inconsiderate actions of his wife • the structure and shaping of the passage guides the reader to question whether Mr John Dashwood will remain true to his promise • the language used to present Mr John Dashwood as a flawed character e.g. 'rather cold hearted and rather selfish' • the language used to present Mrs John Dashwood as an unpleasant character with little respect for her grieving relatives • the emotive language used to describe Mrs Dashwood's dislike of Mrs John Dashwood e.g. 'despise' • the power dynamic between Mr and Mrs John Dashwood and the language used to suggest that Mrs John Dashwood is the more dominant character. Band 1 responses are likely to be descriptive/narrative but might assert some points about the presentation of the characters without further discussion. In Band 2 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 Band 3 we should see some clear ideas about form and language choices which are used to create character and mood. In Bands 4 and 5 there will be increasing evidence of effective analysis of technique and detailed critical understanding of the ways in which Austen has made meaning.

(ii)	To what extent do you agree with the view that “in <i>Sense and Sensibility</i>, promises are always broken”? In your response, you must give close consideration to at least two other parts of the novel and to relevant contexts. [40]
AO1	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. Band 1 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 Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.
AO2	In their analysis of the ways in which meanings are shaped in the novel as a whole through narrative techniques and language choices, candidates might draw upon the following: • various characters’ attitudes towards promises and the ways in which Austen presents promises as kept and/or broken • the impact of broken/kept promises • structure – the presentation of different broken promises (e.g. Willoughby, Lucy Steele) set against kept promises (e.g. Elinor, Brandon) • the shaping of the novel and Austen’s depiction of the ways promises link to the complex power politics of gender, money, class, status, family etc. In Band 1, narrative/descriptive responses are likely to choose one or more examples of kept/broken promises with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 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.

AO3	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 promises. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • male/female power balances • early C19th courtship, marriage and family life • social/moral obligations • social status • finance/wealth/inheritance. In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.
AO5	Candidates must engage with the view in the question primarily. Candidates may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>Sense and Sensibility</i>. • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. 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 <u>a personal approach</u>. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 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 Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

Q2	Charlotte Brontë: <i>Jane Eyre</i> (Penguin Classics)
(i)	How is Mr Rochester presented in this extract? [20]
AO1	<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>. In Band 1 we should see some understanding of the presentation of Mr Rochester with some broad and probably asserted ideas. Band 2 responses will be more engaged and organised and should show some grasp of the concepts which underpin writing of this sort. Band 3 work will maintain a more consistently relevant focus with clearly expressed ideas. In Bands 4 and 5 there will be evidence of secure knowledge and understanding of relevant concepts combined with an increasingly perceptive and fluent discussion.
AO2	Some of the features of the extract which candidates might choose for analysis of how Mr Rochester is presented include: • overview – Rochester's tone of anger when talking about Bertha is set in contrast to his tender language used to address Jane • structure – the shaping of the narrative guides the reader towards Jane's sympathetic and tolerant view of Bertha • the passionate and emotive language of Rochester to convey his frustration, despair and contempt for Bertha • Rochester's use of supernatural imagery to present himself as a victim of a demonic force e.g. 'prompted by her familiar', 'it was haunted' • Rochester's use of assertive comments to present him as controlling and dominant e.g. 'Adèle will go to school', 'I will nail up the front door' • Rochester's attempt to defend his actions suggests that, despite his angry outburst, he is still vulnerable and desperate not to lose Jane. Band 1 responses are likely to be descriptive/narrative but might assert some points about Mr Rochester without further discussion. In Band 2 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 Band 3 we should see some clear ideas about form and language choices which are used to create mood. In Bands 4 and 5 there will be increasing evidence of effective analysis of technique and detailed critical understanding of the ways in which Brontë has made meaning.

(ii)	Discuss the view that “in <i>Jane Eyre</i>, Brontë presents a society completely lacking in kindness”. In your response, you must give close consideration to at least two other parts of the novel and to relevant contexts. [40]
AO1	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. Band 1 responses will tend to narrate sections of the novel and describe different suffering in order to demonstrate knowledge and understanding of the text at a superficial level. In Band 2 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. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.
AO2	In their analysis of the ways in which meanings are shaped in <i>Jane Eyre</i> in presenting kindness/ unkindness through narrative techniques and language choices, candidates might draw upon the following: • overview – various characters’ attitudes towards kindness/ unkindness and the ways these ideas are presented • the shaping of the narrative and the ways in which Brontë guides the reader to sympathise with certain characters and the ways in which they are treated unkindly • the language used to describe various acts of kindness/ unkindness • the first person narrative and Jane’s experiences of kindness/ unkindness • the childhood suffering of Jane and the ways in which she is treated unkindly by adults. In Band 1, narrative/descriptive responses are likely to choose one or more examples of kindness/unkindness with only broad support/reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion exploring the complexities of Brontë’s depiction of kindness/ unkindness.

AO3	We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Brontë presents kindness/unkindness. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • male/female power balances • C19th attitudes towards women • C19th attitudes towards madness • C19th notions of religion • C19th attitudes towards children and family • C19th attitudes towards marriage • social status and class. In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to the task or supported by the text. In Band 2 there should be some clear understanding of the ways issues, such as those above, are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence of the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.
AO5	Candidates must engage with the view in the question. Candidates may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>Jane Eyre</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of <i>Jane Eyre</i> which are relevant to the way in which kindness/unkindness 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 <u>personal approach</u>. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 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 Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

Q3	Elizabeth Gaskell: <i>North and South</i> (Penguin Classics)
(i)	How is Mrs Hale presented in this extract? [20]
AO1	<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. Band 1 responses might show a superficial understanding of the characters but writing is likely to be awkward, brief and general. Band 2 responses should demonstrate a more methodical approach to the extract. In Band 3 there should be some clear grasp of the concepts which underpin narrative fiction and dialogue with appropriate terminology while in Bands 4 and 5, 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.
AO2	Some of the features of the extract which candidates might choose for analysis include: • structure – the subtle contrast between Mrs Hale's initial despair which turns to pride • the shaping of the narrative guides the reader to respect the maternal love of Mrs Hale and sympathise with her character • the language used to present the vulnerability and suffering of Mrs Hale • the language used to present Mrs Hale as a devoted and loyal mother • Mrs Hale's awareness of the injustice of the legal system and the ways in which mutineers are treated. Band 1 responses are likely to be descriptive/narrative but might assert some points about the characters without further discussion. In Band 2 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 Band 3 we should see some clear ideas about form and language choices which are used to create character and mood. In Bands 4 and 5 there will be increasing evidence of effective analysis of technique and detailed critical understanding of the ways in which Gaskell has made meaning.

(ii)	How far do you agree with the view that “<i>North and South</i> is primarily a novel of rebellion and discontent”? In your response, you must give close consideration to at least two other parts of the novel and to relevant contexts. [40]
AO1	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. Band 1 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 Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.
AO2	In their analysis of the ways in which meanings are shaped in presenting different types of rebellion and discontent through narrative techniques and language choices, candidates might draw upon the following: • structure – the shaping of the narrative to depict Margaret’s experiences and change in attitudes towards various people/ places etc. • overview – the presentation of the various characters and their relationships • overview – the presentation of different forms of rebellion and discontent e.g. religious dissent, workforce rioting, naval mutiny etc. • the language and dialogue used to present the different relationships between characters from different classes • the different types of rebellion found in the industrial North which are set in contrast to the South. Band 1 responses will tend to narrate sections of the novel without further discussion. In Band 2 there may be flaws in focus and organisation but we should see the start of some points about authorial techniques with valid support. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.

AO3	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: • Victorian class system • male/female power balances • social etiquette • attitudes towards marriage • finance/wealth/inheritance • C19th working/factory conditions • attitudes towards industrialisation • attitudes towards religion In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to the task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.
AO5	Candidates must engage with the view in the question. Candidates may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>North and South</i> • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. 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 a personal approach. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 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 Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

Q4	Charles Dickens: <i>David Copperfield</i> (Penguin Classics)
(i)	How is Mr Micawber presented in this extract? [20]
AO1	<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>. In Band 1 we should see some understanding of the characters and situation with some broad and probably asserted ideas. Band 2 responses will be more engaged and organised and should show some grasp of the concepts which underpin writing of this sort. Band 3 work will maintain a more consistently relevant focus with clearly expressed ideas. In Bands 4 and 5 there will be evidence of secure knowledge and understanding of relevant concepts combined with an increasingly perceptive and fluent discussion.
AO2	Some of the features of the extract which candidates might choose for analysis include: • overview – David's concern and maturity set in contrast to Mr Micawber's presentation as unreliable and inconsistent • the effect of David's first person perspective to show Mr Micawber's character through the eyes of a child • the tone of humour and its use in presenting Mr Micawber as a frivolous character • the comic effect of Mr Micawber undermining his own advice on how to avoid debt by immediately borrowing money from David • the language used to present Mr Micawber as emotional. Band 1 responses are likely to be descriptive/narrative/explanatory in approach and might identify basic features such as dialogue without further discussion. In Band 2 there should be some response to the way the extract is constructed with efforts to support ideas. In Band 3 we should see some clear ideas about form and language choices which are used to create character and atmosphere. In Bands 4 and 5 there will be increasing evidence of effective analysis of technique and detailed critical understanding of the ways Dickens has made meaning.

(ii)	“In <i>David Copperfield</i>, Dickens presents a society dominated by weak and selfish characters.” To what extent do you agree with this view of <i>David Copperfield</i>? In your response, you must give close consideration to at least two other parts of the novel and to relevant contexts. [40]
AO1	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. Band 1 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 Band 2 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. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.
AO2	In their analysis of the ways meanings are shaped in <i>David Copperfield</i> and the way Dickens presents weak and selfish characters through narrative techniques and language choices, candidates might draw upon the following: • overview: there is some choice here as candidates may explore a variety of characters and the impact of various selfish/weak actions • different types of weaknesses e.g. physical, moral etc. • the structure of the novel to contrast the experiences of various characters • the language used to describe the experiences of various characters • the use and effect of David’s first-person narrative. Band 1 responses will tend to narrate sections of the novel without further discussion. In Band 2 there may be flaws in focus and organisation but we should see the start of some points about authorial techniques with valid support. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.

AO3	We are likely to see reference to a vast range of relevant contexts and their influence upon the ways in which Dickens presents various types of weaknesses and selfish actions 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: • C19th attitudes towards women/ marriage/ fallen woman • C19th attitudes towards gender • C19th notions of etiquette/ class/ society • C19th attitudes towards class division • C19th judicial system • C19th attitudes towards orphans • finance/ wealth/ inheritance. In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.
AO5	Candidates must engage with the view in the question primarily. Candidates may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>David Copperfield</i> • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. 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 <u>personal approach</u>. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 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 Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

Q5	Thomas Hardy: <i>The Mayor of Casterbridge</i> (Penguin Classics)
(i)	Examine the presentation of Elizabeth-Jane and Henchard in this extract [20]
AO1	<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. In Band 1 we should see some understanding of the characters and situation with some broad and probably asserted ideas. Band 2 responses will be more engaged and organised and should show some grasp of the concepts which underpin writing of this sort. Band 3 work will maintain a more consistently relevant focus with clearly expressed ideas. In Bands 4 and 5 there will be evidence of secure knowledge and understanding of relevant concepts combined with an increasingly perceptive and fluent discussion.
AO2	Some of the features of the extract which candidates might choose for analysis include: • overview – the excitement and energy of Elizabeth-Jane is set in contrast to the subdued presentation of Henchard • structure – Henchard's withholding of information from Elizabeth-Jane and the effect that this has on the reader • the use of dialogue to show the rushed conversation between the characters • the use of language to present Henchard's depressed state • Henchard's tone of self-pity and use of questions to reflect his confusion. Band 1 responses are likely to be descriptive/narrative/explanatory in approach and might identify basic features without further discussion. In Band 2 there should be some response to the way the extract is constructed with efforts to support ideas. In Band 3 we should see some clear ideas about form and language choices which are used to create character. In Bands 4 and 5 there will be increasing evidence of effective analysis of technique and detailed critical understanding of the ways in which Hardy has made meaning.

(ii)	Consider the view that “<i>The Mayor of Casterbridge</i> is primarily a novel about rejection”. In your response, you must give close consideration to at least two other parts of the novel and to relevant contexts. [40]
AO1	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. Band 1 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 Band 2 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. Band 3 work should demonstrate relevant engagement with the text, task and key concepts while in Bands 4 and 5 we should see an increasingly confident, well-informed and perceptive discussion.
AO2	In their analysis of the ways in which meanings are shaped in <i>The Mayor of Casterbridge</i> in the ways Hardy presents rejection, candidates might draw upon the following: • overview – there is some choice here as candidates may explore a variety of characters and the ways in which rejection is presented by Hardy • the different forms of rejection and the ways in which characters may experience rejection e.g. rejected in love or marriage/ rejected and outcast by society/ rejected by family members etc. • the language used to describe rejected characters • the language used to describe the similarities/differences that rejected men and women experience. In Band 1, narrative/descriptive responses are likely to choose one or more examples of rejection with no supporting case made and only textual reference. In Band 2, we should see the start of points about authorial techniques with valid support. Band 3 writing should demonstrate a grasp of the significance of form (such as third person narrative and the use of dialogue) while in Bands 4 and 5 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.

AO3	We are likely to see reference to a range of relevant contexts and their influence upon the ways in which Hardy presents rejection 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: • attitudes towards marriage and relationships • attitudes towards women • attitudes towards men • rural Dorset and the significance of the skimmington-ride • attitudes towards superstition • Victorian moral values • differences in social status • finance/wealth/ inheritance. In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to task or supported by text. In Band 2 there should be some clear understanding of the ways issues such as those above are significant in the shaping of this text. In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the novel.
AO5	Candidates must engage with the view in the question primarily. In addition, they may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>The Mayor of Casterbridge</i> • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. 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 <u>personal approach</u>. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 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 Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

Unit 1 Section A Prose part (i) Assessment Grid

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

Unit 1 Section A Prose part (ii) Assessment Grid

Band	AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression 5 marks	AO2 Analyse ways in which meanings are shaped in texts 5 marks	AO3 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received 15 marks	AO5 Explore literary texts informed by different interpretations 15 marks
5	5 marks - perceptive discussion of text - very well-developed argument - confident grasp of concepts and apt use of terminology - accurate, fluent expression	5 marks - detailed, perceptive analysis and evaluation of writer's use of language and prose techniques to create meaning - confident and apt textual support	13-15 marks - perceptive discussion of significance and influence of context in question focus - confident analysis of wider context in which text is written and received	13-15 marks confident and informed discussion of other relevant interpretations
4	4 marks - clearly informed discussion of text - effectively structured argument - secure grasp of concepts and secure and sensible use of terminology - expression generally accurate and clear	4 marks - sound analysis and evaluation of writer's use of language and prose techniques to create meaning - appropriate and secure textual support	10-12 marks - sound appreciation of significance and influence of context in question focus - sound analysis of wider context in which text is written and received	10-12 marks makes clear and purposeful use of other relevant interpretations
3	3 marks - engages with text - response is mostly relevant to question - some sensible grasp of key concepts and generally appropriate terminology - expression tends to be accurate and clear, but there may be lapses.	3 marks - clear analysis of writer's use of language and prose techniques to create meaning - generally clear and appropriate textual support	7-9 marks - clear grasp of the importance of context in question focus - clear grasp of wider context in which text is written and received.	7-9 marks makes use of other relevant interpretations
2	2 marks - attempts to engage with text - attempts to organise response, though not always relevant to question - some, not always relevant use of concepts and terminology - expression may feature inaccuracies	2 marks - makes some basic points about writer's use of language and prose techniques to create meaning - supports some points by mostly appropriate reference to text	4-6 marks - acknowledges the importance of contexts - makes some connections between text and contexts	4-6 marks acknowledges that texts may be interpreted in more than one way
1	1 mark - understands text at a superficial or literal level response may lack organisation and relevance - shows some grasp of basic terminology, though this may be occasional - errors in expression and lapses in clarity.	1 mark - identifies a few basic language and stylistic features - offers narrative/descriptive comment on text - occasional textual support, but not always relevant	1-3 marks - describes basic context in question focus - describes wider context in which text is written and received	1-3 marks describes other views with partial understanding
0	0 marks Response not credit worthy or not attempted.			

Section B Drama

In the rubric for this section, candidates are informed that they will need to analyse how meanings are shaped and to take account of relevant contexts and different interpretations which have informed their reading of their set drama text, **even though this is not re-stated in each question**.

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

Section B Mark Allocation

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

Christopher Marlowe: *Doctor Faustus* (Longman)

Q6	“Faustus is a character with whom audiences are unable to sympathise.” Discuss this view of <i>Doctor Faustus</i>. In your response, you must refer to relevant contexts. [60]
AO1	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. At Band 1, responses are likely to show some engagement, though largely at a narrative/descriptive level. Band 2 responses will show some grasp of the link between the plot and themes in terms of a comment on the way Marlow presents Faustus as a character with whom audiences are unable to sympathise with though their approach may be more narrative/descriptive than conceptual. Their responses, however, will be more engaged and organised. Band 3 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. Bands 4 and 5 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.
AO2	Band 1 candidates are likely to explore the question at a narrative level. At Band 2 candidates should show some grasp of the question with some support. By Band 3 there should be a clear grasp of the complexities of the question. At Bands 4 and 5 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: • Roman Catholicism and damnation • hubris • curiosity and forbidden knowledge • science/ technology/ education • the use of props • use of angels and devils • the role of Mephostophilis • soliloquies • seven deadly sins pageant • imagery • use of magic /magicians • stage directions • poetic language, e.g. hyperbole • use of rhetoric.

AO3	Candidates must engage with the presentation of Faustus and the complexities of the way Marlowe depicts this character. At Band 1 candidates are likely to show some awareness of the character of Faustus which may not be very effectively linked to the question or the text. Band 2 responses should show some discussion with some support from the text. By Band 3, there should be a clear grasp of some of the ways the context has influenced Marlowe's presentation of Faustus. Bands 4 and 5 will show an increasingly secure understanding of the importance of Greek Tragedy and cultural context.
AO5	Candidates must engage with the view in the question primarily. In addition, they may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>Doctor Faustus</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. 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.

Q7	Discuss the view that “in <i>Doctor Faustus</i>, all the problems of the play stem from learning.” In your response, you must refer to relevant contexts. [60]
AO1	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. At Band 1, responses are likely to show some engagement, though largely at a narrative/descriptive level. Band 2 responses will show some grasp of the link between the plot and themes in terms of a comment on the way Marlowe presents learning, though their approach may be more narrative/descriptive than conceptual. Their responses, however, will be more engaged and organised. Band 3 responses will begin to show a clear grasp of Marlowe’s presentation of learning whilst possibly exploring attitudes/values of the period and the setting, and should be able to make relevant choices in terms of textual support. Bands 4 and 5 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.
AO2	Band 1 candidates are likely to explore the question at a narrative level. At Band 2 candidates should show some grasp of the question with some support. By Band 3 there should be a clear grasp of the complexities of the question. At Bands 4 and 5 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: • use of magic through props and staging • science and technology • the use of the Pope • Roman Catholicism and damnation • hubris • curiosity and forbidden knowledge • use of angels and devils • the role of Mephostophilis • soliloquies • seven deadly sins pageant • imagery • use of magic /magicians • stage directions • poetic language, e.g. hyperbole • use of rhetoric.
AO3	Candidates must engage with the presentation of learning and the complexities of the way Marlowe depicts it. At Band 1 candidates are likely to show some awareness which may not be very effectively linked to the question or the text. Band 2 responses should show some discussion of the way Marlowe depicts learning with some support from the text. By Band 3, there should be a clear grasp of some of the ways the context has influenced Marlowe's presentation of learning. Bands 4 and 5 will show an increasingly secure understanding of the importance of Greek Tragedy and cultural context.

AO5	Candidates must engage with the view in the question primarily. In addition, they may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>Doctor Faustus</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. 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.
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Oscar Wilde: *Lady Windermere's Fan* (New Mermaids)

Q8	Consider the view that “in <i>Lady Windermere's Fan</i>, Wilde presents a society where family bonds are fragile”. In your response, you must refer to relevant contexts. [60]
AO1	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. At Band 1, responses are likely to show some engagement, though largely at a narrative/descriptive level. Band 2 responses will show some grasp of the link between the plot and themes in terms of a comment on the way Wilde presents family bonds, though their approach may be more narrative/descriptive than conceptual. Their responses, however, will be more engaged and organised. Band 3 responses will begin to show a clear grasp of Wilde's presentation of family bonds whilst possibly exploring attitudes/values of the period and the setting, and should be able to make relevant choices in terms of textual support. Bands 4 and 5 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.
AO2	Band 1 candidates are likely to explore the complexity of family bonds through the plot or character largely at a narrative level. At Band 2 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 family bonds with some support. By Band 3 there should be a clear understanding of the text as drama and a clear grasp of some dramatic techniques such as: • the symbolic and dramatic use of the fan • dialogue • use of dramatic tension • use of wit • staging and stage directions • setting • props and costume • lighting, music, sound effects. At Bands 4 and 5 we should expect more detailed and perceptive discussion of Wilde's dialogue and techniques.
AO3	Candidates must engage with the complexities of family bonds and the way Wilde depicts it. At Band 1 candidates are likely to show some awareness of family bonds but this may not be very effectively linked to the question or the text. Band 2 responses should show some discussion of the way Wilde depicts family bonds with some support from the text. By Band 3, there should be a clear grasp of some of the ways the context has influenced Wilde's presentation of family bonds. Bands 4 and 5 will show an increasingly secure understanding of the importance of the cultural context.

AO5	Candidates must respond to the given view in all its aspects. They may also approach AO5 in these 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>Lady Windermere's Fan</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. 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.
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Q9	How far would you agree with the view that “in <i>Lady Windermere’s Fan</i>, Wilde is primarily concerned with challenging the rigid gender roles of London Society”? In your response, you must refer to relevant contexts. [60]
AO1	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. At Band 1, responses are likely to show some awareness of gender roles at a narrative/descriptive level. Band 2 responses will show some grasp of gender roles though their approach may be more narrative/descriptive than conceptual. Their responses however will be more engaged and organised. Band 3 responses will begin to show a clear grasp of Wilde’s depiction of gender roles and should be able to make relevant choices in terms of textual support. Bands 4 and 5 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.
AO2	Band 1 candidates are likely to explore the idea of gender roles through the plot or character largely at a narrative level. At Band 2 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 gender roles to make a social comment with some support. By Band 3 there should be a clear understanding of the text as drama and a clear grasp of dramatic techniques such as: • dialogue • the symbolic and dramatic use of the fan • use of dramatic tension • use of symbolism, e.g. the fan • use of motifs • staging and stage directions to convey character as well as situation • setting • props and costume • lighting, music, sound effects. At Bands 4 and 5 we should expect more detailed and perceptive discussion of Wilde’s dialogue and techniques.
AO3	Candidates must engage with the issue of gender roles and explore the complexities of the way Wilde depicts them. At Band 1 candidates are likely to show some awareness which may not be very effectively linked to the question or the text. Band 2 responses should show some discussion of the way Wilde depicts gender roles with some support from the text. By Band 3, there should be a clear grasp of some of the ways the context has influenced Wilde’s presentation of gender roles. Bands 4 and 5 will show an increasingly secure understanding of the importance of cultural context.

AO5	Candidates must respond to the given view in all aspects. They may also approach AO5 in these 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>Lady Windermere's Fan</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. 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.
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Tennessee Williams *A Streetcar Named Desire* (Penguin)

Q10	Discuss the view that “<i>A Streetcar Named Desire</i> is a play without love”. In your response, you must refer to relevant contexts. [60]
AO1	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. At Band 1, responses may begin to engage with the question though largely at a narrative/descriptive level. Band 2 responses will show some grasp of the way in which <i>A Streetcar Named Desire</i> presents love, though their approach may be more narrative/descriptive than conceptual. Their responses, however, will be more engaged and organised. Band 3 responses will begin to show a clear grasp of Williams’s presentation of love to make social comment and should be able to make relevant choices in terms of textual support. Bands 4 and 5 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.
AO2	Band 1 candidates are likely to explore the question through the plot largely at a narrative level. At Band 2 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 Band 3 there should be a clear understanding of the text as drama and a clear grasp of dramatic techniques such as: • dialogue • use of dramatic tension • use of symbolism, e.g. bathing • use of motifs • staging and stage directions to convey character as well as situation • setting • props and costume • lighting, music, sound effects. At Bands 4 and 5 we should expect more detailed and perceptive discussion of Williams’s dialogue and techniques.
AO3	Candidates must engage with the presentation of love, exploring the complexities of the way Williams depicts it. At Band 1 candidates are likely to show some awareness of the relationship between 1940s society and the various characters in the play. However, responses may not be very effectively linked to the question or the text. Band 2 responses should show some discussion of the way Williams presents 1940s society with some support from the text. By Band 3, there should be a clear grasp of some of the ways the context has influenced <i>A Streetcar Named Desire</i>. Bands 4 and 5 will show an increasingly secure understanding of the importance of cultural context.

AO5	Candidates must engage with the view stated in the question. They may also approach AO5 in these 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>A Streetcar Named Desire</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. 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.
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Q11	To what extent do you agree with the view that “in <i>A Streetcar Named Desire</i>, Mitch is a character who contributes very little to the dramatic impact of the play”? In your response, you must refer to relevant contexts. [60]
AO1	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. At Band 1, responses may begin to engage with the character of Mitch, though largely at a narrative/descriptive level. Band 2 responses will show some grasp of the way in which Mitch is presented, though their approach may be more narrative/descriptive than conceptual. Their responses, however, will be more engaged and organised. Band 3 responses will begin to show a clear grasp of Williams’s portrayal of Mitch to make social comment and should be able to make relevant choices in terms of textual support. Bands 4 and 5 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.
AO2	Band 1 candidates are likely to explore the plot largely at a narrative level. At Band 2 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 Band 3 there should be a clear understanding of the text as drama and a clear grasp of dramatic techniques such as: • dialogue • use of dramatic tension • use of symbolism, e.g. bathing • use of motifs • staging and stage directions to convey character as well as situation • setting • props and costume • lighting, music, sound effects. At Bands 4 and 5 we should expect more detailed and perceptive discussion of Williams’ dialogue and techniques.
AO3	Candidates must engage with the presentation of Mitch, exploring the complexities of the way Williams depicts this character. At Band 1 candidates are likely to show some awareness of relationship between Mitch and the other characters and how these relationships reflect 1940s society. However, responses may not be very effectively linked to the question or the text. Band 2 responses should show some discussion of the way Williams presents 1940s society with some support from the text. By Band 3, there should be a clear grasp of some of the ways the context has influenced Williams’ presentation of the characters. Bands 4 and 5 will show an increasingly secure understanding of the importance of cultural context.

AO5	Candidates must engage with the view stated in the question. They may also approach AO5 in these 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>A Streetcar Named Desire</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. 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.
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Caryl Churchill: *Top Girls* (Methuen)

Q12	“In <i>Top Girls</i>, Churchill presents the working-class women as powerless.” Consider this view of the play. In your response, you must refer to relevant contexts. [60]
AO1	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. At Band 1, responses may begin to engage with the working-class women at a narrative/descriptive level. Band 2 responses will show some grasp of the different portrayals of the relationships between the various working-class women, though their approach may be more narrative/descriptive than conceptual. Their responses, however, will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the complexities of the presentation of the working-class 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. Bands 4 and 5 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.
AO2	Band 1 candidates are likely to explore the plot largely at a narrative level. At Band 2 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 Band 3 there should be a clear understanding of the text as drama and a clear grasp of dramatic techniques such as: • dialogue and use of overlapping dialogue • use of questioning • use of different language codes • use of dramatic tension • use of comedy • use of wit and irony • use of historical figures • staging and stage directions to convey character as well as situation • setting • props and costume • structuring. At Bands 4 and 5 we should expect more detailed and perceptive discussion of Churchill’s dialogue and techniques.

A03	Candidates must engage with the presentation of the working-class women, exploring the complexities of the way Churchill depicts them over time. At Band 1 candidates are likely to show some awareness of Churchill's depiction of the working-class women and the way this reflects society. However, responses may not be very effectively linked to the question or the text. Band 2 responses should show some discussion of the way Churchill presents the working-class women with some support from the text. By Band 3, there should be a clear grasp of some of the ways the context has influenced Churchill's presentation of the working-class women. Bands 4 and 5 will show an increasingly secure understanding of the importance of cultural context.
A05	Candidates must engage with the given view. They may also approach AO5 in these 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>Top Girls</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. 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.

Q13	How far would you agree that “<i>Top Girls</i> is a play dominated by resentful characters”? In your response, you must refer to relevant contexts. [60]
AO1	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. At Band 1, responses may begin to engage with the focus on resentful characters, though largely at a narrative/descriptive level. Band 2 responses will show some grasp of the different portrayals of resentful characters, though their approach may be more narrative/descriptive than conceptual. Their responses, however, will be more engaged and organised. Band 3 responses will begin to show a clear grasp of the complexities of the presentation of resentful characters. 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. Bands 4 and 5 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.
AO2	Band 1 candidates are likely to explore the plot or characters largely at a narrative level. At Band 2 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 presents resentful characters with some support. By Band 3 there should be a clear understanding of the text as drama and a clear grasp of dramatic techniques such as: • dialogue and use of overlapping dialogue • use of questioning • use of different language codes • use of dramatic tension • use of comedy • use of wit and irony • use of historical figures • staging and stage directions to convey character as well as situation • setting • props and costume • structuring. At Bands 4 and 5 we should expect more detailed and perceptive discussion of Churchill's dialogue and techniques.
AO3	At Band 1 candidates are likely to show some awareness of Churchill's depiction of resentful characters and the way this reflects society. However, responses may not be very effectively linked to the question or the text. Band 2 responses should show some discussion of the way Churchill presents resentful characters with some support from the text. By Band 3, there should be a clear grasp of some of the ways the context has influenced Churchill's presentation of resentful characters. Bands 4 and 5 will show an increasingly secure understanding of the importance of cultural context.

AO5	Candidates must engage with the given view. They may also approach AO5 in these 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>Top Girls</i>. • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. 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.
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Brian Friel: *Translations* (Faber)

Q14	Consider the view that “in <i>Translations</i>, Friel presents a play that is primarily shaped by heartbreak”. In your response, you must refer to relevant contexts. [60]
AO1	At Band 1 , responses are likely to show some engagement with the question, though largely at a narrative/descriptive level. Band 2 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. Band 3 responses will begin to show a clear grasp of Friel’s presentation of heartbreak, whilst possibly exploring attitudes/values of the period and the setting, and should be able to make relevant choices in terms of textual support. Bands 4 and 5 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.
AO2	Band 1 candidates are likely to explore the presentation of heartbreak, largely at a narrative level. At Band 2 candidates should show some grasp of the way Friel structures the play through some basic discussion of character, plot and language. By Band 3 there should be a clear understanding of the text as drama and a clear grasp of dramatic techniques such as: • dialogue • use of Gaelic and ancient languages • theatrical conceit • props and costume • use of lighting • use of irony • timing and dramatic structure • staging and stage directions • setting At Bands 4 and 5 we should expect more detailed and perceptive discussion of Friel’s dialogue and techniques.
AO3	In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to the task or supported by text. In <i>Band 2</i> there should be some clear understanding of the ways contextual issues are significant in the shaping of <i>Translations</i> . In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 , there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the play.

AO5	Candidates must engage with the view stated in the question. They may also approach AO5 in these 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>Translations</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. 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.
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Q15	How far would you agree with the view that “<i>Translations</i> is a play which celebrates differences”? In your response, you must refer to relevant contexts. [60]
AO1	At Band 1 , responses are likely to show some engagement with the question, though largely at a narrative/descriptive level. Band 2 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. Band 3 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. Bands 4 and 5 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.
AO2	Band 1 candidates are likely to explore the presentation of play, though largely at a narrative level. At Band 2 candidates should show some grasp of the way Friel structures the play through some basic discussion of character, plot and language. By Band 3 there should be a clear understanding of the text as drama and a clear grasp of dramatic techniques such as: • dialogue • use of Gaelic and ancient languages • theatrical conceit • props and costume • use of lighting • use of irony • timing and dramatic structure • staging and stage directions • setting At Bands 4 and 5 we should expect more detailed and perceptive discussion of Friel’s dialogue and techniques.
AO3	In Band 1 we might see accounts/descriptions of one or more contextual points which are not related to the task or supported by text. In Band 2 there should be some clear understanding of the ways contextual issues are significant in the shaping of <i>Translations</i> . In Band 3 we should see a wider approach to contexts and clear appreciation of their influence upon the text. In Bands 4 and 5 , there will be an increasingly confident discussion and analysis of the ways in which accurately identified/understood contexts influence the play.
AO5	Candidates must engage with the view stated in the question. They may also approach AO5 in these 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>Translations</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. 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.

Unit 1 Section B Drama Assessment Grid

Band	AO1 <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent accurate written expression</i> 20 marks	AO2 <i>Analyse ways in which meanings are shaped in literary texts</i> 15 marks	AO3 <i>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</i> 15 marks	AO5 <i>Explore how literary texts are informed by different interpretations</i> 10 marks
5	17-20 marks - perceptive discussion of play - very well-developed argument - confident grasp of concepts and apt use of terminology - accurate, fluent expression	13-15 marks - detailed, perceptive analysis and evaluation of writer's use of language and dramatic techniques to create meaning - confident and apt textual support	13-15 marks - perceptive discussion of significance and influence of contexts - confident analysis of wider context in which play is written and received	9-10 marks confident and informed discussion of other relevant interpretations
4	13-16 marks - clearly informed discussion of play - effectively structured argument - secure grasp of concepts and secure and sensible use of terminology - expression generally accurate and clear	10-12 marks - sound analysis and evaluation of writer's use of language and dramatic techniques to create meaning - appropriate and secure textual support	10-12 marks - sound appreciation of significance and influence of contexts - sound analysis of wider context in which play is written and received	7-8 marks makes clear and purposeful use of other relevant interpretations
3	9-12 marks - engages with play - response is mostly relevant to question - some sensible grasp of key concepts and generally appropriate terminology - expression tends to be accurate and clear, but there may be lapses	7-9 marks - clear analysis of writer's use of language and dramatic techniques to create meaning - generally clear and appropriate textual support	7-9 marks - clear grasp of the importance of contexts - clear grasp of wider context in which play is written and received	5-6 marks makes use of other relevant interpretations
2	5-8 marks - attempts to engage with play - attempts to organise response, though not always relevant to question - some, not always relevant use of concepts and terminology - expression may feature inaccuracies, more so at the lower end of the band	4-6 marks - makes some basic points about writer's use of language and dramatic techniques to create meaning - supports some points by mostly appropriate reference to text	4-6 marks - acknowledges the importance of contexts - basic grasp of wider context in which play is written and received	3-4 marks acknowledges that texts may be interpreted in more than one way
1	1-4 marks - understands play at a superficial or literal level - response may lack organisation and relevance - shows some grasp of basic terminology, though this may be occasional - errors in expression and lapses in clarity	1-3 marks - identifies a few basic features of language and dramatic techniques - offers narrative/descriptive comment - occasional support from text, but may not always be relevant	1-3 marks - attempts to acknowledge the importance of contexts - describes wider context in which play is written and received	1-2 marks describes other views with partial understanding
0	0 marks Response not credit worthy or not attempted.			